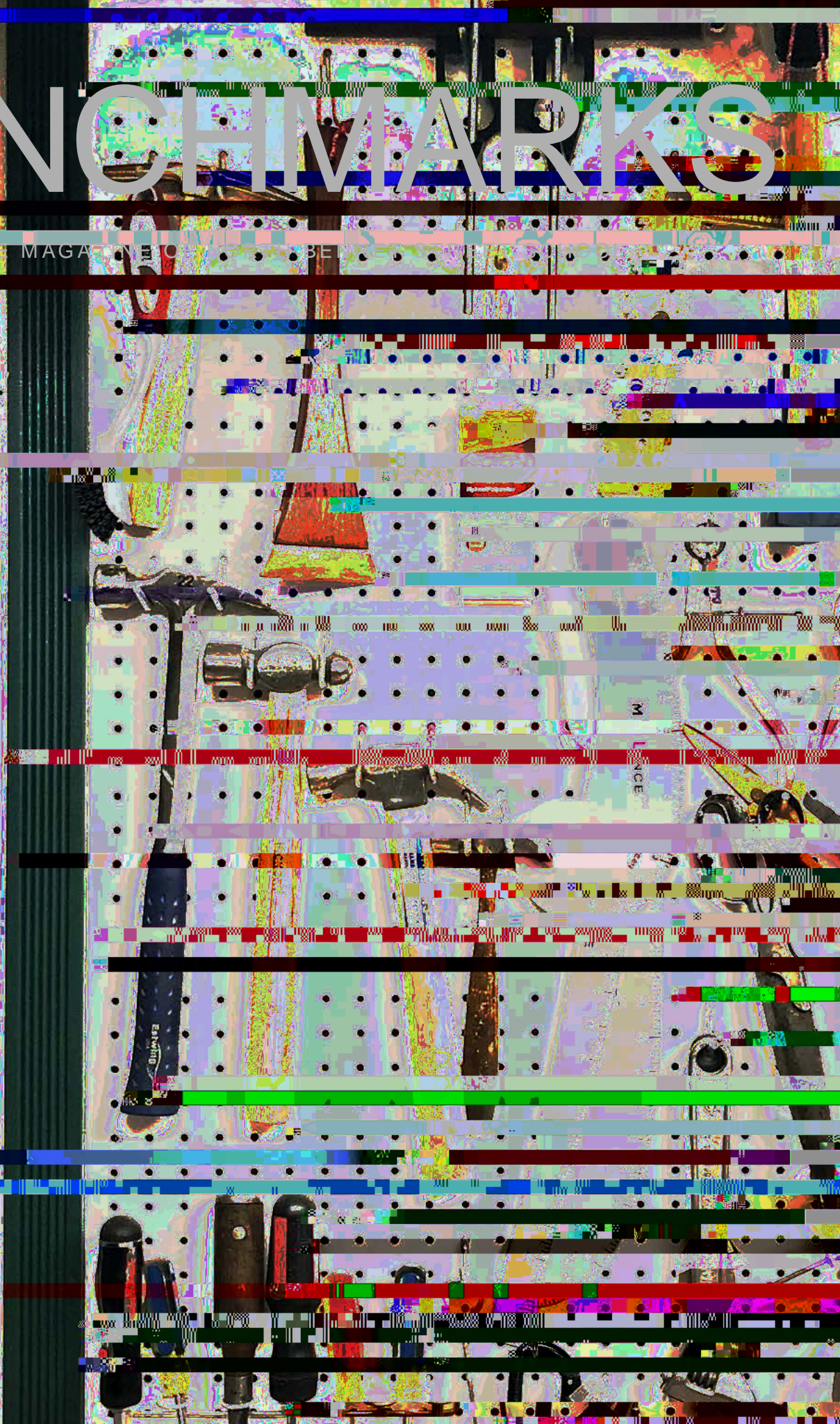
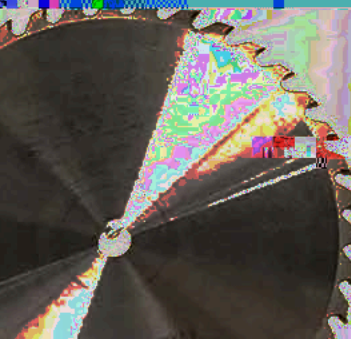


BENCHMARKS

MAGAZINE

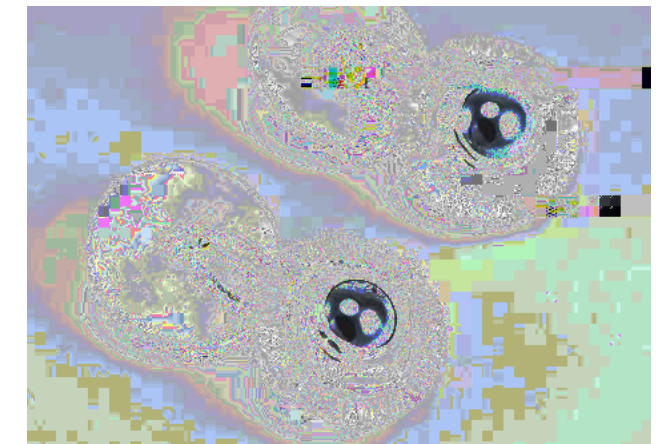


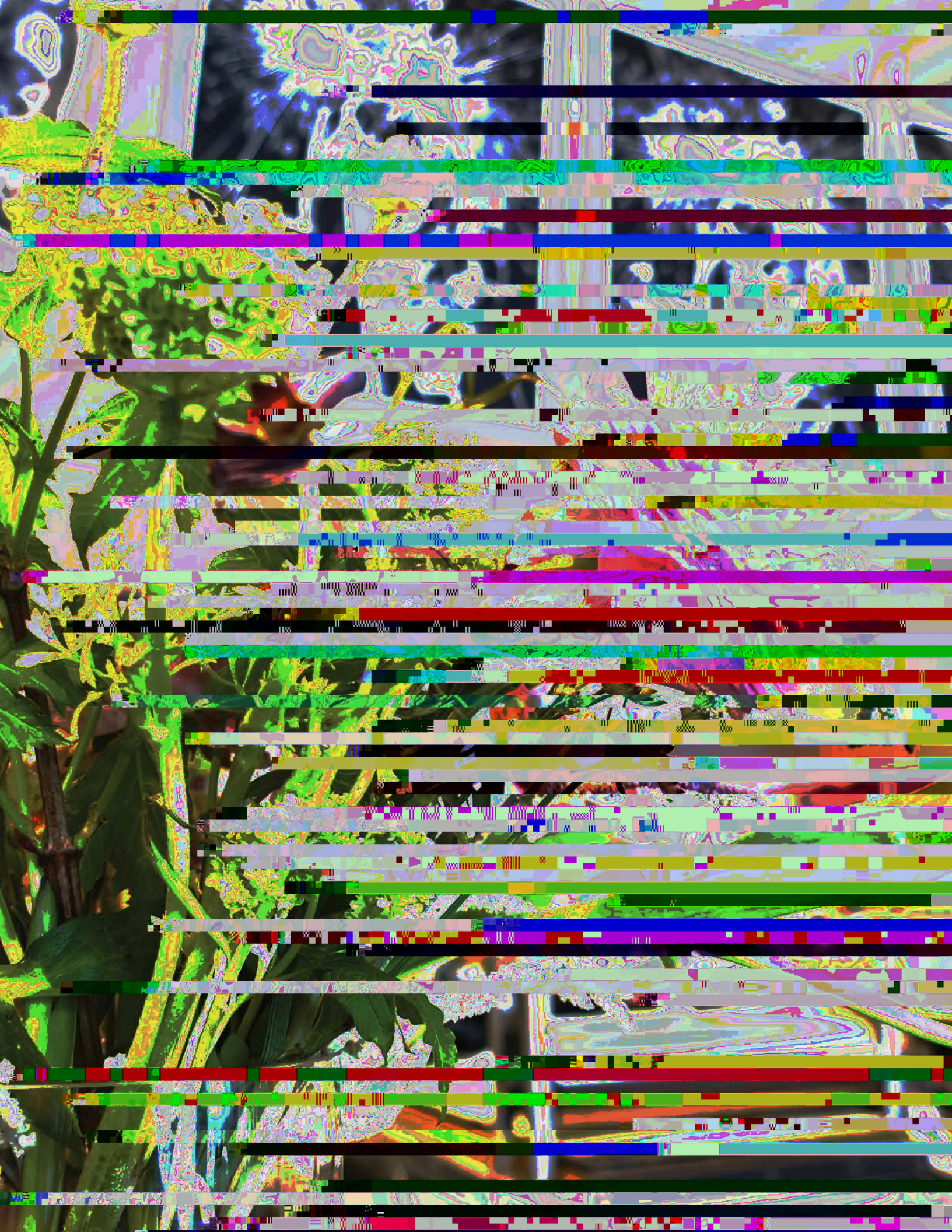
ANNUAL CELEBRATION OF CRAFT

Each year, NBSS hosts a series of events that supports the School's mission to train students for careers in traditional trades. The centerpiece of these events, the Student & Alumni Exhibit, featured over 100 pieces of work from our talented community. Guests of our Opening Reception had a fun evening with student demonstrations, lively music, and great conversation.

All proceeds from the Annual Celebration of Craft go directly to supporting our next generation of makers.

For more great photos, visit [facebook.com/NBSSboston](https://www.facebook.com/NBSSboston).





PrintCraft





Charlestown Furniture Makers

Boston, Massachusetts

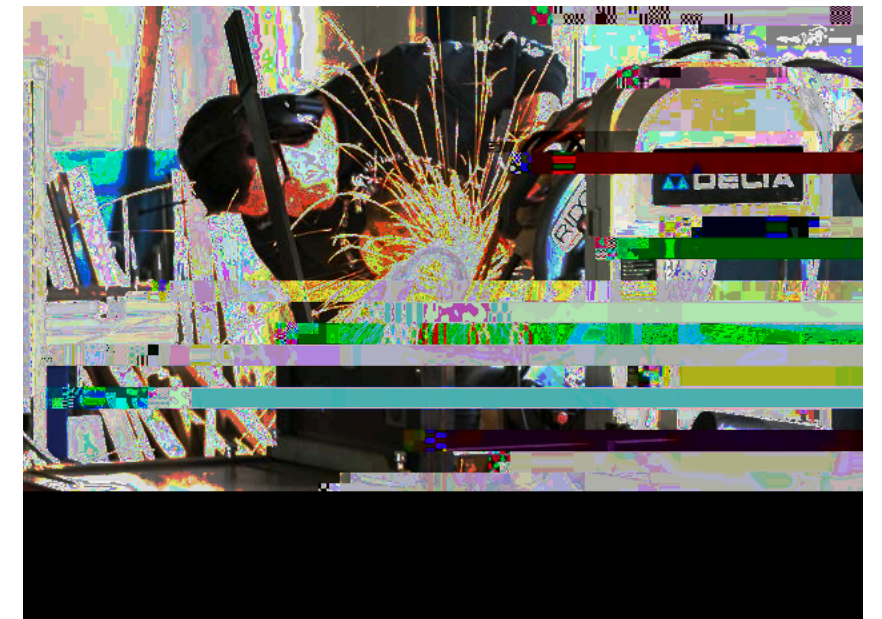
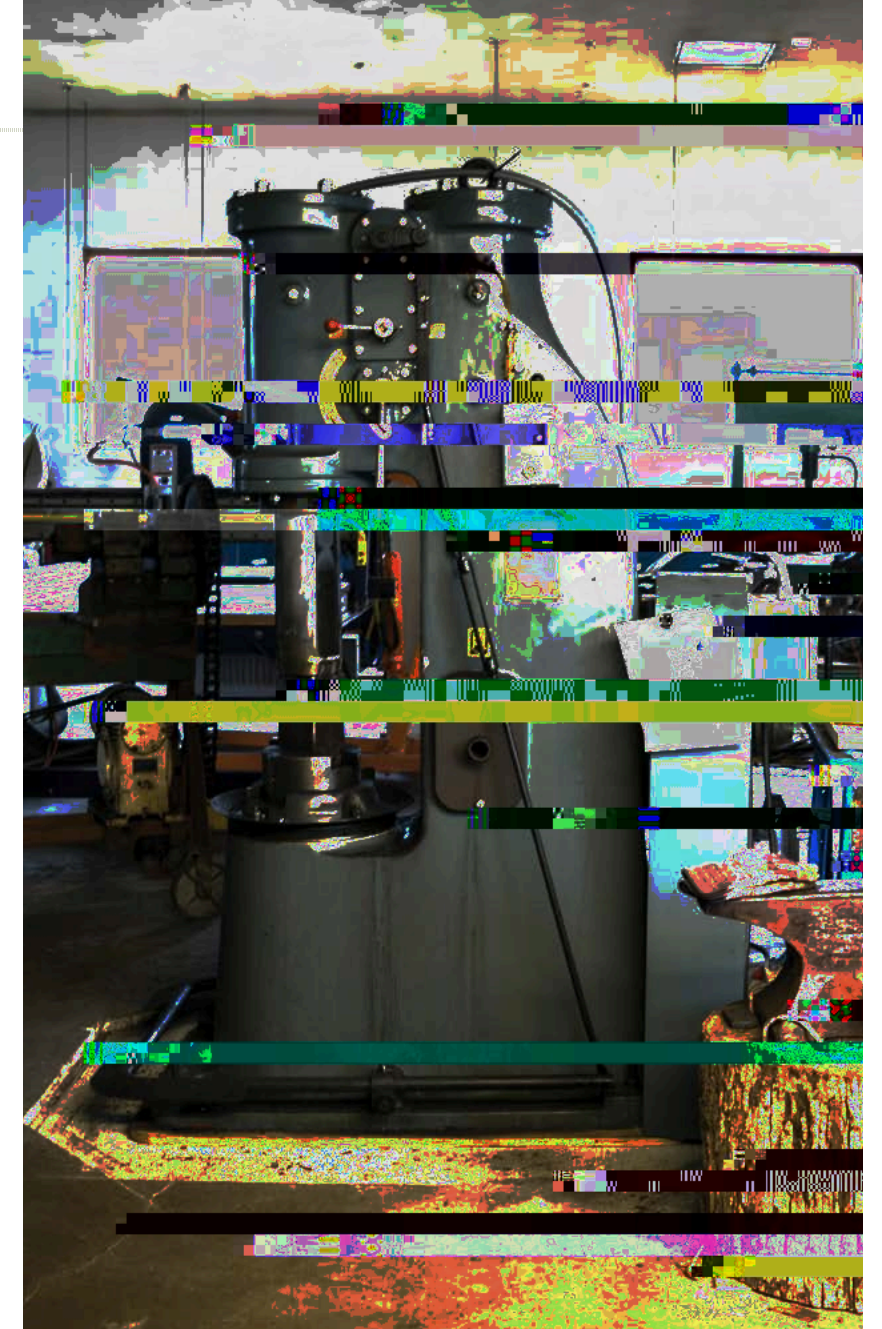
Established in 2012 by David Ambler CF '11, Charlestown Furniture Makers is an 8,000 sf shared facility located in one of Boston's last remaining industrial areas. The space boasts a 2,200 sf machine room, complete with large jointer, ve table saws, and nearly two dozen other pieces of machinery. Rounding out the two-story shop are a sprabn one en o QA70 0 3ut nd nearly tw8 In 7er, CF 13i9rla32w10for up to 20 makers QA7ne of w61 whomut nd nearl NBSS graduates.



Flying Marquis Studio

Leominster, Massachusetts

Ann Cahoon JM '02, Department Head of the Jewelry Making & Repair program, is a designer goldsmith whose work focuses on high carat gold and platinum fabrication. She founded Flying Marquis Studio in 2005, and now works alongside her metalworker husband, who owns [Chris Ploof Designs](#). Their combined 10,000 sf shop is fully out tted with state-of-the-art equipment and technology.



As the preeminent school of craft, we provide the highest quality education possible.



Scholarship aid is essential if e

Help unlock a 1:1 match
or \$1M for our program!

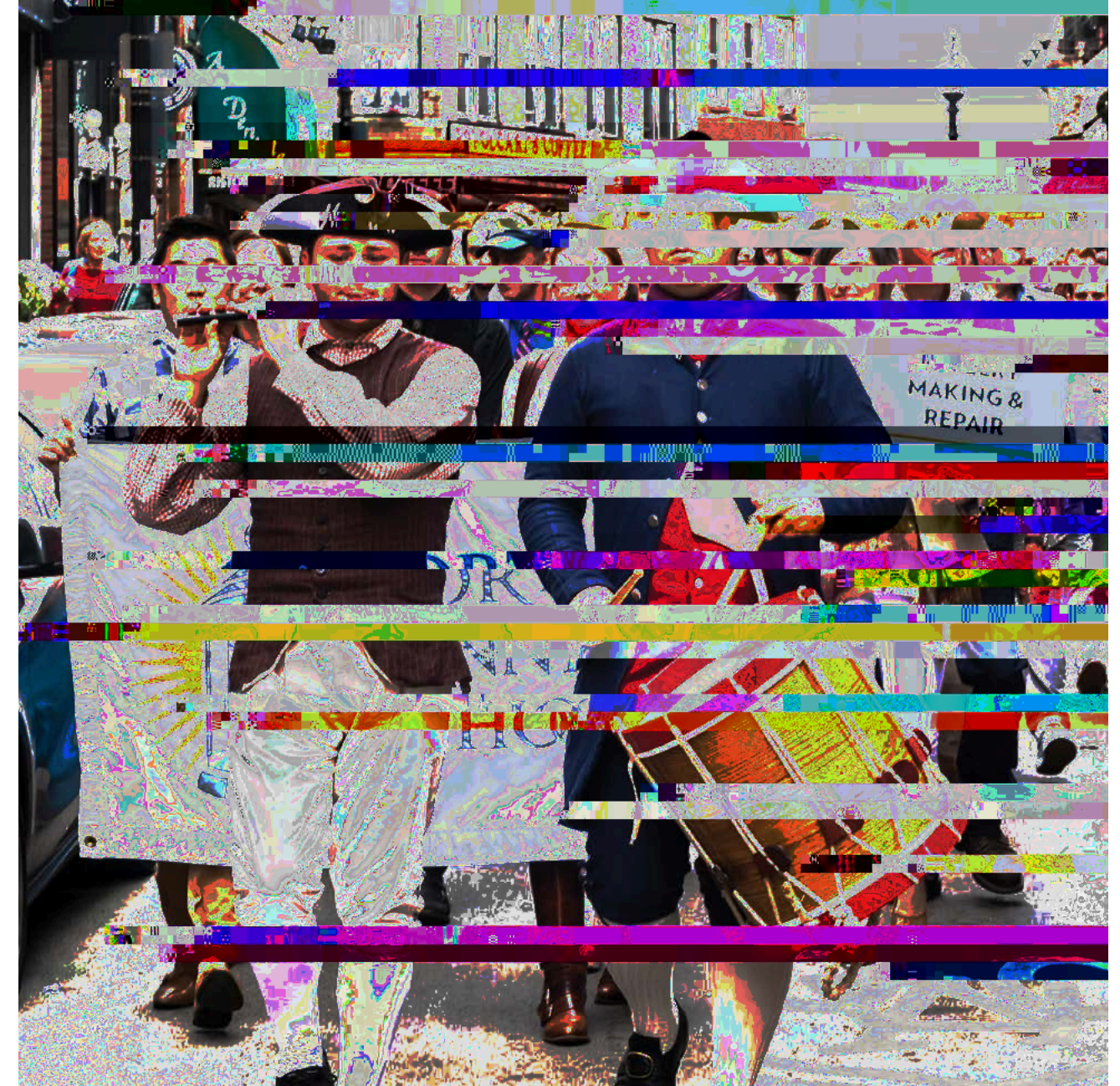
Thank you for the challenge
gift of a \$1M will be ached
dollar-for-dollar, \$1,000,000!



THE CLASS OF 2018

Proud families, smiling grads, and a fe-and-drum parade were all part of this year's inspired commencement ceremony. Join us in congratulating our grads and welcoming them to the broader alumni community.

View a highlights video and even more happy photos of graduation [at nbss.edu/blog](http://nbss.edu/blog).



[THE DISTINGUISHED ALUMNI AWARD](#) is given annually to an alumnus who is nominated by their alumni peers and voted upon by the Alumni Association. The decision is based on a nominee's professional accomplishments, their contributions to their craft, and/or their work with schools and organizations to promote excellence in craft. This year the Award goes to Will Neptune CF '81, who's not only a graduate, but also a former instructor, from 1985–2000.

During his 15 years as an instructor at NBSS, Will was well known for his passion, energy, and ability to solve complex woodworking problems—no matter their size and scope. Former students praise his wealth of knowledge, generosity, insight, intuition, and innovation. Much of the current CF curriculum is based on fundamental skill-building exercises that Will created when he was a teacher. Will is responsible for providing early career mentorship to dozens of masterful makers. We are proud to claim him as our own North Bennet Street School alumnus.

Lori Foley BB '95 has charted what might be considered an unusual course: from training in the Bookbinding program at North Bennet Street School to leading the national effort on protecting cultural heritage from the damaging effects of natural disasters and other emergencies. While Lori's path is all her own, its trajectory reads like so many of her fellow alumni: what began at NBSS was just the beginning of a life-long exploration of craft and career.

Here Lori shares details of her background, how she's helping the arts and culture community in Puerto Rico, and the first thing that goes through her mind when she learns of a natural disaster. Coincidentally, the interview occurred soon after a serious storm hit Massachusetts.

This interview has been edited for space and clarity.

Thank you so much for making the time in what sounds like a very busy schedule to have this conversation.

The timing is good because I head back to Puerto Rico tomorrow. I came back from D.C. yesterday. This is my little tiny window of time at home with the power on.

Oh, that's great. There are 140,000 people without power in Massachusetts I'm told.

I came home on Friday, leaving 80-degree weather in San Juan. Our house had been without power for three days. I was all ready to check into a hotel but my husband said to tough it out. He was right; I couldn't very well complain

without power



Lori Foley BB '95.

Next, what is the impact on cultural resources?

If it's flooding, is it in a rural area where there may not be many cultural institutions? Or is it an urban area like Houston that has a major concentration of museums and performing arts organizations? Then I ask, "Do I know anybody in that area?"

If I do, how can I reach out to them to get more information from the ground? The local information is the most valuable.

So you're not on the first response team then?

No, I don't need to be in the way of life safety and life-saving. But we can't let these artifacts and cultural resources just wash away or drown in the water they're sitting in. While search and rescue activities are ongoing on the ground, a lot of work can be done to mobilize teams, make sure lines of communication are open, and help cultural stewards along the way.

There have been disasters that have affected areas where we learn there is very little damage to cultural institutions, for which I breathe a sigh of relief. Then there are other places, like Houston or New Orleans, that suffer a great deal of damage. At that point it's trying to gather as many resources as possible.

It sounds like a lot of your work, especially for the task force, is working with people.

Correct. It's all about who you know so you can connect people with the resources they need. Normally, I'm more of a 30,000-foot-view organizer. I am not necessarily on the ground though actually I was supposed to deploy to Texas. Two days before my deployment, Hurricane Irma was rearing her ugly head. My deployment was canceled because I needed to stay at a higher level to coordinate activities in Texas and then in Florida. Then Hurricane Maria came and hit Puerto Rico and the Virgin Islands.

Talk to me a bit about Hurricane Maria in Puerto Rico and what you've been doing there.

The facility that I'm working in—along with hundreds of others from FEMA and other federal agencies—is called the Joint Field Office, or JFO. That's the hub of all the federal activities that occur in response and recovery. I am in this little tiny sliver called the Natural and Cultural Resources Recovery Support Function. Everyone is focused on their particular area of expertise, but on some level our actions have to mesh like gears or cogs in a wheel.

Can you give an example?

An interesting one that came up was where my Cultural Resources intersected with Natural Resources.

The hurricane caused tremendous tree fall. There are hardwoods in Puerto Rico; precious hardwoods are a big component of the economy. Because there is just so much wood debris here, a lot of the material was being chipped and shredded into mulch. But we don't want to do that with the precious hardwood because wood chips go for \$2.50 a cubic yard, but a whole log of mahogany can sell for \$1,000. The better idea is to work with the US Army Corps of Engineers to gather these downed trees and figure out a way they can be used for better purposes.

One idea that is being pursued now is milling the logs into lumber, which can be used to help

the historic structures that are constructed of these hardwoods, as many in Puerto Rico are.

There's a really proud tradition of woodworking in Puerto Rico, so for the wood that can't be turned into lumber, give that to artisans. So many have lost their livelihoods. This is one way to help the woodworkers start getting back to creating, and to putting food on the table.

Wow, that's fantastic. I never would have thought about tree fall as a form of resource reallocation.

Yes, one of the most interesting things about working in a JFO are the creative solutions people arrive at. There's a lot of pressure to move things forward as fast as possible without making mistakes or missteps. There will be mistakes, but we try to be moving forward constantly. And always, always keeping disaster survivors front and center. That's our mission. We are there to help the people of Puerto Rico.

One of the best things about deploying is getting to meet people. Even prior to Hurricane Maria making landfall in September, I was in touch with staff at the state cultural agency. But I really started talking to them right afterwards. Finally, months later, after emailing and speaking to them on the phone and having phone calls dropped because of poor phone reception, I was able to travel to Puerto Rico and meet them in person. It's wonderful. Hugs, tears... working together to make things better, to make the institution survive. The reward is being able to see someone and hug them and say, "I'm here for you. I'll do what it takes to help you and your institution."

Since Lori was interviewed, she's been working as an arts recovery expert on a research project and helping to understand the experience of artists, artisans, and arts organizations before and after Hurricane Maria. The information gleaned from questionnaires and focus groups will help explain to federal and territorial governments—as well as to private foundations, individuals, and the public—the overwhelming impact and cost of Maria on this valuable and vulnerable sector of society.

Research more about Lori and her future plans (hint: they involve bookbinding) at nbss.edu/profiles.



1. A conservator demonstrates how to salvage a fragile wet textile during HEART. Photo by Stacy Bowe/Smithsonian Institution.

2. Cultural stewards in Heritage and Emergency Response Training (HEART), a program of HENTF and the Smithsonian Cultural Rescue Initiative, pack objects during a collections evacuation exercise. Photo by Stacy Bowe/Smithsonian Institution.

3. A home damaged by Hurricane Maria. The category 4 hurricane tore through Puerto Rico on September 20, 2017. FEMA News Photo.

4. Hardwood logs readied for the mill. Photo by William Gould/U.S. Forest Service.



2.



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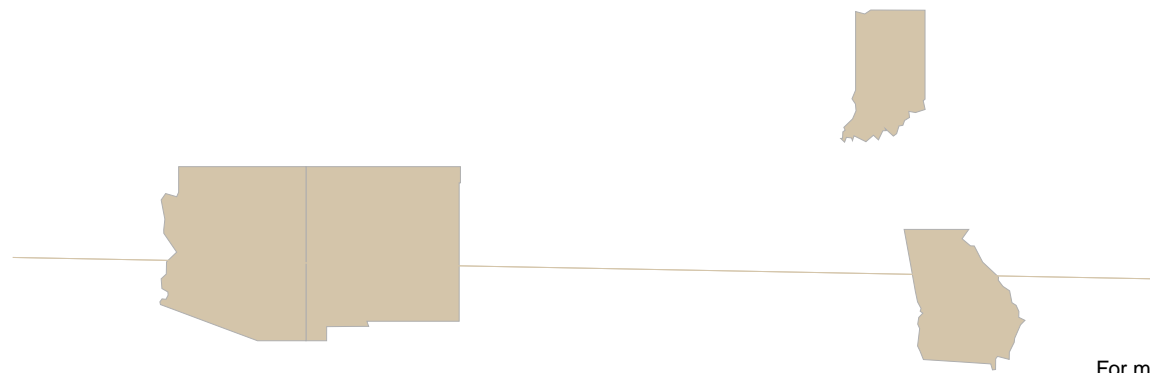


4.

VISIT CHARLESTOWN

YOU ASKED. WE ANSWERED.

Where do NBSS alumni live?



For more maps, including alumni in the U.S. by program, and international grads, visit nbss.edu/alumni.

