

Vintage Watches Go Up For Bid On March 24 At Turner Auctions

SAN FRANCISCO — Turner Auctions + Appraisals will present vintage watches: one man's collection on Sunday, March 24. The sale features more than 140 timepieces from a private collection in northern California — mostly men's wristwatches, plus several pocket watches, small clocks and one lady's watch. Almost all date from the mid-Twentieth Century, from the 1940s to the 1970s. Most are American brands, plus several from Europe. The 25-plus manufacturers include Bulova, Hamilton, Longines, Lord Elgin, Omega, Dunhill, Jaeger-LeCoultre, Louvic, Jacques Lemans and Concord. Completing the sale are several Rolex boxes for watches and/or jewelry.

The online auction begins at 10:30 am PST; sale items are available for preview and bidding now. The online auction will be featured live on multiple platforms: LiveAuctioneers, Invaluable, Bidsquare and Turner Auctions + Appraisals' free mobile app.

Highlights include a vintage 14K gold Bulova Accutron Spaceview wristwatch (\$200/400); a vintage Jaeger-LeCoultre 10K gold filled watch (\$200/400); vintage Hamilton Pacer 10K gold filled watch (\$200/400); Jacques Lemans limited edition 180/1000 Japanese movement stainless steel watch (\$200/400); vintage Longines 17 jewels 14K gold watch (\$150/250); vintage 1950s Benrus jump hour watch (\$150/250); vintage 1950s



Actual man's chronograph watch (\$150/250); vintage Hamilton Everest gold filled watch (\$150/250); Hamilton Flight II reissue 6230 registered edition watch (\$150/250);



vintage 1970s Wittnauer UFO day/date automatic watch (\$100/200); vintage Gruen precision diamond and gold wind watch marked 14K (\$150/250); and a vintage Omega Geneve



dynamic stainless watch (\$150/250).

Turner Auctions + Appraisals is at 461 Littlefield Avenue. For information, 415-964-5250 or www.turnerauctionsonline.com.

Crystal Bridges Exhibit Explores Dialogue Between Art, Nature & Science

BENTONVILLE, ARK. — "Exquisite Creatures" is a dialogue with art, nature and science that asks the question: what is it about the natural world that calls to us? Throughout the exhibition at Crystal Bridges Museum of American Art, artist and naturalist Christopher Marley reflects on humanity's intimate relationship with nature, revealing its intricate beauty and diversity through three-dimensional works comprised of animal, mineral and plant specimens arranged in precise, geometric compositions. Shown together, the works create an immersive environment which inspires wonder and fosters a desire to preserve the natural world.

Crystal Bridges welcomes guests to experience the connection between art, nature



and science, emotionally and aesthetically, throughout the exhibition. The museum will activate the show's themes through nature and science-based programming and activities both inside the museum and outdoors across its trails and grounds. The exhibition's curatorial lead is Xuxa Rodriguez, PhD, associate curator, contemporary art.

Sponsored by Gelmart, "Exquisite Creatures" will be on view through July 29.

Crystal Bridges Museum of American Art is at 600 Museum Way. For information, 479-418-5700 or www.crystalbridges.org.

Christopher Marley, "Lambent Prism," 2020, butterflies, beetles, 40 by 40 inches. ©2024 Christopher Marley.

MFA Boston Acquires Important Philadelphia Tea Table

BOSTON — The Museum of Fine Arts, Boston, has acquired an outstanding scalloped-top Philadelphia tea table, one of the most iconic forms of early American furniture. Made around 1775, it is attributed to Benjamin Randolph (American, 1721-1791) with carving attributed to John Pollard (American, born in England, 1740-1787), and was a gift to the MFA from Barbara L. and Theodore B. Alfond. The table combines extraordinary craftsmanship, is in excellent condition and has strong attributions for both the maker and the carver.

Composed of a pedestal base supported by three gracefully curved legs, the table features a large round top made from a single board of finely grained mahogany, more than 35 inches wide. The sculptural form is embellished with masterful carving such as the rhythmically shaped edge of the top, the elegant rows of descending bell flowers on the knees and the anthropomorphic claw and ball feet. Only a few of Philadelphia's cabinetmaking workshops were capable of producing a table of this caliber.

Based on physical and documentary evidence, the table is attributed to the workshop of Benjamin Randolph, one of the most successful cabinetmakers working in Philadelphia just before the Revolution. Randolph ran a large shop that included numerous apprentices, journeymen and specialists, including several carvers. The precise carving on this table is attributed to John Pollard, a London-trained specialist whose immigration Randolph financed in 1765.

Randolph's clients included many of the

most prominent citizens of Philadelphia, including several members of the Biddle and Cadwalder families in which this tea table descended. An entry in Randolph's surviving account books (owned by the New York Public Library) suggest that the table was originally acquired by Clement Biddle, a successful merchant and supporter of the patriot cause: "Clement



Tea table, circa 1775, by Benjamin Randolph (American, 1721-1791), mahogany. Gift of Barbara L. and Theodore B. Alfond. Photograph ©Museum of Fine Arts, Boston.

Biddle 6 March 1775 To Shop 5/./...," for which Biddle paid cash. While the specific merchandise provided by Randolph is not specified, the payment (5 pounds) corresponds with the price of an elaborate tea table, as outlined in the 1772 Philadelphia cabinetmaker's price book.

Biddle acquired this piece shortly after his second marriage to Rhode Island heiress Rebekah Cornell, likely when the new couple was refurbishing their home. And, since Biddle had signed the Non-Importation Act of 1765, they patronized local craftsmen, rather than import such goods from London.

This tea table not only represents the pinnacle of craftsmanship in late Eighteenth Century Philadelphia, but also the height of fashion and the center of social life. The tea table form developed in the early Eighteenth Century as increased trade with China allowed more of Western society to consume tea, then considered a luxury good. The advent of tea parties, which brought men and women together in an informal setting, made the tea table — and numerous other tea-related objects made of silver and porcelain — necessary accoutrements for every society hostess throughout Europe and its colonies. Tea drinking, therefore, transformed not only what you owned in your home, but also how, when and where you socialized. The impact of tea on colonial domestic and social life helps to explain why the taxes imposed on tea caused such uproar and played a significant role leading up to the Revolution.

The Museum of Fine Arts, Boston, is at 465 Huntington Avenue. For information, 617-267-9300 or www.mfa.org.

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