



June 2021

CMAG Members: Bruce McKay, Carli Schultz, Kent Raible

IMPORTANT DATES

6/15

June CMAG meeting &
Board Elections
(Zoom)

7/20

July CMAG meeting
(Zoom)

August

Potluck! (Date and
details TBA)

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ZOOM LINKS

Board meeting

(6:00 pm):

[https://zoom.us/j/92688083454?](https://zoom.us/j/92688083454?pwd=M1BDb2k3MGV3ci8zVVB1WDk3cXhhZz09)

[pwd=M1BDb2k3MGV3ci8zVVB1WDk3cXhhZz09](https://zoom.us/j/92688083454?pwd=M1BDb2k3MGV3ci8zVVB1WDk3cXhhZz09)

Members meeting

(7:00 pm):

[https://zoom.us/j/98669457385?](https://zoom.us/j/98669457385?pwd=TXNSd2hVZWpVZzJlSkhOcURkdIcwUT09)

[pwd=TXNSd2hVZWpVZzJlSkhOcURkdIcwUT09](https://zoom.us/j/98669457385?pwd=TXNSd2hVZWpVZzJlSkhOcURkdIcwUT09)

JUNE PRESENTATION: Mark Frank | Skeleton Clocks

Mark Frank has been a collector of clocks for the past 30 years, with a focus on clocks in which the mechanism can be readily viewed. Skeleton clocks achieve this goal; tower clocks do the same on a much larger scale. Mark restores and repairs skeleton clocks and tower clocks for his collection, and engages in public speaking and writing on horology. In 2003, he teamed up with Buchanan of Australia to create a fantasy clock mechanism that is due for completion in 2021 and will be one of the most complex clocks ever created. You can see some of his collection, follow the construction of the fantasy clock and contact Mark through his [website](#).



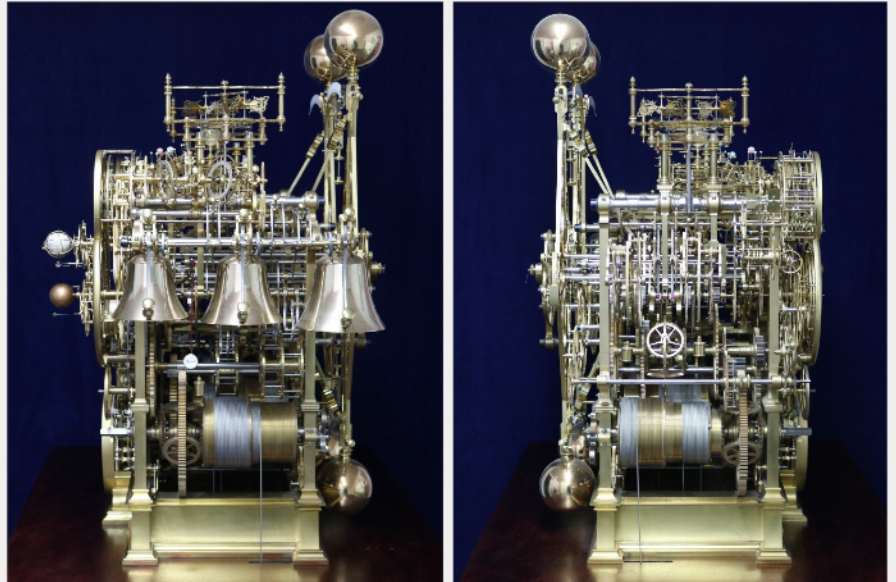
Most clocks, even some of the most complex in the world are largely static devices. Aside from their pendulum, escapement and strike mechanisms in the case of striking clocks, not much is moving on a continual basis. This talk will describe an extraordinarily complex astronomical skeleton clock which began construction in 2006, with completion scheduled for 2021. The purpose of this clock is not just to impart time and astronomically related information through a variety of horological complications but also to mesmerize the viewer through a variety of complicated mechanical motions. These occur every 15 seconds, sometimes in shorter intervals, and not always in a predictable fashion.



JUNE PRESENTATION (cont'd)

The mechanism will contain over 7600 parts including 470 wheels. Yet, through judicious use of jeweled bearings combined with the latest in high tech bearing technology it will be, with few exceptions, entirely a 'dry runner'. This is unprecedented in a horological movement of this size and complexity. This feature, as well as a radically different frame design is part of our plan focusing on future maintenance and sustainability of the clock.

This project is being created by one man. And while he is using contemporary machine tools and in spite of the new designs we incorporate into this project, all of the flat material, including the spoking out all of all 470 wheels, are by hand on a jeweler's saw. There is very little employment of computer aided design or manufacture (CAD-CAM). All drawings, calculations and their execution are by hand and without the aid of a computer.



BOARD ELECTIONS

The Guild will hold its board elections virtually at the annual member meeting in June. Any member can nominate themselves or someone else to a role during the meeting, though it's best to [notify the Nominating Committee](#) in advance. A simple yea/nay vote is then held for the board roles. All of the board members currently in place will run for reelection, and we also have some empty positions to fill, the most important of which are Vice President and Education Chair.

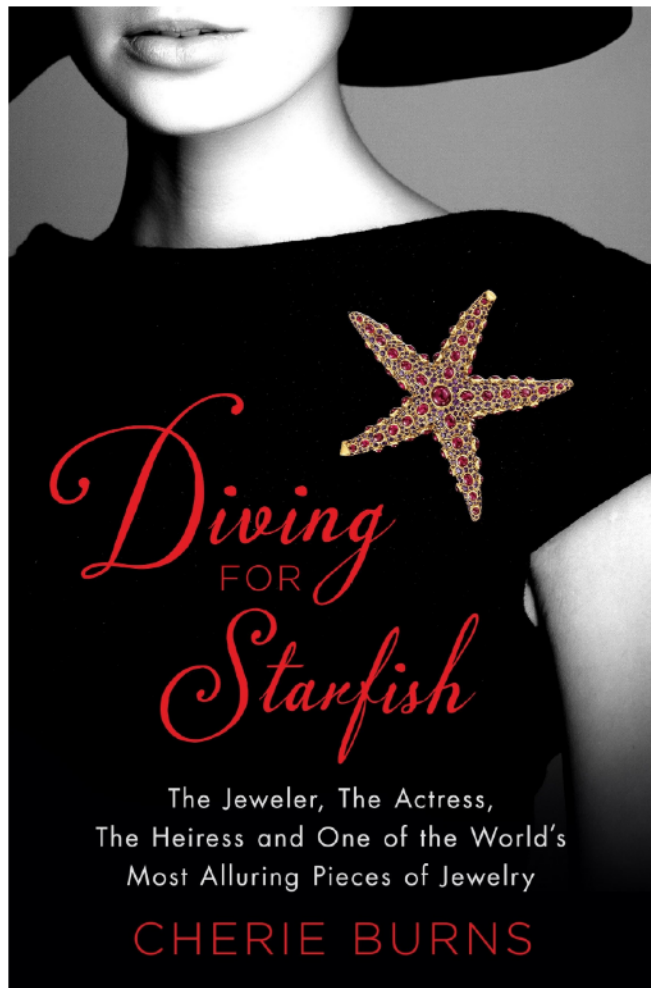
The position of Vice President is required by our bylaws. In addition to handling meetings when the President is absent, the Vice President can serve as a project incubator to launch new projects or complete short-term tasks. The Education Chair is needed to run in-person classes and workshops, which in the past have included multi-day workshops by Jayne Redman and Charles Lewton-Brain. This is a valuable service for CMAG to provide to its members, but it can't continue unless we have someone to reach out to potential instructors and coordinate their visits to Portland. If you don't want to join the board, there are also a number of staff positions available, many of which relate to community outreach (see the list at the bottom of this newsletter).

Please contact [Anne Johnson](#), CMAG Secretary and Chair of the Nominating Committee, or [Madeleine Moore](#) if you'd like to contribute to a successful post-pandemic year for CMAG.

Diving for Starfish: The Jeweler, the Actress, the Heiress, and One of the World's Most Alluring Pieces of Jewelry by Cherie Burns

In 2011, journalist Cherie Burns attended a launch party for her biography of heiress Millicent Rogers hosted by Verdura at its New York showroom. Just as the party was beginning, Verdura's owner showed Burns a golden starfish brooch that had once belonged to Rogers. The starfish had articulated rays, flexible but stiff enough to conform to the body of its wearer instead of dangling loose. The stubbly surface combined small faceted round amethysts and larger ruby cabochons, not a common pairing – partly because of the clash of purple and red, but also because one stone is considered precious and the other semi-precious. Burns was attracted by the size and sparkle, but, distracted by the arrival of guests, declined an invitation to hold the piece. It was a decision she regretted many times over. When she returned the next day to thank her host and ask if she could see the starfish again, it was gone, spirited away to another dealer overnight.

Her curiosity caught, Burns spent the next few years tracing that starfish and the other two? or three? or four? that were made by the French house Boivin before the war. Jeanne Boivin and her lead designer Juliette Moutard were convinced that their creations were distinctive enough to need no signatures, a conviction not shared by future generations who struggled to authenticate some of their work. The starfish design was their most famous, worn by Claudette Colbert as well as Millicent Rogers, and heralded the rise of the large yellow gold pieces so popular in the forties and fifties.



Burns's curiosity was thwarted at every turn by layers of secrecy: Boivin didn't keep records on all of its work, and some of those records were in code. Surviving ledgers passed into the hands of Françoise Cailles, who acts as gatekeeper to the Boivin name: only she can authenticate pieces, and she doesn't show the evidence to her clients. Some of her decisions have been shown to be incorrect, but no one wants to make a fuss because challenging Cailles's authority might throw the authenticity of previously verified pieces into question, putting some of the profits of the jewelry trade at risk. Making money is the first concern of everyone involved, which accounts for the slipperiness of many of the people Burns interviews – most are charming but evasive, though jeweler Murray Mondschein, who may have remade some starfish in the 1980s, is openly hostile. "What's it benefit me?" he asks Burns flatly when she tries to get a comment on his connection with the starfish, before zooming away in his power chair.

Book Review (cont'd) by Madeleine Moore

Diving for Starfish: The Jeweler, the Actress, the Heiress, and One of the World's Most Alluring Pieces of Jewelry by Cherie Burns

Burns does succeed in tracking down the current owners of what are probably the four original prewar starfish, but the tally of wealthy women currently in possession is less interesting than the insights of various players into the appeal of jewelry. "That you can hold it in your hand and it's beautiful," says Verdura owner Ward Landrigan. "Jewelry is almost like art," declares businessman Russell Zelenetz (an odd sentiment for any art jeweler to hear). "When you have them you connect with the spirit of the maker. Like listening to music," says gallery principal Audrey Friedman. "Jewelry is the highest form of dress," says jewelry historian Geoffrey Munn. "It is always the essence of what else is going on. A distillation."

The fascination of these particular pieces of jewelry is described by starfish owner Ann Ziff and gallery owner Barbara Harris. "The appeal of those pieces is the engineering," explains Ziff. "Now jewelers don't study and know how to do that. It's too labor intensive. That tippy end on the starfish tentacle. You touch it and the whole thing moves." Harris says: "Buying them is the most perfect escapism. It is just you and a whimsy. There is not enough whimsy in lives today. It's a sea creature! The moment you buy it is a pure moment of definite whimsy for those who can afford it. You can't put a price on the experience."

The coda to this story is that the starfish supposedly belonging to Claudette Colbert was bought by the Museum of Fine Arts in Boston a year after Diving for Starfish was published. Colbert's jewel vanished from sight decades ago and may have been one of the items lost when her handbag was stolen. Cherie Burns surmised that it could well be one of the starfish she managed to locate, but she couldn't follow its history. It has been authenticated by Lee Siegelson, who appears in the book, one of the gracious but evasive types. It appears he knew much more than he was willing to reveal to Burns – unless the authenticity was determined by process of elimination, a difficult task when no one (or no one who's talking) knows how many were made. In any case, it's probably well worth a visit to see the subject of Cherie Burns' well-written and engaging investigation.

2021 GEM DEALERS

Cascade Gems (Colleen & Doug George)

Custom cut cabochons, focal beads and faceted stones from the Pacific Northwest and around the world.

Website: www.cascadegems.com
Etsy Store: [GemsoftheNorthwest](https://www.etsy.com/shop/GemsoftheNorthwest)
PH: 503-866-0346

Penny Nisenbaum

Unusual stones and exceptional pearls

Website: PennyNisenbaum.com
Email: penrocks@sonic.net
Instagram: [@pennynisenbaum](https://www.instagram.com/pennynisenbaum)
PH: 415 564 1843
Cell: 425 902 6059

CMAG Board & Staff FY2020

Executive Board:

President: Madeleine Moore

Treasurer: Barbara Covey

Vice President: **POSITION OPEN**

Secretary: Anne Johnson

General Board & Staff:

Member-At-Large: Marsha Sandman

Director of Education: **POSITION OPEN**

Communications Chair/Social Media: Madeleine Moore

Web Site: Bob Woods

Spring Show: Tai Vautier

Programs Director: Madeleine Moore

Librarian: Kristin Fudalla

Refreshments: Marcy Swanson

Newsletter Editor: Jen McCaw

Membership Chair: Carli Schultz

Open Role:

Class Registrar (reports to Education)

GUILD BUSINESS

GENERAL MEETING (MONTHLY)

When: General CMAG member meetings are held the third Tuesday of each month.

Meetings begin at 7:00 pm, and adjourn by 9:15

Where: For the foreseeable future, meetings will be held virtually on Zoom.

What: Meetings consist of general business followed by a program which may be a demonstration of a technique or tool, a slide presentation, a panel discussion, or other presentation of interest to CMAG members. We are open to suggestions of topics we can cover remotely.

Who: Meetings are open to CMAG members and their guests, though if you share a meeting link, please let [Madeleine](#) know to expect them if they will be joining separately.

BOARD MEETING

Board meetings are held prior to the General Meeting at 6:00 pm also on Zoom for the foreseeable future. Members are encouraged to attend and contribute.

CONTACT INFO

Creative Metal Arts Guild (CMAG)
PO Box 8946, Portland, OR 97207

Email: guild@cmaguild.org

Web: cmaguild.org

NEWSLETTER ITEMS WANTED

We're looking for news about you and from you! Virtual trunk shows, tools you can't live without, books you love, online workshops or webinars you've attended or upcoming classes you recommend. And photos of new work you'd like to show fellow CMAG members. Include body text in an email with any links, and attach photos (ideally jpeg format) where available.

Submit to: news@cmaguild.org

Upcoming deadlines:

July Issue: 7/12/2021

WAYS TO PROMOTE CMAG, OUR MEMBERS, & EVENTS

GENERAL:

Talk us up among your artist friends - invite them to a Third Tuesday meeting! Update your membership page on the website with photos, especially! Like our public Facebook page and Like, Comment on and Share announcements on your own page and on groups you think would appreciate them

<https://www.facebook.com/CreativeMetalArtsGuild/>

Follow us on Instagram, like our posts and tag us @creativemetalartsguild in your own appropriate posts

<https://www.instagram.com/creativemetalartsguild/>

Use hashtags in your social media posts:

#creativemetalartsguild

#creativemetalartsguildpdx