

A close-up photograph of a person's legs from the knees down, wearing black rubber boots. They are standing on a thick layer of light-colored wood shavings. The background is a blurred concrete floor. The overall tone is professional and industrial.

NORTH
BENNET ST.
SCHOOL

FISCAL YEAR 2017

Annual Report



A Good Life, Built by Hand.

There is no doubt that North Bennet Street School is a special place, but how would you describe it? Over the years there have been several attempts to capture the spirit of what the School offers and convey it to the public in an immediate and memorable phrase that describes just what it is that we do.

“An Education in Craftsmanship” was coined as a tagline in the late 1980s, when North Bennet Street School transitioned from a social service center with short-term, afternoon classes to a professional institution focused exclusively on full-time, highly skilled training in traditional trades. The phrase conveys the importance of skill and authorship, and the School’s belief in the intrinsic value of good work. It says that anything worth doing is worth doing well. “An education in craftsmanship” describes what makes our School unique, and we still make use of the tagline today.

It does not, however, tell the full story of the School. It did not reflect the sense of pride and commitment that characterizes our students, many of whom found new meaning in their lives after deciding to work with their hands.

The majority of students interviewed for a 2008 marketing study described themselves as pursuing a passion. To quote the study’s summary statement, “solving complex problems in three dimensions with your hands—while simultaneously making something functional, beautiful, and graceful—challenges every aspect of your being, and satisfies your soul.”

“Do What You Love Every Day” emerged as a new tagline that seemed to better express the positive energy of the School and the experience of many of the students. It certainly summed up my own experience as a student. The phrase reflected the value of using one’s gifts, and the joy that can be found when your work is an expression of your passion.

In the last few years however, our awareness changed. *“Do What You Love Everyday”* seemed unresponsive to the realities of many students we hoped to reach. For them, mastery of traditional skills is a means to an end, with an ultimate goal of being gainfully employed to better support both themselves and their families.

This past year we commissioned a marketing study to explore the current attitudes of prospective students. While 15% of respondents answered “making a life change” and 24% listed “mastering a craft” as their primary goals, the majority of students (45%) responded that “acquiring a skill to earn a living” was their reason to enroll.

This makes sense in an uncertain job market and a changed economy, and from its inception the School’s mission has been to prepare its students for gainful employment. However, a desire for self-fulfillment and a meaningful life is the goal of many at the School, and remains at the heart of our educational philosophy.


To simply and directly convey the ethos of the School and the ambition of its students, we have developed a new tagline: *“A Good Life, Built by Hand.”*

The phrase expresses the intrinsic value of skill and good work and the passion in finding a meaningful career. It’s an ideal combination of the historic mission and the contemporary spirit of NBSS: *“Hand and Mind Lead to Life”* was the School’s first tagline, originally coined in 1915.

“A Good Life, Built by Hand” builds upon our legacy, reflecting both the enduring core values of NBSS and the ambitions of our students. It acknowledges the importance of finding meaning in one’s life through work as well as the sense of individual competence and authorship embedded in something made by hand. I believe it will serve us well in the coming years, and continue to inspire our talented community.

Miguel Gómez-Ibáñez, President





For over 135 years, North Bennet Street School
has provided vocational training as a path to
self-sufficiency and a meaningful, productive life.

Our challenge is to make an outstanding crafts-
based education widely available.

Introducing stories from our year.

Bookbinding



INSTRUCTORS

Jeff Altepeter BB '99
(Dept. Head)
Martha Kearsley BB '95

ADVISORY COMMITTEE

Babette Gehrich
Deborah Wender
James Reid-Cunningham BB '90
Mary Patrick Bogan
Paul Parisi
Samuel Ellenport

ANNUAL TUITION

\$23,800

STUDENTS

15

AGE RANGE

21-49

The School was a mecca this year for professional bookbinders and collectors of fine and design binding, thanks to not one but two traveling bookbinding exhibits.

The New York-based Guild of Book Workers presented *Vessel* during the summer of 2016 at NBSS, and in the following summer of 2017, the Colorado-based American Academy of Bookbinding (AAB) presented *Open • Set*.

“Exhibitions are an important part of the field, giving bookbinders a chance to show off their chops. And hosting these kinds of exhibits is a great way to connect our students and alumni to new opportunities because they provide fantastic exposure. Exhibits are also a great chance for them to be inspired,” explains Bookbinding (BB) Department Head and instructor Jeff Altepeter BB '99.

A juried exhibit where everyone worked on a theme but not a specific volume, *Vessel* ultimately included 50 pieces of book art. NBSS was represented in the exhibit by Erin Fletcher BB '07, Monica Holtsclaw BB '08, and Colin Urbina BB '11.

“I decided to enter *Voyaging Southward from the Strait of Magellan*, by Rockwell Kent. I come from a sailing family and spent a good portion of my youth growing up on a boat.

“I took my inspiration for the binding from the rigging of ships. My design involved a series of lines that represented not only rigging, but also rippling water, and navigational lines. The binding has a teak wood inlay, a traditional material in ship construction,” explains Colin.

For *Open • Set*, fine design bindings created by bookbinders from all over the world were divided in two categories. Entrants could choose to bind a book of their own choosing in the “Open” category or bind the preselected “Set” option, the novel *Inside the Book* by David Esslemont. NBSS was represented in *Open • Set* by Gabrielle Cooksey BB'14, Samuel



Feinstein BB '12, Jackie Scott BB '15, Colin Urbina BB '11, and former NBSS instructor Mark Esser. Samuel won Highly Commendable recognition in the Set category for his tooling work, while Mark took First Place in the Open category.

“The book I chose was *An Alphabet*, which includes wood engravings by Barry Moser and letters based on the calligraphy of Yvette Rutledge,” explains Mark. “I took a detail from the calligraphic alphabet that appears on the title page of the book and magnified it for my design. The cover is full-leather grey goatskin with orange goatskin onlays.”

Mark well remembers a call he received from Lang Ingalls, coordinator for the triennial *Open • Set* exhibition, which also traveled to Denver, San Francisco, Iowa City, Telluride, Seattle, and Salt Lake City in 2017.

“When [AAB Advisory Board member] Lang Ingalls told me how well my work had done in the juried competition, I was floored. I thought it was a good binding, but I never expected it to win,” says Mark, now a Newton-based bookbinder and conservator.

Lang shares that she developed the idea for *Open • Set* as a way of increasing public awareness of fine and design binding. “In the U.S., books are about their stories, not their covers. The books available in stores are all machine made. In Europe and Asia, however, there are professional bookbinders everywhere,” says Lang.

“These exhibits demonstrate that there is growing interest in finely crafted design bindings in the U.S. We want to build on that understanding,” she shares. “Fine and design binders are akin to oil painters, but instead of a canvas, we use a book cover. Each binding is entirely unique.”

Carpentry

INSTRUCTORS

Brian Vogt PC '94

(Dept. Head)

Aaron Butt

ADVISORY COMMITTEE

Arthur Massaro

Barry A. Mann PC '97

Edward Howland

Finley H. Perry, Jr.

through December

Kurt Fieldhouse CA '93

Patrick O'Shaughnessy CA '06

Stephen Gould PC '01

ANNUAL TUITION

\$25,400

STUDENTS

23

AGE RANGE

19-41



B/A/D Talks. photo by Matt Hichbom

Carpentry built on its success this year thanks to the creation of the new *Partners in Craft: Designers, Builders & Architects Scholarship*.

Kochman Reidt + Haigh Cabinetmakers (KR+H), a long-term donor to NBSS, made the lead gift establishing the new scholarship, as part of the School's Lives & Livelihoods Campaign.

Paul Reidt, president of the Stoughton-based KR+H, which has been creating custom cabinetry, fine furniture, and woodwork for clients throughout New England since 1976, said the increased support reflects his company's ongoing connection with the School.

"I've been aware of NBSS for years. I worked with Marc Margulies before he became the Board Chair, and also with Finley Perry and Lynn Osborn [former Program Advisor and former Board Member, respectively]. All three are very committed to the School, along with many of our clients."

Brian Vogt PC '94, the CA program Department Head and an instructor, knows what a difference support from KR+H and others can make.

"The Scholarship gives us the opportunity to educate a student who might not otherwise be able to attend NBSS. Diversity, whether it be cultural, geographic, or socio-economic, is a real strength of our program. We've got students of all ages, too, from fresh out of high school to people looking at new career options."

As Paul sees it, there are many elements that define excellence in carpentry. "I believe craft and making are extremely important. They can't be done without imagination, invention, and problem solving. Making is an incredibly noble profession—not only for the calluses, but also for the intellect involved," says Paul.

"The School preserves the notion of craft and making, as does our company. We've come to see NBSS not just as a resource but also as a kindred spirit," explains Paul.

Another dimension of KR+H's support was on display this spring when the company hosted one of its quarterly B/A/D Talks at NBSS, attracting prominent builders, architects, and designers to the School.

"Most people who engage in the Talks do so in a professional context. We step outside client focus, however, to talk about the issues we face and to learn from each other. The way I see it, the Talks and NBSS are compatible education endeavors," Paul points out.

Linda Kochman, Paul's colleague and B/A/D Talks series co-producer, is also well-connected to NBSS as she serves on the Board of Advisors. Like him, she believes that there is a real compatibility between the School and their company.

"When I walk through the door at NBSS, I immediately feel the magnetic energy of the place and that vitality is evident in every experience I have there. We share a spirit of collaboration and the sense of mind, hand, and heart coming together," says Linda.

"It excites me that we are able to attract builders, architects, and designers to NBSS who, we believe, will love it as much as we do."

Cabinet & Furniture Making



INSTRUCTORS
Daniel C. Faia CF '94
(Dept. Head)
Alexander Krutsky CF '81
Lance Patterson CF '79
Steven Brown CF '90

ADVISORY COMMITTEE
Brian Kelly CF '84
Gregory Porfido CF '89
John F. LaGattuta CF '88,
until November 2016
Mark Del Guidice
Sean Fisher CF '94
William Doub CF '74
William Locke CF '95

ANNUAL TUITION
\$24,900

STUDENTS
41

AGE RANGE
18-73



Some new synergy was created this spring by a class swap between students from the Cabinet & Furniture Making and Carpentry programs, which offered each group a newfound perspective.

Dan Faia CF '94 and Brian Vogt PC '94, Department Heads and instructors of CF and CA, respectively, joined forces to select just the right projects. Swapping benches for one week, CF students made six individual plywood cabinets while the CA students each made a Shaker nightstand.

"Brian and I see a lot of similarities between what we do. People think of carpentry as exterior construction and framing, but it's really about everything inside too, except for the furniture. We've both done a lot of the same things in our careers, including staircases and interior trim, so we knew a project like this would really benefit our students," explains Dan.

The difference is in the approach. One example is that that furniture making students generally set their own pace and schedules, while carpentry students tend to work very quickly in order to finish large-scale projects in short amounts of time.

"The CA students were told to slow down, while the CF students were shown how to speed things up. It really comes down to using a machine, when possible, so you can produce a dozen or more components at once versus just one of something at a time," he explains.

Dan agrees. "It was a good experience for my students to stay on a fixed schedule. I was also amazed to see

what Brian's students did with the Shaker nightstand. We hadn't taught that in such a short period of time before," he says.

Brian believes trading places brought about some new insights for his students. "The class swap gave them a broader understanding of woodworking and joinery overall. They had all the necessary skills already—it was just about using them in a different way."

He felt the project also offered a valuable lesson to CF students. "Furniture making is a labor of love. Building kitchen cabinets is more a labor of money—it's faster, less complicated, and there are just going to be more opportunities out there," he shares.

CF students made their cabinets as a production run, with all students taking on a portion of the tasks. This ultimately brought to light the difference between working individually as a furniture maker versus working as part of a team as a carpenter.

"A set of cabinets going into a house needs to match fairly identically. Before this project, if I had asked each of the 14 students to make a cabinet, I'd have gotten 14 different cabinets, which probably wouldn't work in most kitchens," says Dan with a laugh.

Jewelry Making & Repair

INSTRUCTORS

Ann Cahoon JM '02
(Dept. Head)

ADVISORY COMMITTEE

Alan Leavitt
Barbara L. Lawrence
Daniel R. Spirer
Emily Scott JM '07
Geraldine Kish Perry JM '00
Ilah Cibis JM '05
John F. Gifford JM '97
& CF '01

ANNUAL TUITION

\$23,200

STUDENTS

8

AGE RANGE

17-57



This year, Jewelry Making & Repair continued to teach students at the highest level of instruction while also preparing them for employment in a changing industry.



According to Ann Cahoon JM '02, Department Head and instructor, the response to market trends are multi-pronged. "Rather than teaching a 'unit' on laser welding, I'm bringing it into the workflow of different advanced projects, so it's simply another tool to them," she says. "We also begin stone setting much earlier now. We did this in part to make sure that our students were already working on basic setting skills when they begin their first internships and part-time positions. I've adjusted the order in which we present certain setting styles since some represent really hot trends right now."

Ann also cites the online generation with reshaping the industry. "Millennials are far more interested in technological experiences than they are in the traditional hallmarks of achievement and success. When my grandparents celebrated milestones it often involved jewelry. Today's generation will buy things like the latest smartphone as gifts," explains Ann.

Shopping patterns may have shifted, but when it comes to purchasing fine jewelry, millennials still want to be treated well, according to Ann. They expect a very high level of service, but where they go for that experience is changing. More and more, customers want to deal directly with a maker whether online or in person.

Two designer-goldsmiths meeting the needs of today's customers are Geraldine Perry JM '00, a principal at Fairbank & Perry Goldsmiths in Concord, and Ilah Cibis JM '05, owner of Precious Metals Sudbury. Both Geraldine and Ilah also serve as Program Advisors at NBSS.

Geraldine and Ilah offer just an artisan experience to their customers. "We usually sit with customers for about one hour, then come back to them in a week with a hand-rendering. At that point, together with the client, we'll decide how we're going to build the piece. People seem to respond well to this approach," according to Geraldine.

Ilah takes a similar customer-focused approach, but with greater emphasis on computer-aided design. "CAD allows me to take photo realistic pictures of what a ring will look like when it's set with a ruby, a sapphire, or any other stone," says Ilah, who credits the JM program with keeping pace with evolving technology.

"Ann has updated projects in ways that really look to the future. The program is pushing toward the cutting edge of technology with microscopes, laser welding, and welder training. And the project curriculum has been updated to reflect more current trends," she says.

Geraldine agrees. "I've been an owner since 2007 and have only hired NBBS alums. Without the School, I would have to spend a lot more time on training and a lot more money to replace materials lost because of mistakes," says Geraldine whose current staff includes Selma Heikkinen JM '99, Laurie Robinson JM '03, and Sara Pancoast JM '12. "As an employer, I rely on the NBSS program. It prepares people to a level of excellence that keeps my business competitive."

Locksmithing & Security Technology



INSTRUCTORS

Barbara Baker LK '04
(Dept. Head)

ADVISORY COMMITTEE

Dave Troiano
Jeffrey G. Schwartz
John (Jack) Hobin
Lew Alessandrini
Michael Samra LK '87
Stephen McKinney
Virginia M. Newbury

ANNUAL TUITION

\$20,900

STUDENTS

14

AGE RANGE

19-53



Thanks to a new partnership between NBSS and the Dorchester Youth Collaborative (DYC), two young men changed their life trajectories by earning diplomas from the Locksmithing & Security Technology program.

“First-generation college students are the first people in a family to attend a four-year college. But what about the students who come from homes where no one has a skilled trade? It was with those young people in mind that we came up with ‘First-Generation Tradespeople’ program,” explains Emmett Folger, Executive Director of DYC, a non-profit organization that provides mentoring, jobs, and recreation for low-income and at-risk youth.

Folger and President Miguel Gómez-Ibáñez CF '99 conceived the idea for the partnership in 2015 when they met while both were Barr Foundation Fellows. Folger recalls that Miguel quickly took to the idea of working with DYC as a cultivating partner to help identify qualified applicants.

Funding from the City of Boston's Neighborhood Jobs Trust helps offset student tuition. The first two beneficiaries of the partnership were Krsna Clark LK '17 and Romello Williams LK '17.

“The help from DYC was extremely important to my success. Emmett and (DYC program manager) Kenny mentored, encouraged, believed in, and supported me through this journey. There were times when I didn't want to get up every morning. Kenny called, stayed on me, and made sure that I made it to school every day,” says Romello.

Now a department manager at the Quincy branch of a national retail chain, Romello also has high praise for the program.

“If I didn't have the opportunity to attend and be a part of the wonderful environment at NBSS, I'd probably be working full-time but still trying to figure out my next move or plan in life. Or I might be sitting at home unemployed, possibly getting mixed up with the wrong individuals,” says Romello.

The success achieved by Romello and by Krsna, who is now with Kenny's Lock in Dorchester, is emblematic of what can be accomplished when organizations like DYC and NBSS work together, according to Emmett.

“NBSS provides a systematic intervention that establishes a pipeline from the streets where young people can learn a trade. Krsna and Romello are like celebrities when they come back to DYC. Their confidence has really developed. They're proud of themselves, because they're damn good at what they do,” he says.

Piano Technology

INSTRUCTORS

David Betts PT '72

(Dept. Head)

Debbie Cyr PA '93

Emily Townsend PT '07, PA '08

Louis del Bene PT '06, PA '07

ADVISORY COMMITTEE

Don Mannino

George Crawford

Lawrence Fine PT '76

Lewis J. Surdam PT '79, PA '80

Sean Mallari PT '05, PA '06

Stephen Carver

ANNUAL TUITION

\$24,400 (Basic)

\$23,400 (Advanced)

STUDENTS

16 (Basic)

6 (Advanced)

AGE RANGE

18-58



The Piano Technology program was the beneficiary this year of the School's first alumni funded scholarship endowment. Proceeds from the endowment will provide half-scholarships for two Advanced Piano Technology students in perpetuity.

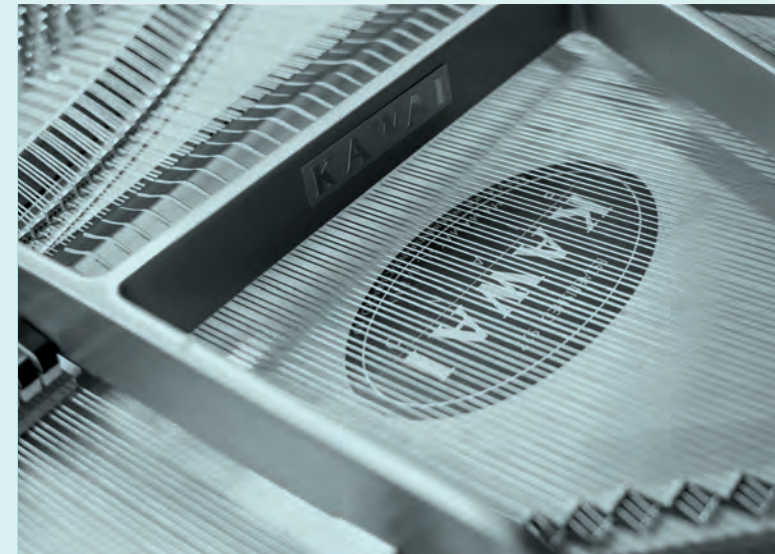
The endowment was first established as the Patty Murphy Scholarship Fund in 2009 by Lew Surdam, a 1980 graduate of the program, and his wife Toni, in honor of Patty Murphy PA '94, Lew's friend and former colleague. This year, they increased that fund and converted it to an endowment, now known as the Surdam-Murphy Scholarship, so that it will benefit piano technology students for generations to come.

Lew arrived at the School in 1978 and in many ways has never left. He has served as a member of the Board of Directors since 2012, and has been a Program Advisor for over 30 years.

"When I first arrived at NBSS, all I wanted to do was learn how to tune, but I stayed for the Advanced program and I've always been glad I did. I had so much fun as a student in the piano program, and then I spent 29 years at Harvard in Piano Technical Services. I really wanted that job and I never would have gotten it were it not for the School," says Lew. "What kept me engaged after that was the need to continue learning. I was always asking [Department Head] David [Betts PA '72] to come over to Harvard and give me refreshers on how to put in a hammer rail or any number of other things."

It was while he was manager of Piano Technical Services at Harvard that Lew first met Patty Murphy. "Patty came to work for me part-time while she was still a student at NBSS and full-time after graduation. She was an unbelievably generous, warm, and caring person, with a beautiful smile. Patty was also a great piano technician. Her technical work was exquisite and her work ethic was second to none," recalls Lew.

"We established the Scholarship in Patty's name to benefit students who need financial support, and we've been pleased to see so many of them go on to do great things in the field of piano technology," says Lew.



The Scholarship, which 20 students have received since it was established, means a great deal to the program, according to David. "The scholarship has made the difference for many students who have been able to attend the second-year program but who otherwise would not have attended. Because of the scholarship, many of them did not need to have a part-time job during school and were able to spend extra time working on projects directly related to their studies."

David credits his one-time student and longtime friend with more than just financial support.

"Lew started as a program advisor in the mid-1980s and I cannot remember a meeting that he did not attend. I have always felt that if I have a question or need help or advice, Lew will do whatever he can. Lew is not an advisor because of his generous donations, but because of his expertise in the field, his passion for the Piano Technology program, and the friendship we have.

"That being said, all of us on the faculty cannot thank Lew and Toni enough for their unbelievable generosity," says David.

Preservation Carpentry



INSTRUCTORS
Steven O'Shaughnessy PC '99
(*Dept. Head*)
Michael Burrey

ADVISORY COMMITTEE
Anne Grady
Denis Semprebon
Robert A. Adam
Sara B. Chase
William Finch
William Lewis Barlow, IV

ANNUAL TUITION
\$25,200

STUDENTS
25

AGE RANGE
19-51

Recognizing the importance of being able to offer its patrons the best seats in the house, the Worcester Shakespeare Company knew it need look no further than North Bennet Street School when it came time to build a “Lords & Ladies” seating gallery for its Jacobean-styled stage.



This past year, Preservation Carpentry (PC) students built a two-story, timber-frame structure—the second of what will eventually be six audience galleries flanking the stage. Using pine timbers, they also framed up a tiring house, a small building that sits separate from the stage and serves as a dressing room or backstage area, according to PC instructor Michael Burrey.

Mel Cobb, Producing Artistic Director at the WSC, as well as a professional actor, director, Shakespeare scholar, and sometime construction worker, spear-headed the project.

“One of the primary goals of this project is to have modern audiences experience the principles of historic playing. One of those principles involves ‘common light,’ where both the actors and the audience are able to see each other. We perform matinees in day-light as they were originally presented,” explains Mel. “By virtue of the design of the outdoor stage and seating areas, audiences can make eye contact with the actors. They essentially become collaborators in the production.”

In 2003, Michael began collaborating with Mel on establishing the proper period stage for Shakespeare productions. “I’ve had an interest in medieval architecture for many years through my background as a preservation carpenter, mason, and artisan. I first met Mel in London when I was over there to visit the Globe Theatre. When Mel became involved at WSC, he reached out to me. For three or four years, we worked together on constructing a period stage and what’s called the ‘*scaenae frons*’ or back wall,” recalls Michael.

Wide open to the air and elements, the stage and audience galleries are meant to be put up in July and taken down in August. For the past few years, the stage has been in use at WSC’s current summer home on the piazza space at the old Whitin Mill in the village of Whitinsville, along the Mumford River, in Northbridge. The Lords & Ladies gallery is expected to be in use by summer 2018.

“We’re not building museums or Shakespeare Disneyland. We’re blending the best of the old with the best of the new. I’m so happy to be involved with NBSS. The students are practical scholars and it’s important that we present them the opportunity to relearn something from the past,” Mel shares.

Michael gives the students high marks for their open-minded approach to the project and for what they ultimately accomplished.

“This was definitely an unusual project for us. The students built theater structures from the 16th and 17th centuries by applying what they’ve learned from their 18th- and 19th-century program projects,” he explains.

“Throughout, the students were focused on the skills they were learning. They seemed to get more and more interested in the overall project as we went along. I think they found it rewarding to make an impact on how modern-day Shakespeare is performed by recreating the viewer’s original experience.”

Violin Making & Repair

INSTRUCTORS

Roman Barnas
(Dept. Head)

ADVISORY COMMITTEE

Andrew Ryan
Christopher Reuning
David Polstein VM '89
Kevin Kelly VM '92
Ben Ruth

ANNUAL TUITION

\$25,200

STUDENTS

10

AGE RANGE

19-33



The axiom may be “the third time’s the charm,” but for two recent graduates of the Violin Making & Repair program, their first entries in a prestigious competition proved to have the charm, and more, needed to become winners.



Justin A. Hess VM '11 received a Silver Medal for Workmanship in the Violin group, and Evan Loewenstein-Davenport VM '16 earned a Certificate of Merit for Tone in the Viola category at the biennial Violin Society of America (VSA) convention.

Justin began his career in Philadelphia where he worked with violin makers Christopher Germain and Frederick W. Oster, focusing primarily on restoration. Now based in Brooklyn, N.Y., Justin serves as workshop foreman for Samuel Zygmuntowicz, whose clients have included Joshua Bell, Cho-Liang Lin, and the late Isaac Stern.

“I am fortunate to be working with Sam. He has tremendous knowledge and gives me great insights into the work. These are my fourth and fifth post-NBSS instruments. The one I entered in VSA was my third outside the School.”

Both Justin and his violin were in good company at the competition. “There were some 300 other violins competing and so there was really no telling how it would go,” explains Justin. “I was hopeful that I might receive a certificate, but I certainly wasn’t confident that I would win anything. I was enjoying the evening with friends at our table and when my name was called, it was a complete surprise.”

While at NBSS, Evan made five violins, an upright bass, and two violas—exceeding VM program requirements of six violins and one viola. After graduation, he became an assistant to master violin maker David Wiebe in New York, but recently moved back to his native New Mexico, where he is now with Robertson & Sons Violin Shop, focusing on restoration and making.

Evan entered a Gasparo Da Salo-inspired viola—the first he made at NBSS—into the competition. “The VSA International Competition attracts the best of the best makers in the world. I saw it as an opportunity, not in the hopes of winning something, but of learning something. When they called my name, I was shocked. It was just incredible.”

Both Evan and Justin credit much of their success to the education they received at NBSS, and to their instructor, Department Head Roman Barnas.

“I could write a book about my positive experiences at NBSS. Roman and the VM program offer the best violin making education in the world right now. I don’t know many people who are as good-hearted as Roman. I think he is the most caring, inspiring teacher in violin schools today,” says Evan.

And as Justin sees it, “Roman really created a great foundation for my career. He helped me develop a discerning eye and the foundation of hand-tool work and standards for quality that are among the things that make NBSS stand out.”

“Workmanship is hard. One has to have a lot of practice, usually 10 to 15 years, to reach this level. The makers who compete at the VSA represent the highest level of violin making in the world. What Justin and Evan have achieved is unheard of,” according to Roman. “Their remarkable success has raised the reputation of our program.”

Continuing Education



ENROLLMENT

793

STUDENTS

585

INSTRUCTORS

50

STUDENTS SERVED IN YOUTH PROGRAMS

281

In summers of both 2016 and 2017, NBSS welcomed students from Madison Park Technical Vocational High School as part of a collaborative program with Boston After School & Beyond and its Boston Summer Learning Community.

Boston After School & Beyond brings together schools, nonprofits, businesses, and city organizations to create programs that provide students in Boston with expanded learning and skill-development opportunities. The organization provided majority funding as well as in-kind evaluation services for a Carpentry & Locksmithing Summer Program, with staff from NBSS and Madison Park then tailoring the program to students' needs.

Eight students enrolled in the summer of 2016, and twelve in the summer of 2017, including three returnees from the previous year. Their work was to build "Bennet Town," a scaled-down version of a project done by full-time NBSS students.

They framed the walls and floor of a living space approximately the size of a small apartment, installed drywall, sheet rock, kitchen cabinets, and windows, cut and laid tile backsplash and flooring, hung doors, and ran molding and decorative trim. They also made a built-in bench in the kitchen and painted everything, according to Brian Vogt PC '94, Department Head and instructor of Carpentry. Along with Matt Frechette CA '16, Brian taught the students and had a hand in developing the curriculum.

Derrick Ward, a Community Field Coordinator at Madison Park, says he saw first-hand how much the 11th and 12th graders valued their time at NBSS. "The projects undertaken by our students gave them experiences and the opportunity to develop life skills that will help them better themselves in the



real world. I could see real differences in their maturity and their willingness to better themselves. They left NBSS eager to build their own homes in the future," says Derrick.

Katie Theodoros, Director of Continuing Education at NBSS, also viewed the program as a success on several levels.

"We provided an environment outside of their high school structure, and held them to the same standards as our adult students. This gave them a feel for what a job in the field might actually be like. At the same time, the program allowed us to experiment with a new instructional model and build communities of interest," says Katie.

"One of the major takeaways from this was teamwork. Carpentry is a field where teamwork is essential not only to success but also to safety. It meant showing up on time, because being late impacts others. The emphasis on teamwork also helped them notice when a team member needed assistance and what to do to support that person," she says.

Working together also gave students the opportunity to get to know others whom they may never have met or even spoken to at Madison Park.

"Combined, these skills are more than just vocational know-how, they're important in all areas of life. They came naturally to the Madison Park students, and we can't wait to welcome them back again next summer."

Continuing Education Courses

offered during FY 2017

BOOK ARTS & BOOKBINDING

- 19th Century Field Book
- Bookbinding 101
- Building Boxes for Books
- Calligraphy and Painting on Vellum
- Classic Paper Marbling
- Conservation of Leather Bindings
- Enclosures for Preservation and Beyond
- Focus on Case Bindings
- Fundamentals of Bookbinding I
- Fundamentals of Bookbinding II
- Fundamentals of Calligraphic Arts I
- Introduction to Blind and Gold Tooling on Leather
- Introduction to Book Repair
- Introduction to Paper Conservation
- Islamic World Papermaking
- Italic Lettering
- Letter Carving
- Limp Vellum Binding
- Make Your Own Punching Cradle
- Medieval Long and Link Stitch Bindings
- Millimeter Bindings
- Miniature Bookbindings
- Paper Craft Meets Circuitry
- Paste Paper
- Pop-ups Using Origami Techniques
- Secret Belgian Binding
- Single Signature Binding
- The Art of the Vanishing Fore-Edge Painting
- Three-Part Bradel Binding
- Titling By Hand
- Travel Journals

JEWELRY MAKING

- Clasps and Closures
- Fundamentals of Jewelry Making I: Essential Skills
- Fundamentals of Jewelry Making II: Soldering Intensive
- Fundamentals of Jewelry Making III: Stone Setting Exploration
- Gem Identification and Stone Treatments
- Jewelry Making 101
- Metal Forming and Forging
- Tube Setting
- Wax Carving and Model Building

MUSICAL INSTRUMENTS

- Build a Banjo
- Introduction to Piano Technology

WOODWORKING & CARPENTRY

- Chair Design Strategy
- Contemporary Coffee Table
- Cutting Board and Rolling Pin
- Decorative Inlay and Marquetry

- Elements of the Pembroke Table
- Fundamentals of Fine Woodworking
- Fundamentals of Machine Woodworking
- Handcut Dovetails
- Historic Timber Framing
- Introduction to Bowl Turning
- Introduction to Shellac
- Introduction to Spindle Turning
- Introduction to the Router
- Introduction to the Skew Chisel
- Japanese Hand Planes
- Open Shop: Bowl Turning
- Picture Frames
- Relief Carving
- Shaker Boxes
- Shaker Table
- Special Finishes and Surface Texturing
- Spoon Carving
- Three Month Furniture Making Intensive
- Traditional Woodcarving
- Turned Lidded Boxes
- Windsor Chairs
- Woodworking 101



Letter from the Treasurer

for the Fiscal Year Ending July 31, 2017

The focus of Fiscal Year 2017 was the continuation of the Lives & Livelihoods Campaign. The President and Development team worked diligently to connect with foundations and individuals with an interest in supporting the School's mission.

I am pleased to report that, as of July 31, 2017, the Lives & Livelihoods Campaign had reached 50% of its goal of a \$20,000,000 endowment, producing \$4,511,893 in net revenue during the year, with over \$3.5 million in pledged contributions receivable at year end. This activity represents major progress towards fulfillment of the Strategic Action Plan FY 2016–FY 2020 established by Board of Directors two years ago.

Total invested assets increased by \$2,544,398 in FY 2017, including \$608,736 of interest, dividends, and appreciation. The Scholarship Endowment increased by \$636,120 to an ending balance of \$4,312,251, the General Endowment increased by \$753,237 to an ending balance of \$1,361,414, and Board Designated Funds increased by \$1,155,041 to stand at a balance of \$2,794,386 at year end. The total invested balance was \$8,468,052 as of July 31, 2017.

Regular operating results are presented separately from Campaign efforts on the *Statement of Activities* in this year's Annual Report. The School completed the year with total operating revenues of \$5,316,239 and total operating expenses of \$6,162,588. The FY 2017 Endowment Spending Policy allowed for the release of \$102,000 to fund current operations, up from \$67,789 in FY 2016. Endowment support continues to be highly focused on supporting tuition scholarships, which increased from \$495,465 in FY 2016 to \$548,887 in FY 2017. The School's core programs will benefit from increasing levels of support as the Endowment matures.

The Board of Directors continues to monitor trends in education financing to ensure that quality craft education remains an attainable and realistic path to meaningful lives and livelihoods now and in the future. The support of all those connected to this remarkable community is invaluable to the continued success of North Bennet Street School, and to the craftspeople who dedicate so much of themselves to their trades.

Peder Johnson, Treasurer



Financials

* Results reported are unaudited as of the publish date of this report.

STATEMENT OF ACTIVITIES

Revenues

	7/31/2017*	7/31/2016	% CHANGE	% REVENUE
Tuition and fees, net	3,190,913	3,444,789	-7.4%	60%
Contributions, gifts and grants	1,187,061	1,584,049	-25.1%	22%
Continuing education	552,710	498,260	10.9%	10%
Project and instrument revenue	138,950	127,127	9.3%	3%
Investment income used in operations	102,000	67,789	50.5%	2%
Other revenue	42,544	108,639	-60.8%	1%
Rental revenue	48,000	34,569	38.9%	1%
Store sales, net of cost of sales	54,061	53,945	0.2%	1%
Total Revenues	5,316,239	\$5,919,167	-10.2%	100%

Expenses

	7/31/2017*	7/31/2016	% CHANGE	% EXPENSE
Program	4,193,927	4,177,470	0.4%	68%
General and administrative	1,640,220	1,656,059	-1.0%	27%
Fundraising and development	328,441	329,514	-0.3%	5%
Total Expenses	6,162,588	6,163,043	0.0%	100.0%
Change in Net Assets from Operations	(846,349)	(243,876)	247.0%	

Non-Operating Activity

	7/31/2017*	7/31/2016	% CHANGE
Investment income used in operations	(102,000)	(67,789)	50.5%
Interest and dividend income	155,965	67,701	130.4%
Gain (loss) on investments	452,771	169,630	166.9%
Total Non-Operating	\$506,736	\$169,542	198.9%

Lives & Livelihoods Campaign

	7/31/2017*	7/31/2016	% CHANGE
Campaign contributions	4,606,423	241,500	1807.4%
Campaign expenses	(94,530)	(26,652)	254.7%
Total Capital Campaign Activity	4,511,893	\$214,848	2000.0%

Net Assets

	7/31/2017*	7/31/2016	% CHANGE
Change in net assets	4,172,280	140,514	2869.3%
Net assets (beginning of year)	34,875,223	34,734,709	0.4%
Net Assets (end of year)	39,047,503	\$34,875,223	12.0%



Administration

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Levi Barrett
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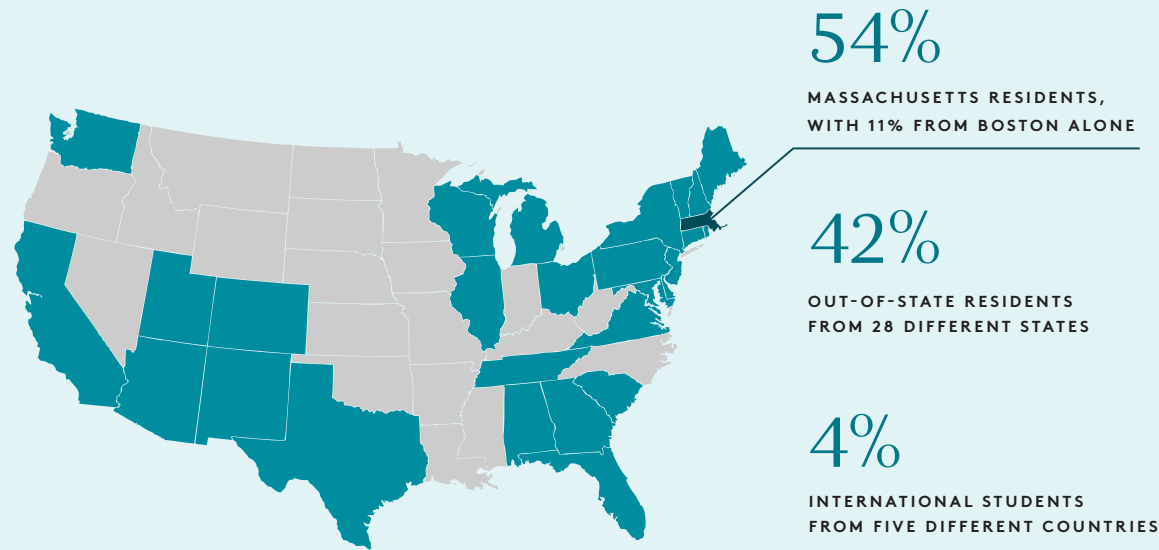
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162
FULL-TIME STUDENTS

17–73
AGES REPRESENTED

30
VETERANS ENROLLED

Residency



67% of all NBSS students
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