

Annual Report 2009
August 1, 2008 – July 31, 2009

A TRIBUTE TO CRAFTSMANSHIP



The Mission
of North Bennet
Street School is to
train students for
careers in traditional
trades that use hand
skills in concert with
evolving technology,
to preserve and
advance craft
traditions, and to
promote greater
appreciation of
craftsmanship.

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Barbara Brenzel
Elise Brink
Judith Brown-Caro
Peter Cabot
Nancy J. Caruso
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Peter Feinmann
David Firestone
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LETTER FROM THE PRESIDENT

Friends and Alumni:

In its Annual Report, the School has an opportunity to focus on and memorialize some of the key issues and concerns of the year. This year the Annual Report documents a juried exhibition of the work of some of our most talented graduates undertaken in collaboration with the Concord Museum, Concord, MA. It serves as a good representation of the past year in a number of ways.

First, it is a new collaboration with an important cultural institution in Greater Boston which shares a history and mission with North Bennet Street School. Both institutions were established in the mid 1880s by founders who were interested in education and cultural history, and both share a focus on the decorative arts and traditional craftsmanship. This jointly sponsored exhibition is the latest in a series of new collaborations with like-minded cultural institutions, including joint programs with the Massachusetts College of Art and Design (1873), the New England Conservatory of Music (1867), Boston Architectural College (1889), and perhaps most visibly, the preservation trades training program launched this year in association with the Shaker Museum and Library to assist with the restoration of the North Family at Mt. Lebanon Shaker Village, New Lebanon, NY.



Exhibition entrance at the Concord Museum

The Concord Museum exhibition is also a preview of a series of events to be held next year to commemorate the 125th anniversary of the School's incorporation in 1885. In planning for next year's celebration, we have thought about what has been important and enduring for the School, and how the School's success might best be represented. The Concord Museum exhibition reflects our conclusions. It is a demonstration of the quality of training provided by the School and an affirmation that the mission and values of the School, shared by other enduring cultural institutions in New England, are as compelling today as they were in 1885. I owe a great debt of thanks to Désirée Caldwell, Executive Director of the Concord Museum, Curator David



Miguel Gómez-Ibáñez, President

Wood, and the talented and inspired museum staff for making this exhibition possible.

By any measure, this past year has been successful for the School. As always, not one of the year's accomplishments would have been possible without the contributions of the dedicated students, faculty, staff and supporters of North Bennet Street School.

Thanks for all you have done, and continue to do.

A handwritten signature in black ink, appearing to read "Miguel Gómez-Ibáñez".

Miguel Gómez-Ibáñez
President

STUDENTS 2008-2009

ADVANCED PIANO

Katheryne Cahill*
Erik Diehl*
Elizabeth Harris*
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Matthew Quinlan*
Russell Andy Reach*
Christopher Storch*
John Stothoff*

BOOKBINDING

Rebecca Caswell*
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Katherine Westerman*

CABINET & FURNITURE MAKING

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Daniel Cheek
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David Trees
Anita Tyiska*
Stephen Weizenecker
Daniel Worth

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Sera Ford
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Katherine Simonetti
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Vinh Tran*
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Mary Jane Clark*
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Samuel Farrington
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Victor Ortiz
Nadine Rosario*
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Paul Janis
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Jerome Mace
James McIsaac
Jessica B. Milne*
Peter Milner*
David Nydam, Jr.*
David Parks*
Sarah Purgus
Brad Rappleyea
Harry Sedwick*
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Rosemary Clancy
Celeste Devlin*
Alan DiPesa
Justin Hess
Andrew Khederian
Joseph McDevitt*
Joel Pautz
Erika Sayar*
Cedar Stanistreet
Alexis Scott Tribble*
Paul Trombly*
David Truscott*
Arie Werbrouck*

*Graduated

Introduction

A Dedication to Craft
The North Bennet Street School @125
Juried exhibition at the Concord Museum



Traditions from the Past in the Present

In an historic collaboration between the Concord Museum and North Bennet Street School, this juried exhibition showcases the work of 62 of the School's distinguished alumni. The work combines hand skills, knowledge, creative problem solving and a commitment to the highest quality of work.



CONCORD
MUSEUM

Each piece draws inspiration from techniques of the past and brings a fresh look to classic pieces using today's technology. These are the components of fine craftsmanship taught at North Bennet Street School.

The exhibition, juried by the Concord Museum, presents furniture, jewelry, musical instruments and book bindings. The discipline and process of Preservation Carpentry, a nationally recognized program at the school, is also represented, along with an overview of the School's history drawn from the archives of the School that are in the collection of Harvard's Schlesinger Library.

With an appreciation for the power of a beautiful object or a quality design that transcends time and fashion, the Concord Museum and North Bennet Street School have partnered to make this exhibition possible. Both institutions have been contributing to the cultural life of Greater Boston for 125 years. They share a commitment to excellence, a passion for craft and a mission to steward

the traditions of the past while demonstrating their relevance to today and tomorrow.



C A B I N E T & F U R N I T U R E M A K I N G

Furniture is generally useful: chairs are for sitting in; cases are for storage. There are many ways to elevate a chair seat to a comfortable height and many ways to join boards together at the edges. However, not all of these approaches are sturdy enough for use and only some of the sturdy solutions are beautiful.

The expert furniture maker uses a refined set of carving, joining, veneering, inlaying and finishing skills to explore the solutions that are both useful and beautiful.



Exhibit photo (above, left to right)

Kevin Ainsworth, table; Richard Oedel, chest of drawers; Eli Cleveland, arm chair; Kevin Mack, desk; Lance Patterson, clock; Thomas MacDonald, desk; Matthew Wajda, card table; William Morrison, clock; Michael Greenberg, arm chair.



Clockwise

Kevin Mack, Desk, 2007, Cherry; tiger maple; ebony, holly, and bloodwood inlay

Anthony Ferrigno, Miniature High Chest, 2001, Black cherry, eastern white pine, poplar

Brian Kelly, Eight-Day Clock, 1984, Dial painted by Martha Smallwood Mahogany, glass, brass, steel

Matthew Wajda, Card Table detail, 2006, Mahogany, holly, ebony



Clockwise

Laura Marie Fuoco, Valuables Chest, 2008, Mahogany; bird's eye and quilted maple; ebony; holly; rosewood

Charles L. Kline, Desk, 2004, Mahogany; figured mahogany; Brazilian rosewood; ivory; poplar and spalted elm (secondary)

Devin Ream, Arm Chair, 2008, Mahogany; ebony; ash



Exhibit photo (below, left to right)

Kevin Ainsworth, table; John LaGattuta, side chair; Richard Oedel, chest of drawers; Eli Cleveland, arm chair.





Exhibit photo (below, left to right)

Ainsley Donaldson, clock; Paula Garbarino, chair; William Thomas, cabinet; Charles Kline, desk; William Morrison, table; Kenneth Craggs, chest of drawers; John Gifford, chest; Gary Bosse, stool; Anthony Ferrigno, miniature high chest; Devin Ream, arm chair.



Clockwise, from top

Eli Cleveland, detail, Tilt-top Table, 2009, Mahogany

Richard Oedel, Chest of Drawers, 2007, Mahogany; birds-eye maple; fiddleback makore; holly; ebony; white pine

Kenneth Craggs, Chest of Drawers, 2007, Cherry; redwood; leather

Miguel Gómez-Ibáñez, Desk, 2005 Interior painting by Joseph Reed Walnut; ebony; mother-of-pearl; carpathian elm and oak burl veneers

Michael Greenberg, Arm Chair, 2008, Walnut; crotch walnut; ash; leather





Exhibit photo (above, left to right)

Thomas MacDonald, desk; William Morrison, clock; Matthew Wajda, table; Gary Green, chest of drawers; Brian Kelly, tall clock; Michael Greenberg, arm chair



Clockwise from left to right

Jonathan McLean, Bombé Desk, 1994, Mahogany, poplar, brass
William Morrison, Table, 2006 Walnut; tiger maple and ebony inlay
Gary W. Green, Chest of Drawers, 2001, Maple; cherry, mahogany, and maple veneers; pine
Tia C. Dennis, Dressing Table, 2003, Walnut; walnut veneer; pine; walnut, holly, and ebony inlay



CONTRIBUTORS

ANNUAL FUND

LEGACY PATRON

(\$10,000+)

Bruce Dayton
Elisha-Bolton
Foundation (Carpentry)
William Hettinger,
*Furniture '07 & Corinna
Hettinger*
Amos & Barbara
Hostetter
High Meadows Fund
Charles Kline, *Furniture '05
& Charlotte Kline*
Morgan Palmer
Lisa von Clemm

PAULINE AGASSIZ SHAW SOCIETY

(\$1,000 - \$9,999)

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Furniture '99
Nehemias Gorin
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Peter Nessen
Herbert & Virginia
Oedel
Marie Oedel,
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Richard Oedel
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David & Marie Louise
Scudder
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Eloise & Peter Smyrl
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Samuel & Cynthia Walker
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(\$500 - \$999)

Robert P. Bainbridge
Albert G. Bangert,
Furniture '03
Diane Benison
George Bennett
Pamela K. Daniels
Peter Feinmann,
Carpentry '83
Claire Fruitman,
*Furniture '96, Brian &
Griffin Bram*
Peder C. Johnson
Catherine C. Lastavica
Carol O'Hare
Mrs. Coleman S. Hicks
Lynn C. Osborn
Elizabeth Padjen
Christine S. Parson
Sheila D. Perry
Adrienne N. Rabkin
Chris Rifkin
Susan F. Surdam
The Elm Grove
Foundation
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Tim & Mary Williams

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(\$250 - \$499)

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Patricia Belden
Jess Delaney
Keith Farless, *Preservation
Carpentry '97*
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Furniture '99
Doris C. Freitag
Dais Fulkerson
John & Brooke Heraty
Isaiah A. Jackson
LAB Security Systems

Robert H. Montgomery
Samuel Plimpton &
Wendy Shattuck
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Woodcraft Supply Corp.

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(\$100 - \$249)

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Lisa Bielefeld
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Richard G. Brouillard
Ira Carp
Century Bank
Commonwealth Lock
Company
Arthur F. Cook
J. Linzee Coolidge
Rosanna Coyne
Ray Davies, *Piano '86*
Jeremiah de Rham
Thomas M. Decatur,
Preservation Carpentry '88
Tia C. Dennis,
Furniture '03
Susan Dickie
Sarah and William Dwyer
Elisabeth P. Eldridge
Jonathan Ericson
Romeyn Everdell
Laurel Farnsworth
Daniel A. Gómez-Ibáñez
Christopher Grant
Rick Guidelli
Donald & Ann Hare
Yumiko Harris,
Bookbinding '08
Tony Hayden, *Furniture '93*
Walter & Lila Hunnewell

Willard P. Hunnewell
David P. Ingram
Kenneth Isaacs
Roman Jackiw
David M. Kaplan
Gretchen G. Keyworth
Michael C. King
Daniel R. Kinsley,
Furniture '80
George Lewis
Philip G. Maddock
Richmond Mayo-Smith
Paul F. McDonough, Jr.
Peter S. McGhee,
Furniture '04
Andrew McInnes,
Furniture '95
James McNeely
Consuela G. Metzger,
Bookbinding '93
Gretchen A. Meyers,
Furniture '01
Peter & Barbara Miller
Thomas E. Mulligan
Samuel D. Perry
Peter Place, *Piano '92*
Jack L. Renner
Valerie Rogers,
Furniture '97
Lewis Royal
Ilya Rutman, *Violin '92*
W. Mason Smith, III
Rebecca Smyrl,
Bookbinding '05
Israel Stein, *Piano '87*
Amy Stocklen
Joseph S. Tanen, *Violin '87*
James Tiernan, *Piano '99*
Lanny & Anne Thorndike
Richard & Lisa Tucker
Kenneth P. Tucker,
Piano '81
Tom & Alice Walsh
Michelle M. Waters,
Bookbinding '93
Jerry Wheelock

Tatiana Wilcke,
Furniture '89
Jeffrey P. Williams
Stephanie Wolff
Clark Wright

APPRENTICE

(\$1 - \$99)
Jamison H. Abbott
Lewis Alessandrini
William & Nancy Ames
Peter Aristippo
Phyllis D. Bluhm
Philip C. Bowman
Kerry & Jan Brandin
Anthony Bravo
Robert & Juliana Brazile
Fredrick V. Casselman
Elizabeth W. Clark,
Bookbinding '96
J. Tobey & Laurel Clark
Henrietta Clews
Judith Cohen,
Bookbinding '98
Joseph Corcoran,
Security Alarm '83
Julie A. Corwin
John A. Davies
Mark DeGrandpre,
Jewelry '94
Joseph F. DiBlasi,
Piano '00
Daniel Dover, *Piano '90*
Liana Eastman, *Piano '88*
Rose Fanger, *Piano '75*
John Favaloro
Crystal Fielding, *Piano '07*
John K. George
Irving B. Gerber,
Furniture '85
Andrew Glasgow
Phyllis Glazerman,
Piano '92
Luisa Granitto,
Bookbinding '88

Russell T. Greve
Henry H. Hammond
Beth Ann Harrington,
Furniture '94
Gordon Holmes
D. Roger Howlett
H. Hollis Hunnewell
Don Irving
William Kafes
Silas Kopf
Robert A. Korbonits,
Furniture '79
Alison Kuller,
Bookbinding '99
Jorge Lago, *Piano '88*
Dennis W. Lawton,
Furniture '99
Ben Leclerc
Kathleen A. Markees,
Bookbinding '92
Timothy & Julia Marsters
David McClure
W. Shaw McDermott
Judith McDonough
William McGuffin,
Piano '79
Judy Kensley McKie
Andrew Millican,
Furniture '86
Robert V. Mullen
Pell Osborn
Marion Rabinowitz,
Piano '78
Catherine Saines
Christopher Skocay,
Carpentry '00
Toni Strassler
Molly Sturges, *Piano '00*
Jane A. Swanson,
Furniture '93
Margaret Thompson
Salvatore Ursino
Chris Van Curan
Nancy L. Wright
John V. Yore, *Piano '03*
Louis Zirin

FINANCIALS

TREASURER'S REPORT

North Bennet Street School

Treasurer's Report

August 1, 2008 - July 31, 2009

Ladies and Gentlemen:

I am pleased to present the Treasurer's Report for the North Bennet Street School for the fiscal year beginning August 1, 2008 and ending July 31, 2009.

Thanks to the conscientious diligence of the School's administrators and staff, under the supervision of the Board and particularly S. Parkman Shaw, Jr. who served as Treasurer until December 2008, the School had a strong, successful financial year. Revenues of \$4,193,541 exceeded the budget by a substantial margin and exceeded the prior year by over 10%. Particularly notable was a 39% increase in gift and grant contributions which more than made up for losses in investments due to the poor economic and investment climate around the world. Tuition and fees, the largest single source of revenue, exceeded the prior year by over 4%, a fact which speaks well for the School's fine reputation and the commitment of its students to attain their educational goals. The new Walter McDonald Scholarship program and the School's new Strategic Plan also aided greatly the impressive amount of revenues received from tuition and fees despite tough economic times for students.

On the expense side, the \$3,592,259 of funds expended were virtually the same as the prior year. As a result, net assets rose from \$4,500,403 at the beginning of the year to \$5,101,685 at year-end, an increase of \$601,282.

The Board's gratitude to S. Parkman Shaw, Jr. must be noted. He has served as a Board member for 10 years with distinction and as Treasurer nurtured the School's strong financial condition today. We appreciate his service.

The Board also expresses its admiration and appreciation to the President, management team, faculty and staff who have maintained and improved the School in all regards during one of the most difficult economic periods in recent history.

Sincerely,



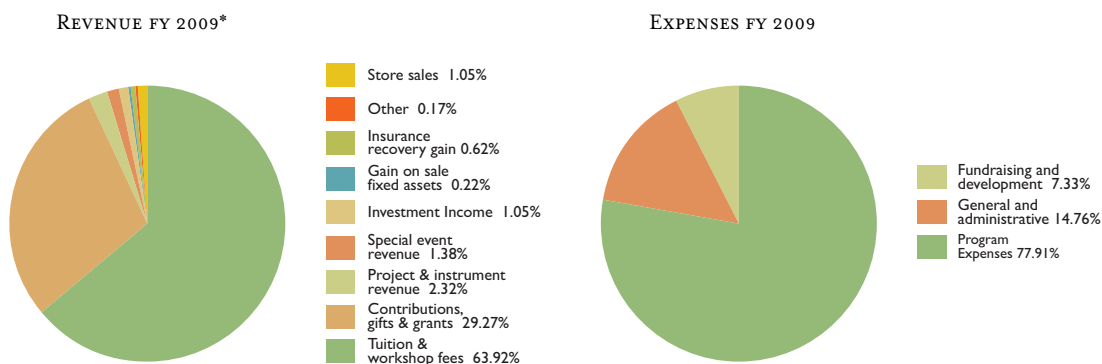
Daniel S. Cheever, Jr.
Treasurer

STATEMENT OF ACTIVITIES

North Bennet Street School Statement of Activities For the Years Ended July 31, 2009 and 2008

	July 31, 2009	July 31, 2008	% Change
REVENUE			
Tuition and workshop fees	\$2,820,983	\$2,708,002	4.17%
Contributions, gifts and grants	1,291,818	928,952	39.06%
Project and instrument revenue	102,326	119,902	-14.66%
Special event revenue	61,006	72,715	-16.10%
Investment income	46,257	66,255	-30.18%
Gain (loss) on investments	(219,620)	(168,442)	30.38%
Gain on sale of fixed assets	9,595	11,707	-18.04%
Insurance recovery gain	27,196		
Other	7,807	16,884	-53.76%
Store sales, net of cost of sales	46,173	46,827	-1.40%
TOTAL REVENUE	\$4,193,541	\$3,802,802	10.28%
EXPENSES			
Program expenses	2,798,662	\$2,671,310	4.77%
General and administrative	530,418	600,095	-11.61%
Fundraising and development	263,179	313,567	-16.07%
TOTAL EXPENSES	\$3,592,259	3,584,972	0.20%
CHANGE IN NET ASSETS			
	\$601,282	\$217,830	
Net assets, beginning of year	4,500,403	\$4,282,573	
Net assets, end of year	\$5,101,685	\$4,500,403	

This statement is an excerpt from the audited financial statements of North Bennet Street School



*Unrealized loss on investment for fiscal year 2009 not included in the chart above.

EXHIBITORS 2008-09

A DEDICATION TO CRAFT: NORTH BENNET STREET SCHOOL @125

CONCORD MUSEUM

NOVEMBER 13, 2009 -
MARCH 21, 2010

BOOKBINDING

Christina Amato ('07)
Thought and Memory,
2006-2007

Alegria Barclay ('07)
Bookbinding and the
Conservation of Books,
2007

John Carrera ('96)
Canticle of the Sun,
2002

John Carrera ('96)
Pictorial Webster's
Printing 2006; Binding
2009

James Reid-
Cunningham ('90)
Around the Day in
Eighty Worlds, 1991

Barbara Halporn ('06)
Book Box Os Meus
Orpheus, 2007

Barbara Adams Hebard
('90) The Rule of St.
Benedict, 1990

David H. Kinghorn
('88) La Sainte Bible,
1996

Amy Lapidow ('95) Set
of Bookbindings, 2009

Chris Letizia ('04)
Fabulae Aesopi (Aesop's
Fables), 2008

Amanda Nelsen ('07)
The North American
Indian, 2007

Marie Oedel ('02)
Designs of
Auspiciousness, 2009

Deborah L. Rossi ('02)
Bookbinding, 2002

Wendy Withrow ('08)
Joseph Cornell: Gifts of
Desire, 2008

CABINET AND FURNITURE MAKING

Kevin Ainsworth ('09)
Table, 2008

Gary Bosse ('09)
Footstool, 2008

Steven R. Brown ('90,
Instructor) Reduced-size
chair and parts, 2009

Peter B. Cabot ('95)
Kitchen Casework, 2001

Eli Cleveland ('09)
Tilt-top Table, 2009

Eli Cleveland ('09)
Lolling Chair, 2009

Kenneth Craggs ('07)
Chest of Drawers, 2007

Laura Marie Fuoco ('09)
Valuables Chest, 2008

Paula J. Garbarino ('88)
Side Chair, 2008

Gary W. Green ('97)
Chest of Drawers, 2001

Tia C. Dennis ('03)
Dressing Table, 2003

Ainsley Donaldson ('73)
Clock, 1987

Anthony Ferrigno ('02)
Miniature High Chest,
2001 Card Table, 2006

Jock Gifford ('01)
Chest, 2001

Michael Greenberg ('09)
Arm Chair, 2008

David Hancock ('10)
Miniature Bombé Chest,
2009

BA Harrington ('95)
Chest "Lineage", 2009

Sten Havumaki ('09)
Urn, 2009

Miguel Gómez-Ibáñez
('99) Desk on Stand,
2005

Brian Kelly ('84) Eight-
Day Clock, 1984

Charles L. Kline ('05)
Desk, 2004

John F. LaGattuta ('88)
Side Chair, 2001

Kevin Mack ('08) Desk,
2007

Jonathan McLean ('93)
Bombé Desk, 1994

Thomas MacDonald
('02) Bombé Desk,
2007

Richard Oedel ('05)
Chest of Drawers, 2007

Lance Patterson ('79,
Instructor) Timepiece,
2009

William Morrison ('07)
Table, 2006

William Morrison ('07)
Wall Clock, 2007

Devin Ream ('09) Arm
Chair, 2008

William W. Thomas
('80) Cabinet, 2007

Ronald M. Trapasso, Sr.
('69) Eagle, 2008

Matthew Wajda ('01)
Card Table, 2006

JEWELRY

Sædis Bauer
Halldórsdóttir ('09)
Ring, 2009

Anthony Bondi ('95)
Necklace and Earrings,
2008

Denise Fenoglio ('06)
"Eclipse" Necklace,
2007

Jock Gifford ('96)
Earrings, 2009

Jock Gifford ('96)
Necklace, 2003

Jock Gifford ('96) Ring,
2002

Tracey M. Jenkins ('05)
Ring, 2005

Tracey M. Jenkins ('05)
Earrings, 2009

Geraldine Kish-Perry
('00) Earrings, 2006

Emily Scott ('07) Ring,
2007

Lauren Robinson ('03)
Earrings, 2008

Eugenia Shuller ('03)
Necklace, 2007

Rosemary Trainor ('91,
Instructor) Pair of Men's
Cufflinks, 2005

Sarah West ('97)
Necklace, 2005

LOCKSMITHING

Lock Charles Street Jail
Boston, 19th century
Steel; brass

PIANO TECHNOLOGY

Grand Piano Action
Model, Louis Renner
GmbH, 2004

PRESERVATION CARPENTRY

Rich Friberg ('04,
Instructor) Staircase
Model, 1994

Brent Hull ('93) House,
Naples, FL, 2007

Steven O'Shaughnessy
('99, Instructor)
Workbench, 1999

Restored Window Sash
and Door, Carved Wood
Pilasters, PC Students,
1998-2005

John A. Toto ('06) Bed,
2006

VIOLIN

Roman Barnas
(Instructor) Violin Back
Plate and Top Plate,
2009

Dennis McCarten ('06)
Violin, 2006

Christo Wood ('05)
Violin, 2009



ANNUAL EVENING OF CRAFT

HILL HURST

MAY 21, 2009

Amanda Aker, JMR '07
Jeffrey Altepeter, BB '99
Christina Amato, BB '07
Alegria Barclay, BB '07
Emma Bates, BB '07
Walter Beebe-Center,
PC '94
Anthony Bondi, JMR '95
Ilah Cibis, JMR '05
Keith Cornell, CFM '95
Ken Craggs, CFM '07
Bruce Eaton, CFM '06
Samuel Ellenport,
BB Advisor
Denise Fenoglio,
JMR '06
Cynthia Fields-Bélanger,
BB '97
Johanna Finnegan-
Topitzer, BB '03
Michael Fitzpatrick,
CFM '06
Richard Friberg, PC '04
Paula Garbarino,
CFM '88
Andy Glenn, CFM '08
Miguel Gómez-Ibáñez,
CFM '99
Barbara Adams Hebard,
BB '90
John Herbert, CFM '06
Daniel Holmes, VMR '99
Monica Holtsclaw, BB '08
Matthew Huffman,
CFM '09
Kiyoshi Imai, BB '89
Tracey Jenkins, JM '05
Brian Kelly CFM '84
Charles Kline CFM '05
Amy Lapidow BB '95
Kevin Mack, CFM '08
Jonathan McLean,
CFM '92
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Cunningham, BB '90
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JMR '03
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Jeff Scotto, CFM '06
Caren Travis, JMR '02
John Toto, CA '09
Keith B. Uram, CFM '03

STUDENT EXHIBIT

BOSTON
ARCHITECTURAL
COLLEGE

MAY 8-16, 2009

Gary Bosse, CF '09
David Branco, JM '09
Rebecca Caswell, BB '09
Dan Cheek, CF '10
Tracy Chim, PC '09
Sean Conway, CF '10
Janie Do, JM '09
Matt Doyle, CF '09
Aude Gabory, BB '09
Ken Gilbert, BB '10
Alexsandra Golly, JM '10
Robert Goudreau,
CF '09
Valerie Fendt, BB '10
Sera Ford, JM '10
Laura Fuoco, CF '09
David Hancock, Jr.,
CF '10
Evan Heraty, PC '09
Elizabeth Johannsen
JM '10
Sarah Johnston-French,
BB '09
Steve Kinnane, CF '10
Clare Konizeski, JM '09
Gayle Koyanagi, JM '09
David LaBruzza, PC '09
M.J. Long, BB '10
Nancy Maloney, CF '10
Anne McLain, BB '10
Robert McSwegin,
CF '09
Jessica Milne, PC '09
Claire Minihan, CF '09
Athena Moore, BB '10
Devin Ream, CF '09

Erika Sayar, VM '09
Will Silverman, CF '09
Katie Simonetti, JM '10
Johanna Smick, BB '10
Amelia Sorenson, BB '10
Jack Thompson, JM '09
Anita Tyiska, CF '09
Yen-Fang Wang, JM '10
Katherine Westermann,
BB '09

CRAFT BOSTON

WORLD TRADE CENTER
MARCH 27-29, 2009

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FULLER CRAFT MUSEUM

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JANUARY 2009

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Eli Cleveland, CF '09
John Ewart, CF '08
Michael Fitzpatrick, CF
'08
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Christoph Streubert,
CF '09
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RHODE ISLAND
CONVENTION CENTER
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JM '09
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Johanna Smick, BB '10
Katie Smith, BB '09
Amelia Sorenson, BB '10
Christoph Streubert,
CF '09
Jack Thompson, JM '09
David Trees, CF '10
Katherine Westermann,
BB '09

BOOKBINDING

Book bindings are meant to protect and embellish the contents of a book forever, though time and use eventually make repairs a necessity.

To make or repair a fine bookbinding requires the skillful use of needle, awl, paper, glue, leather, pasteboard, gold and silk in countless combinations. Moreover, the binding has to move to allow access to its contents without stress or damage. A successful bookbinding is a suit of armor that looks like a tuxedo and fits like a glove.



Clockwise from top left

James Reid-Cunningham, Around the Day in Eighty Worlds, 1991, Leather; silk; paper; wood; graphite; tin; brass; gold leaf

Amanda Nelsen, The North American Indian, 2007, Calf leather and suede; decorated edges

Amy Lapidow, Set of Bookbindings, 2009, Mohawk superfine interior paper; binder's board; handmade paper

David H. Kinghorn, La Sainte Bible, 1996, Morocco leather (goatskin); marbled paper; vellum

Christina Amato, Thought and Memory, 2006-2007, Calf and goat leather; silk end bands



V I O L I N M A K I N G & R E P A I R

To get a great, complex sound from a violin, every element must vibrate at just the right rate. Violin makers must shape each part with tremendous accuracy before the instrument is assembled and finally played.

So critical is the match between material and function that different woods are chosen for different parts. Even the history of the wood matters. The weather where the tree grew, the way the tree was cut, how the wood was cured all contribute to the complicated sound the instrument produces.



Exhibit photo (above)

Roman Barnas, violin parts and forms, 2009, Maple, spruce, ebony



From left to right

Christo Wood, Violin, 2009, Maple; spruce; ebony; willow; dyed pear and poplar

Christo Wood, Violin, 2009, Maple; spruce; ebony; willow; dyed pear and poplar

Dennis McCarten, Violin, 2006 Maple; spruce; ebony; rosewood



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(Piano)
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Bookbinding '02
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(Piano)
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(Piano)
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Walter H. McDonald
(Bookbinding)
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Shaun B. Padgett,
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(Bookbinding)
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(Piano)
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P R E S E R V A T I O N C A R P E N T R Y

Preservation Carpentry can mean building a reproduction of an older style house, restoring architectural details, stabilizing the structure of older buildings, or even recreating historically accurate pieces. This field relies heavily on both the past and the present, improving upon deficiencies of the past using new materials and technologies.

Preservation carpenters are trained to use traditional tools as well as modern tools in order to preserve and restore buildings accurately and appropriately.



Exhibit photo

*Preservation carpentry students:
carved wood pilasters, repaired
window sash and door;
Rich Friberg, staircase model.*

From left to right

John A. Toto, Bed, 2006

Peter B. Cabot, Kitchen, 2001

Brent Hull, House, 3 views, 2007



JEWELRY MAKING & REPAIR

Jewelers use the sometimes subtle properties of metal and stone to make fine jewelry. Metal becomes quite malleable when heated and cooled properly and can be melted and poured, drawn out into wires, pressed, soldered, welded, fused, and polished to mirror brightness.

Jewelers must also appreciate the intricacies of gems and how they affect light as it passes through them. Jewelers often use gold or silver mounts to protect and enhance gems, exploiting the wondrous qualities of both materials.



From left to right, top to bottom

*John F. Gifford, Earrings, 2009,
Platinum; citrines; diamonds*

*Tracey M. Jenkins, Earrings, 2009,
18k red gold; 18k white gold; natural
green diamonds*

*Anthony Bondi, Necklace and
Earrings, 2008, Sterling and fine
silver; "sleeping beauty" turquoise;
mother-of-pearl*

*Eugenia Shuller, Necklace, 2007,
Lapis, 22k yellow gold, 18k yellow
gold, 14k yellow gold*

*Denise Fenoglio, Necklace, 2007,
18k Royal gold; silver; diamonds;
carved labradorite*

*Sarah West, Necklace, 2005,
Sterling silver*

*Lauren Robinson, Earrings, 2008,
18k yellow gold; pear-shaped, fancy
brown rose-cut diamonds; single-cut
diamonds; 14k yellow gold*

*John F. Gifford Ring, 2002,
22k yellow gold*



WORKSHOPS 2008-09

The following 133 workshops were offered at least once during the past year.

BOOKBINDING

Accordion Books (2)
Artist Talk with Shanna Leino*
Basic Paper Conservation for Bookbinders
Books to Create and Inspire: Classroom Bookbinding for Teachers
Bone Toolmaking*
Boxes and Book Enclosures
Clamshell Box Construction
Contemporary Decorative Techniques*
Cutting Bookbinders' Finishing Tools*
Crossed Structure Bookbinding
Edge Gilding*
Exploring Paper*
Hot Stamping*
Introduction to Cloth Case Bookbinding (5)
Introduction to Leather Paring
Introduction to Non-Adhesive Bookbinding (5)
Late Coptic Bookbinding*
Leather Decoration*
Leather Surfaces*
Limp Vellum Bookbinding
Photo Albums (2)
Pop-Up Books*
The Plane on the Bindery Floor: A lecture with Tom Conroy*
Three Month Bookbinding Intensive*
Vellum Stiffboard Binding*

CALLIGRAPHY & PAPER ARTS

Hand Lettering – Five Styles*
Introduction to Calligraphy (2)

Introduction to Marbling
Manuscript Gilding and Illumination (2)
Paste Papers*

CARPENTRY AND PRESERVATION CARPENTRY

Basic Stairbuilding*
Decorative Painting: Glazing Techniques, Striae, Sponging, and Pouncing*
Decorative Painting: Trompe L'Oeil*
Decorative Painting: Advanced Murals and Trompe L'Oeil*
Decorative Painting: Rug and Floorecloth Painting*
Historic Timber Framing
Historic Timber Frame Construction & Restoration at Mount Lebanon Shaker Village*
Platform Framing
Window Sash Restoration

JEWELRY

Anticlastic Raising with Michael Good*
Bezel Making & Setting for Faceted Stones
Creating with Argentium Sterling Silver: Working with Sheet, Wire, and Granules for Forming with the Hydraulic Press*
Fundamentals I of Jewelry Making (4)
Fundamentals II of Jewelry Making (3)
Introduction to Chainmaking
Introduction to Forging and Forming with Hammers*
Introduction to Jewelry Repair
Japanese Copper Alloys with Chris Ploof*
Jewelry Repair, Part II

Jewelry Making Intensive*
Jewelry Open Studio*
Loop In Loop Chain Making
Mokume Gane Patterning with Chris Ploof*
Working With Gold (2)

LOCKSMITHING

Master Keying*

MARKETING

Marketing 101-You
Turning Your Craft Into a Business*

MUSICAL INSTRUMENTS

Guitar Making Intensive*
Introduction to Violin Bow Making with David Hawthorne*

WOODWORKING

Artist Talk with Sam Maloof*
Artist Demo and Discussion with Alan Lacer*
Cabriole Leg Sampler and the Ball and Claw Foot
Carved Georgian Mantle Shelf*
Carving Furniture Elements*
Clock Making* (2)
Decorative Inlay
Decorative Inlay for Teens
Decorative Painting: Furniture Surfaces
Federal Tilt-Top Table*
Flat Edge Tool Sharpening (3)
Fundamentals of Fine Woodworking (13)
Fundamentals of Machine Woodworking (11)
Furniture Refinishing-The Basics*

Hammer Veneering and the Vacuum Press*
Historic Furniture Survey*
Installing Hinges and Locks for Furniture Makers*
Introduction to Architectural Carving*
Introduction to Bowl Turning (3)
Introduction to Chip Carving
Introduction to Traditional Finishing
Introduction to Spindle Turning (2)
Leather Surfaces*
Machine Maintenance: The Bandsaw
Machine Maintenance: The Tablesaw*
Machine Woodworking – Arts & Crafts Style Table (2)
Machine Woodworking – Frame & Panel Chest (2)
Machine Woodworking – Trestle Table
Machine Woodworking – Pembroke Table
More Bowl Turning Techniques* (2)
Relief Carving I
Shaker Oval Boxmaking (3)
Son of a Skew: Fear Not; A Skew Chisel Workshop with Alan Lacer*
Three-Month Furniture Making Intensive (3)
Traditional Slip Seat Upholstery
Turned Box
Turned Leg Candlestand*
Windsor Chairmaking: Continuous Arm Rocker
Woodturning with Alan Lacer*

*Denotes new workshop

() Indicates a workshop ran multiple sessions

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*From left to right,
John F. Gifford (earrings) Miguel Gómez-Ibáñez (inlay) Alegria Barclay (binding)*