

Ralph Wood: My Notebook



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Introduction

Ralph Wood (1748-1795) was the first large-scale manufacture of English earthenware figures, and his name resounds in the annals of the Staffordshire Potteries. His figures were prototypes that others emulated and modified for decades after his death. In developing a large range of models, this creative genius laid the foundation of an industry that thrived into the twentieth century.

The purpose of this notebook is to assemble in one document some of what I know about Wood's figures. In particular, I have recorded and interpreted the significance of the intriguing marks and numbers on them. The Wood family history¹ and the defunct attribution theories pertaining to Wood's figures that prevailed throughout the twentieth century are outlined but others have expounded upon elsewhere.²

My information is divided into the following sections:

Part A. An overview of Wood's life and work. This may be as much as you want to know.

Part B. My record of all models with Ralph Wood's impressed numbers and/or marks. *This includes my list of all the numbered models, an extensive update of Falkner's famous list of more than a century ago.*

Part C. Models without marks or numbers that are in the same or a similar style as the models in Part B. Some are look-alikes of those marked/numbered models, while others are new to these pages.

Part D. Models without marks or numbers that are decorated in a very different manner but have strong Wood features. Most--but not all-- are of the same form as models already recorded in Parts B and C.

Part E. "Mystery" figures that Wood may or may not have made.

I gratefully acknowledge Wynn Hamilton-Foyn's extensive research on Wood's life and his generosity in giving me his invaluable research papers, which can be accessed at <http://www.earlystaffordshirefigures.com/14b-ralph-wood-research.html>.

I thank the individuals and institutions whose images have made my work possible, and I have attempted to acknowledge their ownership and assistance. Contact me at myrna.schkolne@gmail.com so I may correct errors and omissions.

A-1. Brief Biography

Wood was born into an illustrious family of potters residing in Burslem, in the heart of the Staffordshire Potteries. His family was connected by marriage to the renowned Wedgwood family. In 1769, he went into the employ of his great-uncles, the earthenware manufacturers John and Thomas Wedgwood of the Big House in Burslem. In August 1772, Wood and his brother, John Wood (1746-1797), set up their own pot bank with financial assistance from their Wedgwood relatives, but by spring of 1773, their venture had failed. Josiah Wedgwood wrote that John was “too full of nonexertion” and Ralph preferred minding “his spiritual affairs too much to do any good with Temporals.” He concluded that the brothers were “not made for Master Potters.”³

In 1773, Wood moved to Bristol and opened a shop selling “curious and useful earthenware,”⁴ largely procured from Staffordshire. Although now a retailer, he remained a potter at heart. His application to become a freeman of Bristol the next year describes him as a “Potter,”⁵ as do some of his shop advertisements.⁶ Bristol had a ceramics industry, but there is no evidence that Wood potted there. John Wood joined him briefly in Bristol, but in 1775 he married an heiress and returned to Burslem. By 1780, Wood was in financial difficulty, and the next year he was bankrupt. Around September 1781, he returned to Burslem penniless.⁷

Fortunately, Wood’s well-heeled family was kindly disposed to their unfortunate relative. By the summer of 1782, he had set up as a master potter in Burslem. Invoices dating between August 1782 and November 1783 document his sales of hundreds of figures to Josiah Wedgwood and point to the existence of other invoices since lost.⁸

In November 1783, Wood joined his cousin Enoch Wood (1759-1840) in a partnership that lasted for just a few weeks.⁹ Thereafter, he worked alone until his death in 1795. His son, also named Ralph Wood (1774-1801), briefly followed in his footsteps, but his premature death ended Wood’s male line.

A-2. Bodies and Marks

Wood experimented with various bodies including porcelain, but his figures are, for the most part, pottery coated with a blue-tinged lead glaze. Some are decorated only with this glaze, which became commonplace from about 1775.¹⁰ In its day, it was known as china glaze, but today we dub it pearl glaze, and the term pearlware is used to describe figures glazed in this way. If nothing further was done, uncolored figures were known then as “white,” and touches of soft gilding typically highlighted their details.

On many more figures, Wood applied color by tinting the glaze with metal oxides. But the color-glazed palette was limited, and consumers wanted the wide array of enamel colors available on porcelain figures. By the 1780s, the art of enameling was well established in The Potteries, and Wood came to decorate many of his figure with enamels.

Some of Wood’s figures are easily identified by one of the marks in figure 1 impressed into their clay bodies.

- **R. WOOD.** This is an uncommon mark and is associated with Wood’s earlier figures. It occurs only on color-glazed and uncolored figures.
- **Ra. Wood Burslem.** This is the most common Wood mark. It may be incomplete if it was poorly impressed or if the surface space was inadequate or irregular.
- **W.** The lone letter “W” occurs on figures Wood made later in his short career.

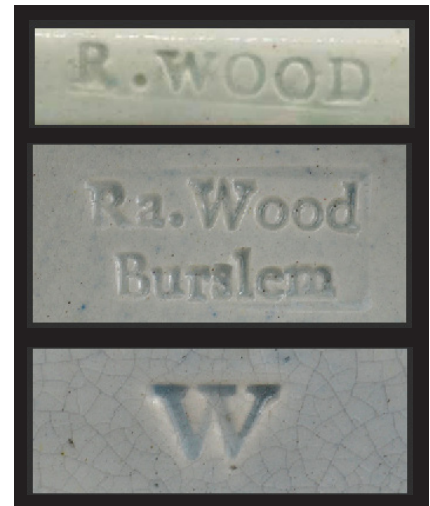


Fig. 1. Ralph Wood marks

The two marks in figure 2 are sometimes mistaken for Ralph Wood’s marks.

- A raised motif resembling a cluster of trees. This is said to be a rebus on the Wood family name. The design is found only on the bases of Wood-style figures of Apollo, but, rather than being a maker’s mark, it is simply a decorative element that is integral to the design of the base. Had it been intended as a factory identifier, it would occur on other models.
- The mark “R. WOOD” incised in sloping letters and sometimes followed by “1794.” This is found on figures that are reproductions, although some are now at least a century old.¹¹



Fig. 2. Not Ralph Wood marks

A-2. Overview: Bodies and Marks

I have recorded another mark that may be that of Ralph Wood. “Wood” is painted beneath the base of the lady in figure 3. The figure stands on a mound decorated in colors that are only found on the mounds of Wood figures. Other Wood attributes include the rounded internal corners beneath the base and the distinctive facial features.

As I will show, Wood’s enamel-painted figures frequently are on square bases with a painted line on three sides of the base only. In this instance, the painter painted a line on one side of the base only, but left the other three sides unpainted!

Wood’s painters routinely used tiny red letters to title very many figures, and the “Wood” mark is in tiny red letters. However, the letters are different to the “house style” used for Ralph Wood titles. Note the “W” consists of two “Vs,” and the “d” has a long curly handle.

While I suspect that this is a Ralph Wood figure, I recognize that there is inadequate evidence for a water-tight attribution.



Fig. 3. Figure with a mark, perhaps that of Ralph Wood.

A-3. Who Made Ralph Wood Figures?

The maker's marks on Wood figures were not integral to the molds.¹² Rather, they were impressed into the wet clay after the figure was formed. In other words, they are not the mark of the mold maker, but they are the mark of the manufacturer. No potter would have stamped the name of another into his work. There can be no doubt that a single potter named Ralph Wood made these figures. Yet, astonishingly, for the entire twentieth century, scholars have debated the issue and have routinely credited others.

By the dawn of the twentieth century, it was generally accepted that "R. WOOD" and "Ra. Wood Burslem" were the marks of two individuals: the Ralph Wood who is the subject of my work, and his father, also named Ralph Wood (1715-1772). The older man was sometimes dubbed Ralph Wood the Elder, Ralph Wood Senior, or Ralph Wood I so as to distinguish him from his son, herein referred to simply as Ralph Wood but elsewhere as Ralph Wood the Younger, Ralph Wood Junior, or Ralph Wood II.

In 1909¹³ and 1912¹⁴, Frank Falkner suggested that "R. WOOD" might be the mark of Ralph Wood the Elder and "Ra. Wood Burslem" that of his master potter son. This viewpoint became entrenched in the literature. Beauty is in the eye of the beholder, and successive authors extolled the perceived superiority of the "R. WOOD" figures. They believed these were made in the 1750-1770 period, and those marked "Ra. Wood Burslem" in later decades.

By the mid-1980s, this theory had unraveled. First, there is evidence that Ralph Wood the Elder was a modeler, but there is none that he was a potter. And second and most damning, his death preceded the introduction of the pearl glaze that is on figures with the "R. WOOD" mark.

At about the same time, fanciful speculation of another sort robbed Wood of his due. While conceding that Wood may have potted independently for the last six years of his life, Pat Halfpenny assigned credit for Wood's figures to his cousin Enoch Wood, his brother John Wood, and his son, sometimes referred to as Ralph Wood III.¹⁵ This spurious theory has now been resoundingly rebutted.¹⁶

In brief, Halfpenny posited that from 1782 until 1789, Wood partnered with Enoch Wood, but, as the "insignificant"¹⁷ partner, he was only "responsible for the sales side of the business,"¹⁸ while cousin Enoch made the figures. However, until November 1783, Enoch was in the employ of James Neale and could not have produced the orders Ralph Wood supplied Wedgwood before that date. In 1783, the two cousins had the most fleeting business relationship. The Enoch Wood papers reveal that in that year Enoch Wood "began business for myself Nov. 11th with partner R. Wood for a few weeks only."¹⁹ Clearly, Enoch Wood did not make the Ralph Wood figures.

Speculation that John Wood manufactured the figures is readily dismissed. From 1776 until 1780, John Wood was the working partner at the Big House Manufactory. This manufactory is not known to have made figures, nor did John Wood have figure-making expertise. In 1782, he commenced constructing his Brownhills manufactory, and he would not have been in a position to manufacture the figures Ralph Wood supplied Wedgwood in August of that year.

A-3. Overview: Who Made Ralph Wood Figures?

From May 30, 1783 (the opening date of the Brownhills sales ledger) through February, 1787, John Wood sometimes supplied figures to retailers.²⁰ From their titles and descriptions, they match figures attributed to Ralph Wood or impressed with his mark. Some of the ledger entries note that they were “bought of Ralph” for specific customers. As John Wood’s figure orders were insignificant and sporadic, he would have bought figures as needed to complete customers’ orders, as was the practice then. Wynn Hamilton-Foyn points out that John Wood routinely generously assisted his financially inept brother, and he would not have competed with him.²¹

The suggestion that Ralph Wood III potted figures with the Ralph Wood mark stands on the shakiest ground. Little is known of this unfortunate young man, who died shortly after his twenty-seventh birthday in 1801. A trade directory of 1798 lists him as a “Manufacturer of Staffordshire-ware.”²²

Today, it seems blindingly obvious that Ralph Wood II made the Ralph Wood figures. With previous theories resoundingly rebutted, we must ask how such far-flung conjectures gained ground in the first place. And why do many major museums, to their shame, still attribute Wood’s handiwork to Ralph Wood the Elder, Enoch Wood, John Wood, or the Wood Family?

A-4. Use of Impressed Numbers

The numbers on Ralph Wood figures have long intrigued collectors. In his ground-breaking monograph of 1912, Falkner compiled a list of what he correctly concluded were the model numbers impressed on Wood's figures. No other potter impressed model numbers into his figures.²³ These numbers are quasi signatures.

Falkner suggested that continuing his list might afford "an interesting pursuit,"²⁴ and his list was indeed the starting point for my work. Falkner noted each model's number, description, decoration, and maker's mark, if any.²⁵ Thus, he records number 22, Neptune, both color-glazed and enameled, marked "Ralph Wood Burslem." But the list is ambiguous. Did both the enameled and the color-glazed Neptune have impressed numbers as well as marks? Adding to the confusion, the list is headed "mould or subject numbers." Did Falkner perhaps record a color-glazed Neptune impressed 22 and assign that same number to an unnumbered enameled subject of the same form...or was it vice versa? With these uncertainties in mind, my list in Part B places scant reliance on Falkner's inspirational work but documents only figures with impressed numbers.²⁶

My list in Part B-1 extends from 1 to 170. However, some numbers are missing from the list, while others have more than one model associated with them. Wood probably intended an orderly system, but those tasked with impressing numbers were not too concerned, and errors abound. Thus, *Gardener* and *Mate* occur impressed 8 and 9, but they are as likely to be stamped 9 and 8. Sometimes, workers threw all caution to the wind. For example, *Gasconian* may be impressed 65, 66, 67, or 68.

Of the approximately 165 model-number combinations, 39 also have Wood's mark. In addition, I have recorded many look-alikes of numbered models that are impressed with only Ralph Wood's mark (Part B-2). And I have also noted Wood's marks on nine models that have no numbered counterparts (Part B-3).



Fig. 4. Figure impressed with both a number and a Ralph Wood mark.

Many models are one of a pair or a set, although they may seem unlikely companions. Thus, Clown and & Partner stand side by side, as do Diana and Apollo.

All the marked and/or numbered figures obviously emanate from the same source. Their modeling is distinctive, and many share startlingly obvious facial likenesses. Bocage leaves and flowers, when present, are of a specific form. (Fig. 5.) Bases in the vast majority of instances have rounded internal corners. (Fig. 6.) On enameled figures, painting often reinforces the linkages between marked figures, numbered figures, and look-alikes that are neither marked nor numbered: the lines on bases band three sides only; titles are in a distinctive hand; and figures on mounded bases have mounds enameled in a rainbow-like or distinctive watery palette. (Figs. 7, 8.)²⁷



Fig. 5. Typical Ralph Wood bocages. Images courtesy of Angus Northeast.



Fig. 6. Bases usually have rounded internal corners.



Fig. 7. When lines are painted on bases, they band only three sides, the back being unpainted.



Fig. 8. Distinctive titling and colors on mounds.

A-4. Overview: Use of Impressed Numbers

There are different models of some subjects. For example, there are two versions of a male gardener and his mate, two versions of Jupiter (fig. 9), and two versions of Venus--one partners Neptune and another Baccus. Early invoices indicate that models of a hurdy-gurdy player and a lady water carrier (usually *Gasconian* and *Galego* when titled) were intended to pair,²⁸ but a similar hurdy-gurdy player stands with a very different female companion (fig. 10), and yet another model of a hurdy-gurdy player is titled *Flemish Music*.



Fig. 9. Wood's models of Jupiter. Left: Impressed "Ra. Wood Burslem" and "79." Right: Impressed "29." © The Victoria and Albert Museum, London.



Fig. 10. Hurdy-gurdy players and companions attributed to Wood. A *A Gasconian* impressed "66". B: *A Galego*. C. *Gasconian* impressed "73." D. Companion impressed "74." Images courtesy of Mary and Maurice Norton (A) Andrew Dando (B), Wisbech & Fenland Museum (C, D).

The number sequence suggests a sequential introduction of models, with lower numbered models predating others. Judging from the prices on the Wedgwood and John Wood orders, the earliest figures were, as might be expected, color-glazed (or “white”) rather than enameled.²⁹ Color-glazed models are numbered no higher than 96, which is consistent with the belief that this mode of decoration was phased out. Also, only figures numbered 88 and above sport bocages. Bocages became more commonplace as the Wood era progressed, so their presence only on models with higher numbers points to their introduction at a later date.

The Wedgwood and John Wood orders reinforce the conclusion that the numbering sequence evolved over time. Had the models supplied through the end of 1783 been numbered, only one (the dolphin flowerpot) would have had a number above 45.³⁰ As time marched on and the range expanded, models with higher numbers creep into John Wood’s ledger, and they reach 89 in February 1787. Some of the later figures were costlier, which implies they were enameled.

How many numbered models did Wood make? Of the 170 models Wood evidently numbered, only 105 have been identified. What of the other 65? Those that are companions to listed models are readily recognized. For example, the reclining hind (no. 19) has an accompanying stag, as early sales records attest, although no numbered example has yet been recorded; *Rural Pastime* (no. 166) has a similarly titled companion model, known from an example with Wood’s mark but no number; and the boy piper (no. 78 or 80) has a companion girl with a lamb, known from an example impressed with Wood’s mark but no number.

When did Wood introduce mold numbers? Because Wood’s earliest figures, were color-glazed (or “white”) rather than enameled, their numbers might be expected to be among the first on the list, but numbers 1 to 22 do not occur on color-glazed models.³¹ Rather they are found on enameled figures, which were introduced a little later. This suggests Wood did not impress numbers initially. The early Wedgwood and John Wood records support this hypothesis. A number of figures in pre-1784 orders match the descriptions of models attributed to Wood, but they have not been recorded with numbers. (Fig. 11.) However, almost all the figures in subsequent orders dating to 1787 correspond to numbered models.



Fig. 11. Color-glazed models without numbers that match descriptions on early orders. Probably made by Wood. A. Sailor. B. Sailor’s lass. C. King William III. A, B. Courtesy of © The Trustees of the British Museum (A, B), The Metropolitan Museum of Art, New York (C).

A-5. Models without Numbers

I suspect that Wood only numbered his models for a few years. The evidence suggests he did not use numbers in either his early or his final years. In all, he may have fashioned more unnumbered models than numbered ones. Notably, nine models with his mark have not been recorded with numbers. (Fig. 12 and Part B-3.)



Fig. 12. A: Dog impressed “R. WOOD.” B: Bust of George Washington impressed “WASHINGTON” and “Ra. Wood Burslem.” C: Bust of Neptune impressed “NEPTUNE” and “Ra. Wood Burslem.” Images courtesy of Martyn Edgell (A), The Metropolitan Museum of Art, New York (B), © The Victoria and Albert Museum, London (C).

Pre-1784 sales records, in contrast to subsequent ones, abound with figures fitting descriptions of color-glazed models attributed to Wood, although numbered examples are not known. Sometimes the description points to a rare figure oozing Wood features, but attributing more common models is challenging. For instance, Wood repeatedly supplied color-glazed shepherds and shepherdesses in 1782 and 1783, and the fine pairs in figure 13 are among several routinely attributed to him, but there can be no certainty that he made them.



Fig. 13. Shepherds and shepherdesses, not numbered, probably made by Wood. Images © the Victoria and Albert Museum, London (A, B), courtesy of John Howard (C).

A-5. Overview: Models without Numbers

A significant number of enameled figures, devoid of marks or numbers, are look-alikes of Wood's numbered models, and their features point to a Wood attribution. Such figures were probably made after numbering was discontinued. Other enameled figures have no numbered counterparts, but their typical painting, titling, and bocage forms suggest a Wood attribution. (Fig. 14 and Part C.) Possibly these models are among those introduced when numbering had ceased.



Fig. 14. Models attributed to Wood that are not found numbered. The boy with drum also occurs within a larger group impressed with Wood's mark. Images courtesy of Elinor Penna (A), Michael Goodacre (B).

Another group of figures is highly suggestive of Ralph Wood, despite differences in decoration. Most are from the same molds as figures with impressed numbers, but they are titled in a heavier hand and decorated in a muddier palette. Significantly, bocage leaves, when present, are of the Wood form. I suspect that Wood made such figures in his final years. (Fig. 15 and Part D.)



Fig. 15. Gardener and companion. Left impressed "9" and "8". Right: with modified heads and enamels typical of figures titled in large black script. Images courtesy of John Howard (left), The Potteries Museum & Art Gallery (right).

A-6. Who Modeled Ralph Wood Figures?

Circumstantial evidence strongly suggests Wood modeled his own figures. According to Falkner, Wood family descendants believed Wood's father was a modeler. Also his uncle, Aaron Wood was one of the foremost modelers of his day. Young Ralph Wood probably tried his hand at modeling at an early age.

Molds were costly objects, and a newly-established manufacturer would have had to expand his range slowly, yet Wood, despite his straitened circumstances, supplied Wedgwood with more than fifty very different figure models in just over a year at the very start of his new career! Perhaps while keeping shop in Bristol he had slowly assembled a range of molds for his future use.

Despite ongoing financial difficulties, Wood was able to expand his model range rapidly in ensuing years, and this suggests that he modeled the figures himself. The sheer number of Wood figures is astonishing. The quantity of numbered models alone exceeds the quantity of models associated with most figure manufactories of the pre-Victorian era (with the possible exception of the longer-lived "Sherratt" manufactory), and Wood's many unnumbered models add to the total.

At Wood's manufactory, tinkering with models was the norm, and, this suggests that modeling was a costless exercise because Wood undertook it himself. Thus, a figure might be mounted upon a different base or a candle holder might be added or omitted. While potters typically produced only one version of each subject, Wood introduced new versions of several models. His four versions of Charity in figure 15 exhibit changes ranging from slightly modified heads and different children to entirely new models. The model on the right is titled in a larger script that is associated with Wood's final figures, none of which is recorded with an impressed number or mark. (Part D.) While there is no hard proof that Wood modeled his figures himself, his vast model range and numerous adaptations lend credence to the well-argued hypothesis that he both modeled and made them.³²



Fig. 15. Four models of Charity attributed to Wood. Figure B is impressed "R. WOOD." Images © The Victoria and Albert Museum, London (A), The Metropolitan Museum of Art, New York (B), Madelena Antiques (C), Andrew Dando (D).

A-7: Endnotes

1. Frank Falkner, *The Wood Family of Burslem*. (London, Chapman and Hall, 1912.)
2. Pat Halfpenny. *English Earthenware Figures 1740-1840*. (Woodbridge, Suffolk, Antique Collectors' Club, 1991, pp. 72-93.)
3. Josiah Wedgwood to Thomas Bentley, 3 April 1773, Wedgwood Archives WMS 18453-25.
4. *Felix Farley's Bristol Journal*. Dec. 11 1773.
5. Bristol Freeman's Roll. October 19, 1774. Entry no. 1382.
6. *Bristol Gazette*, April 18, 1776.
7. Wynn Hamilton-Foyn. *Who Modelled and Made Ralph Wood Figures?* Unpublished research paper, 2009. Copies at Victoria and Albert Museum, British Museum, Potteries Museum, Fitzwilliam Museum, Ashmolean Museum, Wedgwood Museum. Abridged form published in Amanda Dunsmore (ed), *This Blessed Plot, This Earth. English Pottery Studies in Honour of Jonathan Horne*. (London, Paul Holberton, 2011, pp. 120-128.) All supporting research material at <http://www.earlystaffordshirefigures.com/14b-ralph-wood-research.html>
8. Wedgwood Archive, WMS1459 for invoices of August 14, 1782, July 28, 1783, and September 5, 1783; WMS 11496-12 for invoice of November 16, 1783.
9. Enoch Wood papers acquired by The Potteries Museum in 2005, PMI/1/70.
10. Terence A. Lockett, "The Later Creamwares and Pearlwares," pp. 44-51, in *Creamware and Pearlware. The Fifth Exhibition from the Northern Ceramics Society*. (City Museum & Art Gallery, Stoke on Trent, and the Northern Ceramic Society, 1986.)
11. A Vicar and Moses group marked thus in Australia's Powerhouse Museum (A2642) was donated in 1927.
12. The only non-figural model is an obelisk, which, for the purposes of my work, I have treated as a figure.
13. Frank Falkner. *The Connoisseur An Illustrated Magazine for Collectors*, Vol XXV, no. 99, Nov. 1909. Edited by J.T. Herbert Baily. (London, Otto, pp. 159-166.) "The George Stoner Collection of Figures and Groups by the Ralph Woods of Staffordshire." Part 1.
14. Falkner, *Wood Family*, 9.
15. Halfpenny, *English Earthenware Figures 1740-1840*, pp. 72-93. Also *Ceramics*. "The Wood Family," May/June 1986.
16. Hamilton-Foyn, *ibid*.
17. Halfpenny, 72.
18. Halfpenny, 74.
19. Enoch Wood papers acquired by The Potteries Museum in 2005 (PMI/1/70).
20. John Wood's ledger, held at The Potteries Museum, records sales between 1783 and 1787. Extracts are transcribed in Halfpenny, pp. 314-324.
21. Hamilton-Foyn, *ibid*
22. R. K. Henrywood. *Staffordshire Potters 1791-1900*. (Antique Collectors' Club, Woodbridge, Suffolk, 2002. p. 263). Extracted from *The Universal British Directory of Trade, Commerce, and Manufacture, Volume the Fourth*. (Peter Barefoot & John Wilkes, London.)
23. Numbers impressed into some figures associated with Enoch Wood are not model numbers but may indicate a worker mark or an order number.
24. Falkner, *Wood Family*, 10.
25. Falkner, *Wood Family*, Appendix A.
26. The revised list excludes Falkner's entries for enamel-painted figures of Charlotte weeping for Werther (no. 3), Sportsman (no. 27) and his companion Archer (no. 97). I have not identified a single such figure with Ralph Wood features. Enoch Wood, who impressed numbers of unknown

purpose into some of his figures, made many examples of these subjects. Were the Sportsman and Archer Ralph Wood figures, their numbers might be expected to be in proximity. And Charlotte weeping for Werther, as literary subject in a classical style with no companion figure model, seems an unlikely Ralph Wood subject, that, if used, might be expected to have had a higher number.

27. Myrna Schkolne. *Staffordshire Figures 1780-1840, Vol. 1.* (Schiffer: Atglen, PA, 2013, pp. 25-26.) John Wood's ledger of February 8, 1787, records that he "Bought of Ralph Wood...1 pr Spanish Gasconian with music & Galego Woman with Water Jars."

29. None of the figures supplied through September 1783 is enameled. Thereafter, enameled figures creep into the orders slowly.

30. This excludes the Gasconian said to be impressed "99," which was presumably intended to be read as "66."

31. Hope, color-glazed and impressed "2" was almost certainly intended to be "22."

32. Hamilton-Foyn, *ibid.*

B. Impressed Numbers and/or Marks

In this section I have recorded figures with impressed marks and/or numbers.

Part B-1. Figures with impressed numbers, some of which also happen to have Wood's mark.

Part B-2. Figures with Wood's mark only. These models are known to us from their numbered look-alikes in B-1.

Part B-3. Figures with Wood's mark only. These models have no numbered counterparts in B-1.

Part B-4. Works cited in Part B.

On my lists I have used the following abbreviations.

E. Decorated with enamel colors.

C. Decorated with colored glazes.

U. Undecorated and coated in (relatively) clear glaze only. Nearly all such figures have whitish bodies under the glaze and in their day would have been described as "china glaze." Touches of gilding remain on some.

B. Unglazed (biscuit).

? I am unsure because my source information is not clear.

Observations:

- The **R. WOOD** mark does not occur on enamel-painted figures, only on color-glazed and uncolored figures. We know that all the figures Wood supplied Wedgwood in his initial years were decorated in this manner. Clearly, this mark is associated with earlier figures.
- The **R. WOOD** mark appears on only one numbered figure, and it is color-glazed. This is consistent with my belief that the mark was used predominantly in Wood's earlier years, when numbering had not yet been introduced.
- Numbers 1 to 22 do not occur on color-glazed models (with the exception of Hope, which is almost certainly mis-stamped). Rather they are found on enameled figures, which invoices suggest Wood introduced a little later. This points to Wood not using numbers in his earliest years.
- Color-glazed models are numbered no higher than 96, which is consistent with the fact that color-glazing was phased out.
- Only figures numbered 88 and above sport bocages. Bocages became more commonplace as Wood's era progressed, so their presence only on models with higher numbers points to those models being introduced at a later date.
- The **Ra. Wood Burslem** mark is by far the most common mark on the numbered models and on their marked but unnumbered look-alikes.
- The **W** mark does not appear on numbered figures. It occurs exclusively on enamel-painted figures, most of which are look-alikes of models with higher numbers. This supports my belief that Wood introduced the W mark in his later years, when numbers were no longer impressed.
- Figures on mounded bases frequently have mounds painted in a watery green-brown, with perhaps a touch of blue/purple. Toward the end of the number sequence (in the 130s), the colors on mounds may be deeper, and rainbow-like colors appear, including a bright pink and yellow. This suggests an evolution in coloring as the years marched on. We see the same evolved palette on the unnumbered figures in Part C, which I suspect Wood made in a period when he no longer impressed model numbers.

B-1. The Impressed Numbers

My list of numbered models follows. Each figure is recorded with its impressed number and mode of coloring. When a figure is marked, I have noted the mark. Photos of most of the numbered figures as well as source information follow.

Falkner's list was a valiant effort that has largely withstood the test of time. My revised list excludes Falkner's entries for enamel-painted figures of Charlotte weeping for Werther (no. 3), Sportsman (no. 27) and his companion Archer (no. 97). I have not identified a single such figure with Ralph Wood features. Enoch Wood, who impressed numbers of unknown purpose on some of his figures, made many examples of these subjects. Were the Sportsman and Archer Ralph Wood figures, their numbers might be expected to be in proximity. And Charlotte weeping for Werther, as a literary subject in a classical style with no companion figure, seems an unlikely Ralph Wood model, and, if made, might be expected to have had a higher number. I have seen several color-glazed examples of this subject and very many enamel-painted ones, none of which is typical of Ralph Wood.

Halfpenny's attempt to update Falkner's list in around 1990 was flawed in that some of the numbered figures are probably Enoch Wood figures, and some entries prove incorrect.

B-1. The Impressed Numbers

No.	Description	Color	Mark
1	Male gardener leaning on spade	E	
2	Lady gardener holding basket	E	
2	Hope	U	Ra. Wood, Burslem
	As 22, probably partially stamped		
4	Girl with marmot in box (& Partner)	E	
6	Clown. As 74.	E	
8	Male gardener. Probably as 9, man.	E	
8	Lady holding flower (& Mate). As 9.	E	
9	Lady holding flower (& Mate). As 8.	E	
9	Gardener, man with potted plant	E	
9, 11	Lost Sheep	E, U	Ra. Wood Burslem (E,U)
10	Lost Piece	E	Ra. Wood Burslem (E)
11	Venus with dolphin. As 21, 50.	C	Ra. Wood Burslem (C)
12	Neptune. As 22.	C	Ra. Wood Burslem (C)
19	Recumbent hind	E	
20	Oliver Cromwell	E	
21	Bag Piper. As 71.	E	
21	Venus with dolphin. As 11, 50.	?	
22	Neptune. As 12	?	
22	Faith	U	Ra. Wood Burslem (C)
22	Hope	U	Ra. Wood Burslem (U)
22	Charity	U	
23	St. George and the Dragon	U, C	Ra. Wood Burslem (C,U)
25	King David. As 28, 29.	C	
28	King David. As 25, 29.	E, C	
29	King David. As 25, 28.	E	
29	Jupiter. Arm raised. Not as 78, 79.	C	Ra. Wood Burslem (C)
30	Mower. As 31.	E, C	Ra. Wood Burslem (C)
31	Mower. As 30.	U, B	
31	Lady holding barrel (Hay Maker). As 33.	E	
31	Lady holding barrel (Hay Maker). Different head to previous 31.	E	
32	Lion, left paw on ball	C	
32	Lion, right paw on ball	C	
32	Bull baiting. As 33.	?	
33	Bull baiting. As 32.	?	
33	Lion, one or other paw on ball. As 32.	C	
33	Lady holding barrel (Hay Maker). As 31.	E	
36	Game-keeper	E, C, U	Ra. Wood Burslem (C, U)
36	Roman Charity. As 92, 93.	C	
37	Admiral Van Trmp. As 38.	E, C	
38	Admiral Van Tromp. As 37.	E	
41	Hudibras. As 42.	E	
41	Apollo. As 43, 44, 45.	C	
42	Hudibras. As 41.	C, E	
43	Dr. Benjamin Franklin	E	
43	Apollo. As 41, 44, 45.		E, C
43	Diana. As 44.	U	
44	Diana. As 43.	C, E	
44	Apollo. As 41, 43, 45.	C, U	
45	Apollo. As 41, 43, 44.	E	

B-1. The Impressed Numbers

No.	Description	Color	Mark
45	Cupid upon a lion	C	
46	Cupid upon a lioness	C	Ra. Wood Burslem (C)
47	Sportsman. As 48.	C? U?	
48	Sportsman. As 47.	E	
48	Sportsman's companion (& Lady)	E	
49	Dutch Girl. As 50.	C	Ra. Wood Burslem (C)
49	Dutch Boy. As 50.	C	Ra. Wood Burslem (C)
50	Dutch Boy. As 49.	E	
50	Dutch Girl. As 49.	E	
50	Venus with dolphin. As 11, 21.	U	R. WOOD (U)
51	Toby jug	C	Ra. Wood Burslem (C)
52	Venus holding dove. As 56, 57.	E	
53	Minerva. Not as 59.	E	
53	Satyr jug. As 63.	C	Ra. Wood Burslem (C)
54	Old man (Old Age)	C	
55	Old woman (Old Age)	C	
56	Baccus. As 57.	U	
56	Venus holding dove. As 52,57.	C	
57	Venus holding dove. As 52, 56.	E	
57	Baccus. As 56.	C	
58	Minerva. As either 53 or 59.	E?	
59	Minerva. Not as 53.	E	
59	Putto, companion to 66.	C	
62	The Vicar and Moses. As 63.	C	Ra. Wood Burslem (C)
63	The Vicar and Moses. As 62.	E	
63	Satyr jug, As 53.	C	
63	Lord Howe Toby jug	C	
65	Sailor Toby jug	C	
65	Man with hurdy-gurdy (Gasconian) As 66, 67, 68. Not as 73, 131, 132.	E	
66	Man with hurdy-gurdy (Gasconian) As 65, 67, 68. Not as 73, 131, 132.	E, C, U	Ra. Wood Burslem (U)
66	Lady water carrier (Galego)	E	
66	Putto, companion to 59	C	
67	Lady water carrier (Galego)	C, U	Ra. Wood Burslem (C)
67	Man with hurdy-gurdy (Gasconian) As 65, 66, 68. Not as 73, 131, 132.	C, E	
68	Man with hurdy-gurdy (Gasconian) As 65, 66, 67. Not as 73, 131, 132.	E	Ra. Wood Burslem (C)
68	Peasant worshipping. As 69, 70.	E	
69	Man holding sheep (Spanish Shepherd)	E	
69	Peasant worshipping. As 68, 70.	E	
70	Peasant worshipping. As 68, 69.	E	
70	Lady holding spindle, feeding birds. As 71.	C	
71	Lady holding spindle, feeding bird (Spinning). As 70.	E	
71	Bag piper. As 21.	C	
71	Man with castanets (Spanish Dancer)	E, C, U	Ra. Wood Burslem (C)
72	Lady with hand instrument (Spanish Dancer). As 73.	E	

B-1. The Impressed Numbers

No.	Description	Color	Mark
73	Lady with hand instrument (Spanish Dancer). As 72.	E	
73	Man with hurdy-gurdy Not as 65, 66, 67, 68, 131, 132.	C	
74	Lady with musical instrument Companion to 73.	C	
74	Clown/sweep. As 6.	U? C?	
76	Jupiter. As 78, 79. Not as 29.	U	
78	Boy piper. As 80.	U	Ra. Wood Burslem (U)
78	Jupiter. As 76, 79. Not as 29.	E	
79	Jupiter. As 76, 78. Not as 29.	E, U	Ra. Wood Burslem (U)
80	Boy piper. As 78.	E	
80	Bust, George Frideric Handel	E, U	Ra. Wood Burslem (E, U)
81	Bust, John Milton	U	Ra. Wood Burslem (U)
82	Bust, John Milton	E	Ra. Wood Burslem (E)
82	Bust, the Rev. George Whitefield or the Rev. Richard Price	E	
83	Obelisk	C	Ra. Wood Burslem (C)
84	Obelisk	C	Ra. Wood Burslem (C)
85	Obelisk	?	Ra. Wood Burslem (?)
86	Boy with cockerel	U	Ra. Wood Burslem (U)
87	Girl with parrot	U	Ra. Wood Burslem (U)
88	Piper and shepherdess. As 89.	E, U	Ra. Wood Burslem (U)
89	Couple with birdcage. As 90.	E, C, U	Ra. Wood Burslem (U, C)
89	Piper and shepherdess. As 88.	E	
90	Couple with birdcage. As 89.	E	
90	Bust, Alexander Pope	U	Ra. Wood Burslem (U)
91	Bust, Alexander Pope?	U	
91	Bust, Alexander Pope?	E	Ra. Wood Burslem (E)
92	Roman Charity. As 36, 93.	C	
92	Bust, Zingara	E	
93	Roman Charity. As 36, 92.	C	
94	Stag, standing	C	
95	Hind, standing	C	
95	Cymon. As 96, 97, 135.	U	
96	Cymon. As 95, 97, 135.	C	
96	Iphigenia. As 136.	C, U	
97	Cymon. As 95, 96, 135.	E	
103	Hercules	E	Ra. Wood Burslem (E)
112	Bust, William Shakespeare	E	
117	St. Peter. As 117, 118, 119.	E	
118	St. Peter. As 117, 119.	E	
119	St. Peter. As 117, 118, 119.	E	
119	St. Phillip. As 121.	E	
119	St John	E	
120	St. Paul	E	
121	St. Phillip. As 119.	E	
122	St Andrew. As 152.	E	
123	Bust, Voltaire	E	
127	Bust, Milton. Not as 81.	E	

B-1. The Impressed Numbers

No.	Description	Color	Mark
128	Bust, Pope.	E	
131	Man with hurdy-gurdy (Flemish Music). As 132. Not as 65, 66, 67, 68, 73.	E	
131	Lady with lute (Flemish Music). As 132.	E	
132	Man with hurdy-gurdy (Flemish Music). As 131. Not as 65, 66, 67, 68, 73.	E	
132	Lady with lute (Flemish Music). As 131.	E	
133	Couple with lamb (Tenderness). As 153.	E	
133	Children playing, hat on ground (Scuffle/Contest). As 134.	U	
133	Children playing, hat in hand (Contest).	E	
134	Children playing, hat on ground (Scuffle). As 133.	E	
134	Two boys arm in arm (Friendship). As 154.	E	
135	Falconer	E	
135	Cymon. As 95, 96 and 97.	E	
136	Iphigenia. As 96.	E	
136	Lady holding goose (& Partner)	E	
137	Geoffrey Chaucer. As 155.	E	
137	Sir Isaac Newton	E	Ra. Wood Burslem (E)
140	Virgin Mary	E, U	
150	Goat with kid	E	
152	St Andrew. As 122.	E	
153	Couple with lamb (Tenderness). As 133.	E	
154	Two boys arm in arm (Friendship). As 134.	E	
155	Geoffrey Chaucer. As 137.	E	Ra. Wood Burslem (E)
163	Spill vase with shepherd and shepherdess	E	
164	Spill vase with boy, seated, with bird nest	E	
165	Spill vase with boy, standing, squirrel above	E	
166	Bagpiper, lady with dog (Rural Pastime)	E	
169	Lady with cornucopia, mural crown (Fortune)	E	
169	Prophet Elijah	E	
170	Widow of Zarephath	E	

1. Male Gardener. 2. Lady Gardener.



The enamel-painted male figure is titled *Gardener* and impressed "1." His untitled companion is impressed "2." This pair resides in The Potteries Museum (PM 272P49, PM 268P49). (Schkolne, vol. 1, figs. 24.104-5.) Images courtesy of The Potteries Museum.

I know of no other numbered examples of these figures, but a similar unnumbered male figure is in the Brighton and Hove Museums. (Schkolne, vol. 1, fig. 24.104.) I suspect these models were displaced by Wood's larger gardener models, nos. 8 and 9.

4. Girl with Marmot



This figure titled *& Partner* is impressed “4.” It sold at Bonhams on October 26, 2005, lot 163. An unnumbered version is in the Brighton and Hove Museums. (Schkolne, vol. 1, fig. 30.12.) Image courtesy of Bonhams.

Wood probably intended this model as companion to model 6.

6, 74. Clown



This enamel-painted figure is titled *Clown* and impressed “6.” Formerly in the collection of Wynn Hamilton-Foyn, it sold at Bonhams on May 18, 2011, lot 119. Subsequently, it was in the stock of the late Aurea Carter. Images courtesy of Aurea Carter.

Wood modeled this figure after Paul Louis Cyfflé’s model of *Winter* that was made at Lunéville. Examples attributed to Wood wear many hats. Here it is titled *Clown* and is perhaps the companion to the girl with the marmot (model no. 4). However, Wood marketed the same model as *Sloth* (titled, with a bocage, not numbered). Untitled versions decorated in grungy, dark colors may have been intended as a sweep, and other untitled versions may symbolize winter.

Falkner records this model as impressed “74,” mode of coloring unknown.(Falkner, Appendix A.) A subsequent author records an enamel-painted version in a private collection impressed “5” but I suspect this is an error. The catalog for the Delholm Collection, Mint Museum, Charlotte, NC, incorrectly records this model as impressed “72.”

8, 9. Lady Gardener



This model occurs impressed “8” or “9.” The companion, a male gardener, is also model number 8 or 9. This is one of several instances where numbers assigned to paired figures were used interchangeably.

The enamel-painted lady figure on the left is titled & *Mate* and impressed “8.” (Schkolne, vol. 1, fig. 24.110.) Her companion figure is shown on the following page. Images courtesy of John Howard.

The enamel-painted figure titled & *Mate* on the right is impressed “9.” She is in The Potteries Museum (PM273 P4p). (Schkolne vol. 1, fig. 24.111.) Image courtesy of The Potteries Museum.

These models were longer-lived than Wood’s small gardener pair (nos. 1 and 2), and he adapted them to sport bocages.

8, 9. Gentleman Gardener



Falkner records a figure of a Gardener impressed "8" (by default a male because Falkner refers to female gardeners as Lady Gardener). (Falkner, Appendix A.) This would have been the same model as the the gardener impressed "9" shown on this page. He is the companion to the lady gardener, also numbered 8 or 9, shown on the previous page. Images courtesy of John Howard.

9, 11. Lost Sheep



The enamel-painted figure on the left is impressed “9” and “Ra. Wood Burslem.” (Schkolne, vol. 2, fig. 97.3.) A figure of the same form, titled *Lost Sheep found* and impressed “9” is in the Hunt Collection (Schkolne, vol. 2, fig. 97.4.)

The uncolored figure is impressed “9” and “Ra. Wood Burslem.” Formerly in Wynn Hamilton-Foyne’s collection, it sold at Bonhams on May 18, 2011, lot 116.

The enamel-painted figure on the right is impressed “11.” It sold at Stair Galleries in January 12, 2023, lot 65. Image courtesy of Stair Galleries.

This model is intended as a companion to model no. 10, the Lost Coin, also known as the Lost Piece.

Note: This model occurs impressed with both this number and Ralph Wood’s mark.

10. Lost Piece



The untitled enamel-painted figure is impressed “10” and “Ra. Wood Burslem.” It sold at Skinner on January 25, 2003, lot 240. Image courtesy of Skinner.

The enamel-painted figure titled *Lost piece found* is similarly impressed “10” but it lacks a maker’s mark. It was in the stock of Martyn Edgell. (Schkolne, vol. 2, fig. 96.1.) Image courtesy of Martyn Edgell.

This model is the companion to the Lost Sheep, model no. 9.

Note: This model occurs impressed with both this number and Ralph Wood’s mark.

11, 21, 50. Venus with Cupid. 12, 22. Neptune



A pair of figures of Venus and Neptune, apparently color-glazed, and impressed “11” and “12” respectively sold at Christie’s, on June 1, 1996, lot 5. Both were also impressed “Ra. Wood Burslem.” Falkner records these models as 21 and 22, but I suspect that 11 and 12 were indeed the intended numbers. (Falkner, Appendix A.)

Falkner lists both enamel-painted and color-glazed examples of models 21 and 22, but it is uncertain whether both were numbered or whether he recorded the number on one figure and assigned the same number to an unnumbered figure of the same form.

The model of Venus with Cupid also occurs impressed “50.” The uncolored figure above is impressed “50” and “R. WOOD.” It sold at Neal Auction Company on September 13, 2014, lot 136, and was subsequently in the stock of the late Aurea Carter. Image courtesy of Aurea Carter.

Wood made two models of Venus. The other is impressed “52” or “56” or “57,” and Venus does not stand with Cupid and a dolphin but instead holds a dove.

Note: These models occur impressed with both a number and Ralph Wood’s mark.

19. Recumbent Hind



This hind impressed “19” was in the Stoner Collection. (Falkner, Stoner Collection, part 2.) Falkner records an enamel-painted hind impressed “19,” presumably this figure. (Falkner, Appendix A.)

20. Oliver Cromwell



This particularly rare enamel-painted figure of Oliver Cromwell, titled *O. Cromwell* and impressed “20,” was formerly in the stock of the late Jonathan Horne. (Horne, no. 103.) A similar figure lacking an impressed number is in the Brighton and Hove Museums. (Schkolne, vol. 2, fig. 68.2.) Image courtesy of Jonathan Horne.

21, 71. Bag Piper



The enamel-painted figure titled *Bag Piper* is impressed “21.” (Schkolne, vol. 1, fig. 26.196.) A similar figure, also titled and numbered, is in The Potteries Museum.

The color-glazed figure impressed “71” was in the Stoner Collection along with two other stylistically similar musicians lacking impressed numbers. (Falkner, Stoner Collection, part 1.) I suspect its number was yet another numbering error.

2, 22. Hope. 22. Faith, Charity



These figures of the three Graces are all impressed “22.” In addition, Faith is impressed “Ra. Wood Burslem.” Although not illustrated here, Hope has also been recorded impressed both “22” and “Ra. Wood Burslem.” It sold at Philipps on October 10, 1996, lot 67, and was probably uncolored. An uncolored figure of Hope impressed “2” and “Ra. Wood Burslem” sold at Sotheby’s on July 7, 1969. It was almost certainly intended to be impressed “22,” as that is the number usually impressed on this model.

Faith and Hope were in the late Aurea Carter’s stock, and formerly were in Wynn Hamilton-Foyn’s collection, which sold at Bonhams on May 18, 2011. Charity sold at Bearnès Hampton & Littlewood on June 6, 2015, lot 538. Images courtesy of Aurea Carter (left), Bearnès Hampton & Littlewood (right).

I have also recorded these models of Charity and Hope with Wood’s mark, but without impressed numbers. (See Part B-2.)

Wood modeled modified versions of the three Graces, but those models are not numbered.

Note: Faith and Hope occur impressed with numbers and Ralph Wood’s mark.

23. St. George and the Dragon



Both these figure are impressed “23” and “Ra. Wood Burslem.”

The uncolored figure is in the Victoria and Albert Museum (CIRC.723-1931). Image (c) The Victoria and Albert Museum, London.

The color-glazed figure was in the Stoner Collection. (Falkner, George Stone Collection, part 1.)

Note: This model occurs impressed with both this number and Ralph Wood’s mark.

25, 28, 29. King David



This color-glazed figure on the left impressed “25” was in the Stoner Collection. (Falkner, George Stoner Collection, part 2.)

The enamel-painted figure titled *King David* (second from left) is impressed “28.” It is in the Victoria and Albert Museum (109-1874). Image (c) The Victoria and Albert Museum, London.

The color-glazed figure (second from right) is impressed “28” and is in the Victoria and Albert Museum (C.7-1930). Image (c) The Victoria and Albert Museum, London.

The enamel-painted figure titled *King David* (right) and impressed “29” is in The Potteries Museum (6235). (Schkolne, vol. 2, fig. 95.1.) Image courtesy of The Potteries Museum.

29. Jupiter



The color-glazed figure of Jupiter on the left is impressed “29” and “Ra. Wood Burslem.” It is in the British Museum (1920.0505.1). The photograph is reversed. Image (c) The Trustees of the British Museum.

The color-glazed figure on the right impressed “29” is in the Victoria and Albert Museum (VA C.8-1930). Image (c) The Victoria and Albert Museum, London.

Wood made at least two models of Jupiter. Another model is impressed “76” or “78” or “79.”

Note: This model occurs impressed with both this number and Ralph Wood’s mark.

30, 31. Mower



The enamel-painted figure on the left titled *Mower* is impressed “30.” (Schkolne, vol. 1, fig. 28.1.) The body is porcellaneous. Formerly in Wynn Hamilton-Foyn’s collection, it sold at Bonhams on May 18, 2011, lot 123, and was in the stock of the late Aurea Carter. Image courtesy of Aurea Carter.

The color-glazed figure in the center is impressed “30” and “Ra. Wood Burslem” and is in the Price Collection. (Price, p. 74, no. 55.) Image courtesy of R. K. Price.

This mower on the right has an undecorated stoneware body and is incised (not impressed) “31.” It was in the stock of John Howard. A pale blue biscuit figure of the same form marked “31” sold at Bonhams on May 18, 2011, lot 123. Images courtesy of John Howard.

This model was designed as a companion to the lady Hay Maker, model 31 or 33. Wood later modified these models to include bocages.

Note: This model occurs impressed with both a number and Ralph Wood’s mark.

31, 33. Hay Maker



The enamel-painted figure on the left is impressed “31.” (Schkolne, vol. 1, fig. 28.7.)

The enamel-painted figure in the center titled *Hay Maker* is also impressed “31.” It is of the same form, with the exception of the head, which I strongly suspect may be a clever replacement. The figure is in The Potteries Museum (48P70). Image courtesy of The Potteries Museum.

The enamel-painted figure on the right is titled *Hay Maker* and impressed “33.” It retains touches of original gilding. This figure was in the collection of Elinor Penna. (Schkolne, vol. 1, fig. 28.6.) Images courtesy of Elinor Penna.

This model was designed as a companion to the male Mower, model 30 or 31. Wood later modified these models to have bocages.

32, 33. Lions

32



These color-glazed lions, formerly with John Howard, are both impressed “32.” I have not recorded enameled examples of these models. Image courtesy of John Howard.

A lion impressed “33” is recorded. (Mackintosh, pp. 78-81.) It sold at Christie’s on February 13, 1978.

32, 33. Bull Baiting



A bull baiting impressed "32" is recorded. (Turner, p. 75.)

I assume the bullbaiting group shown above is like the example impressed "32." It is impressed "33" and was in the Stoner Collection. (Falkner, Stoner Collection, part 2.) A similar (or perhaps the same) figure group impressed "33" sold at Phillips on October 10, 1996, lot 71. It was formerly in the Kidd Collection.

36. Game Keeper



The color-glazed figure on the left impressed “36” and “Ra. Wood Burslem” is in the British Museum (1887,0307,71). Image (c) The Trustees of the British Museum.

The enamel-painted-figure titled *Game keeper* is impressed “36.” Deaccessioned by the Colonial Williamsburg Foundation, it sold at Jeffrey Evans on June 22, 2019, lot 1794. Image courtesy of Jeffrey Evans.

The uncolored figure on the right is impressed “36” and “Ra. Wood Burslem.” Image courtesy of Bob Moores.

Note: This model is impressed with both this number and Ralph Wood’s mark.

36, 92, 93. Roman Charity



The title *Roman Charity* is impressed into the side of this model. A color-glazed example impressed “36” sold at Sotheby’s on March 25, 1974. (Halfpenny, p. 331.) This model is usually recorded impressed “92” or “93,” and “36” was probably an incorrect positioning of the numerals.

The color-glazed figure group on the left is impressed *ROMAN CHARITY* and “92” and was in the stock of John Howard. Image courtesy of John Howard.

An uncolored figure group impressed impressed *ROMAN CHARITY* and “92” is in the Weldon Collection (Grigsby, p. 444, no. 279).

The color-glazed figure group on the right is impressed *ROMAN CHARITY* and “93” and is in the Victoria and Albert Museum (C.16-1930). Image (c) The Victoria and Albert Museum, London.

37, 38. Admiral Van Tromp



The enamel-painted figure on the left titled *Van Tromp* and impressed “37” is in the collection of Elinor Penna. (Schkolne, vol. 2, fig. 78.4.) Image courtesy of Elinor Penna.

The color-glazed figure in the center is impressed “37” and is in Burnap Collection. (Taggart, p. 520, no. 517.) Image courtesy of the Burnap Collection.

The enamel-painted figure on the right titled *Van Tromp* and impressed “38” is in The Potteries Museum (PM328P49). (Schkolne, vol. 2, fig. 78.2-3.) Image courtesy of The Potteries Museum.

41, 42. Hudibras



The enamel-painted figure group on the left is impressed “41” and is in The Potteries Museum (317P49). Image courtesy of The Potteries Museum.

The enamel-painted figure group at top right is impressed “42” and is in the Wisbech and Fenland Museum (1900.4.22). Image courtesy of the Wisbech and Fenland Museum.

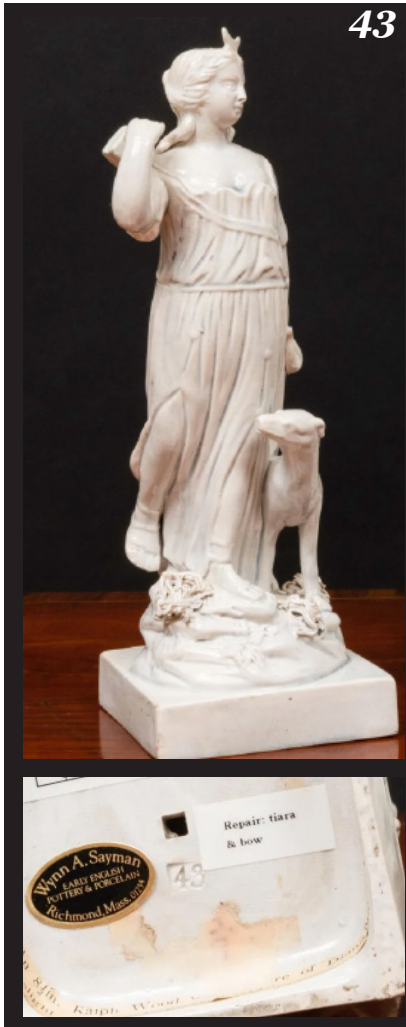
The color-glazed figure group at bottom right is impressed “42” and was in the Stoner Collection. (Falkner, Stoner Collection, part 1.)

43. Benjamin Franklin



This enamel-painted figure titled *Dr Franklin* is impressed “43.” It is in the collection of the New York Historical Society (1924-89). Image courtesy the New York Historical Society.

43, 44. Diana



This model is impressed “43” or “44” and was intended as a companion to Apollo.

The uncolored figure is impressed “43” and was formerly in the collection of the late Wynn Sayman. It sold at Stair Galleries on January 19, 2022, lot 149. Note the square vent hole beneath. Round holes are the norm, but I have noticed similar square holes on a few Wood figures that, I assume, were all fashioned by the same hand. Images courtesy of Stair Galleries.

The color-glazed figure is impressed “44” and sold at Christie’s on November 11, 2011, lot 693. Image courtesy of Christie’s.

The enamel-painted figure titled *Diana* and impressed “44” sold at Lindsay Burns in 2019. Image courtesy of Lindsay Burns.

41, 43, 44, 45. Apollo



This model is impressed "41" or "43" or "44" or "45" and was intended as companion to Diana.

A color-glazed figure of Apollo impressed "41" was in the stock of Dunsdale Lodge Antiques in around 1984. (Miller, p. 100.)

The enamel-painted figure on the left titled *Apollo* and impressed "43" sold at Bonhams on October 10, 2004, lot 59. Image courtesy of Bonhams. The color-glazed figure of Apollo in the center is impressed "43" and was formerly with John Howard. Image courtesy of John Howard.

The color-glazed figure of Apollo on the right impressed "44" sold from Wynn Hamilton-Foyn's collection at Bonhams on May 18, 2011, lot 118. Image courtesy of Bonhams.

An enamel-painted figure of Apollo impressed "45" and titled *Apollo* sold at Christie's on October 28, 1992, lot 384.

45. Cupid and Lion. 46. Cupid and Lioness.



Cupid astride a lion is decorated in colored glazes and impressed “45.” (Price, p. 70, no. 38.) Another like it is in the Weldon Collection (Grigsby, p.343, no. 197). Image courtesy of R. K. Price.

The companion model of Cupid with a lioness, also decorated in colored glazes, is impressed “46” and “Ra. Wood Burslem.” It sold at Bonhams on November 12, 2014, lot 61. Other examples are in The Potteries Museum (181P19) and the Weldon Collection (Grigsby, p. 343, no. 197). Image courtesy of Bonhams.

I have not yet recorded either model decorated in enamels. Price notes that the lion model is particularly rare and that an example sold at auction for 80 guineas in January, 1921.

Note: Cupid with a lioness is impressed with both a number and Ralph Wood’s mark.

47, 48. Sportsman . 48. Companion



The sportsman occurs impressed “47” or “48” and his companion occurs impressed “48.”

The enamel-painted figure titled *Sportsman* and impressed “48” sold at Golding Young & Mawer on October 3, 2019, lot 3201. Image courtesy of Golding Young & Mawer.

Falkner records a sportsman impressed “47.” (Falkner, Appendix A.) Either white or color-glazed, it was almost certainly of the same form as the model impressed “48.”

The enamel-painted figure titled *& Lady* and impressed “48” was in the stock of the late Aurea Carter. Image courtesy of Aurea Carter.

49, 50. Dutch Girl



This model occurs impressed “49” or “50.” The companion model of a Dutch Boy also occurs impressed “49” or “50.”

A color-glazed example of this model impressed “49” and “Ra. Wood Burslem ” along with its similarly marked companion sold at Sotheby’s on December 3, 1975, lot 134. (Grigsby, p. 462.)

The enamel-painted figure of the Dutch Girl shown here is impressed “50.” It sold at Bonhams on May 16, 2006, and was in the stock of the late Aurea Carter. Image courtesy of Aurea Carter.

Note: This model is recorded with both both a number and Ralph Wood’s mark.

49, 50. Dutch Boy



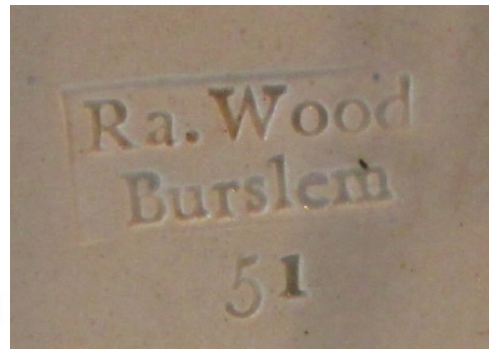
This model occurs impressed “49” or “50.” The companion model of a Dutch Girl also occurs impressed “49” or “50.”

The color-glazed figure of the Dutch Boy (left) is impressed “49.” (Price, p. 68, no. 34.) Image courtesy of R. K. Price. Another color-glazed example impressed “49” and “Ra. Wood Burslem” (along with its similarly marked companion) sold at Sotheby’s on December 3, 1975, lot 134. (Grigsby, p. 462.)

The enamel-painted figure (right), with restorations, is titled *Dutch Boy* and impressed “50.” Images courtesy of Malcolm Trundley and Neil Miller.

Note: This model occurs impressed with both a number and Ralph Wood’s mark.

51. Toby Jug



This color-glazed Toby jug impressed "51" and "Ra. Wood Burslem" sold at Bonhams on December 15, 2020, lot 38. Images courtesy of Bonhams and Bob Moores.

Note: This model occurs impressed with both this number and Ralph Wood's mark.

52, 56, 57. Venus Holding a Dove



This model occurs numbered “52” or “56” or “57” and was intended as a companion to the model of Baccus. A different model of Venus, no. “21” or “50,” shows Venus with Cupid and a dolphin.

An enamel-painted figure of Venus holding a dove, titled *Venus* and impressed “52,” sold at Christie’s on October 28, 1992, lot 384.

Venus impressed “56” is only known from a color-glazed example on Falkner’s list, where it is mis-described as “Juno’ with bird.” (Falkner, Appendix A.) However, it is almost certainly this model of Venus.

The enameled figure shown here impressed “57” was formerly in Wynn Hamilton-Foyn’s collection. It sold at Bonhams on May 18, 2011, lot 124. Image courtesy of Bonhams.

53, ?58. Minerva



This enamel-painted figure titled *Minerva* and impressed “53” is in The Potteries Museum (336P49). (Schkolne, vol. 4, fig. 186.1.) Image courtesy of The Potteries Museum.

Note that a different model of Minerva is impressed “59.”

A figure of Minerva, probably enamel-painted, is recorded impressed “58.” (Turner, p. 76.) It is almost certainly like either model 53 or model 59, which differ slightly.

53, 63. Satyr Jug



This model occurs impressed “53” or “63.”

The color-glazed figural jug on the left is impressed “53” and “Ra. Wood Burslem.” It sold at Bonhams on April 8, 2009, lot 44. It was formerly in the Partridge Collection. (Partridge, pp. 50-51, no. 154.) Image courtesy of Bonhams.

The figural jug on the right, probably color-glazed, is impressed “63.” (Price, p. 78, no. 68.) Image courtesy of R. K. Price.

Note: This model occurs impressed with both a number and Ralph Wood’s mark.

54. Old Man



This color-glazed figure impressed "54" was in the Partridge Collection. (Partridge, pp. 8-9, no. 92.) Image courtesy of Frank Partridge.

This model is a companion to model 55. Both are known as Old Age.

55. Old Woman



This color-glazed figure impressed "55" was in the Weldon Collection. (Grigsby, no. 284.) Image courtesy of Leslie Grigsby.

This model is a companion to the male model no. 54. Both are known as Old Age.

56, 57. Baccus



Baccus is the companion model to Venus holding a dove (model no. 52, 56, 57).

This uncolored figure impressed “56” was formerly in Wynn Hamilton-Foyn’s collection. It sold at Bonhams on May 18, 2011, lot 11. Image courtesy of Bonhams.

Falkner records Baccus--almost certainly this model--in colored glazes impressed “57.” (Falkner, Appendix A.)

?58, 59. Minerva



This enamel-painted figure titled *Minerva* and impressed “59” was in Wynn Hamilton-Foyn’s collection and sold at Bonhams on May 18, 2011, lot 124. (Schkolne, vol. 4, fig. 186.2.)

A different model of *Minerva* is impressed “53.”

A figure of *Minerva*, probably enamel-painted, is recorded impressed “58.” (Turner, p. 76.) It is almost certainly like either model 53 or model 59, which differ slightly.

59, 66. Girl and Boy Putti



Partridge illustrates these color-glazed putti impressed “59” and “66,” but he does not specify which is which. (Partridge pp. 30-31, no. 189.) However, Falkner records the boy as 59 and the girl as 66, but I remain clueless as to which is the boy and which the girl. Image courtesy of Frank Partridge.

62, 63. The Vicar and Moses



The color-glazed figure group (left) is impressed “62” and “Ra. Wood Burslem.” The title, *THE VICAR AND MOSES*, is also impressed. It is in the Victoria and Albert Museum (C.42-1940). Image (c) The Victoria and Albert Museum, London.

The enamel-painted figure group (right) is impressed “63.” The title, *THE VICAR AND MOSES*, is also impressed. Broken and glued, it sold on eBay. It is the only enamel-painted version of this subject that I have been able to attribute to Wood. It is also the only example I know of that is impressed “63,” as “62” is the usual (and I assume intended) number for this model.

Note: This model occurs impressed with both a number and Ralph Wood’s mark.

63. Lord Howe Toby Jug

A color-glazed Toby jug impressed “63” and thought to portray Admiral Lord Howe sold at the dispersal of the Bute Collection at Christie’s on July 7, 1996, lot 12.

65. Sailor Toby Jug



This color-glazed Toby jug modeled as a sailor is impressed "65." (Partridge, pp. 24-25, no. 2.)
Image courtesy of Frank Partridge.

65, 66, 67, 68. Hurdy Gurdy Player



This model is impressed “65” or “66” or “67” or “68.” I have noted an example described as impressed “99,” but that was probably intended to be read as “66.” Note a different hurdy gurdy player, no. 73, and yet another (sometimes titled *Flemish Music*), no. 131 or 132.

The enamel painted figure (left) titled *Gasconian* and impressed “65” is in the Brighton and Hove Museums (BHM320008). (Schkolne, vol. 1, fig. 26.192.) Image courtesy of the Brighton and Hove Museums.

The enamel-painted figure (second from left) titled *A Gasconian* is impressed “66.” (Schkolne vol. 1, fig. 26.191.) Image courtesy of Mary and Maurice Norton.

The color-glazed figure (second from right) is impressed “66.” It sold at Christie’s on November 1, 2011, lot 693. Image courtesy of Christie’s. Also note an uncolored figure of this form in the Burnap collection that is impressed “66” and “Ra. Wood Burslem.” (Taggart, p. 520, no 515.)

The enamel-painted figure titled *Flemish Music* (second from right) is impressed 67. It sold at Hansons on 9 January 2023, lot 276. A color-glazed figure in The Potteries Museum is also impressed “67.” (P202P49).(Grigsby, p461.)

The enamel-painted figure on the right is titled *Gasconian* and impressed “68.” It is in The Potteries Museum (326P49).

Note: This model occurs impressed with both a number and Ralph Wood’s mark.

66, 67. Water Carrier



This model occurs impressed "66" or "67" and is the companion to a hurdy-gurdy player, enameled examples of which are sometimes titled *Gasconian* (model 65, 66, 67, 68).

This enamel-painted figure is impressed "66" and titled *Galego*. Image courtesy of Balclis, Barcelona.

The color-glazed figure is impressed "67" and "Ra. Wood Burslem" and was in the stock of Martyn Edgell. Note the square vent hole beneath. Round holes are the norm, but I have noticed square holes on a number of Wood figures that, I assume, were all fashioned by the same hand. Images courtesy of Martyn Edgell.

The uncolored figure is impressed "67." Formerly in Wynn Hamilton-Foyn's collection, it sold at Bonhams on May 18, 2011, lot 116. Image courtesy of Bonhams.

Note: This model occurs impressed with both a number and Ralph Wood's mark.

68, 69, 70. Peasant Worshipping



The enamel-painted figure titled *Peasant Worshipping* is impressed “68” and is in The Potteries Museum (321P49). (Schkolne, vol. 2, fig. 109.37.) Image courtesy of The Potteries Museum.

The enamel-painted figure on the right is titled *Worshiper* and impressed “69.”

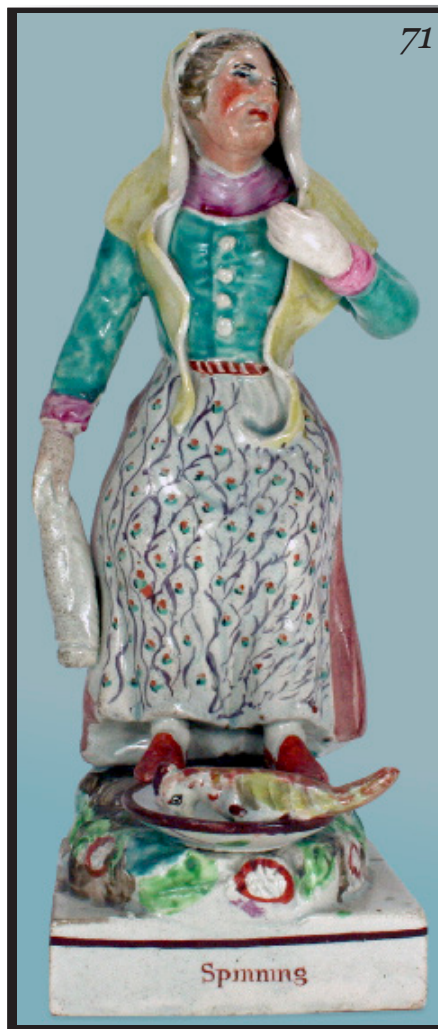
The enamel-painted figure at bottom left is titled *Worshiper* and impressed “70.” It is in the Brighton and Hove Museums (HW827). (Schkolne, vol. 2, fig. 109.34.) Image courtesy of the Brighton and Hove Museums.

69. Spanish Shepherd



This enamel-painted figure titled *Spanish Shepherd* is impressed "69." (Schkolne, vol. 1, fig. 27.131.)

70, 71. Lady Feeding Birds



This model occurs impressed “70” or “71.”

The color-glazed figure (left) is impressed “70” and was in the stock of the late Aurea Carter. Another is illustrated in Price (p. 56, no. 3). Image courtesy of Aurea Carter.

The enamel-painted figure (right) is titled *Spinning* and is impressed “71.” (Schkolne, vol. 1, fig. 29.39.)

71. Man with Castanets



The color-glazed figure (left) is impressed "71" and "Ra. Wood Burslem." It is in the Glaisher Collection (no. 861) in the Fitzwilliam Museum (FW C.45-1930). Image courtesy of the Fitzwilliam Museum.

The enamel-painted figure titled *Spanish Dancer* (center) is impressed "71." Its female companion, similarly titled and impressed "73," is recorded on the next page. (For the pair see Schkolne, vol. 1, fig. 26.194.)

The uncolored figure impressed "71"(right) is in the Victoria and Albert Museum (CIRC.457-1967). Image (c) The Victoria and Albert Museum, London.

Note: This model occurs impressed with both this number and Ralph Wood's mark.

72, 73. Lady with Hand Instrument



This model occurs impressed “72” or “73.”

The enamel-painted figure titled *Spanish Dancer* on the left is impressed “72.” It was formerly in the stock of the late Aurea Carter, along with the companion male figure similarly titled and impressed “71.” Image courtesy of Aurea Carter.

The enamel-painted figure titled *Spanish Dancer* on the right is impressed “73.” Her male companion, similarly titled and impressed “71,” is recorded on the previous page. (For the pair see Schkolne, vol. 1, fig. 26.194.)

73. Hurdy-gurdy Player. 74. Lady Musician



These color-glazed figures are both numbered. He is impressed “73” and she “74.” The musical instrument once in her hands is lost. The pair is in the Wisbech and Fenland Museum (1900.54, 1900.55). Images courtesy of the Wisbech and Fenland Museum.

The male model shares similarities with the hurdy-gurdy player sometimes titled *Gasconian* (model 65, 66, 67, 68, or 99), but it utilizes different molds.

78, 80. Boy Piper



This model is recorded impressed “78” or “80.”

The uncolored figure (left) impressed “78” and “Ra. Wood Burslem” is in the collection of The Atkinson (109.1). Image courtesy of The Atkinson.

The enamel-painted figure (right) is impressed “80.”

The companion figure is a girl holding a lamb, but a numbered example has not yet been recorded. The Atkinson holds an uncolored example (companion to the Museum’s uncolored piper above) that is marked but not numbered.

A pair *without numbers* is illustrated above.

Note: This model occurs impressed with both a number and Ralph Wood’s mark.

76, 78, 79. Jupiter



This model occurs impressed “76” or “78” or “79.” Ralph Wood made at least two models of Jupiter. The other is numbered 29.

The uncoloured figure of Jupiter impressed “76” sold at Woolley & Wallis on April 26, 2022, lot 212. Image courtesy of Woolley & Wallis.

The enamel-painted figure titled *Jupiter* and impressed “78” sold at Bonhams on May 16, 2006, lot 106. Image courtesy of Bonhams.

The enamel-painted figure titled *Jupiter* and impressed “79” is in the Glaisher Collection (no. 861) at the Fitzwilliam Museum (C.914-1928). Image courtesy of the Fitzwilliam Museum.

The uncoloured figure impressed “79” is also impressed “Ra. Wood Burslem.” It is in the Victoria and Albert Museum (C.27-1930). Image (c) The Victoria and Albert Museum, London.

Note: This model occurs impressed with both a number and Ralph Wood’s mark.

80. Bust, George Frideric Handel



The enamel-painted bust impressed “80” and “Ra. Wood” is in The Potteries Museum (324P49). (Schkolne, vol. 4, fig. 200.25.) Images courtesy of The Potteries Museum.

The uncolored bust impressed “80” and “Ra. Wood Burslem” sold at John McInnis on December 11, 2021, lot 1058. Images courtesy of John McInnis.

Wood impressed his busts of Handel with surprising regularity, and several numbered and marked examples are recorded.

Note: This model occurs impressed with both this number and Ralph Wood’s mark.

81, 82. Bust, John Milton



This model occurs impressed “81” or “82.”

The uncolored bust is impressed “81” and “Ra. Wood Burslem.” It is in the British Museum (H.74). Image (c) The Trustees of the British Museum.

Falkner records an enamel-painted bust of Milton impressed “81.” (Falkner, Appendix A.)

The enamel-painted bust is impressed “82” and “Ra. Wood Burslem.” It sold at Bonhams on May 6, 2008, lot 15. Image courtesy of Bonhams.

A smaller bust of Milton of a different form is recorded herein impressed “127.”

Note: This model occurs impressed with both a number and Ralph Wood’s mark.

82. Bust, Rev. Whitefield or Rev. Price



This enamel-painted bust impressed "82" was formerly in the stock of the late Aurea Carter. Images courtesy of Aurea Carter.

Falkner records number 82 as a "Bust of a Divine." The current consensus is that the gentleman is the Rev. George Whitfield, but some believe him to be the Rev. Richard. Price.

83, 84, 85. Obelisks



The obelisk on the left is impressed “83” and “Ra. Wood Burslem.” Height 16-1/4 inches. Particles of coloured clays embedded in brown slip on the column resemble granite, and the pedestal is color-glazed and gilded. It is in the Victoria and Albert Museum (2461-1901). Image (c) The Victoria and Albert Museum, London.

The obelisk on the right, similarly colored, is impressed “84” and “Ra. Wood Burslem.” Height 13-7/8 inches. It sold at Christie’s on June 4, 2008, lot 292. Image courtesy of Christie’s.

An obelisk, 12 inches tall and impressed “85” and “Ra. Wood Burslem” sold at Skinner on December 13, 1997, lot 116.

Falkner records the Stoner Collection having “a set of three obelisks. marked with the name ‘Ra. Wood, Burslem’ and the mold number 84.” He does not indicate heights. He adds that the hole atop each was long thought to have supported a nozzle for a candle, but he had seen one such obelisk with a gilded cinerary urn atop it. (Falkner, Stoner Collection, part 1).

Note: These models are impressed with both numbers and Ralph Wood’s marks.

86. Boy with Cockerel. 87. Girl with Parrot.



An undecorated figure of a boy holding a cockerel impressed both “86” and “Ra. Wood Burslem” is at Colonial Williamsburg. It is not shown here.

The companion figure, an undecorated figure of a girl holding a parrot (left) is impressed both “87” and “Ra. Wood Burslem.” It too is at Colonial Williamsburg (1963.332). Images courtesy of Colonial Williamsburg.

The enamel-painted figure on the right, also impressed “87,” sold at Hansons on July 26, 2022, lot 408. The painted line bands all four sides of the base. Although I have examined hundreds of Ralph Wood figures, I have not encountered another instance of this.

Note: These models occur impressed with both a number and Ralph Wood’s mark.

88, 89. Piper and Shepherdess



This model occurs impressed “88” or “89.” It and its companion model (no. 89 or 90) are the the first numbered models to have bocages appended.

The enamel-painted group on the left is impressed “88.” The body is porcellaneous. The bocage is lost. It is in the Geoffrey Godden Collection, The Potteries Museum. (Schkolne, vol. 1, fig. 26.161.) Image courtesy of The Potteries Museum.

The uncolored group is impressed “88.” The bocage is lost. Formerly in Wynn Hamilton-Foyn’s collection, it sold at Bonhams on May 18, 2011, lot 114. Another in the Burnap collection with the bocage present is impressed both “88” and “R[a] Wood Burslem. (Taggart, p. 514, no. 510.) Image courtesy of Bonhams.

This enamel-painted group with a candle holder is impressed “89.” Formerly in Wynn Hamilton-Foyn’s collection, it sold at Bonhams on May 18, 2011, lot 115. Subsequently, it was in the stock of the late Roger de Ville. (Schkolne, vol. 1, fig. 26.160.) Image courtesy of Roger de Ville.

Note: This model occurs impressed with both a number and Ralph Wood’s mark.

89, 90. Couple with Bird Cage



This model allegorical of Liberty and Matrimony occurs impressed “89” or “90.” It and its companion model (no. 88 or 89) are the first numbered models to have bocages appended.

The enamel-painted group on the left is impressed “89” and has a porcellaneous body.

The color-glazed group is impressed “89,” and, with its companion group, was in the stock of John Howard. Another in the Weldon Collection has a candle holder midst the bocage and is impressed “89” and “Ra. Wood Burslem.” (Grigsby, no. 278, pp. 438-9.) Image courtesy of John Howard.

The uncolored group is impressed “89” and “R[a] Wood Burslem.” It sold from Wynn Hamilton-Foyn’s collection at Bonhams on May 18, 2011, lot 114. Another in the Burnap collection is impressed “89” and “R[a] Wood Burslem.” (Taggart, p. 514, no. 512.) Image courtesy of Bonhams.

The enamel-painted group with a candle holder is impressed “90.” It sold with its companion group at Christie’s on January 23, 2002, lot 191. Another was in the Earle Collection (Earle, no. 169, p. 80.) Image courtesy of Christie’s.

Note: This model occurs impressed with both a number and Ralph Wood’s mark.

90, 91. Bust, Alexander Pope



This model occurs impressed “90” and very probably also “91.”

The undecorated bust of Alexander Pople illustrated above is impressed “90” and “Ra. Wood Burslem.” It sold at John McInnis on December 11, 2021, lot 1058. Another similarly marked bust is in The Potteries Museum (1949P159.20663). Image courtesy of John McInnis.

Falkner records an undecorated bust of Matthew Prior impressed “91.” (Falkner, Appendix A). I suspect this was a mis-identified bust of Pope, recorded here as model 90.

An enamel-painted bust said to be impressed “91” and “R.A. Wood” sold at Dreweatt Neate on March 14, 2002, lot 662. The bust was described as portraying Homer, but, again, the individual in question was very probably Pope.

Note: This model occurs impressed with both a number and Ralph Wood’s mark.

92. Bust, Zingara



This bust of Zingara impressed “92” is in the Victoria and Albert Museum (70-1874). (Schkolne, vol. 4, fig. 200.124.) Image (c) The Victoria and Albert Museum, London.

A bust from the same molds, not numbered but with Ralph Wood’s mark, is impressed with the title *EGYPTIAN PRIESTESS*. (See Part B-2.)

94, 95. Stag & Hind



This color-glazed stag and hind impressed “94” and “95” respectively sold at Sotheby’s on October 15, 1996, lot 361. Image courtesy of Sotheby’s.

95, 96, 97, 135. Cymon



The model of Cymon occurs impressed “95” or “96” or “97” or “135” and is the companion to the model of Iphigenia.

The uncolored figure on the left impressed “95” is in the Victoria and Albert Museum (C.25-1930). Image (c) The Victoria and Albert Museum, London.

The color-glazed figure in the center is impressed “96” and was in the Partridge Collection (Partridge pp. 16-17, no. 95.) Image courtesy of Frank Partridge.

The enamel-painted figure on the right is titled *Cymon* and impressed “97.” It was in the stock of the late Aurea Carter. Image courtesy of Aurea Carter.

Falkner records an enamel-painted figure of Cymon impressed “135.” (Falkner, Appendix A.)

96, 136. Iphigenia



Iphigenia is the companion to the model of Cymon and occurs impressed “96” or “136.”

The color-glazed figure on the left is impressed “96” and was in the Partridge Collection (Partridge pp. 16-17, no. 95). Image courtesy of Frank Partridge.

The uncolored figure on the right is impressed “96” and is in the Victoria and Albert Museum (C.23-1930). Image (c) The Victoria and Albert Museum, London.

Falkner records an enamel-painted figure of Iphigenia impressed “136.” (Falkner, Appendix A.)

103. Hercules



This enamel-painted figure is impressed “103” and “Ra. Wood Burslem.” It was in the stock of the late Jonathan Horne (Horne, no. 380.) Image courtesy of Jonathan Horne.

Note: This model occurs impressed with both a number and Ralph Wood’s mark.

112. Bust of William Shakespeare



This enamel-painted bust titled *SHAKESPEAR* and impressed “112” is in the Wisbech and Fenland Museum. (Schkolne, vol. 4, fig. 200.1.) Image courtesy of Wisbech and Fenland Museum.

117, 118, 119. St. Peter



This model occurs impressed “117” or “118” or “119.”

The enamel-painted figure of St Peter on the left is titled *St. PETRUS*, and that in the center *St. Peter*. Both are impressed “117.” The former sold at Christie’s on November 25, 1994, lot 67; the latter sold at Green Valley Auctions on June 5, 1999, lot 25. Images courtesy of Christie’s and Green Valley Auctions.

Falkner records an enamel-painted figure of St. Peter impressed “118,” and I presume the title was painted on the square base. (Falkner, Appendix A.)

The enamel-painted figure on the right is titled *St. Peter* and impressed “119.” It was in the stock of the late Aurea Carter. Images courtesy of Duke Auctions and Aurea Carter.

119. St. John

Falkner records an enamel-painted figure of St. John impressed “119,” and I presume the title was painted on the square base. (Falkner, Appendix A.)

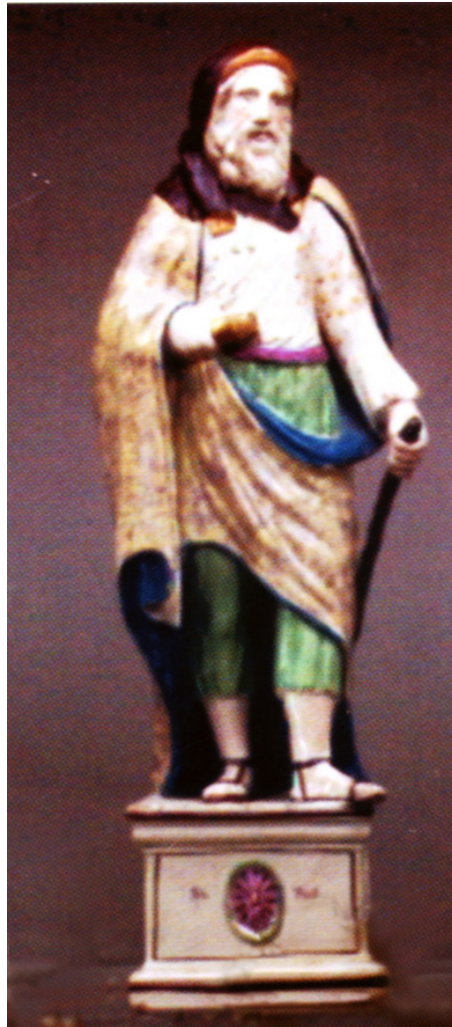
119, 121. St. Philip



This enamel-painted figure titled *St. Phillip* and impressed “119” is in the Willett Collection, Brighton and Hove Museums (HW451). (Schkolne, vol. 2, fig. 102.4.) Images courtesy of the Brighton and Hove Museums.

Falkner records an enamel-painted figure of St. Phillip impressed “121.” (Falkner, Appendix A). I assume that it was on a square base with the title painted on it.

120. St. Paul



This enamel-painted figure titled *St. Paul* and impressed “120” sold at Green Valley Auctions on June 5, 1999, lot 25. Image courtesy of Green Valley Auctions.

122, 152. St. Andrew



This enamel-painted figure titled *St. Andrew* and impressed “122” is in The Potteries Museum (614). (Schkolne, vol. 2, figs. 102.1-3.) Images courtesy of The Potteries Museum.

An enamel-painted figure titled *St. Andrew* and impressed “152” sold at Sotheby’s on October 25, 1991, lot 244. As 122 is in close proximity to the numbers used for the other saints, 152 was probably a numbering error.

123. Bust, Voltaire

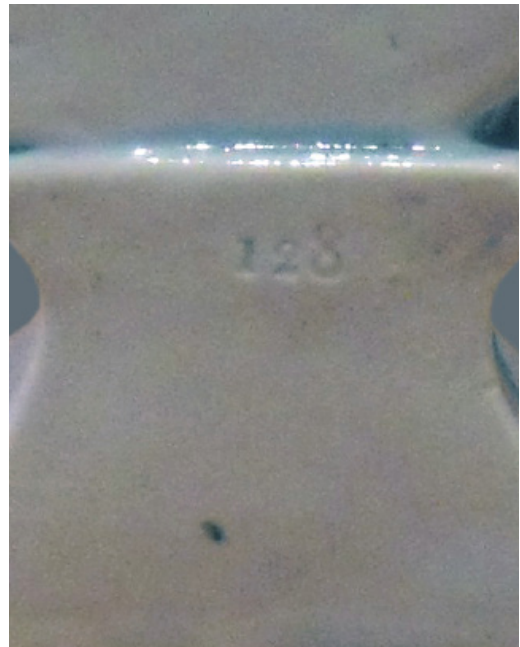
Falkner records an enamel-painted bust of Voltaire impressed “123.” (Falkner, Appendix A.)

127. Bust, Milton



This bust of Milton is not the same as that impressed “81.” It is only 7” tall. It is a rare bust, and I know of no other example. It was in the stock of Classic Tradition. Images courtesy of Classic Tradition.

128. Bust, Alexander Pope.



This bust, which I think portrays Alexander Pope, is impressed “128” and was probably intended as a companion to model 127, a bust of Milton of the same size. It was in the stock of Robert Hawker. Images courtesy of Robert Hawker.

131, 132. Male Flemish Musician



This model occurs impressed “131” or “132,” as does the companion female model.

The enamel-painted figure on the left is titled *Flemish Music* and impressed “131.” Formerly in Wynn Hamilton-Foyn’s collection, it sold at Bonhams on May 18, 2011, lot 122. Image courtesy of Bonhams.

The enamel-painted figure on the right is titled *Flemish Music* and impressed “132.” Its companion figure on the following page is titled and impressed in the same manner. (Schkolne, vol. 1, figs. 26.172-3.)

131, 132. Female Flemish Musicians



This model occurs impressed “131” or “132,” as does the companion male model.

These enamel-painted musicians are both titled *Flemish Music*. The figure on the left is impressed “131” and was formerly in the stock of John Howard, together with its companion male figure impressed “132.” (Schkolne, vol. 1, fig. 26.174.) Images courtesy of Richard Montgomery.

The figure on the right is impressed “132,” as is its companion figure shown on the previous page. (Schkolne, vol. 1, figs. 26.172-3.)

133, 153. *Tenderness*

This model occurs impressed “133” or “153.” Wood probably intended it as a companion to *Friendship* (model 134 or 154).

The enamel-painted group on the left titled *Tenderness* and impressed “133” sold at Fieldings on September 2, 2017, lot 80. The bocage is lost. Image courtesy of Fieldings.

The enamel-painted group titled *Tenderness* on the right is impressed “153.” The bocage is lost. The body is porcellaneous and, like other figures and figure groups with somewhat more vitreous bodies, indicates that Wood experimented with different clays. (Schkolne, vol. 4, no. 146.12.)

134, 154. Friendship



This model occurs impressed “134” or “154.” Wood probably intended it as a companion to *Tenderness* (model 133 or 153).

The enamel-painted group titled *Friendship* is impressed “134.” The body is porcellaneous. Formerly in Wynn Hamilton-Foyn’s collection, it sold at Bonhams on May 18, 2011, lot 123. Image courtesy of Bonhams.

The enamel-painted group impressed “154” was in the Goodacre Collection (Goodacre, p. 23; Schkolne, vol. 4, fig. 146.3.) Image courtesy of Michael Goodacre.

133. Contest (hat in hand)



This enamel-painted group titled *Contest* and impressed "133" was in the stock of Bardith Ltd. Another similarly impressed is in The Potteries Museum (1493/82.) and, like some other Wood figures that present as pottery, it has a porcellaneous body. (Schkolne, vol. 4, figs. 146.27-28.) Image courtesy of Bardith Ltd.

Confusion sometimes reigned in the painting department of the Wood pot bank because this model occurs titled *Scuffle*, and the companion model is found titled *Contest*. Switched titles occur on several examples of this group attributed to Wood, including examples impressed with his mark but not a number. Other potters emulated these models, also using their titles interchangeably.

133, 134. Scuffle (hat on ground)



This model occurs impressed “133” or “134.” An example in The Potteries Museum is said to be impressed “131,” but I believe the last digit is a partially impressed “4.”

The uncolored group is impressed “133.” Formerly belonging to the late Wynn Sayman, it sold at Stair Galleries on January 19, 2022, lot 246.

The enamel-painted group titled *Scuffle* is impressed “134” and was in the stock of Bardith Ltd. (Schkolne, vol. 4, fig. 146.28.) Images courtesy of Bardith Ltd.

The companion model titled *Contest* has the boy holding a hat in his hand and occurs impressed “133.” Confusion sometimes reigned with titles, and this model occurs titled *Contest*, and the companion model is found titled *Scuffle*. These switched titles occur on several examples of this group attributed to Wood, including examples impressed with his mark but not a number. Other potters emulated these models, also using their titles interchangeably.

135. Falconer



This enamel-painted figure titled *Falconer* is impressed “135.” (Halfpenny and Beddoe, p. 45.) Image courtesy of Halfpenny and Beddoe.

This model was probably intended as a companion to the lady holding a goose, no. 136. Both are about nine inches tall.

136. Girl with Goose



This enamel-painted figure titled & *Partner* and impressed “136” is in The Potteries Museum (276P1945). (Schkolne, vol. 3, fig. 114.6.) Images courtesy of The Potteries Museum.

This model was probably intended as a companion to the Falconer, model 135.

137, 155. Geoffrey Chaucer



This model occurs impressed “137” or “155” and is the companion to the model of Newton, no. 137.

The enamel-painted figure on the left is titled *Chaucer* on the reverse and is impressed “137.”

The enamel-painted figure on the right is impressed “155” and “Ra. Wood Burslem.” It is in the Glaisher Collection (no. 883) in the Fitzwilliam Museum (C.883-1828).

Note: This model occurs impressed with both a number and Ralph Wood’s mark.

137. Isaac Newton



This enamel-painted figure of Newton is impressed “137” and “Ra. Wood Burslem.” Formerly in the Art Institute of Chicago, it sold at Leslie Hindman on October 16, 2019, lot 328. Image courtesy of Leslie Hindman.

This model is the companion to the model of Chaucer, number 137 or 155.

Note: This model occurs impressed with both this number and Ralph Wood’s mark.

140. Virgin Mary



Both these enamel-painted figure groups are titled *Virgin Mary* and impressed "140." That on the left is earthenware, while that on the right has a porcellaneous body, as do some other Wood figures. The latter is in the Godden Collection (no. 89) in The Potteries Museum. (Schkolne, vol. 2, fig. 107.10-12.) Images courtesy of Michael Midkiff (left), The Potteries Museum (right).

Falkner records an uncolored example of this figure group impressed "140." (Falkner, Appendix A.)

150. Goat with Kid



This enamel-painted group, bocage largely restored, is impressed “150.”(Schkolne, vol. 3, fig. 124.1.) I have recorded unnumbered groups from the same molds with strong Ralph Wood attributes.

163. Shepherd and Shepherdess Vase



This enamel-painted spill vase impressed “163” was in the stock of Martyn Edgell. Images courtesy of Martyn Edgell.

164. Bird nesting vase, boy seated



This enamel-painted vase impressed “164” was in the stock of Whitehall Antiques. (Schkolne, vol. 4, figs. 147.53-54.) Images courtesy of Whitehall Antiques.

This seems to be the companion model to no. 165, a similarly styled vase with the boy standing.

165. Bird nesting vase, boy standing

Falkner describes an enamel-painted group impressed “165” as “Companion [to 164], boy at foot of tree, squirrel in branch.” (Falkner, Appendix A.)

I have recorded examples of this spill vase with strong Ralph Wood features but devoid of impressed numbers. (Schkolne, vol. 4, figs. 147.55-56.)

166. Bagpiper and companion



The enamel-painted group on the left titled *Rural Pastime* is impressed “166.” In the stock of the late Roger de Ville, it had previously sold at Bonhams on September 8, 2010, lot 24. (Schkolne vol. 1, fig. 26.91.) Image courtesy of Roger de Ville.

The companion group (a songstress and man with a tabor) is also titled *Rural Pastime* (with misspelling on occasion. I have only recorded unnumbered examples of it. An example of the two companion *Rural Pastime* groups, neither numbered, is shown above.

169. Fortune



This enamel-painted figure titled *Fortune* and impressed “169” was in the stock of Madelena. Other examples of this figure, not numbered but with strong Wood characteristics, are titled *Plenty*. Images courtesy of Madelena.

169. Elijah. 170. The Widow of Zarephath.



This enamel-painted figure titled *Elijah* is impressed “169,” and the companion, an enamel-painted figure titled *Widow of Sarepta*, is impressed “170.” The pair is in the collection of Angus Northeast. (Schkolne, vol. 2, fig. 90.5.) Images courtesy of Angus Northeast.

B-2. Marked only, not Numbered

Some Wood figures have marks, but no numbers. The figures on the following list **are impressed with one or other of Ralph Wood's marks only, but they are NOT impressed with his model numbers.** However, they are known from counterparts that are impressed with model numbers.



Fig. 1. *Flemish Music*. Both impressed "Ra. Wood Burslem."



Fig. 2. *Lost Sheep Found*. Impressed "W." Courtesy of Andrew Dando Antiques.

In the list that follow, note:

- Each figure is recorded with its mark and the number associated with its model, even though the number is not impressed on the marked figure recorded here.
- Titles are italicized. Uppercase titles are impressed, and lower case ones are painted.

Conclusions

- Wood probably marked none of his figures initially. Note that so very many of his color-glazed figures (his earliest) have no impressed mark or number,
- When Wood started using his mark, he used the “R. WOOD” mark. This mark is found mostly on his color-glazed figures (his earliest).
- At some stage Wood transitioned to the “Ra. Wood Burslem” mark--this is the most common mark on enamel-painted figures. Quite possibly he used both marks at the same time for a while.
- Wood used the “W” mark last, and then abandoned marking. “W” is more common on models that, if numbered, would have had high numbers, as well as on models that have no numbered counterparts. When “W” is on an unnumbered figure corresponding to a model with a low number, the figure exhibits the subtle decorative changes noted on the figures that were apparently made a little later in Wood’s career. (See Part C.) This is evident on the Lost Sheep in figure 2.

B-2. Marked only, not Numbered

Model	Description	Mark	Color	Reference
6, 74	Clown/sweep/sloth/winter	Ra. Wood	C	Read, plate 33
9	<i>Lost Sheep Found</i>	W	E	Schkolne, vol. 2, fig. 97.2
10	<i>Lost peice [sic] found</i>	W	E	Schkolne, vol. 2, fig. 96.3
22	Hope	Ra Wood Burslem	U	Skinner, 11-15-2008, lot 421
22	Hope	R WOOD	C	Price, p. 70, no. 60
22	Charity	R. WOOD	C	Met. Museum no. 11.133.3
22	Charity	R. WOOD	U	Halfpenny, 83
22	Neptune	Ra. Wood Burslem	E	Stair, 1-19-22, lot 44
23	St. George and the Dragon	Ra. Wood Burslem	C	Potteries Museum, 1949P192
23	St. George and the Dragon	R. WOOD	C	Partridge p. 68, no. 56
29	Jupiter	Ra. Wood Burslem	C	Potteries Museum, 1949P177
30, 31	Mower	R. WOOD	C	Falkner, Stoner part 1
31, 33	Haymaker	R. WOOD	C	Falkner, Stoner part 1
32	Lion, right paw on ball	R. WOOD	C	Sotheby's, 11-19-02, lot 18.
44	Diana	Ra. Wood Burslem	C	Partridge, p. 30, no. 67
44	Diana	R. WOOD	U	Col. Williamsbg. 1963-459
44	Diana	R. WOOD	B	Col. Williamsbg. 1960-419,1
44, 45?	Cupid on lion/lioness?	R. WOOD	C	Maynards, 3-23-18, lot 65
41, 43	Apollo	R. WOOD	B	Col. Williamsbg. 1960-419,2
44, 45		Ra. Wood, Burslem	C	Martyn Edgell
48	Sportsman or Companion	Ra. Wood Burslem	C	Christie's, 6-3-94, lot 157
48	Dutch Boy	Ra. Wood Burslem	C	Skinner, 11-15-18, lot 469
49, 51	Dutch Boy	Ra. Wood Burslem?	U	Christie's, 3-9-95, lot 18
49, 50	Dutch Girl	Ra. Wood Burslem	C	Skinner, 11-15-18, lot 469
49, 50	Dutch Girl	R. WOOD	C	Read, color plate 5
50, 21	Venus with dolphin	Ra. Wood Burslem	C	Christie's 6-3-96, lot 5
54	Old age, man	R. WOOD	C	Victoria & Albert 103-1874
59	Minerva	W	E	Dawsons, 4-29-22, lot 518
62, 63	<i>THE VICAR AND MOSES</i>	R[a.] Wood Burslem	C	British Musm. 1891,0524.565
65	Sailor Toby jug	Ra. Wood Burslem	C	Read, plate 43
78, 80	Boy piper	Ra. Wood Burslem	C	Partridge, pp. 28-29, no. 119
79	Jupiter	Ra. Wood Burslem	C	Christie's, 11-1-11, lot 691
80	<i>HANDEL</i> , bust	Ra. Wood Burslem	E	Mus. Fine Art Houston B69.70
81	Milton, bust	Ra. Wood Burslem	U	Potteries Museum 1949P233?
89	Shepherd with shepherdess	W	C	My record
92	<i>EGYPTIAN PRIESTESS</i> bust, Zingara	Ra. Wood Burslem	E	Schkolne, vol. 4, fig. 200.122
103	Hercules	Ra. Wood Burslem	E	Horne XIII, no. 380
131, 132	<i>Flemifh Music</i> . Male.	Ra. Wood Burslem	E	Schkolne, vol.1, fig. 26.170
131, 132	<i>Flemifh Music</i> . Male.	W	E	Woolley & Wallis, 11-29-96, lot 151
131, 132	<i>Flemifh Music</i> . Female.	Ra. Wood Burslem	E	Schkolne, vol.1, fig. 26.170
133	<i>Scuffle</i> . Hat in hand.	Ra. Wood Burslem	E	Schkolne, vol.4, fig. 146.26
133	<i>Scuffle</i> . Hat in hand.	W	E	Bamfords, 6-23-19, lot 5059
137	Isaac Newton	Ra. Wood Burslem	E	Met. Museum 43.100.19
153	<i>Tenderness</i>	W	E	Schkolne, vol. 4, fig. 146.13
154	<i>Friendship</i>	W	E	Freemans, 9-20-07, lot 42
155	Geoffrey Chaucer	W	E	Schkolne, vol. 2, fig. 73.6
166	<i>Rural Pastime</i>	W	?	Country Life 1957, p. 58, fig. 8
166	<i>Rural Pastime</i>	W	?	Stair, Jan. 19, 2022, lot 204
169	<i>Fortune</i>	W	E	Schkolne, vol. 4, fig. 195.10
169	<i>Elijah</i>	Ra. Wood Burslem	E	Fitzwilliam C.881B-1928
170	<i>Widow</i>	Ra. Wood Burslem	E	Bowes Museum, 2005.16.1/ 117

B-3. Marked, No Numbered Look-alikes

The nine figures/figure groups that follow are impressed with Ralph Wood's mark. *No examples of these models been recorded with impressed model numbers.* There are two possible explanations. Perhaps numbered examples of these models have been lost. Or, more likely, Wood only numbered his models for a period of time, and these models were introduced before or after that.

Model	Mark	Color
Recumbent stag	R. WOOD	C
Spaniel	R. WOOD	C
Dolphin vase	Ra. Wood Burslem	C
Girl with lamb, companion to 78, 80	Ra. Wood Burslem	U
<i>WASHINGTON</i> , bust	Ra. Wood Burslem	E
<i>NEPTUNE</i> , bust	Ra. Wood Burslem	E
Shepherd, with bocage	W	E
<i>Rural Pastime</i> , with bocage, companion to 166	W	E
Bird nester, with bocage	W	E

These nine marked figures support my hypothesis that the "R. WOOD" mark was introduced first and the "W" mark last.

Recumbent Stag, R. WOOD

I don't have an illustration of this figure, but it probably was the companion model to the color-glazed recumbent hind recorded in Part B-1 as impressed "19." It sold at Phillips on June 6, 1996, lot 474.

As a low-numbered model, this stag would have been made relatively early in Wood's career, and so the use of the "R. WOOD" mark is not surprising.

Dog, R. WOOD



This color-glazed dog (a setter or a spaniel), formerly in the stock of Martyn Edgell, is impressed "R. WOOD." Images courtesy of Martyn Edgell.

Wood is credited with several color-glazed dog models, including a paired pointer and spaniel. However, this is the only marked dog known. I have not identified a companion dog, although I am certain there would have been one. These dog models were apparently only made in Wood's early years (before he introduced model numbers), and this mark seems to be Wood's earliest mark.

Dolphin Vase, Ra. Wood Burslem



This color-glazed dolphin flower vase is impressed "Ra. Wood Burslem." It sold at Jeffrey Evans on May 6, 2014, lot 68. Images courtesy of Jeffrey Evans.

In July 1783, Wood sold Wedgwood "Dolphin Flowerpot[s]" with blue edges at a cost of 15d each, as well as others with red edges and with yellow edges at a shilling a piece (WM 1459). In November 1783, he invoiced Josiah and Thomas Wedgwood for "24 Dolphin Flowerpots." At a shilling apiece, they were almost certainly color-glazed (WM1496-12).

I might have expected an R. WOOD mark rather than a Ra. Wood Burslem mark on this vase, but I suspect it was made when Wood transitioned from the former mark to the latter.

Bust of Washington, Ra. Wood Burslem



Both these busts are impressed “Ra. Wood Burslem” within the socle and “WASHINGTON” on the reverse. The enamel-painted bust is in the Museum of Fine Arts, Houston (B.2013.26). The uncolored bust is in the Metropolitan Museum (83.2.98). Images courtesy of the Museum of Fine Arts, Houston and the Metropolitan Museum of Art.

This form of the Wood mark occurs most commonly on enamel-painted figures. Perhaps this bust is a model that had a number but all numbered examples have been lost. However, I think it more likely that this model was introduced when Wood had ceased impressing numbers.

Bust of Neptune, Ra. Wood Burslem



This enamel-painted bust is impressed “NEPTUNE” and “Ra. Wood Burslem” on the reverse of the socle. It is in the Victoria and Albert Museum (71-1874). Image (c) The Victoria and Albert Museum, London.

This form of the Wood mark occurs most commonly on enamel-painted figures. Perhaps this model had a number but all numbered examples have been lost. However, I think this model was probably introduced when Wood no longer numbered his models.

Girl with Cat, Ra. Wood Burslem



This uncolored figure impressed “Ra. Wood Burslem” is the companion to the male model impressed “78” in Part B-1. Both are in the collection of The Atkinson. Image courtesy of The Atkinson.

Rural Pastime, Ra. Wood Burslem

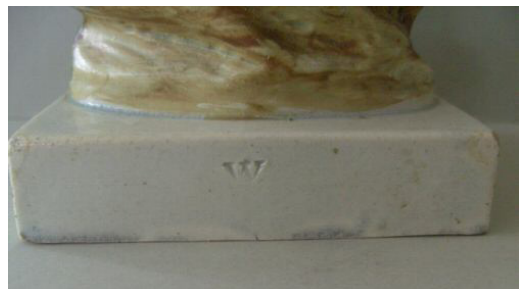


This model is the companion to the eponymous model that is sometimes impressed "166." Surprisingly, I have as yet not recorded a numbered example of this group.

The enamel-painted example illustrated in black and white is impressed "Ra. Wood Burslem." (Godden, p. 88.) Image courtesy of Geoffrey Godden.

The enamel-painted group in the colored photo is also said to be impressed with a maker's mark, but I am not sure of its form. This group sold at Hartley's on September 14, 2011, lot 3. Image courtesy of Hartley's.

Bird Nester, W



This enamel-painted bocage group has a restored bocage. It exhibits features specific to Wood figures, namely rainbow-colored painting on the base and lines on only three sides of the base. It is impressed "W" on the reverse of the base.

The group is in the style of other bocage groups that, when numbered, had high numbers. I suspect such models were made later in Ralph Wood's era. This is consistent with my conclusion that "W" was the final version of Wood's mark.

Shepherd, W



This enamel-painted group exhibits three features found only on other Wood figures: rainbow-colored painting on the base, lines on only three sides of the base, and bocage leaves of a specific form. It is impressed "W" on the reverse of the base.

The group is in the style of other bocage models that, when numbered, had high numbers. I suspect these were made later in Wood's era. This is consistent with my conclusion that "W" was the final version of Wood's mark

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C. No Marks or Numbers but in a Similar Style

It's not surprising to see evolutionary changes in Wood's production, and the figures in part C are on that continuum. All are enamel-painted. They are neither numbered nor marked. I suggest that they were made later in Wood's career, at a time when numbers were no longer used.

Figures in this group include:

- C-1. Familiar models (look-alikes of the numbered/marked models in Part B). Some are indistinguishable from the numbered examples, while others exhibit subtle decorative changes.
- C-2. New models. Fresh meat for these pages. These figures are NOT look-alikes of the numbered/marked models in Part B.

C-1. No Marks or Numbers, Familiar Models

Most of the figures in this group are familiar in that they are look-alikes of the models in Part B. However, they are devoid of numbers or marks. Because there are so many of them, they are not illustrated here. Perhaps some were made concurrently with numbered figures. Those that are color-glazed may have been made a little earlier, and those that are enamel-painted a little later.

Significantly, bocages, when present, are always of the same form as those on numbered models, but a good number of the enameled figures exhibit subtle changes.

- Mounds atop bases can be more boldly painted, and some are painted in a rainbow-like polychrome palette. Likewise, the palette as whole can be noticeably brighter, albeit still pretty and relatively delicate. (Fig. 1.) This coloring is also seen on some figures marked “W.”
- Many figures are titled in the familiar small red script, but now larger red and black scripts may occur, and the script sometimes slopes. (Figs. 1, 2.) This script is specific to unnumbered figures and groups.
- Minor modifications to the models occur. A handful of figures have their bases formed differently, with internal corners that are sharply angled rather than gently rounded. (I have noted this feature on a typical Wood figure titled *Fortune* (like model 169) and impressed “W.”) Also *Gardener* and *Mate* (like the models impressed “9” and “8”) now often have larger hats. (Fig. 3.)



Fig 1. *Worshiper*. Left: impressed “69.”. The numbered figure on the left is in the traditional palette associated with numbered figures. The unnumbered figure on the right is painted in a brighter palette, with rainbow colors on the mound. Courtesy of The Potteries Museum & Art Gallery (left) and Arnold and Barbara Berlin (right).



Fig. 2. *Contest, Scuffle*. Both these unnumbered groups have bocages like those on numbered figures, but the titling is in a different hand.



Fig. 3. *Gardener, & Mate*. Modified versions of models nos. 9 and 8, with bases having angled internal corners instead of rounded ones. Courtesy Wisbech and Fenland Museum..

C-2. No Marks or Numbers, New Models

These twenty-five models are “new” in that they have not yet been recorded with either marks or numbers. All but the two in figures 4 and 5 were probably introduced after numbering was discontinued.



Figs. 4, 5. The deer is probably the companion to the hind impressed “19,” and the girl is the companion to the boy impressed “80.” (Part B). Both are “new” models in that they have not been recorded previously in this work.



Figs. 6-8. Images courtesy of Michael Goodacre (left, center) and Woolley & Wallis (right).



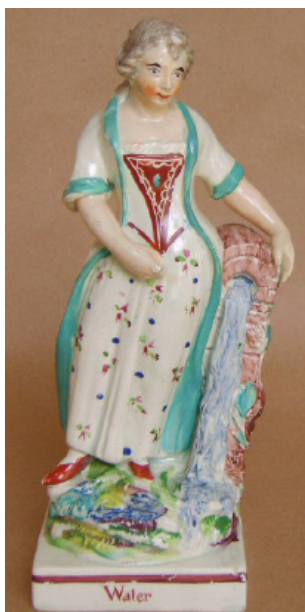
Figs. 9-11.



Fig. 12. Three of the Four Seasons. Image courtesy of Andrew Dando.



Figs. 13, 14.



Figs. 15-17. Three of the Four Elements. *Water* courtesy of Aurea Carter.



Fig. 18. Courtesy of Elinor Penna



Fig. 19. Bocage restored



Figs. 20-23. These four figures are in the style of models numbered in the 160 range, and they use some of the same molds. I speculate that they too were introduced after numbering ceased.



Fig. 21. These figures exhibit a feature that I have only otherwise recorded on figures with Ralph Wood attributes: the line bands three sides of the base. I don't know if the base has typical Ralph Wood internal rounded corners. I can't attribute on this slim evidence, but it is possible that Wood made them.

D. A New Enameling Style

Another group of enamel-painted figures is highly suggestive of Ralph Wood, despite noticeable differences in decoration. *Most of these figures are from the same molds as figures with impressed numbers.*

As is the norm for Wood figures:

- Bases have the usual rounded internal corners, but two examples with sharp internal corners have been documented. As already stated, sharp corners are occasionally seen on Wood figures, including a figure titled *Fortune* (like the model impressed “169”) and marked “W.”
- A line is painted high up on only three sides of square bases.

However, decorative differences abound:

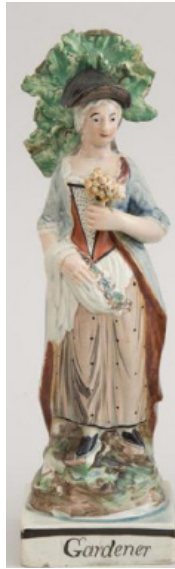
- The line is commonly black rather than red, and it is thicker.
- Titles, when present are also usually painted black, but now a much taller, bolder font (sometimes upright, but more commonly italicized) prevails.
- Bocage leaves and flowers are formed in the expected manner, but leaves are usually arranged in clusters of fours, rather than twos or threes.
- Most obvious of all are the enamel colours, which are never in pretty, delicate pastels but instead are denser and run the gamut from murky to gaudy.

To date, this group comprises forty-five figural forms. I have divided them into two groups.

- Figures like numbered models. These thirt-one figures are from Ralph Wood molds recorded in Parts B. In other words, Wood made marked and/or numbered examples of these figures.
- Figures unlike numbered models. Some of these fourteen models are from molds used for unnumbered figures in Part C.

It is generally accepted that figures in this group are also Ralph Wood’s handiwork. Some posit that his son produced these figures after his father’s death, but no evidence supports this.

D-1. Like Numbered Models



Figs. 1-4.



Figs. 5-8.



Figs. 9-11.



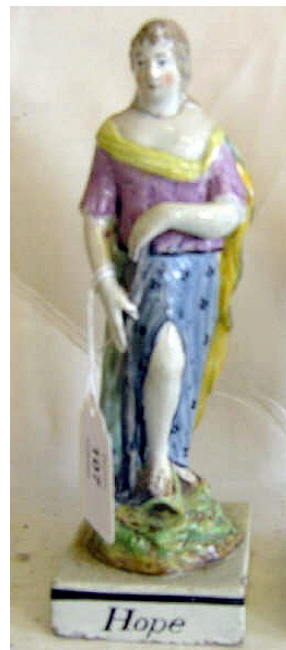
Figs. 12-14.



Fig. 15. Bocages restored



Fig. 16. Bocages lost



Figs. 17-20.

D-1. A New Style: Like Numbered Models



Figs. 21-23.



Fig. 2243. The base of Jupiter was initially titled and banded in the usual manner, but the title was incorrect. To correct this, the painter painted over the base and painted the correct title beneath.



Figs. 25-26.



Fig. 27. Bocage lost.



Fig. 28.

D-2. Unlike Numbered Models



Figs. 26-28. Fire and Water are recorded in Part C, decorated in colors associated with Wood's numbered figures.



Figs. 29-31.



Fig. 32. This deer is probably the companion model to the recumbent hind impressed "19." I have recorded another with a typical three-leaf bocage in Part C, but this figure's four-leaf bocage accounts for its placement here.

Fig 33. In Part B, I record this shepherd with Wood's mark, but a numbered example is not known.



D-2. A New Style: Unlike Numbered Models



Figs. 34, 35. I am reasonably sure that figure 34 is a Wood figure because of the bocage leaves and three lines banding the base. Another example of this model is recorded in Part C. Figure 34 has the same bocage and thus is probably Wood's work too.



Figs. 36-40. I suspect these five figures are Wood's, but an attribution is on shakier ground because it relies only on the formation and decoration of the bases.

E. Mystery Figures

At this stage, there are only tentative links between Wood and a small cluster of figures that I have dubbed “mystery” figures. I have noted multiple examples of six models of this sort: Ceres, Pomona, a soldier, and figures representing the seasons of Winter, Spring, and Autumn.

The figures all have dense, heavy bodies that are enamel-painted atop a pearl glaze. The bodies are usually described as porcellaneous, but some may be glazed stoneware. Wood experimented with a variety of bodies, including porcelain and stoneware. Perhaps the clay mix used for the “mystery” figures was experimental, or perhaps there is some other explanation for the similarities shared with Wood figures.

Titles, when present, are in the small, finely painted red lettering characteristic of Wood figures, but on figures of the Seasons the letters are all uppercase. All-uppercase titles are infrequent on Wood figures but they do occur. For example, a figure of St. Peter impressed “117” is titled in this manner. (See Part B-1.)

Significantly, all the figures have rectangular bases with a painted line on only three sides – a feature recorded exclusively on figures attributable to Ralph Wood. The lines are blue. I have only encountered blue lines on a handful of earthenware figures. One is a titled figure of St Peter confidently attributed to Ralph Wood, and it has three blue lines banding its plinth (Fig. 1).



Fig. 1. *St Peterus* with blue lines on three sides of the base. This model occurs impressed “117.” The crucifix supports the body of Jesus, a detail found on Wood’s figures of this saint.

E: Mystery Figures



Fig. 2. Ceres. Bases on most “mystery” figures are formed in this manner.



Fig. 3. Seres. Typical Wood titling. Image (c) The Victoria and Albert Museum, London.



Fig. 4. Pomona. Images courtesy of eBay seller libertyandvictoriauk.



Fig. 5. Pomona. A fine, crisp example with wings. The angled interior of the base is like that on a handful of unnumbered Ralph Wood figures, including one marked “W.” Images courtesy of Andrew Dando.



Fig. 5. Figures portraying Autumn, Winter, and Spring.



Fig. 6. Spring, Summer, Winter, and Winter. Perhaps Summer should have been titled Autumn. Image courtesy of Malcolm Trundley.



Fig. 7. Soldier. Image courtesy of Andrew Dando.