



212. VICTOR VEROUGSTRAETE (Belgian School 1868-1935) “Petit Port en Holland”, oil on canvas, signed and dated lower left, 1903, and on reverse of canvas, in period gilt frame. 27 in. x 22 in.



213. ITALIAN NEOCLASSICAL INLAID COMMODOE, 18th Century, with double urn inlaid top above three step-back and cross banded drawers. Height 35 in. Width 51 ½ in. Depth 22 ½ in.



214. P. LE FAGUALS (FRENCH b. 1892), GREEN PATINA BRONZE, man leaning on a tiller. Height 17 in. Length 28 in.

215. ENGLISH SOFA TABLE, 18th Century, single drop leaf with one drawer, reeded edge and drop pull. Height 28 in. Width 36 in. Depth 18 ½ in.

216. PAIR OF BRONZE ANCHOR DOLPHIN ANDIRONS, circa 1940's. Height 16 ½ in.



217. COLLECTION OF FOUR NEW JERSEY SWIRL GLASS PARADE STICKS, early 20th Century. Lengths range from 35 in. to 53 in.



218. BIEDERMEIER NEO-CLASSICAL MAHOGANY TWO PART WARD-ROBE, 19th Century, in two sections, the upper a dome carved with dolphins, a drop front lid reveals shelves, linen side doors, lower section with multi-drawers on turned feet. Height 66 in. Width 49 in. Depth 22 ½ in.



219. JOHN JAMES AUDUBON (NEW YORK 1785-1851) LITHOGRAPH “*American Pied Billed Dobchick*”, engraved, printed and colored by R. Havell, London, 1835, PLATE CCXLVII. Bearing “*J. Whatman*” watermark. 25 ¼ in. x 33 ½ in.



220. JOHN JAMES AUDUBON (NEW YORK 1785-1851) “*Cervus Virginianus Pennant*”, common or Virginian Deer, Old Male and Female, #28 plate CXXXVI, printed by J.T. Bowen, Philadelphia, 1848. 21 ½ in. x 27 in.



221. AMERICAN BOW FRONT CHEST OF DRAWERS, circa 1800, mahogany top and drawer fronts with tiger maple sides, each drawer with line inlay and cock-beading. Height 36 ½ in. Width 40 ½ in. Depth 21 ½ in.



222. SET OF TWELVE TIFFANY & CO. ART NOUVEAU DINNER PLATES BY GEORGE JONES. Diameter 10 ¼ in.

223. REGENCY TOLE TEA CADDY, early 19th Century. Height 5 in.



224. WILLIAM NEWTON BARTHOLOMEW (1822-1898) “Quaise”, watercolor on paper, signed lower left Bartholomew. 10 in. x 16 in.

The Headley Collection.

By Richard Hunter Figurehead Historian.

To a true nautical collector Figureheads have always had a particular fascination and allure, any self respected collection worthy of note should have at least one example of the carvings art, in their possession, showing as they do a fragment of a once impressive and magnificent sailing ship, no matter what the size or occupation of the vessel concerned may have been, the figurehead carries with it the attraction of the open sea, far away places of mystery, at times the story of the figurehead can be told of great human tragedy, of greed, stupidity or just old fashioned bad luck, each one in its individual way has a story to be told, many keep the secrets of past times, others are only too open, what is certain is that they have a presence like no other Maritime related object.

Over the past 100 years impressive public collections of Merchant and Naval Figureheads have been built up on both sides of the Atlantic, The Mariners at Newport News, Mystic Seaport, The Peabody Essex, to name just a few in the United States, on the other side of the Atlantic we have the famous Tresco collection in Cornwall and the "Cutty Sark" Long John Silver collection at Greenwich in the United Kingdom, with others throughout the World, due to the sheer size and weight of these objects it's not surprising that few large private collections have been formed.

The Headley collection of ships Figureheads and related maritime carvings, is an exception and must be considered one of the more important private collections of it's kind in the World, not only in the number but in the wealth and quality of it's subjects, built up over two generations of the Headley family from father and then to son, it was started at a time when quality figureheads of this kind could still be found on both sides of the Atlantic, at a relatively good price.

From the early part of the twentieth century, dealers and private owners began to understand the value and historical significance of these objects, slowly over a number of years from the end of the Great War, figureheads were removed from outside gardens looking out over the sea, or hidden away in barns or outbuildings, a number of the Headley carvings came from the United Kingdom, either on personal trips by Mr Headley senior, or from west coast nautical dealers, having brought them over to augment the growing American market for such objects of our Maritime Heritage.

Richard and his father bought well and between them had an extremely good eye for quality and an interesting carving, no matter what the size or subject was, the scope of the collection is international, in feel, however, it must be noted that the majority are of British origin, whether bought in the United Kingdom on private visits by the family between or just after the Second World War, or from local west coast dealers, these British figureheads hold the nucleus of the entire collection, one or two of these carvings merit special attention, "COONATTO" is one, built in 1863 for the British three mast wool clipper, a workhorse of the British Empire, until she was lost off Beachy Head in 1876, salvaged from the wreck and placed within the grounds of East Dean Manor House near Seaford, for almost 100 years until she was brought over to the States in the very early 1950's, into the stock of a Boston dealer and then on to the Headley collection, we are fortunate in that an historic view has survived showing her almost hidden away in the undergrowth of the Garden at East Dean around 1920, giving her an exemplary provenance.

It was while on a trip to Cornwall in the United Kingdom and the Isles of Sicily off the coast that Richard bought "LA GAULOISE" from the Dorrien-Smith family originally part of the Tresco Estate collection, and as such "LA GAULOISE" is the only carving from this vast collection to survive in private ownership, in 1979 this entire collection was acquired by the British Government and then given over to the National Maritime Museum at Greenwich London, as part of a tax settlement following the death of Lt-Comdr Thomas Dorrien-Smith, with a stipulation that they are kept on the island. An historic black and white photograph depicts the "LA GAULOISE" at Tresco in the late 19th Century.

Of no less quality is that of "PHOEBE" taken from a vessel of the East India Company, the style and quality of this carving is almost flawless, unfortunately she has lost her original outstretched right arm, but this does not detract from her overall charisma, her face has a quality and strength of a great craftsman, originally from the stock of a well known and respected dealer in fine Antiques, in St Albans, "PHOEBE" was one of a number of independent acquisitions by Richard Headley in the early 1960's, and would prove without a doubt his appreciation of a quality carving. Over the next forty years Richard would make an occasional acquisition, but only if he thought the subject would fit within his collecting criteria.

In the year 2000 Richard found what would turn out to be his last major Figurehead purchase in the United Kingdom, and for him an iconic figure, lot number 230 an extremely rare carving in the form of an early full length Native American Figurehead, this carving fitted perfectly into his other great interest and passion, Native American history and artefacts, this particular Figurehead was found languishing in the back garden of a west London family, it had been in their possession for well over 100 years, and was very much a part of the family, handed down from generation to generation, originally brought over to England in the late nineteenth century, when the family moved its business from the continent to London, it's survival in a damp British garden through two World Wars, is testament to the quality and durability of the wood used in this carving, the fact that the original outstretched and detachable right arm has also survived with the figurehead is quite remarkable, the style and quality of the carved face and intricate headdress is outstanding, indicating as it does the carvers knowledge and understanding of the subject matter, this could well have been carved as a portrait figure of a real individual, with this final Figurehead Richard had brought together two of his quite diverse but just as important collecting areas.

The World has changed dramatically since Richard and his father first started this impressive collection, in the early 1930's, the number of original Figureheads on the open market has diminished, with a very few exceptions, those that are for sale, now command prices respectful of the history and artistry of the subject, figureheads and other maritime woodcarvings have moved up in the world of Art and History, and can be seen rightfully as great icons of our rich and diverse Maritime Heritage.

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225. CARVED FIGUREHEAD OF A WOMAN, last half of the 19th Century, polychrome painted figure of a young woman in a pleated dress with her left arm held across her lower chest and scroll side terminals at the base, a style and form of figurehead carving typical of the period used on large sailing vessels. Height 84 in. Width 28 in. Depth at Waist 23 in. Depth of Base 36 in.



1908 View of the Coonatto
(C) Hunter Figurehead Archive

226. CARVED AND POLYCHROME PAINTED HARDWOOD BRITISH FIGUREHEAD OF COUNTRY GIRL WITH RED SCARF, from the 3-mast Wool Clipper *Coonatto*, circa 1863, the ship *Coonatto* reg tonnage of 633 was a workhorse of the British Empire transporting goods such as wool, spices, and tea to and from Australia. The *Coonatto* was built in London at the Shipyard of Thomas Bible in 1863, and wrecked off the coast of Beachy Head, Eastbourne in 1876. She was salvaged from the wreck and resided within the grounds of East Dean Manor House near Seaford for almost 100 years, then was brought to the United States in the very early 1950's. The figurehead is carved in the style of a country girl in simple dress; her face and hair have been carved with grace and sensitivity. Height 68 in. Width 36 in. Depth at Waist 22 in. Depth Overall 43 in.



227. CARVED FIGUREHEAD OF A YOUNG WOMAN, last half of the 19th Century, wearing pleated dress and short jacket she is white polychrome painted hardwood with scroll side terminals at the base. The strong and robust style of carving would suggest that she was from a British workshop. The carver disguised the entrance of the drift pin hole on the front of the carving with a small oval shield decorated with a carved sailing ship. Height 74 in. Width 27 in. Depth of Bust 25 in. Overall Depth 34 in.