

COMMON STAFFORDSHIRE CUP AND BOWL SHAPES

By George L. Miller for the Diagnostic Artifacts in Maryland Website, linked from Jefferson Patterson Park & Museum's Webpage (www.jefpat.org)

Updated July 12, 2011

Michael Berthoud's book *A Compendium of British Cups* illustrates a very large variety of shapes that were produced by English potters (Berthoud 1990). While the range of shapes is interesting, it provides a distorted image of consumption patterns because the great majority of these shapes did not have much staying power in the market place. Scholars and collectors are forever pulling the tails of the bell curve to extend the range of dates, types and other pieces of information when what is important is what was in the middle of the curve. The objective of this typology is to focus on the cup and bowl shapes that became common types and as such are regularly recovered from archaeological sites. Beyond describing these common types, this study will document their chronological development and the terminology used to describe them by the potters who produced them and the merchants who bought and sold them.

In addition to the potters 'and merchants' names for these shapes, collectors, ceramic scholars and curators have added other shape names. Understanding where these terms came from is useful for improving our ability to have classification systems that can be synchronized with historical documents. One example of the collectors' terms that have crept into the literature is the "Chinese tea bowl." I have not seen "Chinese tea bowl" listed in any of the contemporary Staffordshire potters' price-fixing lists, potters' invoices or invoices from importers and jobbers to country merchants. Robert Copeland, of the Spode Pottery, in the forward to Berthoud's *A Compendium of British Cups* states that ". . . the term 'tea bowl' seems to be a term applied by collectors rather than the original description" (Berthoud 1990). Tea bowl is most commonly applied to unhandled cups of the Chinese shape that the potters called "Common Shape." However, unhandled London or Bute shape cups are rarely called tea bowls. This is a term that probably should be eliminated from our vocabulary.

Terminology: shape names, sizes and types of decoration.

Let's begin with a discussion of terminology describing cups as taken from Staffordshire potters' price fixing lists, potters price lists and other contemporary documents. Table 1 shows the terms used to describe cups and saucers and the available sizes. Explanation of the terms and sizes will be discussed in detail later in the paper.

Table 1. Terminology used for cups and saucers from contemporary documents.

Staffordshire & other price list	Terms used	London size	Irish size	Holland size	Norfolk size	Large	Less
1770	cups & saucers	*	*	*			
1783	cups & saucers					*	*
1795	cups & saucers	*	*				
1796	cups & saucers	*	*				
1814	Teas	*	*				
1846	Grecian shape teas	*	*		*		
1846	French Fluted shape teas	*	*				
1846	Canova shaped teas	*	*				
1859	Grecian shape teas	*	*		*		
1859	Canova shaped teas	*	*		*		
1859	Tulip shape	*	*		*		
1859	French or Orleans shape	*	*		*		
1866	"Plain Teas"	*					
1866	"Fluted London Teas"	*					
1880	"Grecian shape teas" illustrated, same as London shape	*					
1880	"Plain Lahor Shape" illustrated, same as the Tulip shape	*					
1881	"English ware . . . Common Tulip" shape	*					
1895	Tulip shape illustrated						
1895	Saxon shape illustrated						
1895	St. Denis shape illustrated						
ca. 1901	"C.C. Semi-Granite . . . Unhd Tulip" shape illustrated						
ca. 1901	"Hotel Ware . . . Tulip Coffees" illustrated						
ca. 1901	"C.C. Semi-Granite . . . St. Denis (sic)" shape						

By the early nineteenth century, “Teas” had become the dominant term for the listing of cups and saucers on price-fixing lists and invoices. This observation comes from having studied large quantities of Staffordshire potters’ invoices for wares sent to the American market and an even larger number of importers’ invoices for wares sold to country merchants (Miller 1980, 1991 and Miller and Earls 2008). Unfortunately, most of the price-fixing lists and invoices do not give the shape names for the teas or the bowls being enumerated. The most common bowl shapes are almost always the same as the cup shapes. Information on the names for the common cup and bowl shapes comes from surviving design shape books such as were published by Wedgwood, Leeds, Castleford, and Don potteries. Table 2 presents the most frequently found cup shapes along with my impressionistic observations on the types of decoration found on them.

Table 2. Cup shapes and types of decorations found on them.

	Chinese or "Common shape"	Bulbous/flaring rim	Bute shape	London or Grecian shape	Double curve shape (Canova)	Tulip shape	St. Denis shape	Pressed, multi-sided
Undecorated	Most common	Rare	Rare	Rare	Rare	Common on hotel ware	Common on hotel ware	Common on white granite
Enamel painted	Common	Rare	Occasionally	Common	Rare	Not likely	Not likely	Not likely
Dipt wares	Rare	Not seen	Not seen	Not seen	Not seen	Not seen	Not seen	Not seen
China glaze	Very common	not seen	Not seen	Not seen	Not seen	Not likely	Not likely	Not likely
Blue painted	Common	Rare	Rare	Very common	Common	Rare	Rare	Rare
Pre-Chrome colors	Common	not seen	Occasionally	Very common	Occasionally	Not likely	Not likely	Not likely
Chrome colors	Not seen	not seen	Common on bone china	Common	Very common	Common	Common	Rare
Sprig painted	Not seen	not seen	Common on bone china	Rare	Common	Common	Rare	Uncommon
Sponged	Rare	not seen	Not seen	Occasionally	Common	Common	Rare	Uncommon
Cut sponge	Not seen	not seen	Not seen	Not likely	Common	Common	Rare	Uncommon

In addition to changes in cup shapes, the capacity sizes of these vessels were increasing over time. The dominant cup size was the “London size,” which unfortunately is also the name of a cup shape. All of the cup shapes listed in Table 2 came in London and Irish sizes, however the ounce capacity of these cups was increasing over time. Thus, the size of cups has the potential to be developed as another chronological tool. To understand these changes in size it is necessary to describe the “potters’ dozen” system by which cups and other hollowware were counted.

Cup and bowl sizes and the “Potter’s Dozen”

The Staffordshire potters had two systems for counting and pricing vessels. Flat wares such as plates, dishes (the English name for platters), bakers and nappies were measured by inch sizes and priced by the dozen of twelve vessels. All of the Staffordshire potters’ price-fixing agreements have long lists of flat wares priced by their inch sizes. However, for the hollowwares, there is but one price listed with no size information listed. These vessels are priced by the “potters’ dozen.” For hollowwares, the dozen was based on the liquid capacity of the vessels. This very old system is described in Robert Plot’s 1686 *Topographical History of Staffordshire*. The system in use at that time counted vessels that held a quart of liquid as twelve to the dozen. If they held two quarts they would be counted six to the dozen (Shaw 1829:116). Table 3 lists the capacities and counts to the dozen under this system.

Table 3. The count for vessels in the system described by Robert Plot in 1686.

Capacity	Equals	Vessels to the dozen
1 pint	=	24
1 quart	=	12
2 quarts	=	6
1 gallon	=	3

The system described in Plot’s 1686 *Topographical History of Staffordshire* gave way to one based on pint capacity sometime in the eighteenth century. Refined hollowwares started out using the pint capacity to define the potters’ dozen. It is described in an interesting pamphlet titled “The Ruin of Potters, and the Way to avoid it . . .” (Simpson 1804). Simpson’s description of the system is as follows:

“And here, gentlemen, the rule of our forefathers presents itself to our view in the original standard of count, denominated by the size of a pint mug, by which we are to understand, that all articles that may be deemed hollow ware, of whatever shape, containing one pint, are counted 12 to the dozen. If they contain less, then the quantity is increased; if more, the quantity is diminished (Simpson 1804:3).

Under this system, vessels with the following capacities would have been given the following size designations as shown in Table 4. The potters’ size was also used to describe the vessels rather than listing their capacity such as seen in the following table, i.e. 36’s, 24’s, 18’s etc.

Table 4. Vessel volumes and size numbers based on pint capacities.

Capacity	Equals	Potters’ size	Vessels to the dozen
1/3 pint	=	36’s	36
1/2 pint	=	24’s	24
2/3 pint	=	18’s	18
1 pint	=	12’s	12
1 quart	=	6’s	6
3 pints	=	4’s	4
1/2 gallon	=	3’s	3

This version of the potters’ dozen seems to have been in place by at least the 1760s and hollowwares continued to be listed by their dozen sizes into the 20th century. Another way of looking at this is by some of the vessel types that were counted by the potters’ dozen as can be seen in Table 5.

Table 5. Potters' dozen by vessel types and capacity.

	1/3 pint	½ pint	1 pint	2 pints	3 pints	4 pints
Tea pots		24's	12's	6's	4's	3's
Tea cups	36's					
Bowls		24's	12's	6's	4's	3's
Wash hand basins				6's	4's	3's
Chamber pots				6's	4's	3's

Potters' dozen sizes became a style of shorthand in writing out invoices. For example, a potter's invoice with a line that reads as shown in Table 6, then the count of teapots would be as shown in Table 7.

Table 6. Line from a potter's invoice listing 12 dozen teapots of different sizes.

12 doz. T-Pots	$\frac{4}{24's}$ $\frac{6}{12's}$ $\frac{2}{6's}$	@ 2/-doz	Total cost 24/-
----------------	---	----------	-----------------

For the above line, the teapots all cost the same per dozen, but the smaller teapot came more to the dozen. Table 7 provides a break down of the imagined invoice line in Table 6.

Table 7. Translation of the counts of teapots listed in the invoice line in Table 6.

12 dozen teapots	4 dozen 24's	6 dozen 12's	2 dozen 6's	At 2 shillings per dozen	Total cost 24 shillings
Total number of teapots	96 half-pint teapots	72 pint teapots	12 quart teapots		= 180 teapots

Occasionally teapots and jugs (British term for pitchers) and other hollow wares have impressed size numbers on the base. Commonly found impressed size numbers are 12, 18, 24, 30 and 36.

Increasing vessel sizes over time

Understanding the potters' measurement and pricing system for flat and hollowwares is complicated because they were gradually increasing the sizes of their vessels. This grew out of the competition to gain market share while appearing to adhere to the standard prices set in the price-fixing lists. This is in addition to the increasing levels of discounts being given for the ceramics listed in these lists that went from 20 percent just after the Napoleonic Wars to 40 percent by the 1840s (Miller 1991:3-4 and Miller and Earls 2008: 96-97). This problem continued into the twentieth century. A *Minimum Prices* list published by the British Earthenware Association in 1924 lists the "Trade" sizes and "Actual" sizes for muffin plates and other vessels with the "Actual" sizes consistently being larger than the "Trade" sizes (British Earthenware Association 1924).

For most flat wares, this information is not discernable by measuring the vessel, because we can only measure the actual size, we do not know what its trade size would have been. However, some dishes (platters) have impressed size numbers on the bottom. If you measure one of these vessels, for example if it is impressed "17" it will

measure over 18 inches from rim to rim, however, the size from the exterior rim on one side to the inner edge of the marley on the other side is often close to the impressed size mark. Thus, a dish that was impressed “17” would have been sold as a 17 inch platter but is actually 18 inches in length.

For cups the increase of sizes can be worked with because there were basically two sizes: i.e. London and Irish (also called Breakfast) sizes. London size cups were, by far, the dominant type and were classified as 36’s because they originally held 1/3 of a pint of liquid. The potters’ dozen for teas consisted of 18 cups and 18 saucers. Because unbroken cups are rarely recovered from excavations, it is not possible to measure their ounce capacity. By the end of the eighteenth century, the potters had begun to increase the cup sizes. In a letter from Robert Chamberlain, owner of the Worcester works, to the Caughley factory dated August 23, 1789 he states “. . . if the cups are but a little larger it would be a great advantage in the sale” (Godden 1992:39). For the buyers, this meant that they were getting a larger vessel for the price of a smaller one, i.e. the equivalent of a higher discount. At a meeting of the Staffordshire potters on January 8, 1796 they made an attempt to fix the capacity for the various sizes for teapots, bowls, washbasins, and chamber pots (Staffordshire Potters size agreement, 1796). These are listed in Table 8.

Table 8. Potters’ dozen counts by vessel capacity as adjusted in 1796.

	½ pint	¾ pint	1 pint	1.5 pints	3 pints	4 pints	6 pints
Teapots		24’s	18’s	12’s			
Bowls	30’s	24’s		12’s	6’s	4’s	3’s
Bowls & Wash hand basins	30’s	24’s		12’s	6’s	4’s	3’s
Chamber pots		24’s		12’s	6’s	4’s	3’s

As can be seen from Table 8, the 12’s now contained half a pint more than the original system. One wonders about chamber pots being made in 24s size, as ¾ pint seems too small to be functional, even for a child. If there was more documentation on when these changes in capacity took place then that information could be of chronological use.

Knowledge of the potters’ dozen is important for understanding the expansion of teacup sizes over time. In that system teas were counted as 36’s and originally had a capacity of 1/3 of a pint. This can be seen by placing a common shape creamware teacup next to a cup of the London shape. The common shape cup will fit inside the London shape cup with room to spare. The potters’ dozen for teas (18 cups and 18 saucers) were being described this way as late as 1908 and most likely it did not stop then (Graham 1908:28). Teas are listed in invoices from importers and jobbers to the country trade as “sets of teas” which consisted of six cups and matching saucers, which indicated that importers commonly broke the dozen of teas into three units for sale to the country trade and individual consumers (Miller 1984:47). In a sample of 101 invoices from New York importers and jobbers to country merchants dating from 1806 to 1886, teas were consistently being described as “Sets of teas” while plates and bowls were just listed by the number of vessels being ordered (Miller and Earls 2008: 84-85). Thus it appears the importer receiving his teas in dozens of 18 cups and saucers broke them up into three sets of six cups and saucers. Invoices from importers and jobbers to the country trade almost never list teas by the dozen, which confirms the set of six cups and saucers being the unit for sale to consumers.

There is at least one attempt early to break away from the potter’s dozen as a unit of sales. The Leeds printed price list of 1796, reprinted in Griffin, lists all vessels as “price per dozen of twelve pieces” (Griffin 2005 Vol. I: 95-96). In that list, teas are listed as “per dozen of 12 pairs.” From the many Staffordshire printed prices lists, it is clear that the other potters did not follow the example set by Leeds, but continued to use the potters’ dozen as a unit of production for paying workers and as a unit of sale to importers.

Teacups came in three basic named sizes that included London, Irish (sometimes called Breakfast teas) and Norfolk sizes. As described above, these sizes were enlarged over time from the beginning when the London size would have held a third of a pint. The Irish size was larger and the Norfolk size smaller than the London size. Unfortunately, no documentation has been found as to their volume capacities of the Irish and Norfolk size teas. Table 1 lists these sizes in the Staffordshire potters' price fixing lists beginning in 1770. London size is by far the dominant one being sold and most invoices do not bother to list the sizes of the teas being sold unless the order also includes Irish size teas. Most potters' invoices list cups without any size information, which would indicate that they are London size. Given the great number of invoices that do not list any Irish size cups, one would guess that London size probably constitutes 90 or 95 percent of what was being imported. Shape names, such as those listed in Table 1, are rarely listed in the potter's invoices.

Unfortunately, we do not have good information on the growing capacity of these teacups over time from the documents. The great majority of recovered cups from excavations are rarely complete, so it would be difficult to build a study of volume changes over time. A study of cup volumes with diameter and height measurements would help solve this problem. Bowls provide a contrast with cups because they came in a much greater range of sizes. When they are listed, the sizes are also given. Common bowl sizes are 9's, 12's, 18's, 24's, and 30's. Occasionally, the size number will be impressed on the underside of the bowl.

Descriptions of cup and bowl shapes

“Common Shape” often called “tea bowl” which is a collector’s term

The introduction of tea from China into England in the seventeenth century also brought about the importation of Chinese porcelain teacups and teapots. When English potters began making tea wares, they copied the Chinese vessel forms. One of the results of this was that the Chinese cup shape became the most common one, especially in creamware, China glaze and early pearlware. This teacup shape was in production for well over a century and is rarely named by its shape in the documents because it was so ubiquitous. “Common shape” is the name that the potters gave these teacups. Table 9 lists the use of common shape in potters' catalogs.

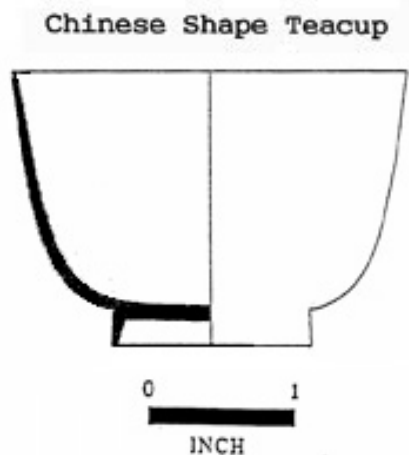


Table 9. Common cup shapes illustrated and named in potters' shape books.

1783	<i>Designs of Sundry Articles of Queen's or Cream-Colour'd Earthen-Ware . . . Hartley, Greens, and Co. Leeds Pottery.</i> A shape book reprinted in Towner 1965:pages not numbered and has been reproduced in Griffin 2005 Vol I pages 139-149.	Fig 26 “Common Chocolate” Fig. 27 “Handled Tea Cup”
1789	30 July 1789 order from Chamberlain to the Caughley pottery for “8 Setts (sic) of teas 1st size, Common Nankin [pattern] 3/6 £1.0.0”	(Godden 1989:59)
1789	13 August 1789 order from Chamberlain to the Caughley pottery for “Plain cup and saucers common are much wanted”	(Godden 1992:39)
1790	21 Jan 1790 “Lady Albermarle has brought a Coffee Cup & Saucer . . . made in Germany . . . wishes to have one of our common Shape Coffee Cups and Saucers done of the same pattern . . .”	Ledger 1998:59

1807	<i>Designs of Sundry Articles, of Queen's or Cream-Coloured Earthenware, Manufactured by Greens, Clarks, & Co. at Don Pottery.</i> A shape book reprinted in Griffin 2001:62 & 94)	Catalog page 13 "30 Common Cup" illustrated on page 94 of Griffin.
1804 & 1817	Josiah Wedgwood & Sons shape catalogs. The 1817 shape book reprinted in Mankowitz 1953 unnumbered pages following page 68. The 1804 catalog (manuscript 30026 in the Wedgwood Archives at Barlaston) is dated by an 1804 watermark on some of the pages.	Shape # "1575" listed in both lists, in the 1804 list it is called "Common Shape"
Ca 1820	The Spode turner's shape book from around 1820 has a profile drawing of this shape on page 158 that is labeled "Common Shape"	Original in the Winterthur Museum Joseph Downs Manuscript Collection, number 65 x 574

Collectors and scholars of English ceramics often refer to handleless common shape cups as "tea bowl" shape. This terminology is totally absent in contemporary documents such as the Staffordshire potters' price-fixing lists, the large number of potters' invoices for wares sent to America and in the vast quantities of invoices from importers to the country trade. Robert Copeland, of the Spode Pottery states that ". . . the term 'tea bowl' seems to be a term applied by collectors rather than the original description (Berthoud 1990). Perhaps we could dispense with the term "tea bowl" as it does not appear to imply that the so called "tea bowl" is different from the handleless London and other shape cups that followed. There is no indication from the Staffordshire potters' price fixing lists, shape catalogs and invoices that such a distinction existed. From Table 9 it can be seen that Worcester, Caughley, Derby, Wedgwood, Leeds, Don and Spode factories all called this "Common shape" and so should we.

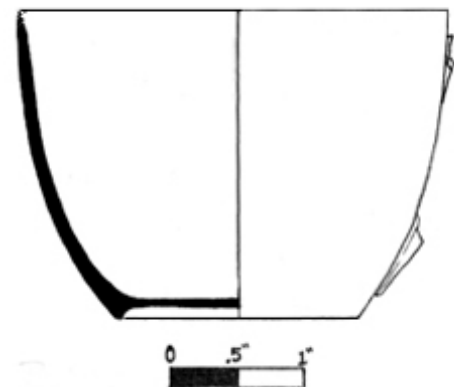
A taller version of the common shape teacup was for coffee and referred to as "coffees." Teacups probably outnumber coffee cups by about twenty to one in the invoices for wares imported to America. The vast majority of undecorated common shape cups are made of creamware. When this shape occurs on China glaze or pearlware cups, it is almost always decorated (Miller and Hunter 2001 and Miller and Earls 2008:92-94). Undecorated "common shape" cups are sometimes found on white granite ware from the 1850s and later, but they are rather rare. Common shape teacups were the dominant type until around the 1820s when it began to be replaced by London shape cups. Common shape was also the dominant one for undecorated creamware bowls and was commonly used on China glaze and early pearlware bowls with dipt, painted or printed decoration.

Bute Shape

Bute shaped cups have a hemispherical profile with a truncated base that has been turned to create an undercut area rather than having a raised footring. This cup shape is more commonly found on English porcelain than on earthenware. There is some evidence that this shape was introduced when Lord Bute was the Prime Minister of England from 1761 to 1763. Fleming states that:

"While John, Marquis of Bute, was Prime Minister, he suggested the design of the cup generally known in the trade as 'Bute shape' between the years 1761 and 1763. He asked Wedgwood to be the first to manufacture them." (Fleming 1923:268).

Bute Shaped Teacup



Fleming thanked Frank H. Wedgwood for access to the Wedgwood papers, but unfortunately, he does not provide a reference to his comment on the Bute cup (Fleming 1923:267). In Walton's 1973 preface to the reprinted edition of *Scottish Pottery*, he states that Fleming "was often inaccurate" (Fleming 1923:IX). I was not able to

find confirming information that Prime Minister Bute designed the Bute shape cup in a number of the standard Wedgwood references such as the Wedgwood correspondence that has been published (Finer and Savage 1965, Farrer 1903, Meteyard 1865, Jewitt 1865, and Reilly 1989 among others).

Josiah Wedgwood was in London lobbying Parliament for an extension of turnpike roads into Burslem, which he records in a letter to Thomas Bentley dated March 31, 1763 (Finer and Savage 1965:25). In that letter he describes watching the debate on the proposed cider tax to help pay for the costs of the Seven Years' War. Wedgwood described how "Lord Bute harangued a long time in favor of the bill & his own administration." Wedgwood was against the cider tax that proved to be very unpopular and helped bring Lord Bute down. Wedgwood asked Bentley "not to shew (sic) [his letter] to any body unless their Candor is Equal to your own" (Finer and Savage 1965:25). It would appear that Wedgwood was playing his cards close to his chest so as not to spoil the chance of getting an extension of the Turnpike to Burslem. He achieved that and an act granting it went through Parliament in 1765 (Jenkins 1963:108). Lord Bute resigned shortly after the tax on cider was passed.

Sadler and Green, who transfer printed Wedgwood's creamware, wrote to him following the Treaty of Paris ending the Seven Years' War "that we have often been asked for Bute's head & I shall get it done. Could you direct us in the choice of a print to take it from." (Price 1948:46). Correspondence of September 16, 1763 mentions printing the head of Lord Bute on creamware quart and pint teapots (Price 1948:48). Given the above information and Wedgwood's later naming of his shapes after members of the nobility, it seems quite possible that he may have introduced the Bute shape cup.

Bute shape cups are not illustrated in the 1790 Wedgwood shape catalog that has been reprinted in Mankowitz's *Wedgwood* (1953). Mankowitz labeled the reprint as the 1774 catalog, however, John des Fontaines has shown that it is the 1790 Wedgwood catalog (1971:4). The 1804 Wedgwood price list, 1817 and 1880 Wedgwood catalogs all have the Bute shape cup and saucer listed or illustrated and its shape number in all three catalogs is 1579. Thus, the earliest contemporary Wedgwood document with the Bute shape is 1790. I have not seen this shape in creamware and as mentioned above, it is much more common found on bone china and porcelain cups.

In addition to the Wedgwood references, Bute shape cups and bowls are illustrated in the Leeds "Drawing Book No. 3" as shape numbers 417, 436 and 450. This drawing book is undated, but drawn on paper with an 1814 watermark (Leeds 1814 Griffin 2005:477-482). Shape 417 appears to be London size; shape 436 appears to be Irish size and shape 450 appears to be a London size cup. All of these illustrated Bute shape cups are "drab ware." Given that drawings in this book date after 1814, the cups could also have been in creamware or pearlware. They could have been enamel painted, under glaze painted or had blue printed decoration. Unfortunately, "Drawing Shape Book No. 3" does not have any text beyond the shape numbers.

Bute shape cups and bowls are illustrated in the ca.1820 Spode drawing book with measurements to be used by turners who thinned the wares on a potter's lathe. These profiles are labeled "Bute Shape" and measurements listed for the following cups and bowl sizes as shown in Table 10 (Drakard and Holdway 1983:34-5).

Table 10. Bute shape cups and bowls from the Spode Shape book ca. 1820.

Bute shape	Height	Within top
Teacup	3 ¼	3 3/8
Breakfast cup	3 ½	3 7/8
12's Bowl	4 11/16	7 7/8
18's Bowl	4 7/16	7 1/8
24's Bowl	4 3/16	6 ½
30's Bowl	3 15/16	5 ½

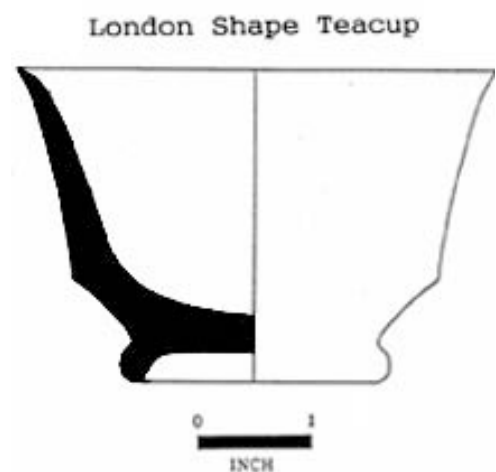
These vessels would have shrunk when fired in the kiln, so we do not have their final sizes. However, from the above it can be seen that the teacup would be the next size smaller than the 30's bowl size, thus 36's or 36 to the dozen. Drakard and Holdway state that Bute shape was introduced on Spode's bone china and that the shape was common to many other manufacturers (1983:97). Bute shape cups and bowls do also occur on Spode's blue printed pearlware.

Books on English porcelain show Bute shape cups, but contemporary documentation for these wares is scarce. There is an order from Chamberlain-Worcester dated August 13, 1789 to the Caughley Porcelain factory for Bute shape cups (Godden 1992:39). According to Robert Copeland, the Bute shape was more popular than the London shape in England while the London shape was much more popular in the American market (Copeland, personal communication). When Bute cups are found, they usually have painted or printed patterns and they often are found on bat-printed bone china cups in the post-1840 period on the antique market. Unfortunately, these cups rarely have makers' marks. The fact that they are fairly common on the antique market suggests that they were highly prized and curated by their original owners.

Cups of this shape are rather uncommon in American archaeological assemblages. I have not seen Bute shape cups in undecorated creamware or in painted China glaze wares; however they do occur on China glaze printed wares. These cup shapes do not appear in archaeological assemblages until after 1820 in blue printed wares, despite the fact that they were in use much earlier in England. When Bute shape cups are found, they usually are enamel painted with border patterns or floral painted under the glaze.

London or Grecian Shape Cups

London shape is an unfortunate term because London is also the dominant size for cups, which can cause some confusion. Another confusing aspect of this shape is that it is also known as Grecian shape. The earliest documentation located for this is in the Wedgwood shape book that has 1802 watermarks on some of its pages. This is a manuscript book with vessel shape drawings with their names and vessel numbers (Wedgwood 1802). In that book, the shape is labeled Grecian and it is shape number 1614. Wedgwood's 1880 illustrated shape catalog shows the Grecian shape cup and saucer, and it was still numbered shape 1614 (Wedgwood 1880). Grecian shape teas are listed in the 1846 Staffordshire potter's price fixing list but it does not list London shape teas (Staffordshire 1846).



The other potters' price fixing lists dating from 1783 to 1833 do not list the names of any cup shapes. This evidence suggests that Grecian probably may have been a more common name for what is generally known as London shape today.

The Spode turner's shape book from ca. 1820, mentioned above under Bute shape, illustrates profile drawings of cups and bowls that are labeled "London Shape" (Spode 1820ca). This is the only contemporary labeled early illustration of this shape that has been seen so far. London Shape cups and saucers were still illustrated and labeled in the Spode catalog of July 1961 (Spode 1961: unnumbered page).

Michael Berthoud's book *A Compendium of British Cups* has a heading "The London or 'Grecian' shape introduced c.1812" (Berthoud 1990:76). While Berthoud clearly recognizes that the London and Grecian shapes are the same, he does not provide much discussion of them. Marked cups of this shape are illustrated for Spode, Derby, Copeland & Garrett, Ridgway, Hilditch, and Machin. Most of the examples are porcelain or bone china (Berthoud 1990:76-77). London shape has become the dominant term used to describe these cups by collectors, curators and those who have published studies of individual potteries.

According to Robert Copeland, Bute shape cups were more popular in England than those of the London shape cups that were the most popular in the United States (Robert Copeland, personal communication). London shape cups do not become common on American sites until around the 1820s. By that time they began to replace common shape cups. Potters' invoices for wares imported to America almost never mention the cup shapes, so the dates presented here are impressionistic. London/Grecian shape cups have not been seen in creamware or China glaze painted wares. They are very common on printed and painted pearlwares. This shape is clearly the dominant one used from ca. 1825 into the 1840s, when it begins to be replaced by double curve shape cups. This shape is rarely seen on white granite wares. Cups and bowls of the London shape can be found on the following wares with several types of decoration listed in Table 11.

Table 11. Types of decoration on London/Grecian shape cups and bowls.

London shape cups & bowls	Creamware	China glaze	Pearlware	Whiteware	Stone china	White granite	Bone china
Undecorated	Not seen	Not seen	Not seen	Not seen	Not seen	Rare	Rare
Enamel painted	Not seen	Not seen	Not common	Not seen	Not seen	Not seen	Occasionally
Underglaze painted	Not seen	Not seen	Very common	Common	Rare	Not common	Occasionally
Printed	Not seen	Occasionally	Very common	Very common	Common		common

London shape bowls are commonly found with dipt decoration including mocha, and different styles produced using a three-chamber slip cup such as common cable, 'cat's eye', 'twig' and blue banded decoration (Rickard 2006, Miller and Earls 2008: 89-90).

Occasionally we see London shape teas with underglaze painting combined with enamel painting. For example there are the so-called "Gaudy Dutch" wares decorated in a Japanese Imari style. They have underglaze blue painting combined with over glaze painted enamel colors. Samuel Laidacker christened them "Gaudy Dutch" in the 1930s because they were being found in the Pennsylvania Dutch area and were gaudy (Laidacker 1938:82). The term has been expanded to describe a much wider range of underglaze painted wares with modifiers such as

early, middle and late Gaudy Dutch and Gaudy Welsh (Laidacker 1938:87). These terms do not occur in contemporary potters' or merchants' invoices, accounting records or newspaper advertisements. They add little to our understanding of the wares and would be best eliminated from our descriptions of the wares that the potters just called "painted." "hand painted" is a redundant term that could also be eliminated as all painting was done by hand. When the term "Hand Painted" occurs as part of the makers' mark, it is generally a mid-twentieth-century wares where the potter is trying to promote the ware as special because of the handwork.

Double Curve Shape, Possibly "Canova Shape"

Double curve cups and bowls appear to show up on sites dating to the early 1830s. The potters may have called this "Canova shape," which is listed in the 1846 revision of the Staffordshire Potter's 1814 price-fixing list and on the 1859 prices current for Staffordshire earthenware list that have been referenced above. In addition to Canova being a cup and bowl shape, there was a printed Canova pattern on tea and tableware by several Staffordshire potters including Thomas Mayer and George Phillips (Coysh and Henrywood 1982:69). Canova printed pattern on cups by Mayer does occur on a double curve cup. This shape remained common into the 1850s with the later double curve shape cups generally being much thicker than those of the 1830s. Table 12 provides a list of the types of decoration on double curve cups.

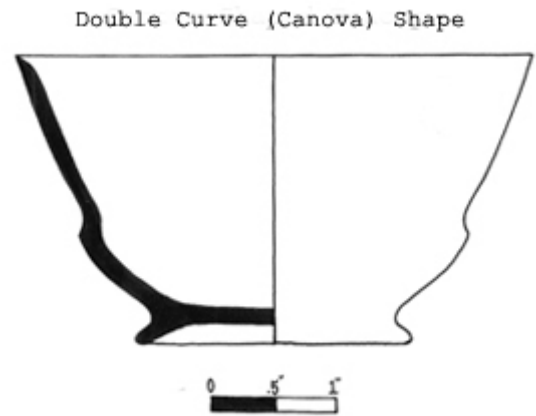


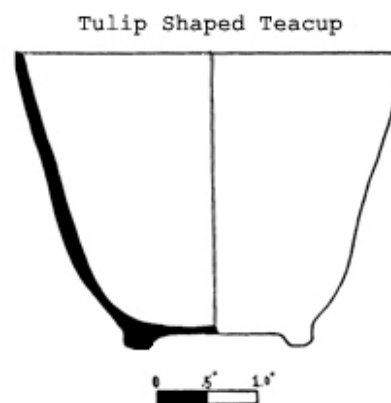
Table 12. Types of decoration on double curve shape cups and bowls.

Double curve cups & bowls	Pearlware	Whiteware	Stone china	White granite	Bone china
Undecorated	Not seen	Rare	Not seen	Not seen	Not seen
Enamel painted	Not see	Rare	Not seen	Not seen	Occasionally
Underglaze painted	Rare	Very common	Not seen	Not seen	Rare
Sponge decorated	Not seen	Very common	Not seen	Not seen	Not seen
Cut sponge decorated	Not seen	Very common	Not seen	Not seen	Rare
Printed	Occasionally	Very common	Occasionally	Not seen	Occasionally

Double curve shape cups and bowls do not seem to have made the transition into white granite wares that entered the market in the mid-1840s and became the dominant type after ca. 1860. This is understandable, because the vast majority of double curve shape cups and bowls have painted, sponged or printed decoration that became much less common following the Civil War (Miller and Earls 2008:86-87). White granite wares were all about molded patterns and shapes rather than color decoration.

Tulip shape cups

The earliest listing of Tulip shape cups found is from the 1859 Staffordshire potters' price-fixing list (Staffordshire 1859). This shape probably was in production from the early 1850s and it became a very common one with painted and cut sponge decoration. It also served as a hotel ware into the early twentieth century. I have not seen this cup shape with handles, and they appear to be the last holdout for handleless cups. Table 13 lists the common types of decoration found on Tulip shape cups.



Tulip shape cups & bowls	Whiteware	White granite	Bone china
Undecorated	Common	Common	Not seen
Enamel painted	Not seen	Not seen	Not seen
Underglaze painted	Very common	Not seen	Not seen
Sponge decorated	Very common	Not seen	Not seen
Cut sponge decorated	Very common	Not seen	Not seen
Printed	rare	Not seen	Not seen

The Wedgwood 1880 illustrated catalog of shapes lists has a drawing of this shape, which they call “Plain Lahor Shape” (Wedgwood 1880). Rogers and Company’s “The Crockery Companion” reprinted a standard American price list in addition to the Staffordshire price lists (Rogers 1881). On the American list, Tulip shape is listed as being made in “CC” ware and unhandled, while on the English ware list it is described as “Common Tulip” shape, unhandled. The tulip shape is illustrated in the 1895 Mercer Pottery Company catalog and referred to as a hotel ware (Mercer Pottery Co.1895). Tulip shape was also listed in L. Beerbower’s ca. 1901 Elizabeth Pottery Works catalog in teas and coffees, again unhandled. Tulip shape cups were probably thrown on a jigger and all of the ones that I have seen are fairly thick. The date ranges for them are probably the mid-1850s into the early twentieth century.

References cited: Cup shape descriptions

Beerbower and Company

1901ca Elizabeth Pottery Works, L. Beerbower & Company, Elizabeth, New Jersey, printed illustrated price lists. Original owned by George L. Miller.

Berthoud, Michael

1990 A Compendium of British Cups. Micawber Publications, Bridgnorth, Shropshire, Great Britain.

British Earthenware Association

1924 *Minimum Prices*. Dated January 1, 1926. Original in the Spode Archives at Keele University.

Coysh, A. W. and R. K. Henrywood

1982 The Dictionary of Blue and White Printed Pottery, 1780-1880. Volume I. Antique Collectors' Club Ltd. Woodbridge, Suffolk, Great Britain.

Des Fontaines, John K.

1971 *The Wedgwood 1880 Illustrated Catalogue of Shapes: Introduction.* Pages 3-6 in the reprint of the Wedgwood 1880 catalog published by Wedgwood Society of London.

Drakard, David, and Paul Holdway

1983 *Spode Printed Wares.* Longman Group Limited, Harlow, Essex, Great Britain.

Farrer, Katherine Eufemia, editor

1903 *Letters of Josiah Wedgwood, 1762 to 1770.* Reprinted no date given by E. J. Morten Ltd. In conjunction with the Wedgwood Museum, Manchester, Great Britain.

Finer, Ann, and George Savage, editors

1965 *The Selected Letters of Josiah Wedgwood.* Cory, Adams & MacKay, London.

Fleming, J. Arnold

1923 *Scottish Pottery.* 1973 reprint with a new preface by Peter Walton. EP Publishing Ltd., Yorkshire, Great Britain.

Godden, Geoffrey A.

1969 *Caughley and Worcester Porcelains 1775-1800.* Antique Collectors' Club reprint, 1981, Woodbridge, Suffolk, Great Britain.

1992 *Chamberlain-Worcester Porcelain, 1788-1852.* Reprint of the 1982 edition by Magna Books, Wigston, Leicester, Great Britain.

Graham, Rev. Malcolm

1908 *Cup and Saucer Land.* 2000 reprint with an introduction by Miranda Goodby. Staffordshire and Stoke on Trent Archive Services. Hanley, Staffordshire, Great Britain.

Griffin, John D.

2001 *The Don Pottery 1801-1893.* Doncaster Museum Services. Yorkshire Museum Council, Great Britain.

2005 *The Leeds Pottery 1770 – 1881: To which is Appended an Illustrated Account of the Work of Revivalists J. G.W. Senior and J. T. Morton 1880 to ca. 1950.* 2 Vols. Published by the Leeds Art Collections Fund.

Jenkins, J. G., editor

1963 *A History of the County of Stafford.* Volume VIII. *The Victoria History of the County the Counties of England* series edited by R. B. Pugh. Published by the Institution of Historical Research, Oxford University Press, London.

Jewitt, Llewellynn

1865 *The Wedgwoods: Being a Life of Josiah Wedgwood; with Notices of his Works and their Productions, Memoirs of the Wedgwood and other Families and a History of the Early Potteries of Staffordshire.* Virtue Brothers and Co. London.

Laidacker, Samuel

1938 *The Standard Catalog of Anglo-American China from 1810 to 1850.* Published by Sam Laidacker, Scranton, Pennsylvania.

Ledger, Andrew, Compiler

1998 *Derby Museum and Art Gallery Derby Porcelain Archive Research Vol. 1: European Competition, Trade and Influence, 1786-1796.* Derby Museum and Art Gallery. Derby, Great Britain.

Leeds Pottery

1781-82 "Drawing Book No. 1," manuscript book, dated by pages with water marks for 1781 and 1782. Reprinted in Griffin 2005:407-453.

1803 "Drawing Book No. 2," manuscript book, dated by pages with an 1803 water mark. Reprinted in Griffin 2005:454-473.

1814 "Drawing Book No. 3", manuscript book, dated by pages with an 1814 water mark. Reprinted in Griffin 2005:474-483.

- n.d. "Drawing Book No. 4," manuscript book, post dates 1814 because it follows Drawing Book No. 3. Reprinted in Griffin 2005:484-495.
- n.d. "Handle Drawing book," manuscript book, undated. Reprinted in Griffin 2005:496-497.
- 1801 "Ornamental Drawing Book No. 1," manuscript book dated by pages with an 1801 water mark. Reprinted in Griffin 2005:498-503.
- 1800 "Drawing Book for Black Ware 1800," manuscript book. Reprinted in Griffin 2005:504-520.
- n.d. "Enamelled Table Service Drawing Book," manuscript book. Reprinted in Griffin 2005:521-536.
- n.d. "New Teapot Drawing Book," manuscript book. Reprinted in Griffin 2005:536-566.
- 1819 "Enamelled Tea Ware 1819," manuscript book. Reprinted in Griffin 2005:567-572.
- Mankowitz, Wolf
1953 *Wedgwood*. Spring Books, London.
- Mercer Pottery Company
1895 Mercer Pottery Company of Trenton, New Jersey, printed price list. Original owned by George L. Miller
- Meteyard, Eliza
1865 *The Life of Josiah Wedgwood from his Private Correspondence and Family Papers*. Reprinted 1980 by Josiah Wedgwood & Sons Ltd., printed by Scolar Press, Ilkley, Yorkshire, Great Britain.
- Miller, George L.
1980 Classification and Economic Scaling of 19th Century Ceramics. *Historical Archaeology*, Volume 14: 1-40.
1984 George M. Coates, Pottery Merchant of Philadelphia, 1817-1831. *Winterthur Portfolio*. Vol. 19 No. 1:37-49.
1991 A Revised Set of CC Index Values for Classification and Economic Scaling of English Ceramics from 1787 to 1880. *Historical Archaeology*, Volume 25:1-25.
- Miller, George L., and Amy C. Earls
2008 War and Pots: The Impact of Economics and Politics on Ceramic Consumption Patterns. *Ceramics in America*. Published by Chipstone Foundation. Pages 67-108.
- Miller, George L., and Robert R. Hunter Jr.
2001 How Creamware got the Blues: Origins of China Glaze and Pearlware. *Ceramics in America*. Published by Chipstone Foundation. Pages 135-161.
- Mountford, Arnold R.
1975 Documents relating to English ceramics of the 18th & 19th centuries. *Journal of Ceramic History No. 8*. Pages 3-41.
- Plot, Robert
1686 *Topographical Study of Staffordshire*. Oxford, England. n.p.
- Price, E. Stanley
1948 *John Sadler: A Liverpool Printer*. Published by the author, Cheshire, Great Britain.
- Reilly, Robin
1989 Wedgwood. Stockton Press, London.
- Rogers and Company
1881 *The Crockery Companion*. A ready reckoner of ceramic prices and exchange rates published by Rogers & Co., of Boston. Original in the Winterthur Library, Delaware.
- Roussel, Diana Edwards
1982 *The Castleford Pottery, 1790-1821*. Wakefield Historical Publications, Wakefield, West Yorkshire, Great Britain.

Shaw, Simeon

- 1829 History of the Staffordshire Potteries; and the Rise and Progress of the Manufacture of Pottery and Porcelain; with reference to genuine specimens and notices of Eminent Potters. 1968 reprint by Beatrice C. Weinstock, Great Neck, New York.

Simpson, Charles

- 1804 The Ruin of Potters, and the Way to Avoid it, stated in the Plainest Manner in the following Lines, addressed after thirty years experience, to the consideration of all the Trade. Pamphlet in the Barks Library, Hanley, Staffordshire. A note in Enoch Wood's Scrap Book states that Simpson was the author of this pamphlet. Wood's scrapbook is at the Potteries Museum, Hanley, Staffordshire.

Spode Company

- 1820ca Spode manuscript drawing of the thrower and turner's handbook, Downs Manuscript Collection, Winterthur Library.
- 1961 Spode Pattern List: Current Patterns and Rates in Fine Bone China, Fine Stone (Lowestoft), Fine Earthenware Effective July 1961. W. T. Copeland & Sons Ltd. Spode Works, Stoke-on-Trent, Great Britain.

Staffordshire Potters

- 1770 Price fixing agreement of 1770, a hand written by the Staffordshire salt-glazed stoneware potters of the fixed prices that they would sell their wares to the Earthenware potters who by then were becoming the dominant force in the trade. Reproduced in Mountford 1975:3-6.
- 1783 "Hanley, 23d. September, 1783. At a General Meeting of the Manufacturers of QUEEN'S EARTHENWARE." Staffordshire potters' price fixing agreement reprinted in Mountford 1975:9.
- 1795 Staffordshire Potteries, 1795. Common Cream-coloured Ware. Staffordshire potters' price fixing agreement reprinted in Mountford 1975:10.
- 1796 Staffordshire Potteries, A List of Prices, settled and finally agreed to by the Manufacturers. Staffordshire potters' price fixing agreement reprinted in Mountford 1975:11.
- 1814 Prices Current of Earthenware, as agreed to at a General Meeting of the Staffordshire Manufacturers, held at Hanley, on the 8th March, 1814. Reprinted in Miller 1984:38.
- 1846 Staffordshire Potteries. Prices Current of Earthenware, 1814; Revised and Enlarged December 1st, 1843, and January 26th, 1846, in Public Meetings of Manufacturers. Staffordshire potters' price fixing agreement reprinted in Mountford 1975:12-14.
- 1859 Prices Current of Earthenware, 1859. Original in the Wedgwood Archives, Keele University, Keele, England.
- 1866 Sterling Price-List. 1866. Printed in Book of Sterling Exchange on All Articles of Earthenware. Boston. Original in the Library of Congress

Thomas, John

- 1971 The Rise of the Staffordshire Potteries. Augustus M. Kelley reprint, New York.

Towner, Donald

- 1965 The Leeds Pottery. Taplinger Publishing Co, Inc., New York.

Josiah Wedgwood and Co.

- 1790 The Wedgwood Queens Ware Catalog. Reprinted in Wolf Mankowitz 1953 Wedgwood but mislabeled as being the 1774 catalog.
- 1802 Shape Drawing book with 1802 watermark on a number of the pages. In the Wedgwood Archives at Barlaston, Catalog Item 30635-61.
- 1804 A manuscript price list, the date is from an 1804 watermark on the paper. Wedgwood Archives at Barlaston, Catalog Item 54, 30026.
- 1817 The Wedgwood catalog of shapes engraved by William Blake, reprinted in Wolf Mankowitz 1953 Wedgwood.

1880 The Wedgwood 1880 Illustrated Catalogue of Shapes: with an Introduction by J. K. des Fontaines. Reprinted 1971 by the Wedgwood Society, London.

Whiter, Leonard

1970 Spode: A History of the Family, Factory and Wares from 1733 to 1833. Praeger Publishers, New York.