



AMERICAN PAINTED TINWARE
A Guide To Its Identification

VOLUME THREE

GINA MARTIN AND LOIS TUCKER

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A PUBLICATION OF THE
HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC.

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Cover: A Pennsylvania bread pan, painted with vibrant colors. The floor of the pan was crystallized by treating the tinplate with acids. Circa 1820.

Dedicated to Maryjane Clark.

A member of the Historical Society of Early American Decoration since 1949, MJ was a Master Craftman and a Master Teacher. She served on many committees through the years, and was the author of *Illustrated Glossary of Decorated Antiques*. MJ spent countless hours researching and photographing country painted tinware, as well as all other aspects of the decorative arts. She generously shared all her country painting material with the authors, and assisted both Gina and Lois with the research that was necessary to produce these books. MJ's contribution to our knowledge of the subject has been invaluable.

MJ passed away in January 2004. With her passing, the Society lost one of its most valued treasures. MJ's friends and students, and all whose lives were touched by her, will feel a great emptiness. She will be sorely missed.

—gm & lt

THE AUTHORS:

GINA MARTIN has spent 50 years studying tinware and more recently seeking a means to positively identify the early American tinshops. She has thousands of photographs of more than 2000 pieces, thus documenting the characteristics in great detail. Mrs. Martin has applied to this field the research techniques of the fine arts historian in authenticating an old master.

Mrs. Martin is a charter member of the Historical Society of Early American Decoration. She served as a judge for several years and also as the Chairman of the Standards and Judging Committee. She is a Master Craftsman, one of the first group so certified by the Society. She was instrumental in developing both the HSEAD School Program and the Teacher Certification Program, and she herself is a Master Teacher. Mrs. Martin also served for several years on the Board of Trustees of the Society.

LOIS TUCKER has had an avid interest in American painted tinware for over 30 years. She began learning the art of duplicating this technique in 1973 and became a Society member in 1976. Her many years in the antiques business afforded her access to hundreds of original pieces in the hands of dealers and collectors. Studying, recording, and photographing these originals, as well as those in museums or at auction houses, has allowed her to amass a large file for research.

Mrs. Tucker received her Teacher Certification in Country Painting in 1985 and in Stenciling in 1987. She served on the Standards and Judging Committee for seventeen years, and also on several other committees. She is the instructor for the HSEAD School Program for Country Painting. In 1994, Mrs. Tucker became the first recipient of the Society's Specialist Award for Country Painting. She was instructor and presenter in the Society's first instructional video, *Traditional Country Painting*, released in 2003.

THE PUBLISHER:

HISTORICAL SOCIETY OF EARLY AMERICAN DECORATION, INC: A society with affiliated chapters organized to carry on the work and honor the memory of Esther Stevens Brazer, pioneer in the perpetuation of Early American Decoration as an art; to promote continued research in that field; to record and preserve examples of Early American Decoration; to maintain such exhibits and publish such works on the subject of Early American Decoration and the history thereof as will further the appreciation of such art, and the elevation of the standards of its reproduction and utilization.

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VOLUME One

Berlin, Connecticut; Upson; S. North, and Butler Tinshops

VOLUME Two

Tinshops of Stevens Plains, Maine

VOLUME Four

Miscellaneous and Unknown Tinshops

PREFACE

It is the purpose of this book to provide the information, characteristics, and identifying features that will enable the student of painted tinware to identify the shop where a piece was decorated. As the interest in American folk art has escalated in recent years, the need for verifying the authenticity of those items has similarly increased. The serious buyer wants to acquire a proven item and not just a piece that appears to be like some other object. Although some areas of folk art have already been reasonably documented, American painted tinware has not. It is hoped that this book will introduce a scholarly and rational approach for identifying decorated tinware, not just to geographical areas but to the tinshop in which the article was produced. It will no longer be necessary to call an item merely New England, New York, or Connecticut but to identify the object as being from a specific tinshop.

Beginning collectors and students of painted tinware will find herein ample examples and detailed illustrations to enable them to make these identifications. This book will guide them through the necessary steps by starting the identifying process with a known piece, and calling attention to additional distinctive features with each succeeding example. Experienced collectors and advanced students will find multiple examples of known tinware and will be able to hone more finely their skills of identification.

The painted characteristics which will be illustrated and referred to are usually best displayed on the fronts of trunks. In some instances the design on the end or top of the trunk will provide the distinguishing characteristics when the trunk front has a design in which similarities to more than one shop are found. For example in the chapter on the Stephen North shop (see *American Painted Tinware*, Volume One), the unique three-quarter striping on the end of a trunk is a defining feature. The student is urged to become familiar with trunks first, and then to use that knowledge to classify other types of pieces. The various motifs used in creating the design [flowers, leaves, borders, etc.] should be carefully studied and their correlation to the major design recognized.

Identification of an Unknown Item

The approach to identification should first be made from the overall decoration. The fronts of trunks and the major display areas of waiters, canisters and bread baskets provide the *feeling* that experienced students have when they first view a piece. It is probably a subconscious application of characteristics gained through examining many pieces. Beginners will develop this over time and the *feeling* is merely a starting point. There are often such similarities between shops, however, that the overall design might not give an immediate positive identification. It will

then be necessary to look for clues in the individual motifs or sometimes in the relationship between the several sections of the object, such as the peculiar Stephen North striping mentioned above. Distinction between painters can be shown in the simplest brushstrokes by the thickness of the paint, the shapes, and even the direction of the stroke. The shapes of flowers, fruits, berries and leaves are often the unique feature. The presence and execution of borders and bands, whether straight, curved, or scalloped, provide further differences. Obviously, the more characteristics which can be found, the more secure the identification to a particular tinshop becomes.

The reader should refer to the checklist in Appendix A for help in the tinshop identification process.

TÔLE OR TÔLEWARE (a misnomer)

It has become the practice by antiques dealers, auction houses, and the public in general to refer to this painted tin as *tôle* or *tôleware*. *Tôle* is the French word for sheet iron and the term is correctly used to denote heavy gauge iron trays and other metalware items produced and decorated in France during the 18th century. *Tôle* often had background colors of dark green, ivory, dark red, or black.

The term *tôle* does not correctly apply to the American tinplated sheet iron (or English tinplated ware). Our tinware should be referred to as either "American painted tinware," "japanned ware," or simply "country painted tin."

ACKNOWLEDGEMENTS

Authors of a book are not the only ones needed in order to complete the project. Volume Three of *American Painted Tinware* has required, and graciously received, the help of many others. To all of them who gave of their time and expertise, we are extremely grateful. The members of the Historical Society of Early American Decoration always lead the list of parties to be thanked. They continue to bring original antique pieces from their personal collections to the Society's national meetings to be exhibited, studied and photographed. This never-ending supply of research objects is crucial for our continued learning about decorated tinware.

Museums and historical societies have helped us with our research and also receive our thanks. These include the Henry Francis du Pont Museum, Old Sturbridge Village, Hitchcock Museum, Ohio Historical Society, Lansingburgh Historical Society, and the Bloomfield Historical Society.

Individuals who were very generous with their time, knowledge and collections also receive our gratitude. Donald Horvath sent to Lois dozens of photographs of country painted tinware originals that he came upon in his travels. These were a wealth of information. Robert Halley, Ross Trump, John Dunn, Carroll and Claudia Hopf allowed us to photograph the pieces in their personal collections. Warren Broderick helped greatly with the Lansingburgh research. Linda Brubaker took many photographs for Lois. Joseph Hauck came upon a letter regarding Augustus Filley and shared that information with us. We cannot thank enough all those individuals without whose help this book could not have been completed.

gm & lt

INTRODUCTION

PHOTOGRAPHS

In choosing the photographs to be used in this book, a number of criteria had to be considered. The foremost of these was the presence of a distinguishing characteristic that fit within the sequence which follows the step-by-step progression from the first attributed piece through to the end. The photographs of original tinware represent fifty years of researching under all types of circumstances. Many pieces of tinware have been found at auction houses, antique shows, garage sales, flea markets, and other places that were not conducive to excellent photographic conditions. Throughout the book, the best photographs have been used to illustrate a particular characteristic. Tinware that is in the best condition has been used whenever possible.

LINE-DRAWN ILLUSTRATIONS

The drawings presented within this book are very detailed. Abbreviating these illustrative keys was for a time considered, but often only the most detailed study of a piece, and examination of all characteristics, can lead to an identification.

Each illustration has been drawn to scale, but that scale may vary from one drawing to the next. No attempt has been made to size each piece with its neighbor. The reader should use each drawing as a study for painted details only. Many of the antique pieces (especially trunks) from which these drawings were taken are now bent and mishapen. The drawings may reflect this.

All brushstrokes, dots, and other details demonstrated as solid black areas denote work painted on the original tinware with yellow pigment. Red, green, and all other colors are not separately distinguished. Units or strokes originally painted in any color other than yellow are illustrated merely as line drawings.

Painted bands, when present, have been shaded in the illustrations. Many bands, particularly on trunks, have a very complicated form. The shading helps to demonstrate the position of the band, often with an adjoining swag, and eliminates any confusion caused by stripe lines or other features included in the drawings.

Individual characteristics which have been underlined in the written section are considered to be unique to that particular tinshop. These specific strokes or techniques may be used as a single identifying feature for the shop, and very little else may be necessary to confirm the identification. It should be remembered, however, that the more features that can be established with certainty, the stronger the identification becomes.

Chapter One

THE CONNECTICUT FILLEY TINSHOP

[circa 1800–1846]
Bloomfield, Connecticut

Oliver Filley (1784–1846) was the founder of an exceedingly successful tinware business in Bloomfield, Connecticut. The eldest son of Oliver Sr. (1757–1796) and Tabitha Barber (1757–1842), Oliver was forced at an early age to take on responsibility. His father's death left 12-year old Oliver and his mother to manage the large family farm and to care for the other two children, Amelia and Harvey, ages 4 and 2. A record written by



Oliver Filley, 1784–1846
Painted by Philip Hewins, Hartford, CT in 1840

a son of Oliver says: "At this period the management of the farm was thrown upon him, developing unusual energy and skill in one so young."¹ Oliver Sr. had originally purchased a large tract of land with buildings. He added to his holdings and eventually owned 93 acres, partially located in both Simsbury and Windsor. This property was on Cook's Hill, along what is today Mountain View Road. The farm produced corn, vegetables, tobacco, livestock, and had several

orchards. Oliver, like his father, made many improvements to this farm through the years. In 1830, the Hartford County Agricultural Society honored him for the best-cultivated farm in the county. He was awarded a silver tankard valued at \$30, and this tankard is still in the possession of

¹*The Decorator*, Vol. 3, No. 1, p. 23.

A handwritten signature in cursive script that reads "Oliver Filley". The signature is written in dark ink and is positioned to the right of the main text block.

family descendants. Although Oliver himself did not live on the farm after 1817, the property remained in the Filley family until the settlement of Oliver's estate in 1849.

We do not know with any certainty if Oliver Filley was a practicing tinsmith. There are no surviving records of his apprenticeship to learn the trade. With the responsibility of the farm and family, it is quite possible that his mother could not manage without him for the usual seven years of apprenticeship service. He might have learned the trade from a relative or neighbor without the confining contract terms of apprenticeship. It is also likely that he was able to recognize an opportunity to begin an enterprise, and he took advantage of this to start a tin peddling business as was being done in Berlin, Connecticut, at that time. From his letters and ledgers preserved at both the Connecticut Historical Society and the Connecticut State Library, it is apparent Oliver had tanners who worked for him on site. He also had tanners who made tinware for him at their own shops and delivered the orders to him in Bloomfield. He had japanners who would take plain ware from him and return it all japanned. He had tanners who made tin for him and also did the japanning of it. His records show that he traded in plain ware, japanned ware (that coated with asphaltum), and red ware (that painted with a red background). Oliver was able to build a thriving tinware and peddling business in this manner and to supply many local craftsmen with work.

The exact date when Oliver started this business is another uncertainty. Some researchers have concluded that it was about 1805. If Oliver had served a seven year apprenticeship, he would have been finished in that year, when he was 21. Among the myriad Filley family documents is a brief family history and genealogical record written by a son. It states: "About 1800 my father engaged in the manufacture & sale of tinware (selling mostly to Vermont peddlers until 1809). Subsequently my father established business in Philadelphia with his younger brother, Harvey Filley; also in Lansingburgh, New York with a brother-in-law, Augustus Filley."² If, in fact, he started the business in 1800, Oliver was only 16 years old and most certainly showing the mark of energy and character for which he was to become known.

In 1805, Oliver married Annis Humphrey (1785–1868). They resided in what is now Bloomfield at the large family farm on Mountain View Road, and Oliver's first tinshop was on this property. In 1809 he purchased land from the Massaco Indians, paying them with Mexican half dollars left on a large stone on the property. He built a house, barns and other structures on this new property, located on Brown Street, and moved his family there in 1817. His tinshop was located across the road from the house. Oliver and Annis raised a large family—Oliver Dwight (1806–1881), Marcus

²*The Decorator*, Vol. 3, No. 1, p. 23.



Mountain View Cemetery marker:

*Oliver Filley
Died
Dec. 9, 1846
aged 62*



Massaco Farm on Brown Street. Oliver and his family moved here in 1817. This property was destroyed by fire in 1954.

Lucius (1807–1892), Jay Humphrey (1810–1883), Giles Franklin (1815–1900), Jennette Annis (1817–1892) and John Eldridge (1818–1847). Three other children died in infancy.

Oliver continued to increase his business, and he was able to supply the peddlers with tin and goods produced on his farm. In the early years, he even did some of the peddling himself, but he was not satisfied with just a seasonal business. In the manner of the Berlin tinshops, he proceeded to set up a shop in Elizabethtown, New Jersey, that could function during the winter months and cater to the southern market where the roads were free of snow. While Oliver was in Elizabethtown, his cousin Augustus was in charge of the shop in Bloomfield. Annis took on many of the responsibilities including boarding the shop workers in her home. She took care of business matters while Oliver was away, kept careful account records and did paperwork chores as Oliver would ask. His letters mention tin workers and peddlers (see Appendix D), but as women were not tanners, any mention of them indicates Oliver's flowerers—the decorators who painted the tinware. Excerpts from a letter to Annis, dated Dec. 23, 1810, Elizabeth Town, tell how the business is progressing:³

“I have sold the most of the worked tin I had on hand when I came down although I then thought it would last me all winter. I am very short out for jappan tin and my plain is all most gone so that we have to keep sorting up by small panels at a time. I wish you to do everything in your power to get a large quantity of jappanned tin on hand and have it well done and a good assortment for I expect to send a panel here, for we cannot, with what help we have, do it so fast as I want to sell it. I suppose that you do not want so large a family and would wish to have Mr. Brunson board himself and others if convenient. We must have a quantity of it worked, both plane and jappanned, by the first of April for I shall

³Connecticut Historical Society, Hartford, CT, Ms Stack, *Filley Family Papers*, Box 3, Folder I, Correspondence of Oliver Filley 1810-1817.

have a good many peddlers and would wish to have the business well done as long as I have anything to do with it, which, if I have good luck, shall not be long. You may inform Augustus that if he can hire one or two good workmen, them that will do well, I wish him too and let Brunson come down here if he will not do anything there....Polly and Mary send their respects to you and all the friends. Marry has now gone to a quarterly meeting in Newark which suits her very much you know....Buy 2 or 3 good fat hogs and kill the old ones. Put plenty of saltpeter on the pork and beefe both. I wish you to inform me who you have to put on varnish and how the business goes."

The Elizabethtown shop continued until about 1814. In that year, Oliver sent his cousin Augustus to set up a tin business in Lansingburgh, New York. He may also have had some business interests in Canada, as Asa French, an apprentice to Oliver, was working in La Prairie, Canada (just south of Montreal) in 1817. Oliver's younger brother, Harvey, then twenty four years old, set up shop in Philadelphia in 1818. Oliver may also have been involved in a Pittsburgh, Pennsylvania, business as reference to such was made several times by his tanners, as well as his son Oliver Dwight.

Oliver hired workers and took on apprentices, as shown by several contracts found among the Filley papers. In February 1811, Joseph Brown Jr. was signed for twelve months. He was to be taught "the art, trade and mystery of Japanning, and making, preparing and using all and every kind of Japan, varnishes and of making and preparing all kind of paints used in painting and flowering tin." He would also be instructed in the art of painting and flowering. Joseph's compensation for the year was \$80.00 plus his room and board. Oliver's apprentice, Asa French of Westfield, Massachusetts, was taken on in July 1815 and was to be with Oliver until he reached age 21 in May 1819. Asa worked at all of Oliver's shops.

Oliver was fortunate to have many excellent tanners in his employ throughout the years of his business. One such worker was Asahel Goodrich who worked the tinplate and filled orders "by the dozens." An account of his work from October 1810 to April 1811 listed that he made 1,194 dozen tin items. That was 14,328 individual pieces. Those items included most every type of tinware that was available at the time, from small extinguishers and toys to large trunks and dish kettles. His pay for that particular order amounted to £18.8.8. Asahel did japanning as well. A bill to Oliver for the month of February 1813 "for working Japanned tins" accounts for 274 dozen pieces that he coated with asphaltum.⁴ Joshua

⁴Connecticut Historical Society, Hartford, CT, Ms Stack, *Filley Family Papers*, 1815, Box 1, Folder A.



The Filley tinshop on Brown Street, opposite the Massaco Farm. This building was torn down in 1937.

Belden was another tinner who filled his orders “by the dozen.” Oliver Brunson, who was a very talented craftsman, worked for Oliver Filley until about 1822. He is credited with developing the crooked-spout coffee pot. Also noteworthy are William Eno and Edward Francis. It is believed that both of these men were japanners and painters for Oliver. There have been signed pieces found for each, and these men will be addressed thoroughly in Volume Four of *American Painted Tinware*.

Oliver purchased his supplies from various merchants. He bought tinplate from Shubael Pattison of Berlin and later from the firm of Pattison & Peck. He did business with Isaac Thompson of New London and T. & D. Hinsdale of Boston. Receipts and bills filed with the Filley papers tell us of his sources for the paints as well. James Brown was making various paints for him and billed Oliver in December 1813 as follows:⁵

To 2 quarts and a pint of black varnish	\$ 1.25
To 3 quarts of paint	\$ 1.50
To 1 gallon of varnish	\$ 2.50
To 1 quart of clear varnish	\$ 1.00
To 3 quarts of paint (good)	\$ 3.00

The Hotchkiss Burditt Co. of Hartford was another supplier of painting materials. A listing from March 1816 through December 1817 shows many entries for the supplies used in making paints to decorate the tinware, such

⁵Connecticut Historical Society, Hartford, CT, Ms Stack, *Filley Family Papers*, 1812-1813, Box 1, Folder E.

as: vermilion, turpentine, white lead, chrome yellow, King's yellow, Prussian blue, gum copal, linseed oil, varnish brush, and CH pencils. The brushes used to paint the designs were called pencils in that period. The listing for CH pencils would mean camel hair brushes.

Oliver hired many peddlers to cart his tinware and notions. Some did very well at this work and were able to have profitable runs. Erastus Beaman was one such peddler. He placed very large orders with Oliver, often asking for several hundred pieces of tinware, which Oliver would ship to him (usually in Pennsylvania). Erastus wanted to have his orders shipped in wooden boxes made to his own specifications. He undoubtedly needed these boxes to fit perfectly into his wagon. Rufus Beaman also placed large orders with Oliver. He would have an order sent to New York and the bill sent to Elizabethtown. In 1818, Julius Woodford of Indiana and S. & L. Leavenworth (who eventually settled in Kansas) ordered large amounts of japanned ware, red ware and toys. Minature items, such as bread pans, pails, cups and candlesticks, were referred to as toys in Oliver's ledgers.

During his lifetime, Oliver Filley was a very active member of the Bloomfield community. He was commissioned during the War of 1812 as a Captain in the 8th Company of the 18th Regiment of Militia. He and his forty militiamen were on alert lest the British approach Hartford. From that time on he was always referred to as Captain Filley. He also served as a representative in the state legislature.

Oliver Filley's business acumen was astounding for the times, and he became a wealthy citizen. The wholesale selling price of tinware items was about six or seven times the labor and material expenses. This works out to be a gross profit of about 300 to 500%. A good tinware businessman could triple his capital investment each year.⁶ The sale of the truck brought in by the peddlers was equally profitable.

Three of Oliver's sons continued in the trade. The eldest, Oliver Dwight, was to make a mark on the world as impressive as his father's. At age 21 he went to Philadelphia to work at his uncle Harvey's shop for awhile. Then he worked in Pittsburgh for a time, but became attracted to the adventure of the western movement of the period. By 1829 he was settled in St. Louis, Missouri. He worked as a journeyman tinner for a Mr. Mansfield who ran a small tin business. After only a year, Oliver Dwight bought out Mansfield and established a tin business in the manner he had learned from his father. His brother, Giles Franklin, came to work with him until his own interests turned to stove manufacturing. There are many letters from Oliver Dwight to his father among the Filley papers. He asked his father's advice, asked for workers to be sent to help, had his father send

⁶*The Decorator*, Vol. 2, No. 2, p. 21.

tinner's tools and supplies, and told his parents of the business, the times and the troubles of frontier life. Excerpts from his letters give a clear account:⁷

June 1832: "Business is brisk....I have but very little tinware on hand....The immigration to this country now is immense. And scarcely a day passed but I see more or less families from Connecticut, and if they keep on at this rate you will have hardly enough left to form a quorum."

August 1832: "Another scene of bad luck it becomes my duty to inform you of. Authentic news has this morning reached us of the total loss of the Steam Boat Phoenix, by fire, on which was the lott of tin plate, sheet iron, wire, etc. which you bought for me in June last. The boat papers were saved, and the bill of Laden is duly received. I know not in what company you obtained the policy insurance, but request you to notify them and in due time I will forward the evidences."

November 1832: Oliver Dwight complained about his tinware order from Phelps of New York and said the tin was: "an assortment of all the marks that was ever made, and old Phelps knew better than to ship me such as some of it is....I see he has charged me 7½ cents per pound for all the iron except 6 bundles. He ought not to have charged over 6½ for the lott. If there ever was a man who needed watching, it is him, for believe him to be one of the most outrageous gouges there is in N. York."

November 1832: Cholera was a terrible and devastating disease, and St. Louis did not escape the ravages of the epidemic: "I have now the pleasure to inform you that we are entirely rid of the cholera, no cases having occurred during the past week.... Whole families have died off and in some cases, all the residents of a house have lain dead together. For 3 or 4 days after I wrote you, it was hardly possible to bury the dead. Drays were frequently seen with 3 or 4 corpses with no other attendants except the driver and in some cases, parents or mothers have taken the corpses of their own children on their heads and taken them to the grave yard in this way. The doctors were completely thunderstruck not knowing how to treat the disease. Some of them left town, others shut themselves up and pretended sickness. All the inhabitants who

⁷Connecticut Historical Society, Hartford, CT, Ms Stack, *Filley Family Papers*, Correspondence of Oliver Dwight Filley, 1825-1864, Box 3, Folder N.

OD Filley

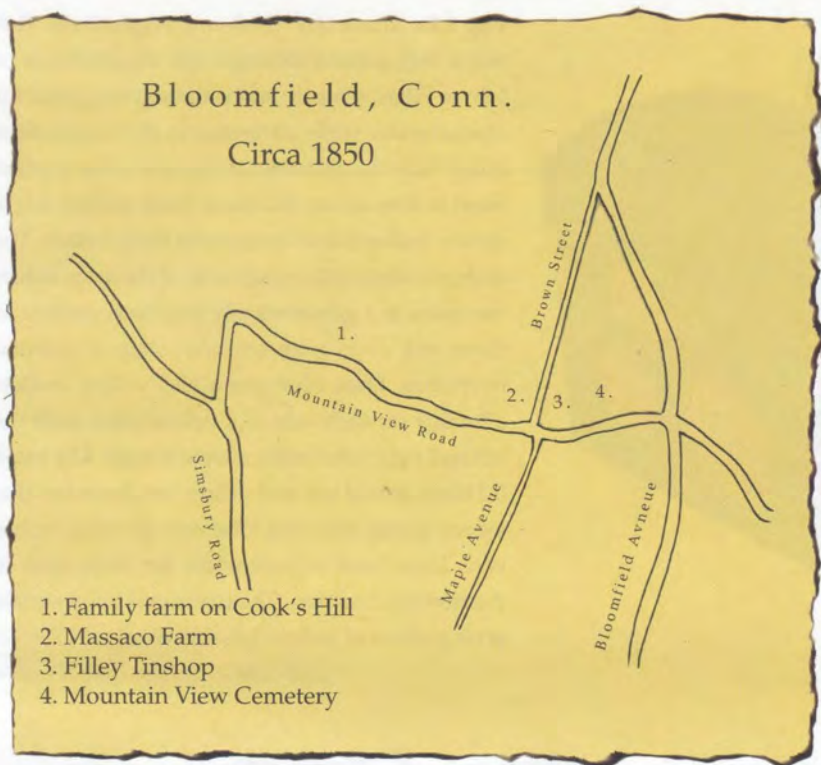
could get away, went— though I think did wrong in going as many of them died in the country.”

Oliver Dwight continued his St. Louis tin business on Main Street until he retired in 1873. He fashioned tinware and sent out peddlers, as did his father. His letters made no mention of anyone who might decorate the tin or of his purchasing supplies for such work. It was likely that his wares were not decorated, although more research in the midwest area is required. Oliver Dwight moved into the political arena and in 1858 was elected mayor of St. Louis.

Oliver’s second son, Marcus Lucius, settled in Lansingburgh. He was a lawyer, but later he operated the Green Island Stove Foundry. Another son, Giles Franklin went to St. Louis to work with Oliver Dwight. Traveling in those days was dangerous as well as rigorous.⁸ Giles Franklin sailed to New York City by ship. He then took the Erie Canal on to Lake Erie where he was shipwrecked. He continued on foot to Wellsville on the Ohio River, but found no boats; so he continued on foot to Cincinnati. Oliver Dwight met him there and together they rode a riverboat to Cairo, Illinois. The boat exploded just as it reached the harbor, and Giles and Oliver were the only surviving passengers. They reached St. Louis on another riverboat and arrived during a flood. Once finally settled, Giles worked with his brother until 1841 when he began the manufacturing of earthenware and stone china. In 1849, he discontinued the pottery and sold the retail business to his cousins, Edward A. and Samuel R. Filley, sons of Augustus. Giles then established the Excelsior Stove Works of St. Louis, one of the largest foundries in the United States.

The Bloomfield shop ended about the time of Oliver’s death in 1846. Jay Humphrey and John Eldridge were the only sons left in town at that time; and they were both farmers, not tanners. The family of Oliver Filley of Bloomfield, Connecticut, played a major role in the early tin industry in America. Their influence can be identified on many of the tinware pieces found in private collections or still available in the antiques market.

⁸Baehr, Randy, Turner Brigade, The, Missouri Volunteers. “Giles F. Filley—A Brief Biography.” A presentation to the 1995 Annual Dinner of Company M, 1st Missouri Light Artillery.



The town was incorporated in 1835. It had previously been called Wintonbury, a name derived from the three parishes from which it was formed—Windsor, Farmington, and Simsbury.

CONNECTICUT FILLEY: Introduction to the Photographs

No signed pieces by Oliver Filley have ever been found. It is, therefore, difficult to identify all the the types of designs that may have been done at his shop. The trunk (Fig. 1.1a) that begins this section has come down through the Filley family. The specific characteristics found on it are noted in the description, and they begin the process for identifying other Connecticut Filley pieces. During the nearly 50 years of production by this shop, many decorators must have worked for Oliver. Undoubtedly the styles changed through the years as new painters reworked the designs. It may be that more design styles belong to this shop than are listed here, and some of these will be covered in Volume Four of *American Painted Tinware*.



Fig. 1.1a. Trunk 8⁵/₈" (21.9 cm). Asphaltum. This trunk has passed through the descendants of Oliver Filley's family and is the starting point for characteristic traits attributed to the Connecticut Filley Shop decorations. An opaque white painted band is seen across the trunk front, and on it is a simple fruit and leaf design with black details. The design is identical on each side of the hasp. Below the band is a geometrically balanced pattern of three red units with crescent shaped painted overtones. Dark blue-green and yellow leaflets alternate on each side of a yellow stem with the left and right sides being mirror images. The trunk lid has a row of red and yellow brushstrokes that extend along each end. One row of these strokes runs from front to back while the other runs in the reverse direction. The trunk end has a simple arrangement of yellow brushstrokes.

Collection of the late Elsie F. Catlin

Fig. 1.1b. Trunk 9¹/₄" (23.5 cm). Asphaltum. This trunk is nearly identical to Fig.1.1a. The leaves are painted olive green and the yellow brushwork on the lid is different. Note the red stripe at the lower edge of the white band. Yellow striping is very often found to be in double lines, as seen here on the lid and end.

Collection of Dorothy Hamblett



Fig. 1.1c. Trunk 8³/₄" (22.2 cm). Asphaltum. This trunk design shows a distinct similarity to the previous Filley examples. The flower units under the white band are arranged in a swag across the front as was seen in the pieces from Berlin, CT. The leaves have some white highlights along one side as well as a black center vein. The brushstroke border on the lid is elaborately painted. Whether this piece was worked at a Berlin tinshop, or in Bloomfield, cannot be ascertained.

Collection of Catherine St. John

Fig. 1.2. Trunk 8½" (21.6 cm). Asphaltum. Groups of cherries with a leaf are seen on the white band. The design under the band shows a continuous run of the red unit with its green and yellow leaflets. Notice the dots used in place of stems.

Collection of Leonard Balish



Fig. 1.3b. Square Bread Pan 11¾" (30 cm). Asphaltum. The square bread pan, sometimes referred to as an apple dish, is not a form found as commonly as the rectangular and oval bread pans. This piece shows a simple repeat design of three cherries and a leaf similar to that seen in Fig. 1.2. The narrow yellow band on the floor has a black wavy line running through it. Note the brushstroke border under the band.

Collection of Lewis Scranton

Fig. 1.3a. Bread Pan 14" (35.6 cm). Asphaltum. Large flowers and leaves are seen on the white bands. Alternating red and yellow brushstrokes border the long sides of the bread pan. Notice the narrow yellow band around the edge of the floor.

American Museum, Bath, England



Figs. 1.4a and 1.4b. Trunk 9¾" (23.8 cm). Asphaltum. This trunk is very similar to Fig. 1.2, but has border designs that are much more elaborate. Note the dots and crosshatching between the leaves and the flower. Lattice fence stroke is found along the lower edge, and all the striping is in double lines. The back of the trunk also has stripes and lattice as well as the name Carlos Lewis Bristol painted in white.

Collection of Carroll and Claudia Hopf



Fig. 1.5. Bread Pan 11'' (27.9 cm). Asphaltum. The white band has a simple repeated round fruit and leaf design. The sides and the floor of the pan have been crystallized.

Collection of Robert Halley

Fig. 1.6. Trunk 8½'' (21.6 cm). Asphaltum. This white band has the repeated units on each side of the hasp. Notice that the flower and the leaf are the same shape. Red and green strokes form a swag below the white band, and groups of three yellow brushstrokes dangle between the swags.

Private Collection



Fig. 1.7. Trunk 9¼'' (23.5 cm). Asphaltum. The ends of trunks are most often decorated with only brushstrokes. This piece, however, has a white band across the front which extends onto each end. An alternating red-yellow brushstroke border is used below the band.

Collection of the late Ruth Coggins



Fig. 1.8a. ½-pint Measure 4⅜'' (11.1 cm). Red. **Fig. 1.8b.** Tea Canister 4¼'' (10.8 cm). Asphaltum. This measure and tea canister have the same design on their white bands with a little variation in the black detail painting. The yellow borders are also nearly identical. The Oliver Filley Shop produced many pieces of tinware with a red background color.

American Museum, Bath, England, and Old Sturbridge Village, Sturbridge, MA





Fig. 1.9. Trunk 8¹/₄" (21 cm). Asphaltum. This trunk is a fine example of a transition piece, in that it exhibits characteristics of both Berlin, Connecticut, design and the Oliver Filley Shop. The red band with a swag below, ribbon X on ends, and the lack of any green paint are all traits that are seen in Berlin Group III decoration. The borders on the lid, the pinwheel at the handle, and the yellow brushstrokes and dots on the front are typical of the Oliver Filley Shop. Note the small strokes painted on the hasp.

Collection of Linda Brubaker

Fig. 1.10a. Trunk 6¹/₂" (16.5 cm). Asphaltum. This small trunk has a red painted band with alternating alizarin and white candy-stripe strokes, another technique found on Berlin pieces. Treatment on the lid and ends is characteristic of Filley work. The lattice fence strokes now have small brushstrokes added at their junctures. Note the arrangement of yellow strokes beneath the red band.

Collection of Lois Tucker



Fig. 1.10b. Trunk 8⁵/₈" (21.9 cm). Asphaltum. A red band is again seen on this trunk with the candy-stripe alizarin and white strokes. Below this band, however, is found the geometrically balanced design very similar to Fig. 1.1b. The brushstroke borders on the ends and the lid are characteristic of this shop.

Anonymous



Fig. 1.11. Sugar Bowl 3³/₄" (9.5 cm). Red. The main units on this covered sugar bowl are painted in a thin white that shows a slightly bluish cast. The red background paint showing through this thin white gives a pink appearance to the unit. The alizarin and white overtones are here painted as brushstroke groups rather than crescents. Dark green and strong yellow leaflets surround the central motif.

Ohio Historical Society, Columbus, OH



Fig. 1.12. Trunk 7⁵/₈" (20 cm). Asphaltum. The white band on this trunk has groups of strokes painted with semitransparent blue-green. There is a narrow red band below this which contains a wavy black line. Note the pinwheel motif on the end.

HSEAD Collection at American Museum of Folk Art, New York, NY



Figs. 1.13a and 1.13b. Sand Boxes 2³/₄" (7 cm). Asphaltum. Sanders are an unusual piece of tinware, and those that are found seem to have come from this Filley Shop. As they are such small pieces, there is not much room for more than a very simple brushstroke decoration.

Anonymous and HSEAD Collection at American Museum of Folk Art, New York, NY



Figs. 1.14 and 1.15. Molasses Cups 3³/₄" (9.5 cm). Asphaltum and Red. These molasses cups (or syrup pitchers) have the same geometrically balanced design as seen on the beginning pieces of this section. Popular articles of the period, examples are readily found in the antiques market place. Note the pinwheel formation of alizarin and white overtones.

Collections of the late Ruth Coggins, and Ross Trump



Figs. 1.16a and 1.16b. Tumblers 4 $\frac{1}{4}$ " (10.5 cm) and 3 $\frac{1}{8}$ " (7.9 cm). Asphaltum. Simple red and yellow brushstroke border designs adorn the top edges of these tumblers.
HSEAD Collection at American Museum of Folk Art, New York, NY, and Private Collection



Figs. 1.17a and b. Extinguishers 3 $\frac{3}{4}$ " (9.5 cm). Asphaltum. Extinguishers, or douters, were used to put out the flames of candles and are rarely found in good condition. The heat from the candle flame would have eventually caused the painted decoration to flake off.
Collections of the late Dorothy Hutchings, Anonymus and Robert Halley



Figs. 1.18a and 1.18b. Needle Cases 9 $\frac{1}{8}$ " (23.2 cm). Asphaltum. Cases such as these were made to hold metal knitting needles. As with the previous small tinware pieces, there was not much area for the painter to decorate.

Private Collections

Fig. 1.19. Milk Cup $3\frac{3}{4}$ " (9.5 cm). Red. Milk cups, often called creamers, are the same shape as a molasses cup but without the attached lid. The pinkish color of the unit under the spout resulted from applying a very thin white paint over the red background.

Ohio Historical Society, Columbus, OH



Fig. 1.20. Candle Holder Approx. 12" (30.1 cm). Asphaltum. This wall-hanging double-tray candle holder is an extremely rare form. Three white bands are seen here, each showing different repeated simple motifs.

Anonymous

Fig. 1.21. $\frac{1}{2}$ -sheet Waiter $8\frac{1}{2}$ " (21.6 cm). Asphaltum. This waiter has the now familiar white bands which are here interrupted at the corners by large red swags. This type of corner treatment is unique to this tin shop. An alizarin overtone with a black wavy line is painted over the swag, and a narrow green stroke is seen along its edge.

Collection of Lewis Scranton



Fig. 1.22. 1-Sheet Waiter $8\frac{1}{2}$ " (21.6 cm). Asphaltum. This is very similar to the previous waiter but has fruit on the white band rather than flowers. The red swag in the corner does not have a green stroke as in Fig. 1.21.

HSEAD Collection at American Museum of Folk Art, New York, NY

Fig. 1.23. Snuff Box 3" (7.6 cm). Asphaltum. An extremely rare form is this small snuff box. The design is similar to the geometrically balanced designs already seen. It is painted against a white oval background.

Anonymous



Fig. 1.24. Trunk 9³/₄" (24.8 cm). Asphaltum. A Berlin-type decoration is shown below the painted band. The white band has peaches with yellow overpainting that is fingered-off on the inside edge. This fingering technique will be found on many pieces from the New York Filley Shop and the Pennsylvania Filley Shop

Anonymous



Fig. 1.25. Sugar Box 7¹/₄" (18.4 cm). Asphaltum. Round sugar boxes are another item that this shop produced in large numbers. They are decorated in the same manner as the trunks, and often a yellow brushstroke border is painted vertically along the side seams.

Private Collection



Fig. 1.26. Tea Canister 6³/₈" (16.2 cm). Asphaltum. Round tea canisters in pound and half-pound sizes are seen from this shop more often than oval shapes.

Anonymous



Fig. 1.27. Trunk 9 $\frac{1}{4}$ " (23.5 cm). Asphaltum. A floral spray which flows from left to right is found below the white band. Green leaves have a white accent stroke. The center of the left hand flower has yellow dots and crosshatching. Note the two white strokes that tie the bundle of flower stems together. Groups of yellow brushstrokes are found in the front corners. Note that the red flower on the painted band is the same as that seen in Fig. 1.6. *Collection of Margaret Farmer*

Fig. 1.28a and 1.28b. Trunks 9 $\frac{1}{2}$ " (24.1 cm). Asphaltum. Each of these trunks is decorated with a floral spray. Small red berries, yellow dots and tendrils are seen throughout the design. Olive green leaves in Fig. 1.28a are accented with yellow, while the blue green leaves of Fig. 1.28b have white accents. Note the large flower with the pinwheel arrangement of overtone strokes in Fig. 1.28b.

HSEAD Collection at American Museum of Folk Art, New York, NY, and Collection of Maryellen O'Toole





Fig. 1.29. Trunk 11¹/₄" (28.6 cm). Asphaltum. This large square trunk is an unusual size and shape. Below the white band is a flowing vine of flowers and buds.

Collection of Maryellen O'Toole



Fig. 1.30. Flour Box (Dredger) 4" (10.1 cm). Asphaltum. Flour boxes are difficult pieces to find today, and rarely do they survive in good condition. This example shows the familiar geometrically balanced design. Note the brushwork on the lid.

Collection of Ross Trump

Fig 1.31. Sugar Shaker 3¹/₂" (8.9 cm). Red. Probably intended for powdered sugar, this small oval shaker has punched holes in the lid. Although the decoration is similar to that seen on Connecticut pieces, this may have been done at Harvey Filley's shop in Philadelphia by one of Oliver Filley's decorators sent to work for Harvey.

Landis Valley Farm Museum, Lancaster, PA





Figs. 1.32a and 1.32b. Tea Canisters 5½" (14 cm) and 4¼" (10.8 cm). Red. Items with a red background often have the major units of the design executed with blue pigment. If the blue used is a very thin mixture, the resulting motif may exhibit a purplish hue (Fig. 1.32a). When white is added to the blue mix, the result will appear greyish against the red background (Fig. 1.32b). Vivid yellow and thin green are used for leaflets, while overtones are blue and white.

*HSEAD Collection at American Museum of Folk Art, New York, NY,
and Henry Francis du Pont Museum, Winterthur, DE*

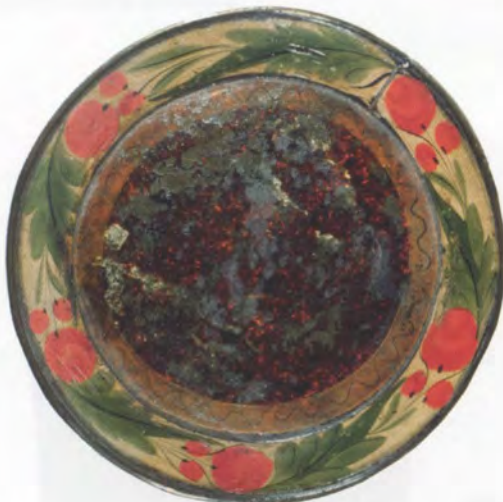


Fig. 1.33. Round Dish 6¼" (15.6 cm). Asphaltum. A round dish or plate such as this is a rare item. The narrow yellow band surrounding the crystalized floor is a Filley characteristic. The white band design is a simple repeated cherry sprig.

Old Sturbridge Village, Sturbridge, MA

CHARACTERISTICS OF CONNECTICUT FILLEY SHOP DECORATION

The following illustrations demonstrate in greater detail than the preceding photographs the characteristics of designs found on tinware from Oliver Filley's shop in Bloomfield, Connecticut. Refer to page *xiii* for the guide to interpretation of the line drawings. Some overtone painting for this shop may be done using the fingering technique. If so, this is illustrated by dotted lines within the drawing of the fruit or flower.

Colors found on Connecticut Filley pieces:

Red—vermilion, orange vermilion

Green—medium, dark, olive and blue-green

Yellow—medium, light

White—opaque for painted bands, semitransparent as overtones on red or green

Alizarin—semitransparent overtones on reds

Black—on leaf veins and detail on white bands

Types of tinware found:

Trunks—dome-topped in various sizes, may have brass handles

Bread pans—oval, rectangular, and square

Tea canisters—round and oval

Coffee pots—crooked-spout, straight-spout and side-pourer

Waiters— $\frac{1}{2}$ -sheet, 1-sheet, and 2-sheet

Sugar boxes—round, various sizes

Sugar bowls

Milk cups (creamer)

Molasses cups (syrup)

Sanders, shakers and dredgers

Measures (mugs) in various sizes

Needle cases

Tumblers

Snuffer trays (rare)

Extinguishers (rare)

Candle holders—wall hanging (rare)

Snuff boxes, oval (rare)

Bowls or dishes, shallow (rare)

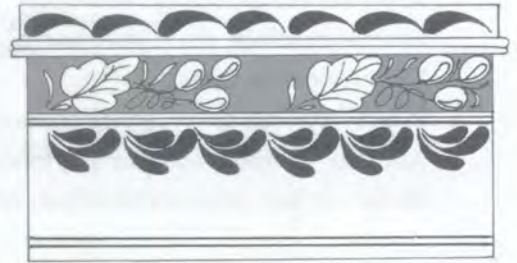
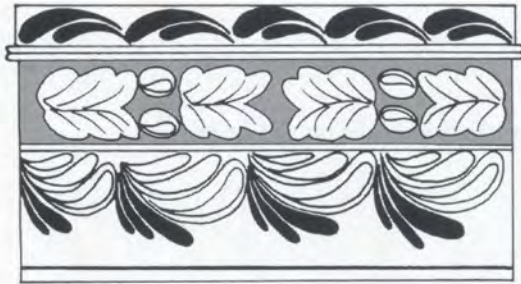
Matchesafes (rare)

Illustration selections and line drawings by Gina Martin and Lois Tucker

1. **Backgrounds:** Asphaltum or red. Floors on waiters or bread pans and sides of bread pans are often crystallized. The asphaltum on floors of waiters may be mottled.

2. **Painted Bands:** Opaque white with simple repeated design of flowers, leaves, fruits, buds and/or berries. Red bands with alternating alizarin/white strokes occasionally found.

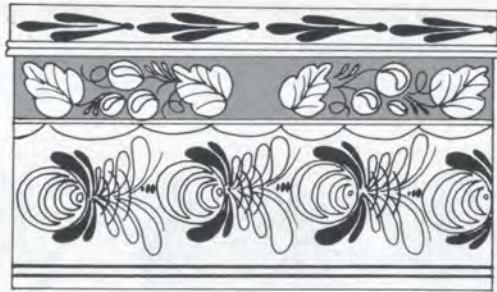
a. Brushstroke border designs below the band.



b. Swags or drapes below the band. Occasionally a swagged red band is found below the white band.



c. Geometrically balanced design below band.

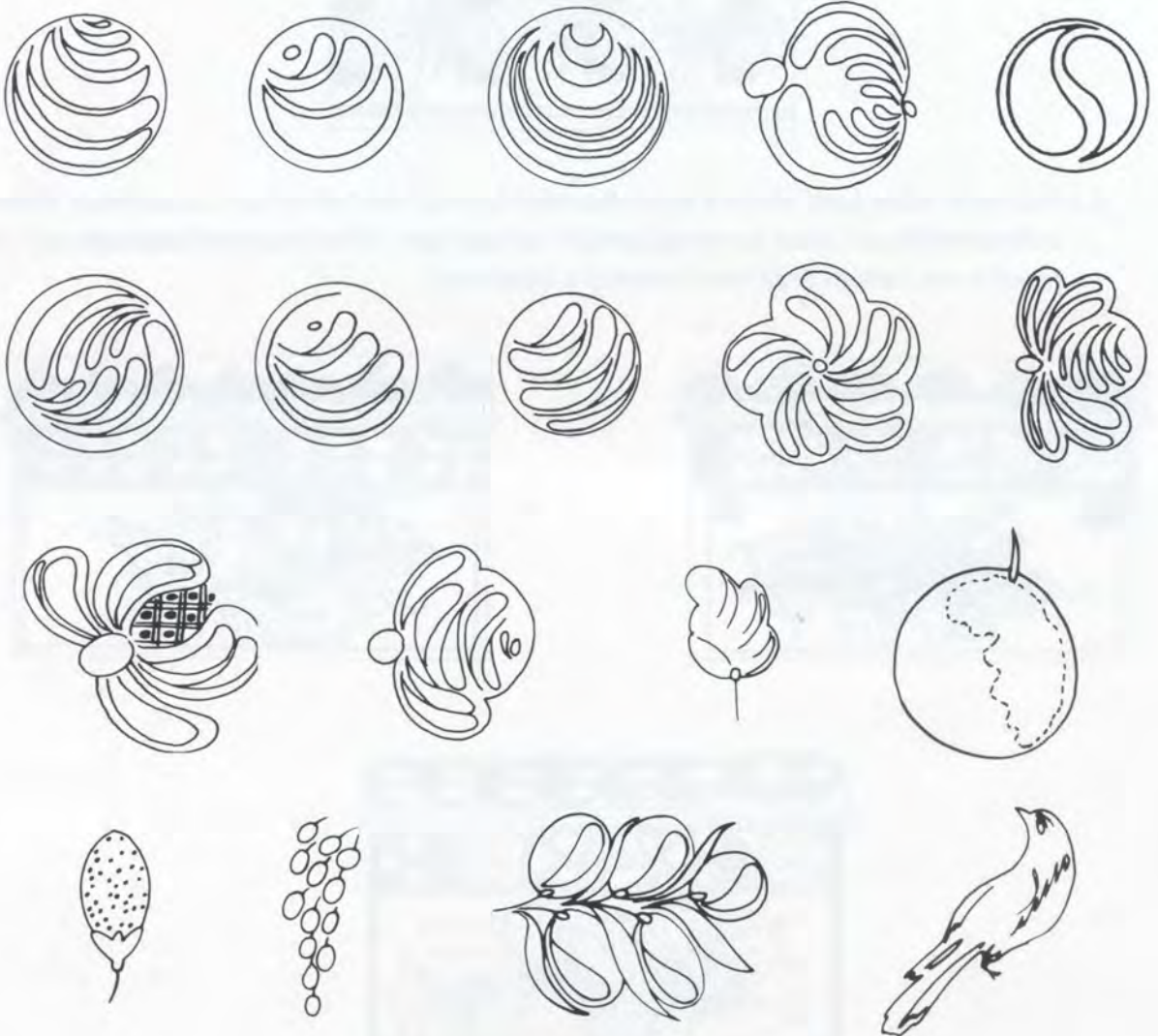


d. Floral spray below band which is most often seen flowing from left to right. Occasionally found with central flower which has sprigs going to left and right. Yellow brushstroke groups may be found in top, bottom or all four corners of a trunk front.



3. Flowers and Fruits:

- a. Basecoats on asphaltum backgrounds are red with alizarin and white overtones. Occasionally yellow fingered overtones used on fruits.
- b. Basecoats on red backgrounds are very thin white, or thin white to which has been added a tiny amount of blue, with alizarin and white overtones. Also found are very thin blue base coats with white and blue used as overtones.
- c. Open flowers may have crosshatching and/or dots in their openings.
- d. Stems on white bands are black. Stems in designs painted below a band are yellow or green.
- e. Red or yellow berries often found along the stem line or throughout the design.
- f. White or yellow brushstrokes often form a bow at the base of the stems, which ties the floral spray together.
- g. Fruits found may include peaches, strawberries, cherries, and small berries.
- h. Bird may be found among the flowers.



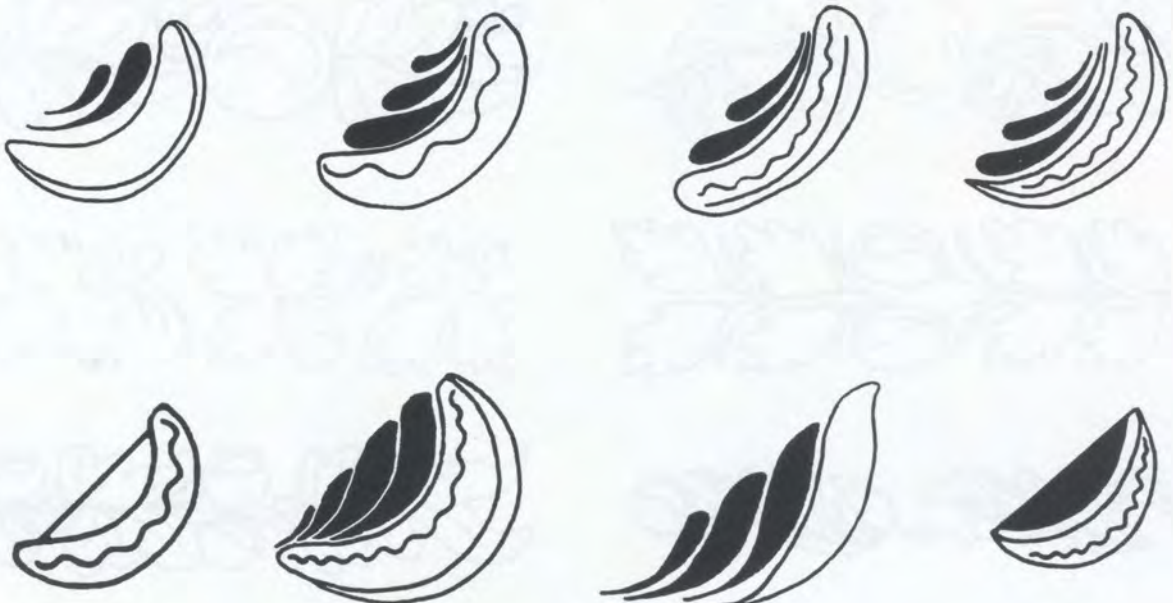
4. Leaves:

- a. Brushstroke leaflets are yellow and green. Yellow accent along the outer edges of green strokes may be found.
- b. Lobular or serrated with long curved-over ends.
- c. Floral spray designs may also exhibit a single large white stroke as a center vein.
- d. White or yellow highlight strokes found in floral spray designs with slim yellow tendrils seen throughout.
- e. Veins are black.

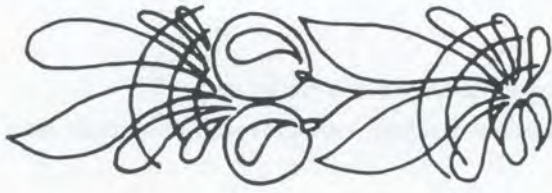


5. Corner treatment for waiters:

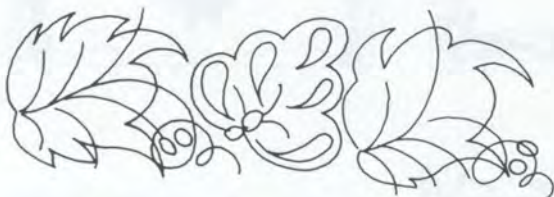
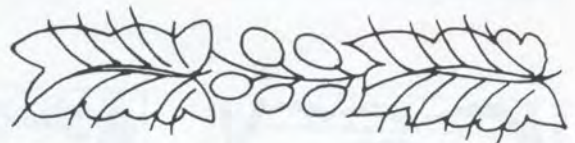
- a. Large red swag or crescent stroke placed in the short corners of waiters which have a white band painted along the sides and ends.
- b. Alizarin stroke and black line used as overtones on the red.
- c. Yellow brushstrokes found in area between swag and the crease of the waiter.
- d. Sometimes a green stroke may outline the inner curve of the red swag.



6. Units found on white bands and repeated to fill the space.

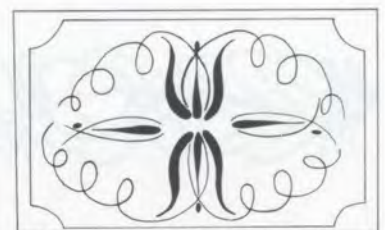
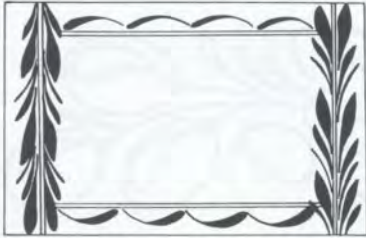


6. White band units continued.

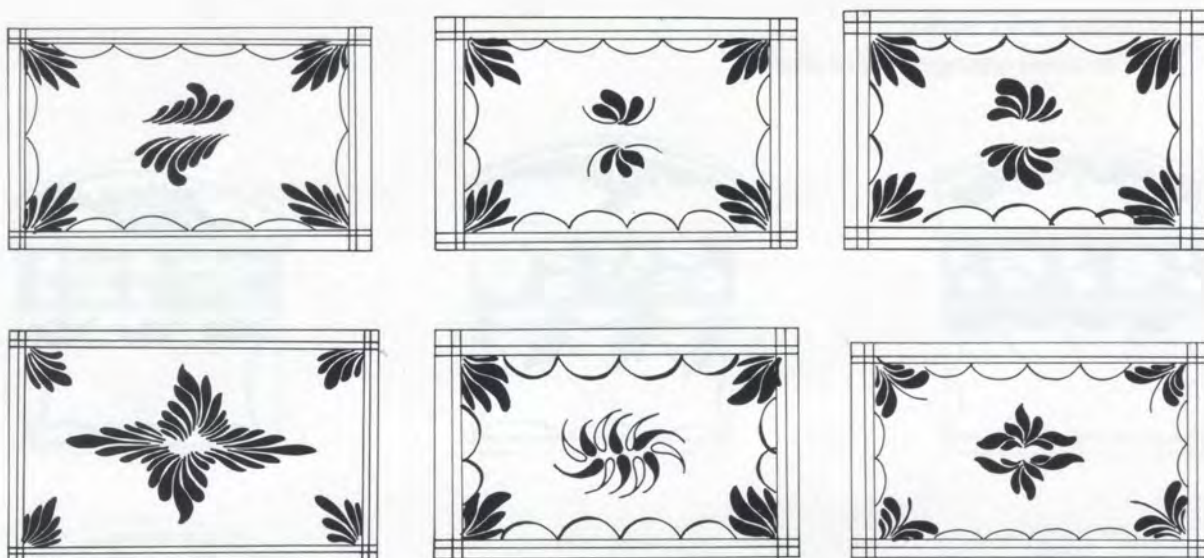


7. Trunk lids:

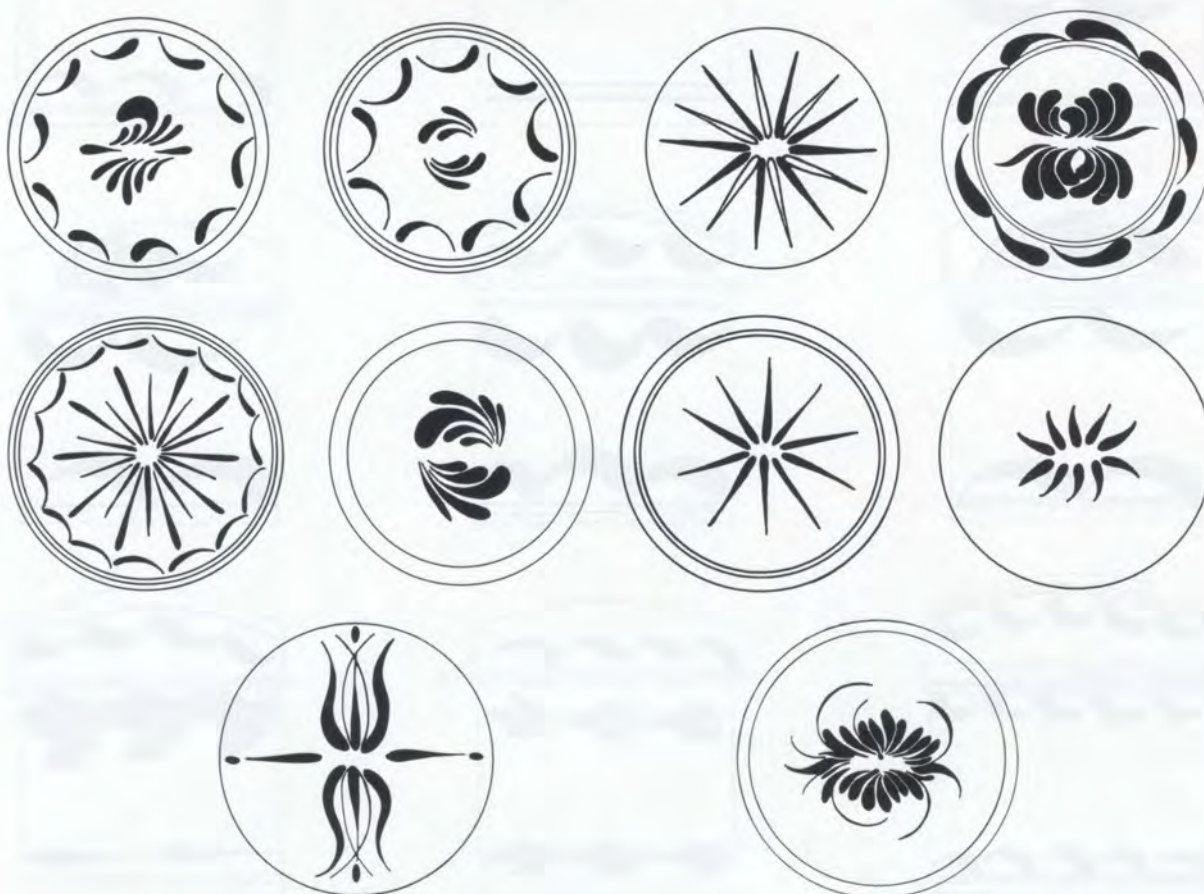
- a. Brushstrokes along short edges run from front to back on one side and from back to front on the other. Strokes are yellow or alternating yellow and red.
- b. Brushstroke groups positioned in four corners.
- c. Lattice fence strokes often found.



7. Trunk Lids continued.

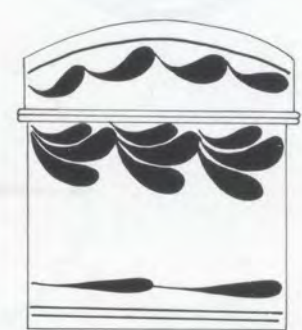
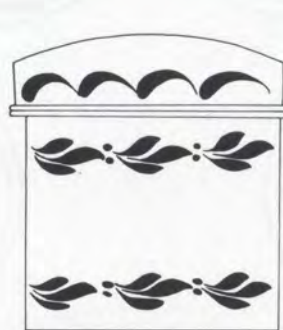
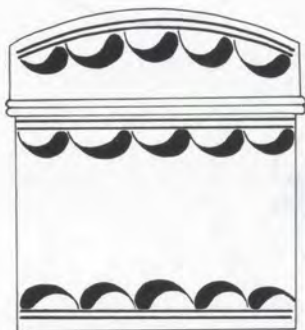
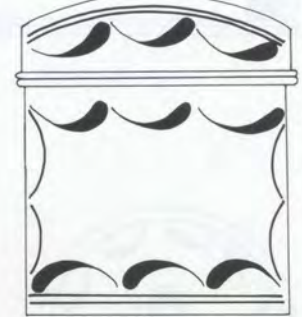
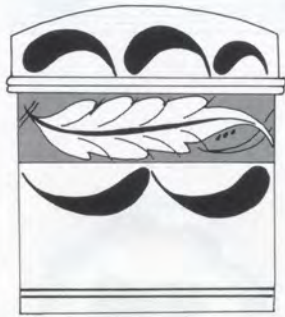
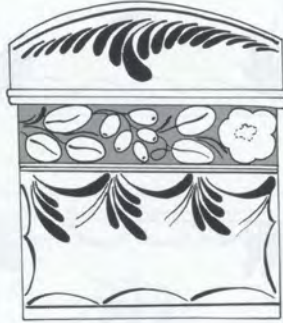
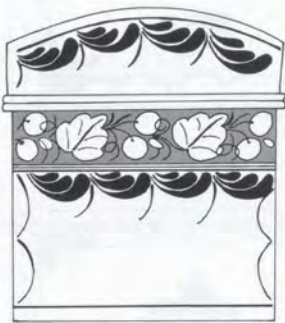


Sugar Box Lids



8. Trunk ends:

- a. White band with same design as the front.
- b. Brushstrokes along top and bottom edges only. These strokes may be oversized.
- c. Lattice fence stroke.
- d. Pinwheel arrangement of strokes.



8. Trunk Ends continued.



9. Striping:

- Narrow red stripe under the white band.
- Wide red stripe under band with wavy black line painted on it.
- Striping is usually done in double lines.
- Trunk fronts with floral spray design often have stripes along sides and base edge.
- Lattice fence stroke may be used on trunk front.


10. Brushstroke Borders:



Chapter Two

THE NEW YORK FILLEY TINSHOP [circa 1814–1870] Lansingburgh, New York

Augustus Filley (1789–1845), the son of Augustus Filley Sr. (1766–1812) and Hannah Roberts (1770–1829), was born and raised in Bloomfield, Connecticut. He became engaged in the tin business with his cousin Oliver Filley. Augustus was a trusted and valuable worker for Oliver and was given the responsibility of running the Bloomfield shop while Oliver was away in Elizabethtown, New Jersey. About 1814, Augustus was sent to Lansingburgh, New York, to set up a new tinshop. Augustus operated that shop successfully through some very economically challenging times but only for about thirteen years. He sold the business in 1827 to his first cousin, Edwin Filley, who had been working with him since 1816.



Lansingburgh, situated just north of Troy, was becoming a large city by the early 1800s. It had been called New City in contradistinction of Old City (Albany). Its location on the Hudson River was a major cause for its rapid growth, and many businesses became established there. The opportunity to establish a new market had not escaped Oliver Filley.

The Filley family papers contain ten years of correspondence between Augustus and Oliver. Augustus probably came to Lansingburgh during the dry weather season of 1814, as a letter dated January 1815 indicated that he was in full operation. He was out of both worked tin and tinplate and was having trouble finding more tinplate at an affordable price as it was at \$19.00 per box. By spring that year, he had some tanners come from Connecticut. He said they had made varnish and all are at work. As the months went by, Augustus wrote Oliver about all the aspects of the business, both good and bad:¹

¹Connecticut Historical Society, Hartford, Connecticut, Ms Stack, *Filley Family Papers*, Box 1, 1815: Folder G; Jan.-June 1816: Folder H; July-Dec. 1816: Folder I.

July 3, 1815: Augustus needed tanners and told Oliver: "I should, in the first place be glad of a workman if one could be had, four more (and) I could sell all I could make but how long this spurt will last I cannot tell....I have peddlers here thicker than toads after a rain."

July 17, 1815: "I have had to let 4 or eight peddlers go without anything." Augustus had worked 72 boxes of tin but still was unable to keep peddlers supplied. He asked Oliver to get Abijah North to work for him and to offer him \$1.75 per day. "The Canady peddlers wanted more tin than I could let them have. They sell milk pans in Canada common size for \$1.00, round pans 75 cents & other things in proportion." Referring to his tanners' outputs: "Ben makes 2 dozen of small dippers in day & 3 dozen of round flat cups. Luther earns 40 dollars per month & Asahel hard upon \$60....Denning makes 6 dozen of milkpans in day."

September 20, 1815: Harvey Filley, Oliver's brother, was working in Lansingburgh. It was difficult for Augustus to get competent tanners and japanners, which made him concerned that he could not supply his peddlers.

November 26, 1815: Augustus was still having trouble getting tinplate which was up to \$21.00. He also complained about his workers: "I had some dispute with Larkin about his work and told him plain English that as for tin being worked as he made some of it, I would not have it....I wont be termented with bad work, if I clean out the whole of them." Harvey Filley was peddling for Augustus at the time.

December 19, 1815: Augustus told Oliver that his peddlers had \$2400 worth of tin out, but that the money came back slowly. Abijah North was then working for him. The Hudson River was frozen, and he could not get supplies from Albany. The tinplate was then \$22.00. He told Oliver to let any of the Vermont peddlers load up in Lansingburgh: "as it is not likely that I can send any tin down the river this season."

Both Oliver and Augustus made full use of the waterways to get supplies and to stock some of their peddlers. Oliver could have things sent down the Connecticut River and across Long Island Sound to New York City. From there, he could send loads to Augustus up the Hudson River to Troy or Lansingburgh, and he could send things south to Harvey or to his southern peddlers. Augustus sent supplies to one of his peddlers by shipping the load to Sackets Harbor near Watertown, New York. That route would have followed the Hudson River, then through a series of canal locks to



This late 18th century Dutch-style brick house was purchased by Augustus about 1814 and used as his residence. It is located on the corner of what is now 2nd Avenue and 113th Street in Lansingburgh. An outbuilding would have been erected as the tinshop, and storage and sorting barns would also have been needed. His workers would have boarded in the house.

the Mohawk River and the Erie Canal, then on the canal until it intersected the Oswego River just west of Syracuse, downriver to Lake Ontario, and on to Sackets Harbor.

January 29, 1816: Augustus had been off to Vermont trying to collect some debts. Money was very tight in the post-war times and his trip was not very successful. He had had some trouble with Hubbard's work: "And as for Jap. tin, I am not ashamed of it and you may inspect it...but I allow that Hubbard made some scaly japanned but no bad tin." Augustus said he had a runaway apprentice working for him and also asked Oliver to send him: "24 rimmed waiters, some with birds on them if you please."

April 8, 1816: Augustus wrote about the high license fees in the Canadian provinces. He was also having trouble getting varnish, so he asked Oliver to send some new japan. Apparently he had no one to decorate either: "And a girl I want without fail for now none here."

April 20, 1816: Oliver had misunderstood Augustus' last letter and thought he wanted japanned tin: "It was red jappan varnish that I wanted sent...as it would be as well to send the Jappan as to send varnish separate & vermillion – for none here to be had that will work." This letter tells us that Augustus produced tinware with red backgrounds in addition to asphaltum.

April 29, 1816: Tinplate prices were down to \$18/19 per box. Augustus told Oliver he wanted an apprentice to japan tin. He had talked to Willcox of Berlin who said good workmen could be hired for \$20. Augustus asked Oliver to send him one right away: "I want



The Lansingburgh Gazette Aug. 21, 1845

none but the good & again to have them turn up bottoms without any extra pay if possible." This refers to the use of the new turning machine. Great skill was needed for this work, and the craftsmen who were qualified to do it often received additional pay.

May 14, 1816: The Canadian licensing fees had reached \$240 for a one-horse wagon and \$260 for two-horses. Augustus' two upper province peddlers, Cummings Adams and Warren (?) Adams, considered renting a store in Canada from which to headquarter their peddling business, thus avoiding the fee. This was a ploy adopted by many of the Yankee peddlers, as even the southern United States charged heavy fees to sell merchandise not manufactured within the area.

June 14, 1816: "Let Harry and Harvey make a barrel of varnish and ship it down as soon as possible for I cant buy spirits of turpentine here short of \$1.25 a gallon." He complained again of the difficulty of getting cash.

July 8, 1816: Augustus shut down the business for awhile due to the lack of cash: "You wrote about giving up the ship. I have no ship to give up. There is not money enough to make a ship sail in this northern water." He had sold his horse, harness and wagon, and swapped off his peddlers' goods. He closed for only a couple of weeks, but spent that time collecting as many old debts as he could.

July 21, 1816: Augustus had an order to complete for Oliver for 1200 pepper boxes and 1200 measures. He said that they were about done, and he would send Edwin to deliver them. He also stated that it was impossible to sell anything for cash. Crops had failed so there was no hay, corn or flour. Montreal prices were very high for flour, and it was a poor quality to boot. He had seen Connecticut and Massachusetts peddlers who were not half sold out, and local businesses were failing. Augustus asked Oliver if he thought the peddlers should go south. Augustus himself took a trip north to check out the conditions. Things were bad, and he told Oliver: "I think it will be as well to shorten business a little until times are better."

In February 1818, Augustus made a complete inventory of all the assets at Lansingburgh belonging to Oliver and himself . Everything was taken into account: horse, harness, bridle, halter, sleighs, and all the peddlers' truck such as furs, feathers, wool, tallow, beeswax, cheese, butter, hops, pork, beef, mutton, potatoes. The tools and supplies of the tinsmithing business were in-

cluded: tinsplate, worked tin on hand, japanned tin on hand, wrapping paper, tinner's tools, linseed oil, varnish and paints. The household furniture was counted, along with tools, wheelbarrow, steelyards, boots, shoes, and one silver watch. Augustus' house and lot were valued at \$1100. All of this totaled \$5000, and added to that were the monies owed to the business by the peddlers, and the notes that Augustus held against others. The total assets for that year were over \$10,000 which verified that Augustus was running a very successful business even though he had been through difficulties.

There is one last letter in the collection, dated July 7, 1826, in which Augustus said: "I have not much worked tin on hand. While I was gone to Conct. there was 26 peddlers in.....(Edward) Francis health is such that I do not believe that he will be able to do much this summer. I believe the consumption is getting hold of him."

Augustus married Oliver's sister, Amelia (1792–1878), in March 1815, after he had the Lansingburgh tinshop up and running. Oliver and Augustus were second cousins (once removed), now they were brothers-in-law as well. Augustus and Amelia had five children: Edward Augustus (1818–1901), James Harvey (1820–1838), Frances Amelia (1825–1834), Samuel Roberts (1827–1888) and Chauncey Ives (1829–1923). Edward, Samuel and Chauncey all emigrated to St. Louis, Missouri. Edward and Samuel took over their cousin Giles Franklin's pottery retail business and became importers. Chauncey went into politics.

In 1893, the Troy Northern Budget newspaper ran a series called "The Reminiscences of Thomas G. Alvord of Lansingburgh for the Years of 1813–1830." The section pertaining to Augustus was titled "The Father of Tin Peddlers" and read in part: "On the east side of Main street, directly opposite the residence of the Rev. Dr. Blatchford, was the large and extensive establishment of Augustus Filley – a tin and sheet-iron shop. He employed a great many men in his business and, as still is the practice of the trade, kept many carts peddling his tinware through the surrounding country, taking in exchange most anything portable, mainly rags, old iron, geese feathers and beeswax. Mr. Filley was a noted and prominent citizen, representing his county at one time in the Assembly and later he filled the office of sheriff. His boys emigrated West and engaged in kindred business at St. Louis, Mo., where one of his descendants has since played a prominent part in the political history of his State and nation."

Augustus served as Rensselaer County Assemblyman and he was the county sheriff in 1835, 1836, and 1837, and the undersheriff in 1838. He died in 1845, and his widow, Amelia, remained in the family residence until her death in 1878.



Oakwood Cemetery, Troy, N.Y.

*Augustus Filley
Born
March 31, 1789
Died
Aug. 16, 1845*

LANSINGBURGH.

FILLEY, E. & SON., (Lansingburgh,) (Edwin and Geo. B.) manuf. and dealers in
planished, stamped, Japan and tinware,
State.

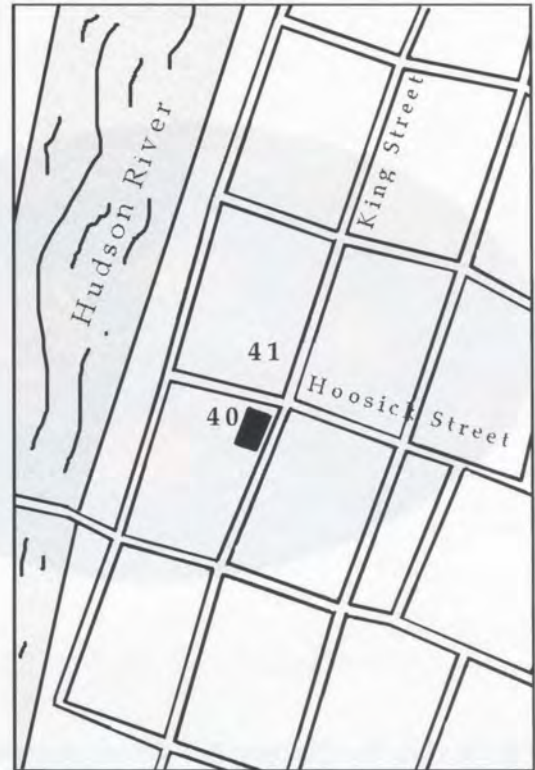
1870 Troy City Directory

EDWIN FILLEY (1798–1870) was the son of Gurdon Filley and Eunice Phelps. He was from Bloomfield and would likely have learned the tinsmithing trade from Oliver. In 1816, he went to Lansingburgh to work with Augustus. He married Elizabeth White (1800–1883) and they had two sons—Milford Edwin, who died young, and George B. (1836–1879). In December 1827, Edwin paid Augustus \$1,536.64 for a piece of land across Hoosick Street from Augustus' house. Augustus had purchased this parcel the year before, possibly to expand the business. When Augustus moved on to his political activities, Edwin may have developed this new site, where he also later resided. When Edwin's son George joined with him, the company name became E. Filley & Son. Edwin's obituary in the Lansingburgh Gazette of June 16, 1870, reads in part: "Mr. Filley came from his native place in Bloomfield, Conn., to Lansingburgh in the year 1816, and engaged in the service of Mr. Augustus Filley, late Sheriff of this county, and to whose extensive business in the manufacture and sale of tin and japanned ware he succeeded, and which for forty years past and upwards he has successfully carried on."



Lansingburgh, New York, circa 1825

Augustus' properties were located at the intersection of King Street (now 2nd Avenue) and Hoosick Street (now 113th Street). Lot 40, fifty by one hundred twenty feet, was the location of Augustus Filley's house and business. Lot 41, seventy by one hundred twenty feet, was property sold by Augustus to Edwin Filley in 1827. Edwin probably lived on Lot 41; since he was recorded adjacent to Augustus' widow, Amelia, on the 1850, 1860, and 1870 censuses, at which times Augustus' house was a two-family dwelling.



NEW YORK FILLEY: Introduction to the Photographs

No signed pieces have been found from this shop. Figs. 2.1 and 2.2, however, are pieces that have descended through the family of Edwin Filley. These pieces were given to the Litchfield Historical Society in Connecticut by the granddaughter of Gurdon and Polly Crampton Filley. Gurdon lived in Litchfield and was a farmer, not a tinner; but pieces from his brother Edwin's Lansingburgh shop came into the family's possession.

GROUP I



Fig. 2.1. Miniature Bread Pan 6 $\frac{1}{2}$ " (15.8 cm). Asphaltum. Miniature bread pans were apparently a popular item for this shop. Large red flowers, red stems, and oval buds are noted characteristics of the New York Filley shop. Dark blue-green and yellow leaflets are seen along the stem line; hash marks are also present. The brushstroke groups bordering the upper edge are found extensively on Lansingburgh pieces.

Litchfield Historical Society, Litchfield, CT

Fig. 2.2. Flour Box (Dredger) 3 $\frac{1}{8}$ " (7.9 cm). Asphaltum. This dredger is another tinware item descended through the Filley family. A simple design with only brushstrokes is all there is room for on such a small piece. Note the ribbon stroke border showing a knot-like feature between the ribbons.

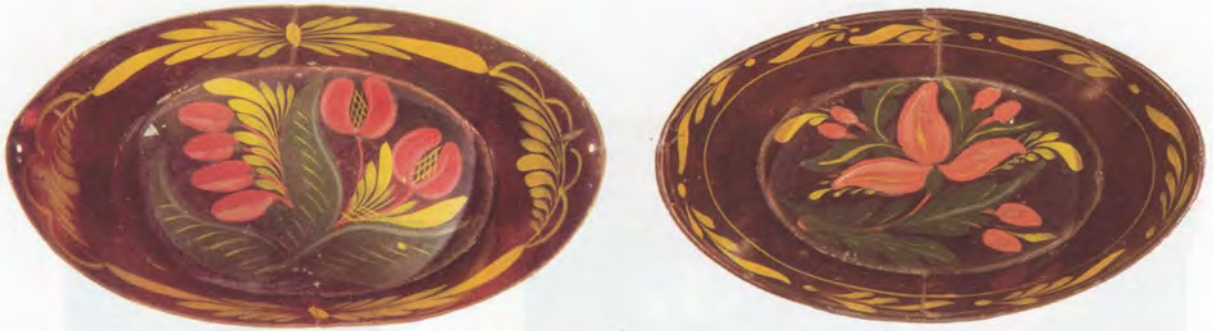
Litchfield Historical Society, Litchfield, CT



Fig. 2.3. Bread Pan 13 $\frac{1}{8}$ " (33.3 cm). Asphaltum. Small flowers and buds seen here are the same as those in Fig. 2.1. Two very large blossoms with alizarin and white overtones are also found. The elongated olive green leaf has serrated edges, white center vein, and yellow side veins. The paint for the leaves is generally thin, and the red stems can easily be seen through the leaves. Yellow border strokes like these are another commonly found feature for this shop.

Private Collection





Figs. 2.4a and 2.4b. Miniature Bread Pans 6½" (16.5 cm). Asphaltum. An open flower with yellow cross-hatching is introduced here. The leaves are dark green and smooth edged. The large three-lobed flower is a form unique to New York Filley tin.
Collections of the late Liz Bach and the late Charlotte Paddock



Figs. 2.5a and 2.5b. Trunk 9⁵/₈" (24.4 cm). Asphaltum. Flower motifs for this shop are very large and many are found only in decorations from this shop. The four large flower forms seen here are all in that category. Notice that the flower spray across the trunk front flows in a left to right direction. Stems are short connectors to the leaves. The trunk end shows a smaller floral spray; the other end has a mirror image of this design. The lid on this trunk has a ¼" wide yellow band and a yellow stripe around the edge.
Collection of Orrin C. Stevens



Fig. 2.6. Snuffer Tray 8¾" (22.2 cm). Asphaltum. This item was commonly produced by the Lansingburgh shop. Each of the flowers is elongated and the open flower shows cross hatching.
Collection of Robert Halley



Figs. 2.7a and 2.7b. Trunk 9" (22.9 cm). Asphaltum. Flowers and buds are attached to red stems and an unusual white-blue flower is also seen. Large pointed leaves with yellow veins are found. The trunk end has a spray with oval buds and yellow-edged green leaflets. Border strokes and lid painting are yellow.

Collection of the late Charlotte Paddock



Fig. 2.8. Trunk 9⁵/₈" (24.4 cm). Asphaltum. The large left-to-right floral spray across the trunk front shows the red blossoms, buds, and stems so typical of the decorations from this shop. Floral sprays are also on each end, and yellow brushstroke borders are used. *Collection of Cornelia Keegan*

Figs. 2.9a and 2.9b. Wall Sconces 13¹/₄" (33.7 cm). Asphaltum. Wall-hanging candle sconces were another item made in quantity by this shop. If they were used, the heat of the candle would eventually cause severe damage to the decoration. These two are in excellent condition and the flower, bud and leaf shapes are readily discernible. Note the green lining and yellow dots in the center of the flowers. The yellow border strokes are typical of this shop.

Private Collection



Fig. 2.10. Large Waiter 17½" (44.5 cm). Asphaltum. This waiter is unusual in that the large floor is one piece of tin and the flange, which has hand holes, is attached separately. Waiters of this size are generally made out of two pieces of tin with a seam through the middle and are referred to as 2-sheet waiters. Tinplate was imported from England and was not available in sheets larger than 10 x 14" until 1830. The design found here has several of the now familiar flowers, buds and serrated leaves. The very unusual basket is filled with peaches having yellow highlights which were fingered-off on the inside edge. *Private Collection*



Figs. 2.11a, 2.11b and 2.11c. Trunk 8" (20.3 cm). Asphaltum. The flowers and buds seen here are a new form, and the leaf veining is all yellow. This spray flows from right to left and may indicate the work was executed by a left-handed painter. Brushstroke treatment on the trunk end is like that seen on Berlin pieces (see *American Painted Tinware*, Volume I). Tight groupings of brushstrokes along a stripe are typical treatments for trunk lids. They may often have central strokes that are painted with another color, as seen here. *Collection of Evelyn Mattil*



Fig. 2.12. Trunk 8" (20.3 cm). Asphaltum. This design is similar to other examples seen, but the large central stem here is yellow. Note the wavy yellow tendril between each bud stem. *Anonymous*

Fig. 2.13. Trunk 9 $\frac{1}{4}$ " (23.5 cm). Asphaltum. Although the asphaltum background on this tin is mostly gone, the design itself is well preserved. The right-to-left spray has familiar buds and flowers, as well as peaches. Note the yellow hash marks in various places along the stem lines.

Private Collection



Fig. 2.14. Tea Canister 8 $\frac{1}{4}$ " (21 cm). Asphaltum. This round one-pound tea canister has large red flowers with yellow stems. Red buds each have two yellow tendrils, and there are green and yellow leaflets. Note the border around the shoulder with brushstroke groups along the underside of a stripe. There are lattice fence strokes along the top of the stripe.

Hitchcock Museum, Riverton, CT



Figs. 2.15a and 2.15b. Oval Trunk 9½" (24.1 cm). Some variations in the flower motifs can be seen on this oval trunk. The red band on the edge of the lid has yellow strokes painted on it.

HSEAD Collection at American Museum of Folk Art, New York, NY



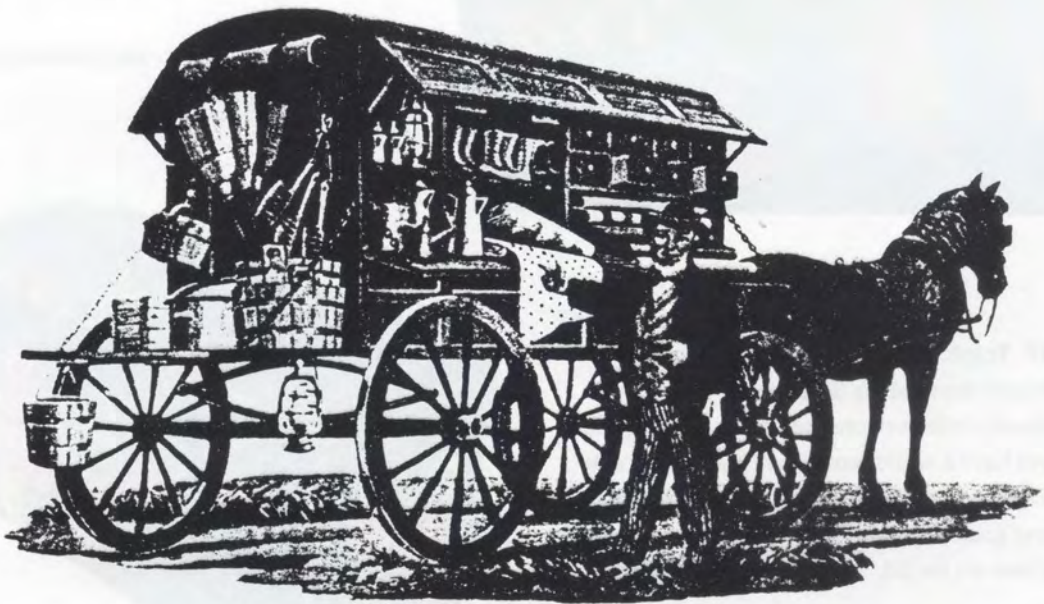
Fig. 2.16 Trunk 8" (20.3 cm). Asphaltum. This is another fine example of New York Filley decoration. Note the alizarin and white overtones painted on the flowers and buds.

Collection of the late Charlotte Paddock

Fig. 2.17. Trunk 8¾" (22.2 cm). Asphaltum. This trunk shows the familiar floral spray on the front. Alizarin and white overtones are on the flowers, and the leaves have a white center vein and yellow side veins. The trunk end has a pinwheel arrangement of red and green brushstrokes, while yellow brushwork is seen on the lid.

Private Collection





CHARACTERISTICS OF NEW YORK FILLEY SHOP DECORATION

The following illustrations demonstrate in greater detail than the preceding photographs the characteristics of designs found on the tinware from the Filley shop in Lansingburgh, New York. To help simplify identification of decoration characteristics for this shop, they have been divided into three major groups. Notations marked with a [B] depict a characteristic displaying strong influence of Berlin, Connecticut training. Flowers in Group II showing overtone strokes with serrated edges are indicative of wet-painted technique using blue and white. Dotted lines shown in some flowers or fruit drawings (Group III) indicate that the particular pigment has been fingered-off in that area. This is usually done with yellow on a red basecoat. Refer to page *xii* for the guide to interpretation of the line drawings.

NOTE: Work from this shop often demonstrates very hurried strokes by the craftsman. Often the brush has been loaded with too much paint, and the resulting brushstrokes have runs. This is especially noticeable on pieces in Group II.

Colors found on New York Filley pieces:

- Red—cadmium red light, dark red orange (found in Group III)
- Green—usually thin pigment; blue-green, medium green, olive green
- Yellow—medium
- White—thin for overtones, opaque for painted bands
- Alizarin—thin for overtones
- Blue—medium
- Black—for detail work

Types of tinware found:

- Trunks—dome-topped in various large sizes, usually not smaller than 8". The trunk end appears to be taller than expected because the measurement from front to back is less than usually found. [B] Brass handles are sometimes used.
- Oval trunks—dome-topped not smaller than 7" width
- Bread pans—rectangular, oval and square; miniature oval
- Waiters— $\frac{1}{2}$ -sheet, 1-sheet, 2-sheet, large sizes without center seam
- Sugar boxes—large sizes
- Tea canisters—round: $\frac{1}{2}$ -pound and 1-pound size
- Sugar bowls (rare)
- Sconces—wall hanging (both short and tall for single candle)
- Snuffer trays
- Matchesafes
- Molasses cups (rare)—small and large sizes
- Teapots—round (rare)
- Flour boxes or dredgers (rare)

Illustration selections and line drawings by Gina Martin and Lois Tucker

GROUP I

1. **Background:** Asphaltum or red (rare).

2. **Design:** A spray of flowers, buds, leaves and berries which usually flows from lower left to upper right. Because the flower units are quite large, the resulting design covers most of the available space on a trunk front. Occasionally a central basket displaying the flowers is found.

3. Flowers and Buds:

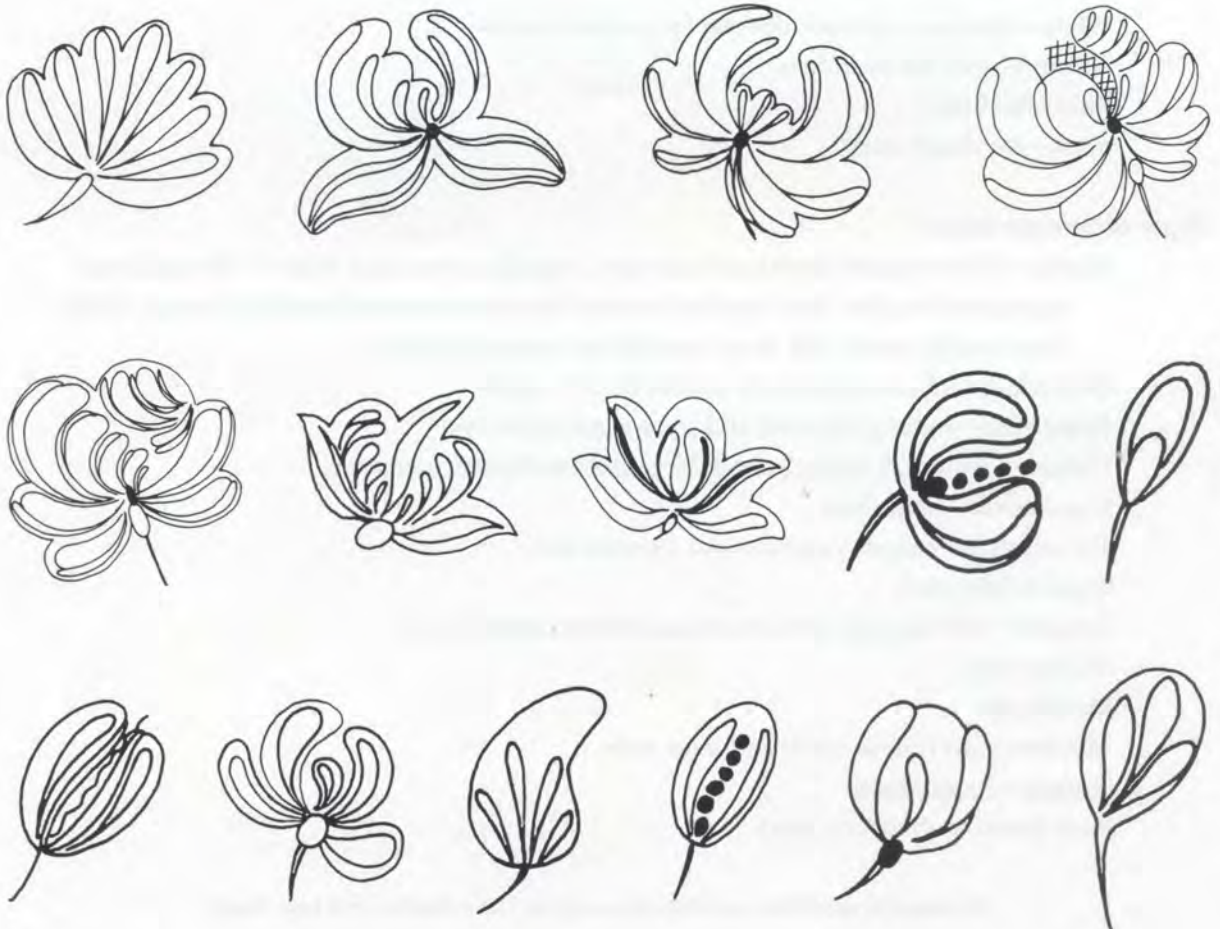
a. Red flowers are often very large. Several forms are unique to this shop.

b. Alizarin (thin) and semitransparent white used for overtones. Strokes are often very wide and overlap the red basecoat onto the background.

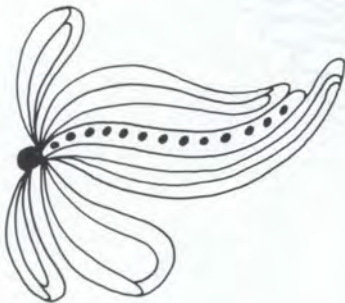
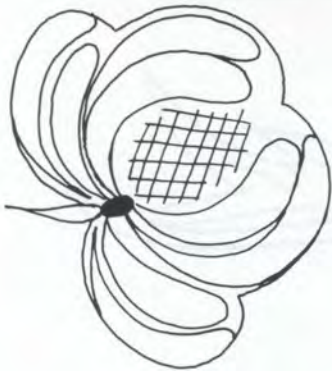
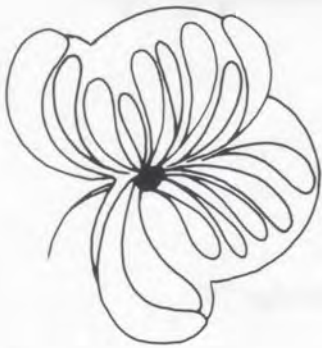
c. Flower openings may contain yellow cross-hatching, dots, or small brushstrokes. They may have green strokes lining their inside edges.

d. Small buds and berries have either red, yellow or green stems. Alizarin overtones often painted as an oval near the base. A green or yellow calyx is placed at the stem juncture.

e. White flowers with blue or umber accents (or yellow flowers) have been found but are extremely rare.



Flower Forms Unique to the New York Filley Shop



4. **Fruits:** Either a single or double peach is found, with fingered-off overtones of alizarin and yellow.

5. **Stems:**

- a. Red stems [B] run through middle of flower spray with side stems branching off to each blossom, bud, and often the berries.
- b. The lower end will be bulbous.
- c. Large green leaves are placed directly over the stems.
- d. Yellow hash lines (curved or straight) may be found across the stems.

6. **Leaves:**

- a. Brushstroke leaflet groups in yellow and/or green.
- b. Green brushstrokes may have narrow yellow accent stroke on outside edge. [B]
- c. Very large leaves that branch off to each major flower or bud.
- d. White central vein with yellow side veining.
- e. May have serrated or straight edges.
- f. Blue-green is the usual color for leaves.



Border used profusely in Group I:



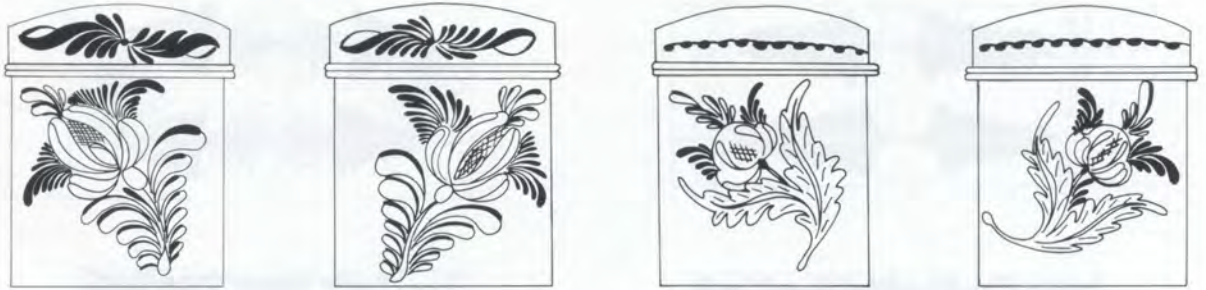
7. Trunk Lids:

- a. Single stripes may run from edge to edge (crossing at the trunk corners) or may only form an inner rectangle on the lid.
- b. Opposing brushstroke groups positioned along stripe.
- c. Yellow brushstrokes most commonly found. Occasionally the two center strokes of a grouping, or possibly the entire group, may be painted with red or white.



8. Trunk Ends:

- a. Directional floral spray using the same flowers as on the trunk front. The spray is similar on each end and usually flows toward trunk front.
- b. Yellow brushwork only.
- c. Two brushstroke groups swagged from the upper edge.
- d. Four brushstroke groups in center of X-shaped striping. [B]



9. Bread Pan Ends:

- a. Floral spray.
- b. Groups of yellow brushstrokes along lower edge of stripe with lattice fence along upper edge.
- c. Strokes in two or more colors placed along each side of swagged stripes.



10. Striping:

- a. Single lines. Occasional double lines used.
- b. Not usually found on trunk fronts or ends.
- c. Striping on waiters often has crescents in corners.

GROUP II



Fig. 2.18. Trunk 9^{5/8}" (24.4 cm). Asphaltum. This trunk begins the Group II decorations for the NY Filley shop. The flowers and buds are similar to those seen in Group I, but blue pigment is also used in the design. It is here seen as overtone painting on the red along with white and yellow. The elongated green leaves have white veining. Leaflets are executed in both white and yellow. The trunk end has a pinwheel arrangement of brushstrokes in blue and red.

Collection of Peg Emery

Fig. 2.19. Trunk 8" (20.3 cm). Asphaltum. The red flowers have overtones painted with alizarin but also blue/white strokes done in the wet technique (using both colors together on the brush). The leaflets are painted in green and white. No yellow is used on this piece. The lid shows a heavy red stripe on the outer edge with a white inner stripe. There is a red and green pinwheel painted on each end.

Collection of Robert Halley



Fig. 2.20. Trunk 9^{5/8}" (24.4 cm). Asphaltum. This trunk sports a swag arrangement of flowers and buds. The small flowers at each side of the hasp, as well as the base of the red buds, are the blue/white wet strokes as previously mentioned. Leaflets are white and green. It is to be remembered that yellow is not commonly found in Group II designs. The lid has a blue band with white stripe and white strokes at the handle. The end pinwheel is white and green.

Collection of the late Marge Hennessey



Fig. 2.21. Trunk $9\frac{5}{8}$ " (24.4 cm). Asphaltum. This trunk has flowers and buds that are painted with dark blue. They are very difficult to see here. Each has red used in the opening and for a dot at the base. Each also has white overtone strokes. Green leaves and yellow leaflets are vivid. The end pinwheel strokes are red and blue. Note the narrow blue band on the lid.

Private Collection



Fig. 2.22. 1-sheet Waiter $12\frac{3}{4}$ " (32.4 cm). Asphaltum. Two large red blossoms with blue/white overpainting are found along with small buds and berries. Alizarin and white are also used for overpainting. The elongated leaves so often seen on New York Filley pieces are replaced here by two separate leaves and green and white leaflets. Note the four white dots on the round buds.

Anonymous



Fig. 2.23. 1-pound Tea Canister $7\frac{5}{8}$ " (19.4 cm). Asphaltum. Round tea canisters (not oval) were made at this shop. This one has an interesting design. A large central flower overpainted with blue/white strokes is surrounded by a wreath of leaflets and buds. Note that the brushstroke border around the shoulder is green.

Lansingburgh Historical Society, Lansingburgh, NY

Fig. 2.24. $\frac{1}{2}$ -pound Tea Canister $6\frac{1}{2}$ " (16.5 cm). Asphaltum. Flowers and berries similar to Fig. 2.19 are found on this half-pound canister. The dark green leaves are difficult to see. White is used for the leaflets and the border design.

Collection of Robert Halley





Figs. 2.25a and 2.25b. Trunks 9½" (24.1 cm). Asphaltum. The designs painted in this group often appear to have been done very hurriedly and without much expertise. Brushwork on the flowers may show lumpy edges rather than smooth, round-headed strokes. Leaflet strokes, especially those painted in white paint, seem to have been worked with an overabundance of thin pigment on the brush, causing sags and even drips along their edges. Leaves may have serrated or smooth edges.

Collections of Doris Fry and Bellport-Brookhaven Historical Society, Bellport, NY

Fig. 2.26. Trunk 9½" (24.1 cm). Asphaltum. The left-to-right floral spray on this trunk contains flowers and buds previously seen in this shop. Blue is used only on the small buds. The pinwheel on the trunk end is painted with red and green.

Lansingburgh Historical Society, Lansingburgh, NY



Fig. 2.27. Trunk 9" (22.9 cm). Asphaltum. A floral spray is found here with several large flowers. White, green and yellow leaflets are again present. Note the blue/white brushstrokes on the far right and left. A white and yellow pinwheel is painted on each end. *Anonymous*

GROUP II

1. **Background:** Asphaltum.

2. **Tinware:** dome-topped trunks, waiters, sugar boxes, round tea canisters.

3. **Design:** A spray of flowers in a left to right direction as seen in Group I. Flowers are not oversized, however, and the whole design is on a smaller scale.

4. Flowers and Buds:

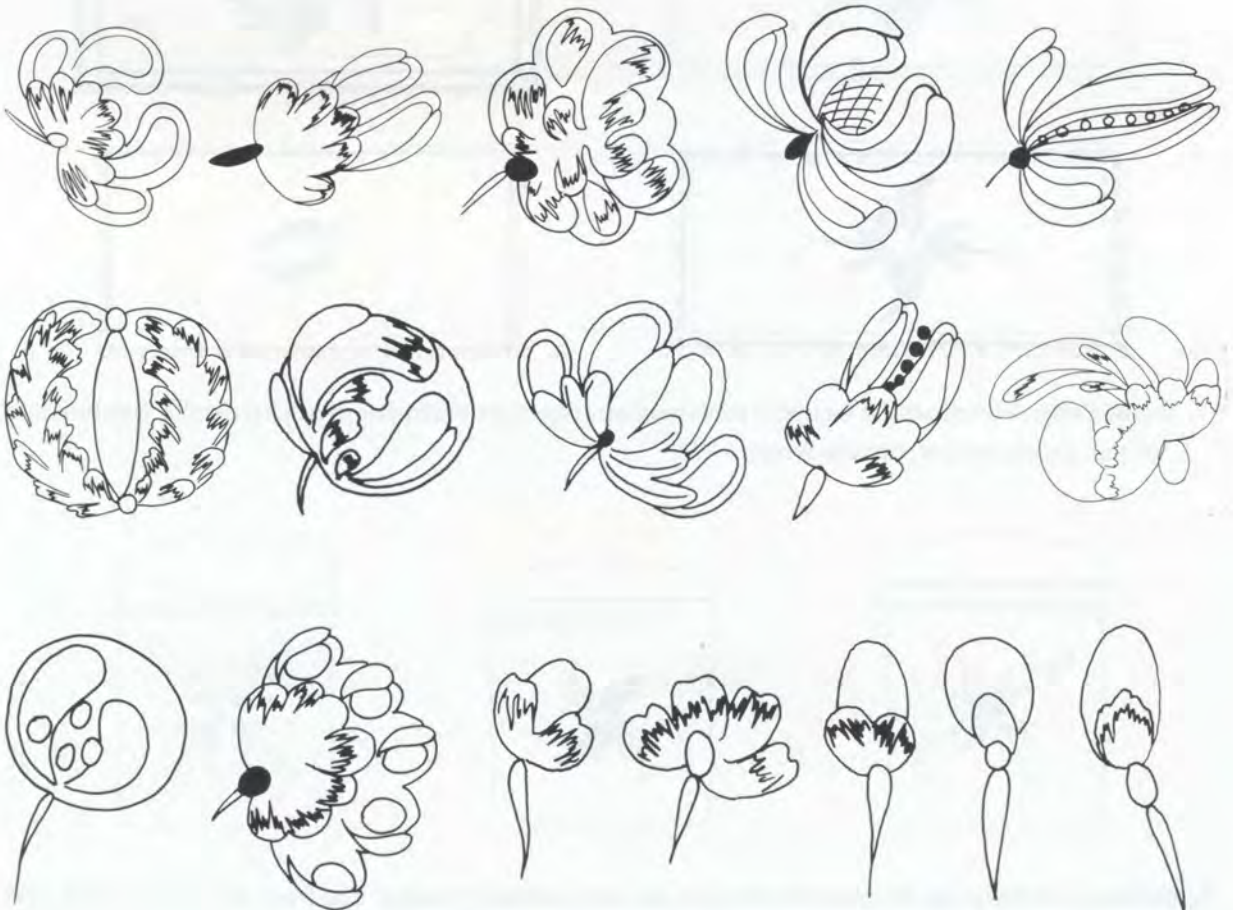
a. Many of the same flower forms as seen in Group I, but on a smaller scale.

b. Many elongated open flowers have green or blue inner lining strokes. Sometimes flowers are blue with red inner strokes.

c. Overtones in alizarin and white, blue and white, yellow and white, or any combination thereof.

d. Blue and white often painted on red flowers with wet technique, having both colors on the brush at the same time.

e. Stems are white or green, not red, if they are in the design. Most often the elongated tips of the leaves connect directly to the flowers.

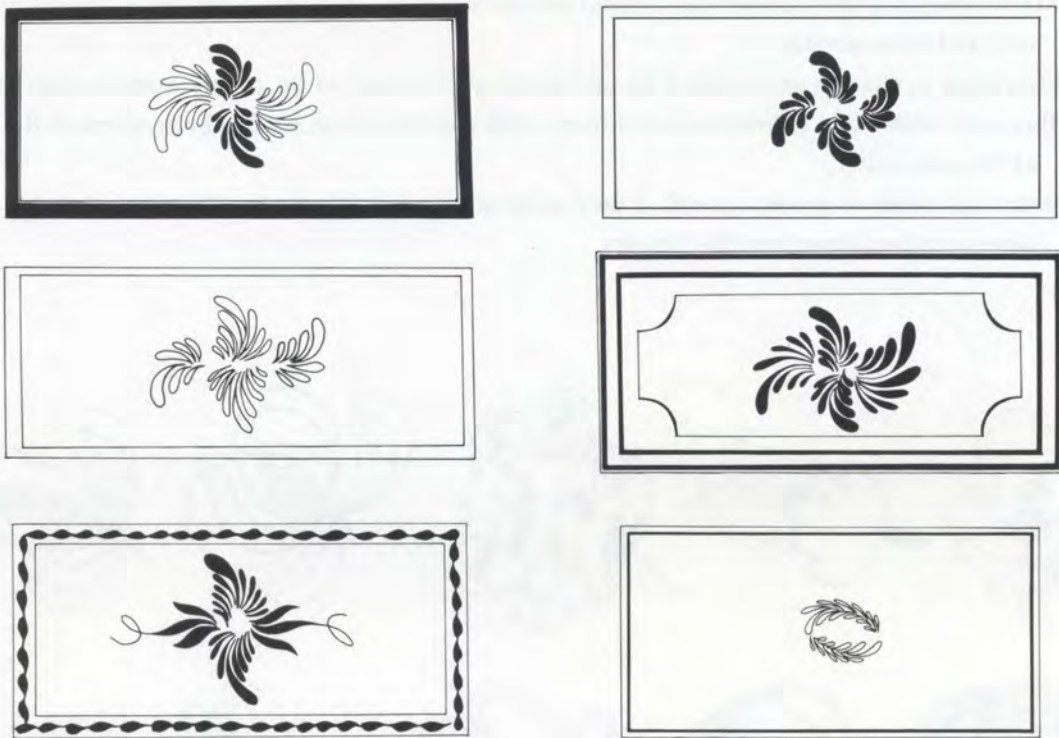


5. Leaves:

- a. Brushstroke leaflet groups painted in green and white, yellow and white, or green and yellow.
- b. Large serrated leaves as in Group I are painted in blue-green.
- c. Veining done in white.

6. Trunk Lids:

- a. Narrow band around edge in yellow, red, blue, white or green with an interior stripe.
- b. Brushstroke groups painted around the handle.
- c. Occasionally a ribbon stroke is used.



7. Trunk Ends: A brushstroke 4-cluster pinwheel arrangement of strokes in any two-color combination of red, green, yellow, blue or white.



8. Borders and Striping: Brushstroke borders are not commonly found. The front face of trunk lids and lid section of an end are either left plain or contain a single stripe.

GROUP III



Figs. 2.28a, 2.28b and 2.28c. Footed Box 8 x 6" (20.3 x 15.2 cm). Asphaltum. This ball-footed box with the gallery rim around the lid is an extremely rare item and certainly was not made for the commercial trade. It is the introductory piece for Group III of the New York Filley decorations. Here we see an opaque white band painted on the front and sides of the box as well as on the lid. A yellow conch shell is found on the band with dark red-orange berries and stems. The serrated leaves are similar to those seen in Group I. The yellow border strokes on the facing edges of the lid and those inside the box are typical of this shop, as is the yellow and white brushstroke treatment on the lid of the interior round box. Note the color of the background on the inside of this box. Since this area was protected from light, air, smoke, etc., the asphaltum is a lustrous golden brown, close to the color it was when originally applied.

Ohio Historical Society, Columbus, OH



Figs. 2.29a, 2.29b and 2.29c. Trunk 9⁵/₈" (24.4 cm). Asphaltum. The white bands painted in this group are considerably deeper than is usually encountered on decorated tinware. The stems and flower units are painted with a dark red-orange color and overtones are done with alizarin and yellow and often fingered-off. Green leaves are similar to those in Groups I and II. Trunks ends also have a white band and a motif that complements that on the front. The lid decorations on this trunk are the same as those found in Group I. *Private Collection*

Fig. 2.30. Bread Pan 13" (33.0 cm). Asphaltum. This bread pan introduces the use of black for detail on the flowers and berries. Leaf veins are also black. The yellow band with a wavy black line was first seen on the Connecticut Filley pieces. *Private Collection*





Fig. 2.31. 1-sheet Waiter 8³/₄" (22.2 cm). Asphaltum. The conch shell was a favored motif for the decorators of this group. Note the serrated leaf groups which are not as elongated as those seen painted on a trunk front, likely due to the limitations of painting within the confined space of a floor band. The finely painted black details may often be worn away.

Collection of Lewis Scranton



Figs. 2.32a, 2.32b and 2.32c. Trunk 9¹/₂" (24.1 cm). Asphaltum. This large tri-petaled flower was seen in Group I, but this style of overtone painting is specific to this group. The unit on the end is a typical motif on trunk ends. The groups of brushstrokes along the stripes on the lid are also similar to Group I.

Private Collection



Fig. 2.33. 2-sheet Waiter. 17¹/₂" (44.5 cm). Asphaltum. More conch shells are found here along with other units that are now becoming familiar. Note the small berries with black dots. These are also to be found among the flower designs on trunks.

Private Collection

Fig. 2.34. Oval Trunk 8³/₄" (22.2 cm). Asphaltum. Alizarin and yellow overpainting is used on the flowers, and there are green linings within the openings. Groups of small black brushstrokes are used amid the flowers and buds.

Old Sturbridge Village, Sturbridge, MA



Fig. 2.35. Matchsafe 7³/₄" (19.7 cm). Asphaltum. Matchsafes were a heavily used item and their very function made them items that would not endure in good condition. This one shows a white band with a single peach and leaves. Open flowers and berries are painted on the back splat.

Collection of the late Charlotte Paddock



Figs. 2.36a and 2.36b. Teapot 5" (12.7cm). Asphaltum. The round teapot is a rare form and is not found in other tinshops. This one has a white band around the base edge showing flowers and leaflets. An alizarin overtone on the flowers has been fingered-off on one side. Red and yellow is used at the upper edge of the pot and on the lid.

Collection of John Dunn



Fig. 2.37. Large Waiter 17 $\frac{1}{2}$ " (44.5 cm). Asphaltum. This large-sized waiter is constructed in the same manner as Fig. 2.10. An opaque white band has four dark red conch shells nested among sprigs, berries and green leaves. Details are added with yellow and black overpainting. *Private Collection*

Fig. 2.38. Trunk 9 $\frac{1}{2}$ " (24.1 cm). Asphaltum. Round dark orange buds with yellow fingered overpainting flow along this deep white band, which also extends onto each end. Green leaflets and black details are also present. *Anonymus*



Fig 2.39. Trunk 8 $\frac{7}{8}$ " (22.5 cm). Asphaltum. The design shown here is very similar to the previous example, and may well be the work of the same painter. *HSEAD Collection at the American Museum of Folk Art, New York, NY*

GROUP III

1. **Background:** Asphaltum.
2. **Tinware:** dome-topped trunks (rectangular and oval), bread pan (rectangular and square), 1-sheet and 2-sheet waiters, matchesafes.
3. **Designs:** Opaque white bands are found that measure 2-2 $\frac{1}{2}$ " deep. A dark orange red is the basecoat color for the units. Overtone colors are alizarin and yellow, often fingered-off. Some elements of the design may drop below the lower edge of the painted band onto the asphaltum background. The motifs are repeated on each side of the trunk hasp.

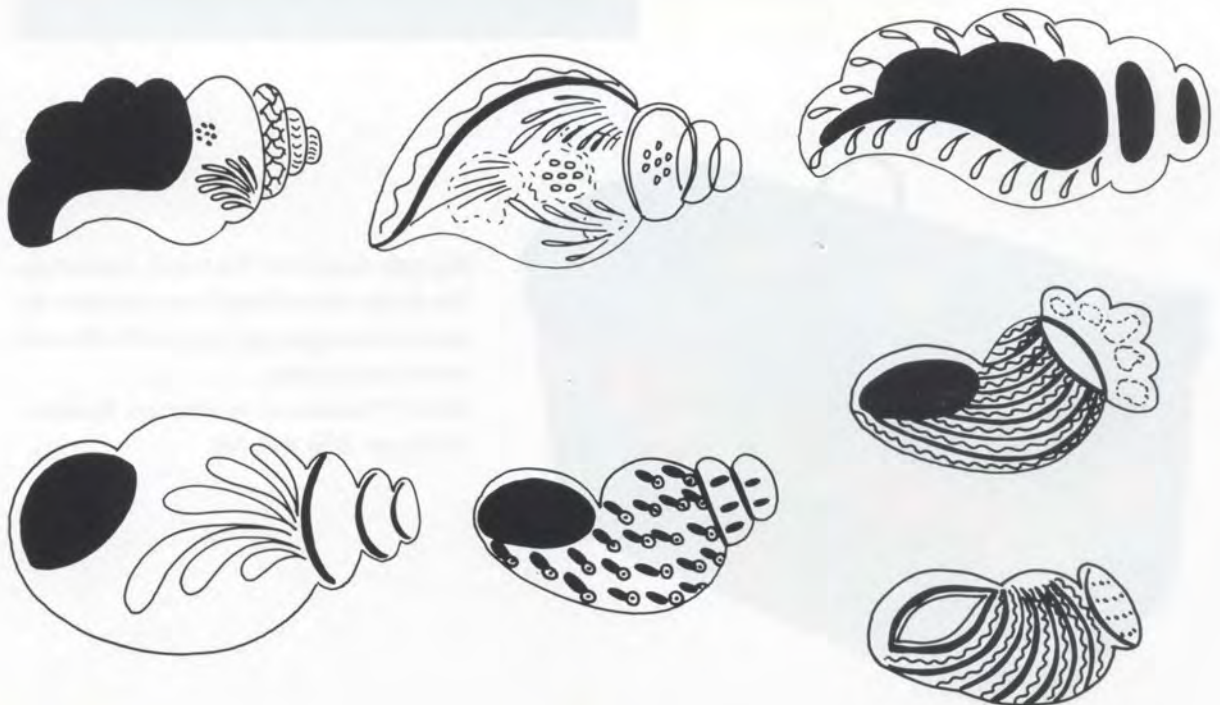
Deep band used in NY Filley shop



Band size used in other shops



4. **Shells:** Conch shells are commonly found.

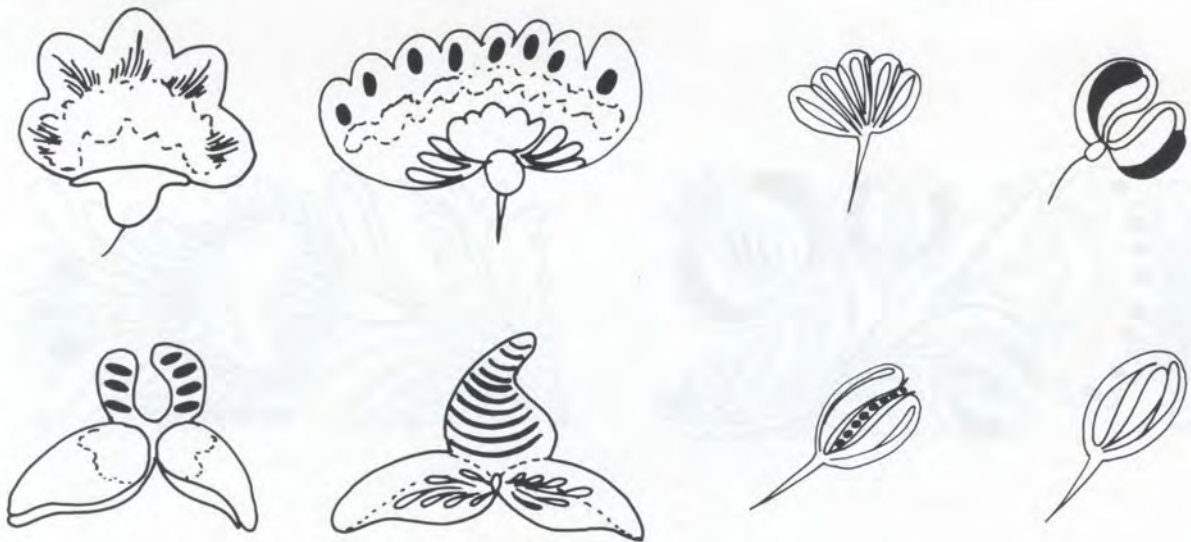


5. **Fruit:** Peaches (single or double forms) are often used as the main unit in the design. Strawberries or other berries are occasionally found.



6. **Flowers and Buds:**

- Large lobular flower, often central in the design, with three or five small oval buds attached to it with orange-red stems. The flower shapes are distinctive to this tinshop and also to Group III.
- Overtone painting done in alizarin and yellow and often applied in small ovals.
- A large yellow overtone will be fingered-off along one edge.
- Finely painted black brushstroke groups, as well as lines and dots, are found on flowers.



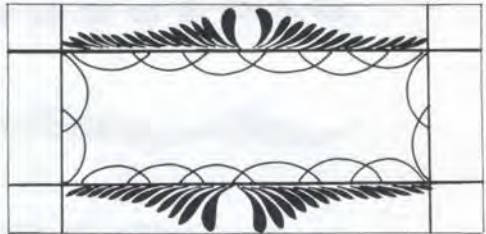
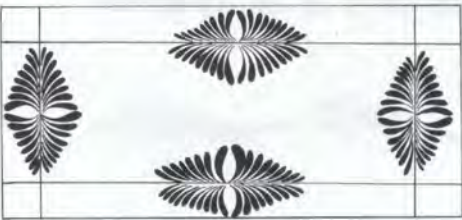
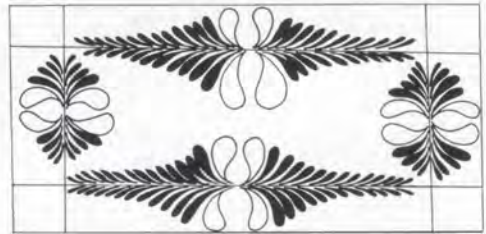
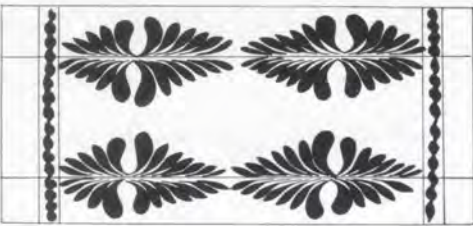
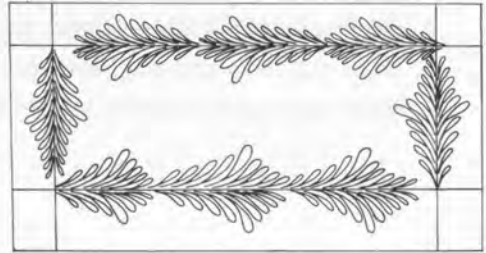
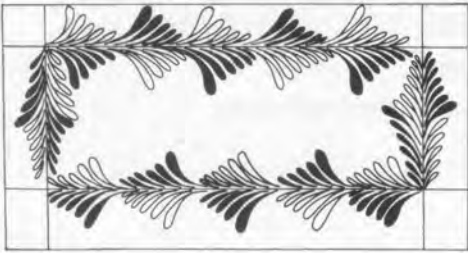
7. **Leaves:**

- Large leaves, as seen in Groups I and II, often are serrated.
- Blue-green is thin in pigment. Occasionally olive green is found.
- Veining is done in black.
- Leaflets may be green brushstrokes. Small clusters of black brushstrokes are also found.

Designs found on White Bands:



8. Trunk Lids: Similar to those found in Group I.

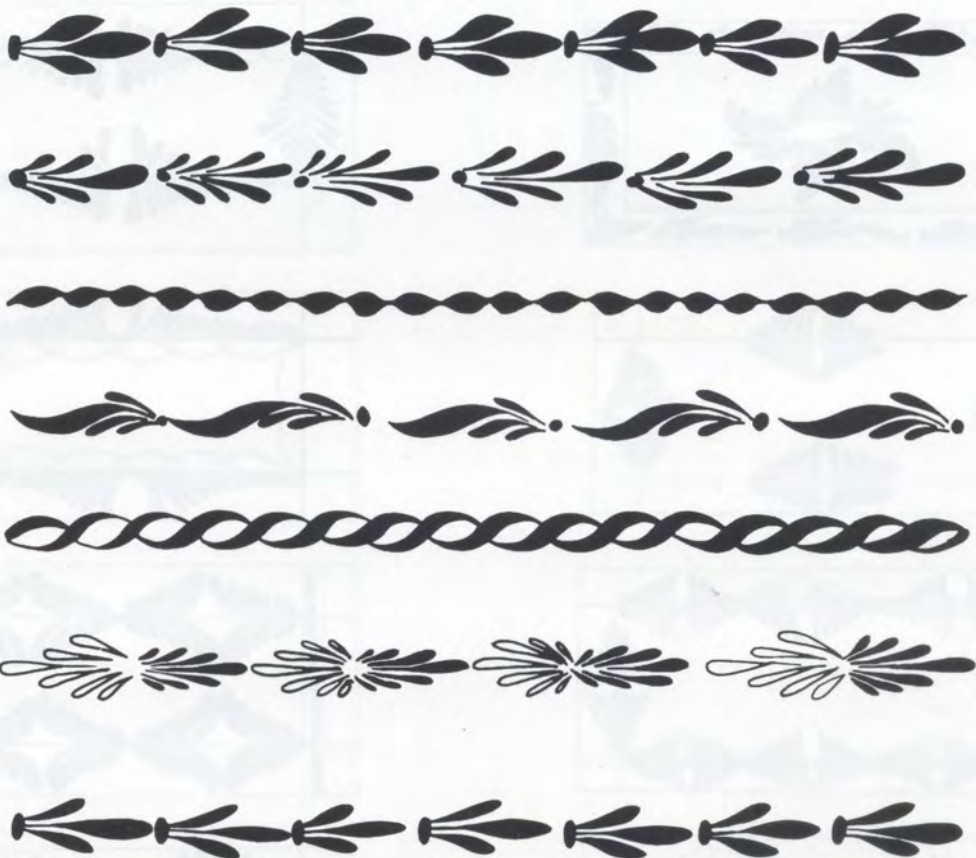


9. **Trunk Ends:** An opaque deep white band design similar to the trunk front.

10. **Striping:**

- a. Striping on trunk lids is similar to that found in Group I.
- b. There may be a stripe at base edge of trunk front and ends.
- c. Bread pans have a narrow yellow band with a wavy black line on the floor.

Borders



Chapter Three

THE PENNSYLVANIA FILLEY TINSHOP [circa 1818–1853] Philadelphia, Pennsylvania

Harvey Filley (1794–1877), the son of Oliver Filley Sr. (1757–1796) and Tabitha Barber (1757–1842), was born and raised in Wintonbury (later Bloomfield), Connecticut. As the younger brother of tinman Oliver Filley, he was duly trained in the trade of the tinsmith and could perform all aspects of the business. As an apprentice to Oliver (as he himself verifies in one of his letters), he learned to work tin, to japan tin, to paint tin, to make varnish, and he even spent some time peddling tin. He worked with Oliver and also with Augustus in Lansingburgh, New York. Oliver taught him to manage the tin business and to deal with the hiring of peddlers. In 1818, Harvey was sent to Philadelphia to set up a new tinshop.

The Filley family papers, already mentioned under both Oliver and Augustus, also contain correspondence from Harvey. As with Augustus, getting the business to remain profitable through very difficult times was a problem for Harvey. After three years, he was almost ready to quit:¹

October 26, 1818: Harvey had the business set up but still needed more workers. He needed someone to do the japanning as he could not do much himself. He had the same problems that Augustus faced with the licensing fees for his peddlers, as well as cash being scarce. He told Oliver he needed more notions sent to him, although some things, such as horn combs, he could buy in Philadelphia or Baltimore cheaper than Oliver could get them in Connecticut. Harvey also asked for large trunk patterns, a fluting machine and shears. Although money was tight and banks were failing, still the peddling was good, and he said: "Peddlers are thicker than toads."



¹Connecticut Historical Society, Hartford, Connecticut, Ms Stack, *Filley Family Papers*, Box 3, Folders C and D, Correspondence of Harvey Filley 1818-1830.

February 14, 1821: The tin business became very slow for Harvey during the winter months, and he was plagued by the lack of funds. It is easy to see his depressed spirits in this letter to Oliver: "As for collecting old debts it is a hard task of getting some & expect it daily but there is no dependence to be plaised upon ⁹/₁₀ of mankind now & cash is scarce with me. Am poor enough (I) shall not make any calculations for continuing business here after this season. Shall make my calculations this spring to take a trip & see my land & find my runaway peddlers and stray peddlers....I shall not do much of anything here through the summer, & shall calculate for a final cleanout & settlement in the fall when I come home & what I shall do on another year I do not know but had rather be a drawing stone & ditching than be here in this business for it is worse than a disappointment to me."

March 25, 1821: Harvey was still depressed about the business: "I have bin in this place to make a handsome living and it all is to no effect."

The competition for customers was fierce during this period. The fact that the Connecticut Yankees had descended upon the southern market did not set well with the local craftsmen. The U. S. Industrial Census of 1820 had provided space for comments and George Tryon, a tinner of Philadelphia's upper Delaware ward, said: "The great inundation of goods in my line of foreign manufacture, forced in the market & sold by public sale & otherwise, at often times less than the manufacturer's prices, in my opinion from my own personal knowledge & general information, (is) the cause of the great depression of business in my line for the last five years." Another disgruntled Philadelphia tinman, John Harned, commented: "The manufacturer of these articles is greatly affected by hawker & peddlers traveling from Georgia to Maine which has reduced the sales of this establishment at least two thirds." To curtail the influx of outsiders, the states, and sometimes also the counties, required heavy licensing fees in order to peddle in their areas. All of these things made it difficult to have a smooth running business.

November 15, 1821: The decision had obviously been made to continue in the Philadelphia shop as Harvey wrote to Oliver in the fall: "Business appears to be more brisk here than anytime before. There appears to be a considerable call for tin & I think it will do well this season."

February 1, 1822: "I hope I make some profits & keep them by doing a snug business....I could sell considerable more if I had it worked."

March 20, 1822: Harvey mentioned William Eno, saying that: "the license can be had any day by paying 33 dollars for year." Eno was apparently considering peddling for Harvey.

May 19, 1822: The tin business was going along smoothly for Harvey at this time: "I dont take but little cash when I can get truck for it is better this times than cash....Most all truck is in demand & I can make more on that than I can on my property I sell....I keep 5 workmen in my shop."

The term that was originally used to describe the application of the design to the tinware was "flowering." This was an old English term used by the china decorators. Apparently it was becoming obsolete by 1815, when decorating of the tin was referred to as painting. Augustus used the term in a letter of September 1815 while talking about one of his workers: "Harry has got along so he will paint pretty well." Harvey used this terminology in these next letters:

July 9, 1822: "I am in want of a hand to help me Japan and paint. I want to know if you would like to spare E. Francis if I thout best to have him....I want a good painter & if you could spare Francis let me know what I could hire him for for month."

April 22, 1824: Oliver replied to Harvey who had asked about getting girls to decorate for him. Oliver said he had gone to Berlin to see the two Hulbert sisters: "One of them is going to get married. The other is young and would not go on alone and her father wanted her to go out to Rochester with him (to work for John Hubbard)....It may so happen that I can hire this younge Hulbert girl by giving her 10/6 week provided she does not go to Rochester. Her mother had rather she would go to Philadelphia than to Rochester....I then came across a Miss Bennett who it is said is a good painter. She has been to Baltimore two or three seasons. I agreed to give her two dollars a week for a year and bear her expenses on and back." Miss Bennett was working for John Dunham of Berlin at that particular time, and she would go to Philadelphia in a few weeks: "There is also Miss Abigail Williams who understands jpanning and wishes to learn to paint. She will work for a year for a dollar and a quarter a week and will give six weeks time to learn to paint....Edward Francis is here now making varnish for me....Francis says he will go on for you a year at the same rate he did before."

May 1, 1825: Harvey still had some Berlin women working for him this season, and apparently Mrs. Bennett had returned for a second season with Harvey: "My Berlin women start home tomorrow. The

1874 Filley Letterhead



youngest stays at home & Mrs. Bennett comes back for me again in four or 5 weeks."

November 27, 1825: "I want you to hire a boy for me if possible....I am very much drove & have more work promised than I can do all winter. I want another hand. I want you to send Dwight on to help me as soon as possible & I will pay him what is right....I have no ware on hand & don't know how I shall be able to fulfill all of my engagements & keep an assortment for my regular peddlers."

Harvey married Laura Marshall about 1826. They had two boys, William H. (born 1827) and Harvey Marshall (1830–1858). Laura died in 1830 and Harvey married for the second time to Chloe Caldwell (1810–1887). They raised three children—Caroline Amanda (1832–1856), Otis Caldwell (born 1836) and James Alden (born 1838). Harvey's first shop was on the corner of High Street (later Market Street) and 13th Street, about eight blocks from Independence Hall. His sons worked in the metal business with him and continued it after his death. In the city directories for Philadelphia, Harvey was listed as a tinplate worker starting in 1818. In 1852, the company was listed as Filley & Mead, silver platers. This was most likely the end of the tinware era for this shop, as they appeared to be branching out into new ventures. The directory listed Harvey as a tinplate worker for the last time in 1853. By 1865, the business was called Harvey Filley & Sons, and a few years later they branched out again into Britannia ware. Although Harvey died in 1877, William, James and Otis continued to use their father's name in the business. The older son, William, was interested in working with jewelry, and the business was listed as jewelers in 1890. About this time, the Filleys perfected a way to do electroplating with aluminum. This process had mystified the metal industry for quite some time, and it was thought that maybe it could not be done at all. In 1895, the company was called the Harvey Filley Aluminum Plating Company. The Filley Company was listed in the Philadelphia directories through 1905. William H. was still listed in 1910, but as manager of the Gem Manufacturing Company.

PENNSYLVANIA FILLEY: Introduction to the Photographs

There are no signed pieces from the Pennsylvania Filley shop. We do know from the letters that Harvey painted, as did Edward Francis, Mrs. Bennett, and the Berlin girls. Most of our knowledge of this tin is taken from the fact that so many designs of this type have been found in the Pennsylvania area through the last 85 years, ever since Esther Brazer introduced an awareness of this type of folk art. As the people of German heritage were a major part of the market, the tinware was decorated to suit their tastes—that is, extremely colorful, even garish. There was a great deal of crystallizing done to the tinware, more so than is found in any other area; and the red background color was also very popular. The Connecticut or New York decorators who came to work for Harvey painted in their own particular styles, but they adapted to the new market as best they could. It is often possible to distinguish a piece that has been painted by a decorator from either Oliver's or Augustus' shop.

Cataloging the pattern characteristics for this Pennsylvania shop has been a complicated task because of the diversification of the designs. To help simplify this process, the designs have here been divided into four separate groups. It must be stressed that there is no sure way to know if *all* of these designs were the product of Harvey Filley's shop; in fact, it seems very unlikely that they were. A great many tinshops operated during the first half of the 19th century in Philadelphia, and they may also have produced decorated tinware. The only pieces that we can feel quite certain are Pennsylvania Filley work are those which exhibit characteristics of either the Connecticut Filley shop or the New York Filley shop. Other types of designs that are believed to be Pennsylvania in origin may or may not have been the work of the Filley shop.

Philadelphia Tin and Sheet Iron Workers –1848

Ambler, J.	Craven, J.T.	Porter, E. & C.B.
Augustin, L.	Elliott, George	Powell, Samuel & Co.
Bailey, A.B.	Field, Francis	Roberts, David
Brand, A.C.	Filley, H.	Rohrman, M.
Buck, Chauncey	Gladding, J.	Sharpe, S.
Butler, Thomas	Godshall, A.B.	Smith, James
Butcher, W.	Harned, John	Southgate, R. & Co.
Calverly, W.	Keller, C.	Stetler, J.M.
Cannon & Brother	Kohlencamp, N.	Stewart, John
Cartwright, M.	McNeal, Chas.	Thomason, John
Cluley, Wm.	Maxwell, D.	Trough & Lemmens
Cockey, J.	Picket, J.C.	Wallace, S.
Cowell & Stone	Pomeroy, Valentine	Wilke, F.
Craig, E.D.	Porter, Isaac	Williams, Isaac

Group I



Fig. 3.1. Bread Pan 12³/₄" (32.4 cm). Asphaltum. The design painted on the band of this bread pan is very reminiscent of the simple repeat motifs found on the pieces from Oliver Filley's shop. The black details, however, are very finely painted with dots, wavy lines and tiny brushstrokes. Crystalization of the floors was very common, and red or yellow narrow bands were placed around the floor's edge. Green leaflets are seen among the buds, but the larger leaf is blue. Note the yellow border treatment at the hand hole.

HSEAD Collection at the American Museum of Folk Art, New York, NY



Fig. 3.2. Bread Pan 12¹/₂" (31.8 cm). Asphaltum. Painted white bands in a large variety of shapes are the norm for Pennsylvania pieces. Designs stood out best against the white of the band. The garish colors used in the patterns appealed to the German immigrants of the area. A popular motif used on this tinware was stylized tulips.

HSEAD Collection at the American Museum of Folk Art, New York, NY



Fig. 3.3. Coffee Pot 10¹/₄" (26.7 cm). Asphaltum. The crooked-spout coffee pot has a white circle painted in the same manner as the bands on bread pans or trunks. The design units are then executed on that circle and will often overlap the edge of the circle onto the asphaltum background. Flower forms are done with bright yellow, vivid red and pale pink. Pigments are usually semitransparent. Note the profusion of black detail.

Private Collection



Fig. 3.4. Trunk 9¹/₄" (23.2 cm). Asphaltum. This trunk's painted white band is an interesting shape. It is painted around the perimeter, leaving a blank central section. Notice the red scalloped band along the upper edge. Flowers, olive green and sienna leaves, small berries and a great deal of blackwork are found. This is a piece executed by an experienced decorator.

Private Collection



Fig. 3.5. Bread Pan 12³/₄" (32.4 cm). Asphaltum. When found in nearly mint condition, as with this piece, the brilliance of the design colors and floor crystalization is a delight to see. The black details can easily be seen. Note the unusual decoration along the sides of the pan.

Private Collection



Fig. 3.6. Molasses Cup 3⁷/₈" (9.8 cm). Asphaltum. The white semicircle is repeated on the reverse side of this molasses cup. A large red blossom with a central opening is seen, and the leaves are done in olive green. Note the yellow brushwork on the cover.

American Museum, Bath, England



Figs. 3.7a, 3.7b and 3.7c. Trunk 9¹/₈" (23.2 cm). Asphaltum. Two white swags are seen on the trunk front with red flowers and bright green leaves. The yellow brushwork on the lid and ends is most unusual.

Collection of Nancy Toombs



Fig. 3.8. Measure $5\frac{5}{8}$ " (14.9 cm). Asphaltum. Pint and quart measures are commonly found. Here the band and overlaid design are painted completely around the tin. Working directly under the handle must have been a challenge for the decorator. *Collection of Ross Trump*



Fig. 3.9. Trunk $9\frac{1}{2}$ " (24.1 cm). Asphaltum. This trunk shows motifs of pale blue, orange-red, and green painted on a very deep white band. The yellow border is made up of very large brushstrokes, and the ribbon along the front face is also especially large.

Anonymous



Fig. 3.10. Coffee Pot $8\frac{5}{8}$ " (21.9 cm). Red. Coffee pots with a straight-spout were as popular as the crooked-spout forms. Red as a background color was used in much greater quantity in Pennsylvania than any other area. The red background and the very brilliant hues made Pennsylvania pieces very striking. The motifs on this pot are very similar to Figs. 3.4 and 3.5. Round pieces such as coffee pots and tea canisters usually have the design painted on both sides.

Henry Francis du Pont Museum, Winterthur, DE

Fig. 3.11. Trunk $8\frac{3}{4}$ " (22.2 cm). Asphaltum. This centered white band is more opaque than has been seen thus far. Very realistic red roses and blue morning glories are found in the design. Note the yellow brushstroke treatment.

HSEAD Collection at the American Museum of Folk Art, New York, NY





Fig. 3.12. Bread Pan 12¹/₂" (31.8 cm). Asphaltum. The white band on the floor is swagged at the inner corners. Simple repeat flower and leaf motifs, as well as the border strokes, indicate the hand of a painter from the Connecticut Filley shop.

Collection of Lewis Scranton



Fig. 3.13. ¹/₂-sheet Waiter 8⁵/₈" (22 cm). Red. This waiter is very similar in design to the tea canisters seen in Figs. 1.32a and 1.32b. As it is a very geometrically balanced pattern, it was likely done by a Connecticut Filley painter working in Harvey Filley's Philadelphia shop.

Ohio Historical Society, Columbus, OH



Figs. 3.14a and 3.14b. Trunk 8⁷/₈" (22.5 cm). Red. Two swagged white bands are found on the front and one on each end of this trunk. The pigment of the white bands is considerably thinner on this piece than other bands seen. The design is painted with red, bright yellow, burnt umber and olive green. Note the extensive black details. The simple running yellow brushstroke borders are reminiscent of the Connecticut Filley work.

Private Collection



Fig. 3.15. Coffee Pot 9³/₄" (24.8 cm). Asphaltum. Another example of a design having many of the fruit motifs overlapping beyond the underlying white circle. The technique of fingering-off the edge of a color is widely used in this shop. Here both yellow and blue have been fingering-off.

Coffin Collection at the National Museum of American History, Washington, DC





Fig. 3.16. Bread Pan 12 1/2'' (31.8 cm). Asphaltum. The thin white band at the upper rim is embellished with fruits and flowers exhibiting yellow fingered-off overtone painting. The floor shows a light colored center diamond area which received just one coat of asphaltum. The rest of the floor received a second coating.

Anonymous

Fig. 3.17. Trunk 9 1/8'' (23.2 cm). Asphaltum. This swagged band has yellow and orange flowers, green leaves, and black details. A single swag with similar design is found on each end. This is another piece with border work likely done by a Connecticut painter.

Private Collection



Fig. 3.18. Bread Pan 13'' (33 cm). Asphaltum. This piece has been crystalized on the sides as well as the floor. The design on the white band is a continuous repeat of a single flower and its leaves. The floor has two narrow yellow bands and two heavy stripes. Lattice is found around the underside of the white band.

Anonymous

Fig. 3.19. Bread Pan 12 1/4'' (31.1 cm). Asphaltum. A white band is found on each end and also on the floor of this bread pan. A red flower similar to that in the previous example is seen on the end section. Black details and squiggles are used as fillers in the spaces between units. Note the interesting treatment of the leaf veins on the floor.

Collection of Robert Halley





Fig. 3.20. Bread Pan 10⁷/₈" (27.6 cm). Asphaltum. This square bread pan has a scalloped white band painted on each side. Red-yellow motifs with much fingering technique are found along with olive green leaves. These square bread pans are not as common as the rectangular and oval forms.

Collection of Florence Lewis

Fig. 3.21. Trunk 8³/₄" (22.2 cm). Asphaltum. Large red flowers and pears, each with fingered-off yellow, and lobed green leaves are found on the white band painted around the perimeter of this trunk front. Similar motifs are seen in the New York Filley shop and this may be the work of a decorator from Lansingburgh.

Collection of Ross Trump



Fig. 3.22. Bread Pan 12¹/₂" (31.8 cm). Asphaltum. Similar in many ways to what has already been seen, this design shows units painted in a dark orange color along with blue, red, yellow and a light medium green.

Coffin Collection at the National Museum of American History, Washington, DC



Fig. 3.23. 1-sheet Waiter 12¹/₄" (31.1 cm). Asphaltum. This waiter shows flowers and leaves so tightly packed that the white band is nearly obliterated.

Collection of Ross Trump





Fig. 3.24. Bread Pan 13³/₄" (34 cm). Asphaltum. A band of red and bright yellow fruits and flowers runs around the rim of this bread pan. Tinsplate was rarely wasted, and the clever tinsmith has seamed two pieces of tin together to form one of the ends of this pan.

Private Collection



Fig. 3.25. Bread Pan 12¹/₂" (31.8 cm). Red. Alternating motifs of bright yellow and mustard-colored fruits are seen. As the white band does not extend into the area of the hand holes, interesting arrangements of brushstrokes have been used to fill that space.

Collection of Ross Trump



Figs. 3.26a and 3.26b. ¹/₂-sheet Waiters 8³/₄" (22.2 cm). Red and Asphaltum. These two waiters have the same design painted on their white bands, although one has a red background and the other asphaltum. This would indicate that the decorators of the period used their designs repeatedly and did not come up with something new for every piece of tinware that was painted.

Private Collections

Fig. 3.27. Trunk 9¹/₂" (24.1 cm). Asphaltum. The large white band on this trunk front is decorated with a boat filled with roses, buds, blue flowers, fruits and leaves. Large yellow curliques with dots are found on each side of the design.

Private Collection





Fig. 3.28. Bread Pan 13" (33 cm). Red. The floor of this bread pan has a coat of clear varnish applied to it, and the silver shine of the crystalized tinplate is readily visible. Because of this, however, the white band is difficult to see. The morning glory on each end is blue and has medium green leaves. Note the use of yellow striping on the ends.

Collection of Ross Trump

Fig. 3.29. 1-sheet Waiters 12 $\frac{1}{2}$ " (31.8 cm). Asphaltum. A matching pair of waiters that shows the same design with slight variations. The different spangles that can result from the crystalization process depend on the metal content of the tinplate and the strength of the acids used.

Hitchcock Museum, Riverton, CT



Figs. 3.30a and 3.30b. 1-quart Measures 5 $\frac{3}{4}$ " (14.6 cm). Asphaltum. Measures can be found with their decorations put in various positions on the tinware. Both of these pieces have the painted white circle and overlaying floral design placed on the front (opposite the handle). The design on Fig. 3.30a stays within the confines of the painted circle while that of Fig. 3.30b overlaps considerably.

Private Collections





Fig. 3.31. Bread Pan 12⁵/₈" (32.1 cm). Red. Blue, red, green and black are the colors used to make up the simple design on the white band. Note the black treatment on the crystalized floor.

Collection of Ross Trump



Fig. 3.32. 1-sheet Waiter. 12¹/₂" (31.8 cm). Asphaltum. This is an interesting design made up of large brushstrokes and rows of narrow colored bands all painted atop the wide white band. A piece of decorated tinware can be just as colorful without having floral patterns.

Private Collection



Fig. 3.33. Trunk 8⁷/₈" (22.2 cm). Asphaltum. This trunk is another example that exhibits the work of a visiting painter. The scalloped white band is found on the front only, while the ends show yellow brushwork characteristic of the Connecticut Filley shop.

Henry Francis du Pont Museum, Winterthur, DE

Fig. 3.34. Coffee Pot 8¹/₈" (20.6 cm). Red. The basecoats for the flowers on this coffee pot are painted in a thin bluish white. Overtones of alizarin and white are then added to give dimension to the blossoms. Green leaves and yellow details finish off the design. There is no black used on this piece.

Collection of Ross Trump





Figs. 3.35a and 3.35b. 1-sheet Waiter 9 $\frac{1}{4}$ " (31.1 cm). Asphaltum. The painted white band shows interesting bright yellow curled units with red centers. Leaflets are both blue and dark green. Many red and blue dots are found throughout the design, along with black details. The crystalized floor of the waiter is coated with a semitransparent red wash. This treatment can be better seen in the closeup view of the floor. *Collection of Don Horvath*

Turkey Red

The semitransparent ruby red color painted on the floor in Fig. 3.35 was known in the period as turkey red. This color (actually madder lake or rose madder) was made from the madder plant, and had been in use since before the time of the ancient Greeks. Alizarin crimson, which has been referred to throughout all volumes of *American Painted Tinware* as an overtone color on red, is a synthetic product made from coal tar derivatives. It was not invented until 1868. Prior to that date, turkey red was the color used by the tin decorators.

Fig. 3.36. 2-sheet Waiter 17 $\frac{3}{4}$ " (45.1 cm). Red. The wide white band on this large waiter is overpainted with flowers and leaves. Several colors have been incorporated into this design: bright yellow, red, blue, burnt sienna, burnt umber, and much black detail. Note the border on the flange.

Henry Francis du Pont Museum, Winterthur, DE





Fig. 3.37a. $\frac{1}{2}$ -sheet Waiter 9" (22.9 cm). Red. Opaque blue-grey flowers have blue and white overtones. The green leaves are quite thin in pigment, and their serrated edges are outlined in yellow. *Private Collection*

Fig. 3.37b. $\frac{1}{2}$ -sheet Waiter 8 $\frac{3}{4}$ " (22.2 cm). Red. The conch shell seen here is painted with a very thin white basecoat. Because of this the shell looks pink. Dark green and bright yellow strokes finish the design.

Private Collection



Fig. 3.38. Bread Pan 12 $\frac{3}{4}$ " (32.3 cm). Red. The motifs on each end use the same types of colors as Fig. 3.28. The type of round unit with two flowing leaves is similar to designs listed under Group III. Note the unusual yellow work on the floor. *Collection of Ross Trump*

Fig. 3.39. Trunk 9¹/₂" (24.1 cm). Asphaltum. This white band completely covers the front of the trunk. A blue urn is filled with multicolored flowers and leaves. Narrow yellow bands with stripes are found on the lid, while the trunk ends are undecorated.

Collection of the late Madeline Hampton



Fig. 3.40a. Coffee Pot 8¹/₈" (20.6 cm). Asphaltum. There is a deep swagged white band on each side of this straight-spout coffee pot. Flowers and leaves are painted with red, blue, yellow, sienna and umber. A vine of tightly painted brushstrokes swoops under the white band. Note that the brushstroke border around the upper edge is the same as that on the trunk lid of Fig. 3.14.

HSEAD Collection at the American Museum of Folk Art, New York, NY

Fig. 3.40b. Coffee Pot 8⁵/₈" (21.9 cm). Asphaltum. This straight-spout coffee pot has a white band at both the upper and lower edges. The design is painted with red, blue, olive green and yellow. A graceful yellow floral sprig flows above the lower band.

HSEAD Collection at the American Museum of Folk Art, New York, NY



CHARACTERISTICS OF THE PENNSYLVANIA FILLEY SHOP

The following illustrations demonstrate in greater detail than the preceding photographs the characteristics of designs found on the tinware from Harvey Filley's shop at Philadelphia. Refer to page *xii* for the guide to interpretation of the line drawings. Overtone painting that was fingered-off is indicated in the drawings by dotted lines.

Since this shop's work is so varied in its designs, the characteristics have been divided into four groups. This will help to facilitate the identification process for so many complicated design types.

Colors found on Pennsylvania decorated tinware:

- Reds—vermilion, cadmium red light, orange vermilion, moss pink
- Greens—olive, medium, blue; usually semitransparent
- Yellow—chrome yellow light and medium, mustard yellow, orange yellow
- White—semitransparent for bands and overtones
- Alizarin—used for basecoats on red background and for overtones
- Blue—semitransparent
- Burnt Sienna—semitransparent
- Raw and Burnt Umber—semitransparent

Types of decorated tinware found in Group I:

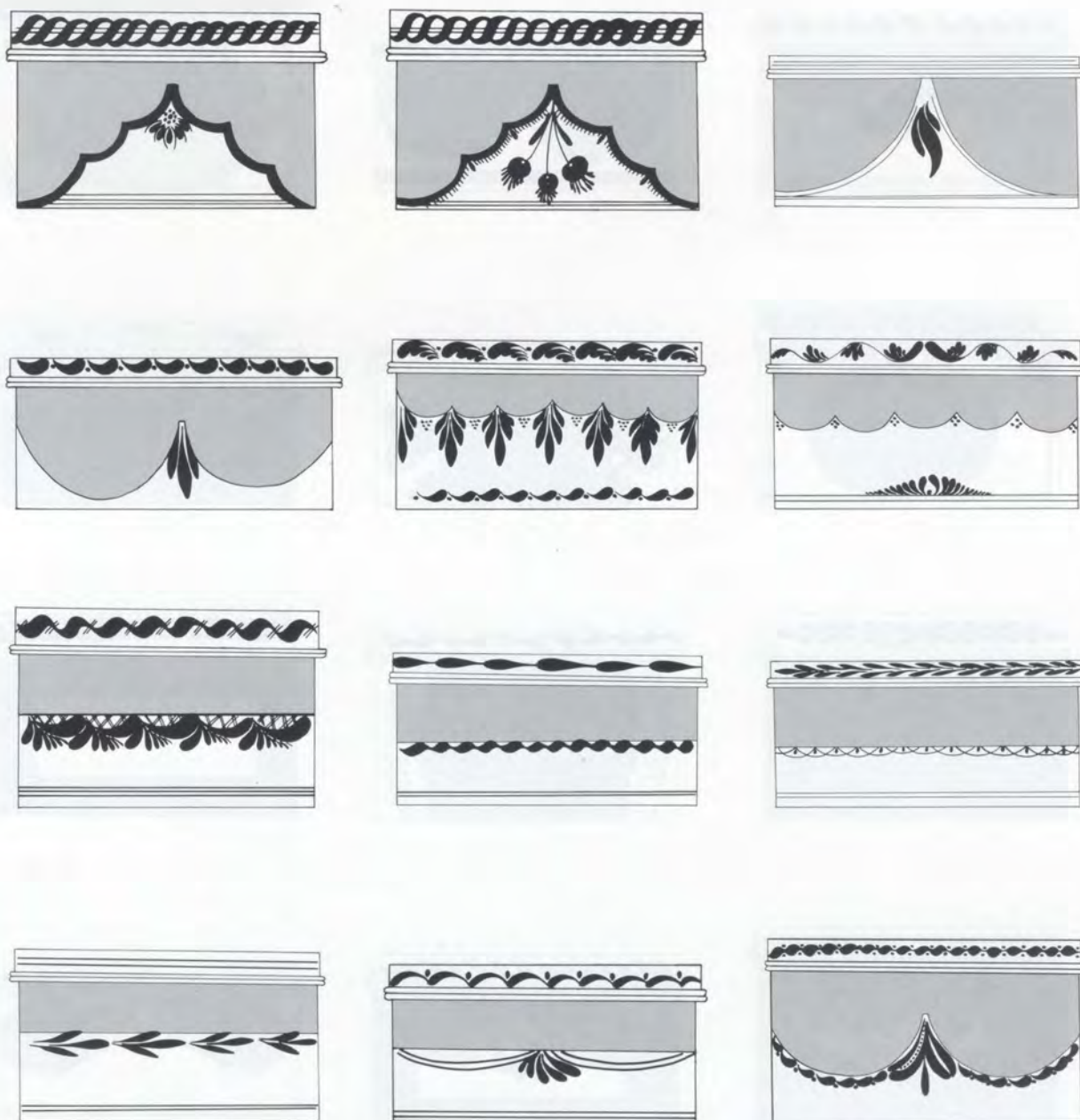
- Coffee pots—crooked-spout and straight-spout
- Trunks—domed top in various sizes, may have brass handle
- Waiters— $\frac{1}{2}$ -sheet, 1-sheet and 2-sheet
- Bread pans—oval (with and without handles), rectangular and square
- Molasses cups
- Measures
- Sugar bowls
- Tea canisters (oval; round is scarce)
- Candlesticks

Illustration selections and line drawings by Gina Martin and Lois Tucker

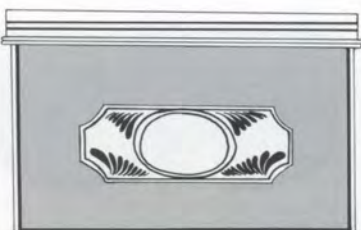
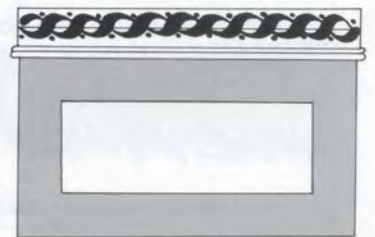
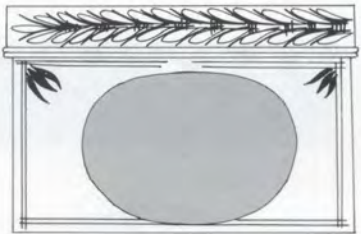
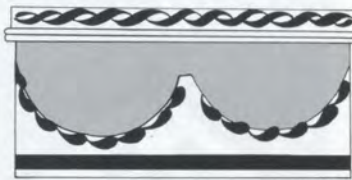
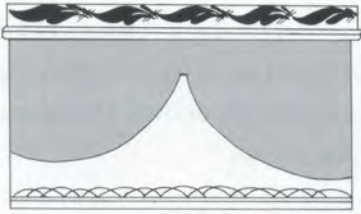
Group I

1. **Background:** Asphaltum and red. Crystalizing was commonly done.
2. **White Bands:** straight, scalloped, round circles, semicircles, ovals, large deep swags. A trunk band may be painted completely across the front or may be painted around the edges of the front leaving an opening in the center. Bread pan bands may be swagged, scalloped, straight or oval. Bands are semitransparent and for the most part are not too thinly applied in this group.

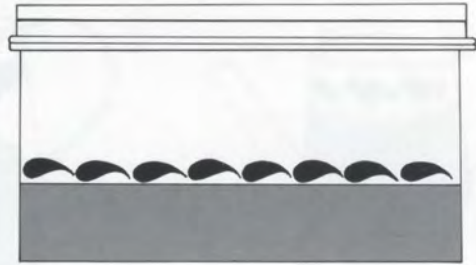
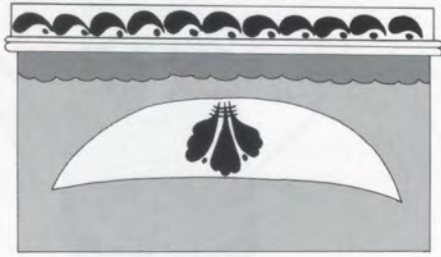
Trunk Fronts with White Bands



Trunk Fronts with White Bands



Trunk Fronts with White and/or Red Bands



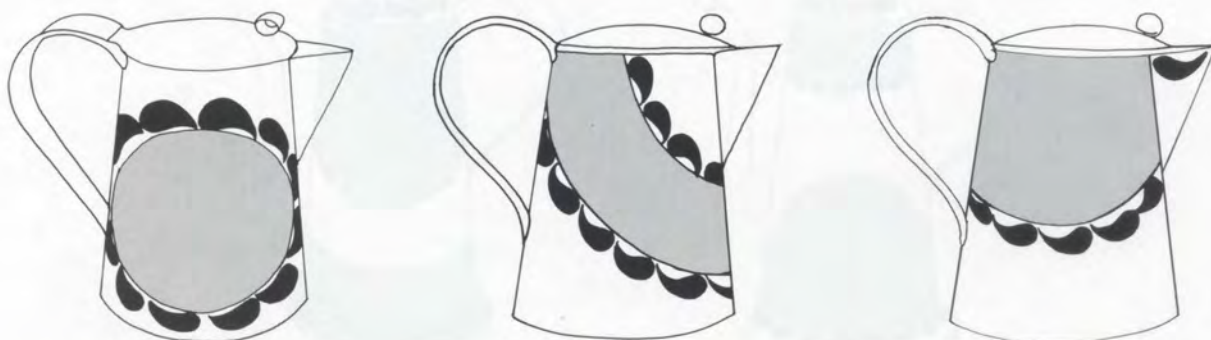
Crooked-Spout Coffee Pots with White Bands



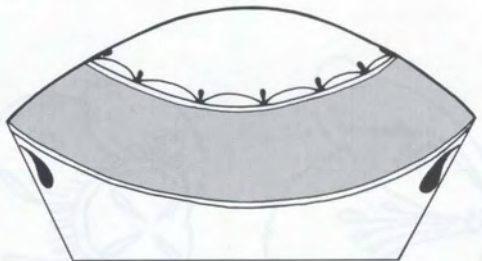
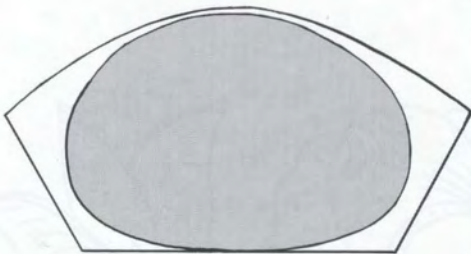
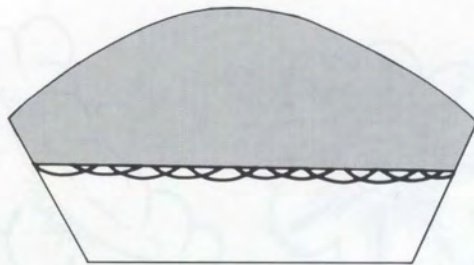
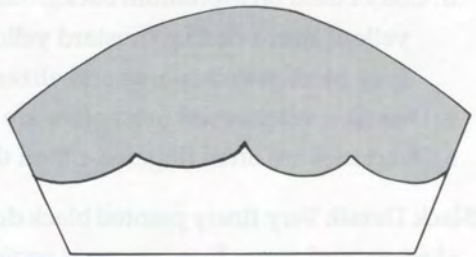
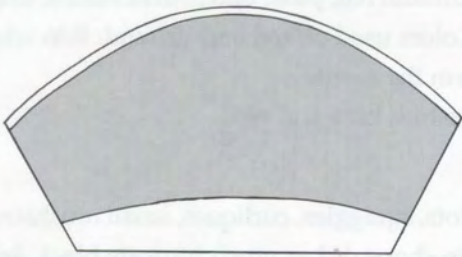
Straight-Spout Coffee Pots with White Bands



Molasses Cups with White Bands



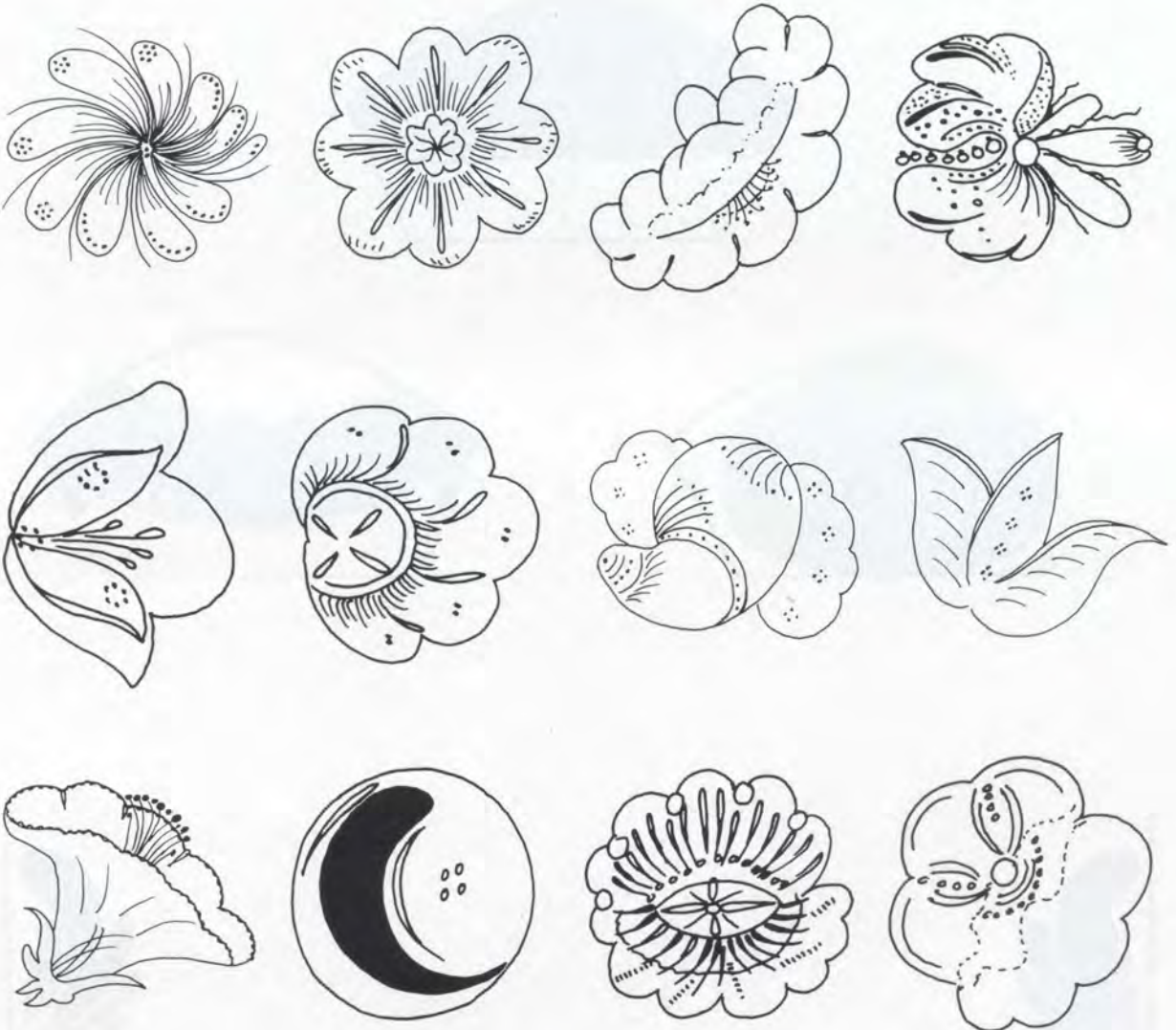
Bread Pan Ends with White Bands



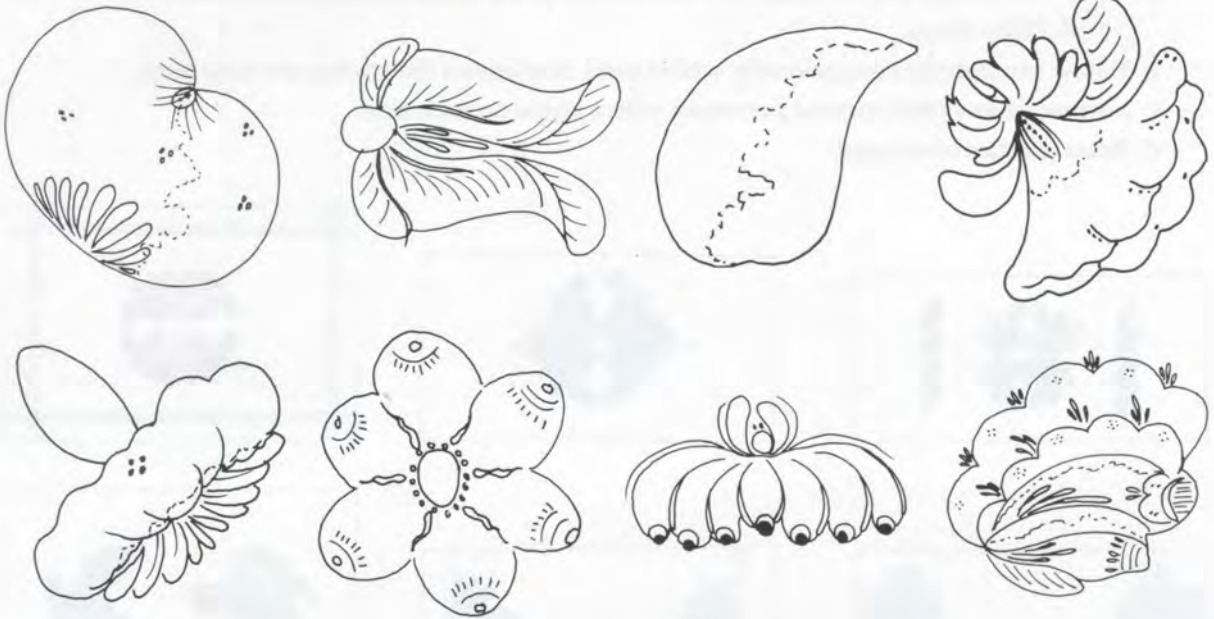
3. Flowers and Fruits:

- a. Many flower forms are used including tulips, morning glories and roses.
- b. Fruit motifs may include pears, tomatoes or apples; they may appear cut open with the inner structures and seeds exposed.
- c. Design elements are found which overlap edges of the white bases on which they are painted.
- d. Colors used on asphaltum background: vermilion, cadmium red, pink, blue, burnt sienna, bright yellow, burnt umber, mustard yellow, raw umber. Colors used on red background: thin white, grey-blue, purplish-blue and alizarin are used to form the motifs.
- e. Overtone colors used most often are white, alizarin, yellow, blue and red.
- f. Overtone colors are often fingered-off on the inside edge.

4. Black Detail: Very finely painted black details, groups of dots, squiggles, curliques, small brushstroke clusters, and wavy lines are used profusely. No other tin shops did as much intricate black detail work as the Pennsylvania shop.

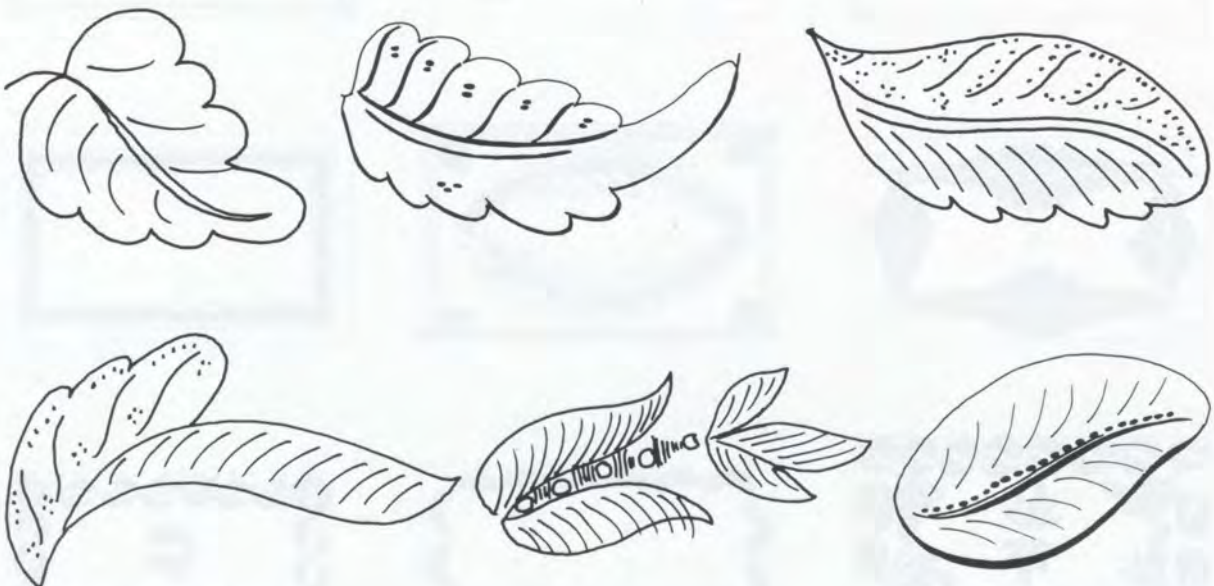


Flowers and Fruits



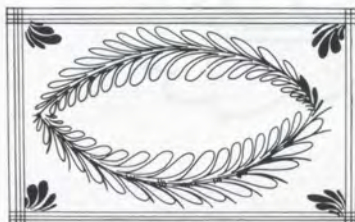
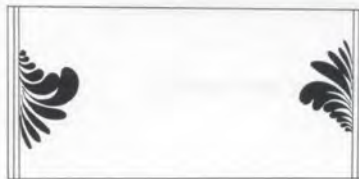
5. Leaves:

- Lobular, serrated or as single brushstrokes.
- Veining is black, occasionally yellow.
- Large leaves may have extra embellishments with yellow dots along center vein, additional veins alongside the black ones, center veins made up of dots or hash marks in leaf sections.
- Yellow outlining may be found.
- Leaf colors: medium, olive or blue greens; burnt sienna; burnt umber or raw umber.

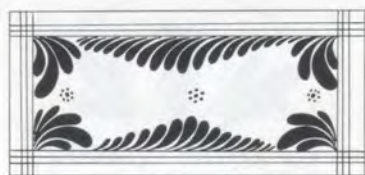


6. Trunk Lids:

- Many varieties of brushstrokes with some done in the distinct style of the Connecticut or New York Filley shops.
- Yellow brushstrokes (occasionally white) used. Sometimes the strokes are very large.
- Narrow yellow band around perimeter with a stripe on each side.
- Brass handles often used.



Trunk Lids



Coffee Pot Lids



Sugar Bowl Lids



Tea Canister Lids and Shoulders



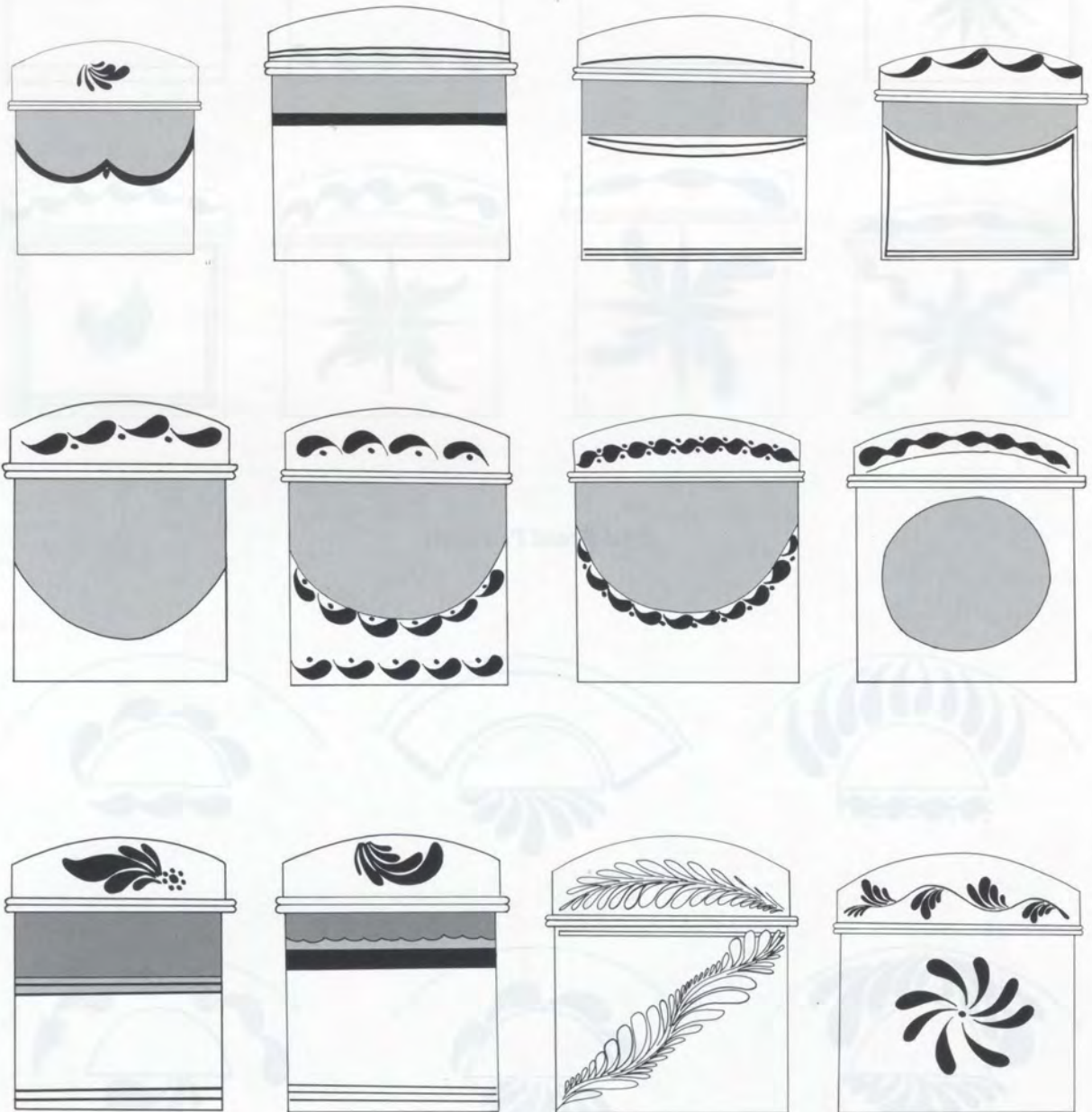
Molasses Cup Lids



7. Trunk Ends:

- a. White bands in previously described shapes. Occasionally a red band is seen below a white band.
- b. Yellow brushstrokes (occasionally white) used. Very large strokes may be found.
- c. May be undecorated.

Trunk Ends



Trunk Ends



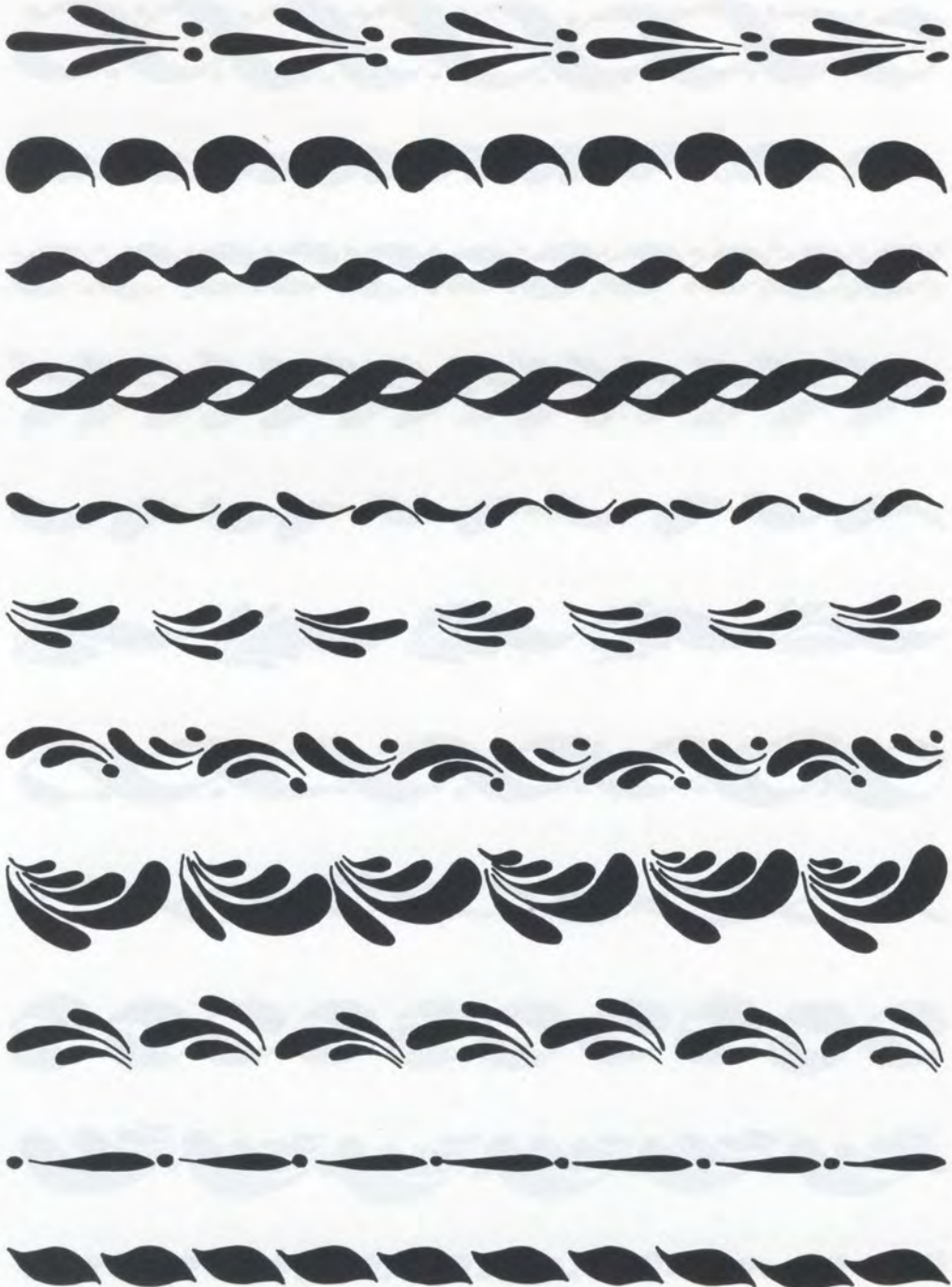
Oval Bread Pan Ends



8. Striping:

- a. Found mostly on bread pans and trunks.
- b. Single, double or triple stripes.
- c. Trunk lids have stripes crossing over at the corners.
- d. Narrow bands in yellow or red containing black detail used around edge of bread pan floor.

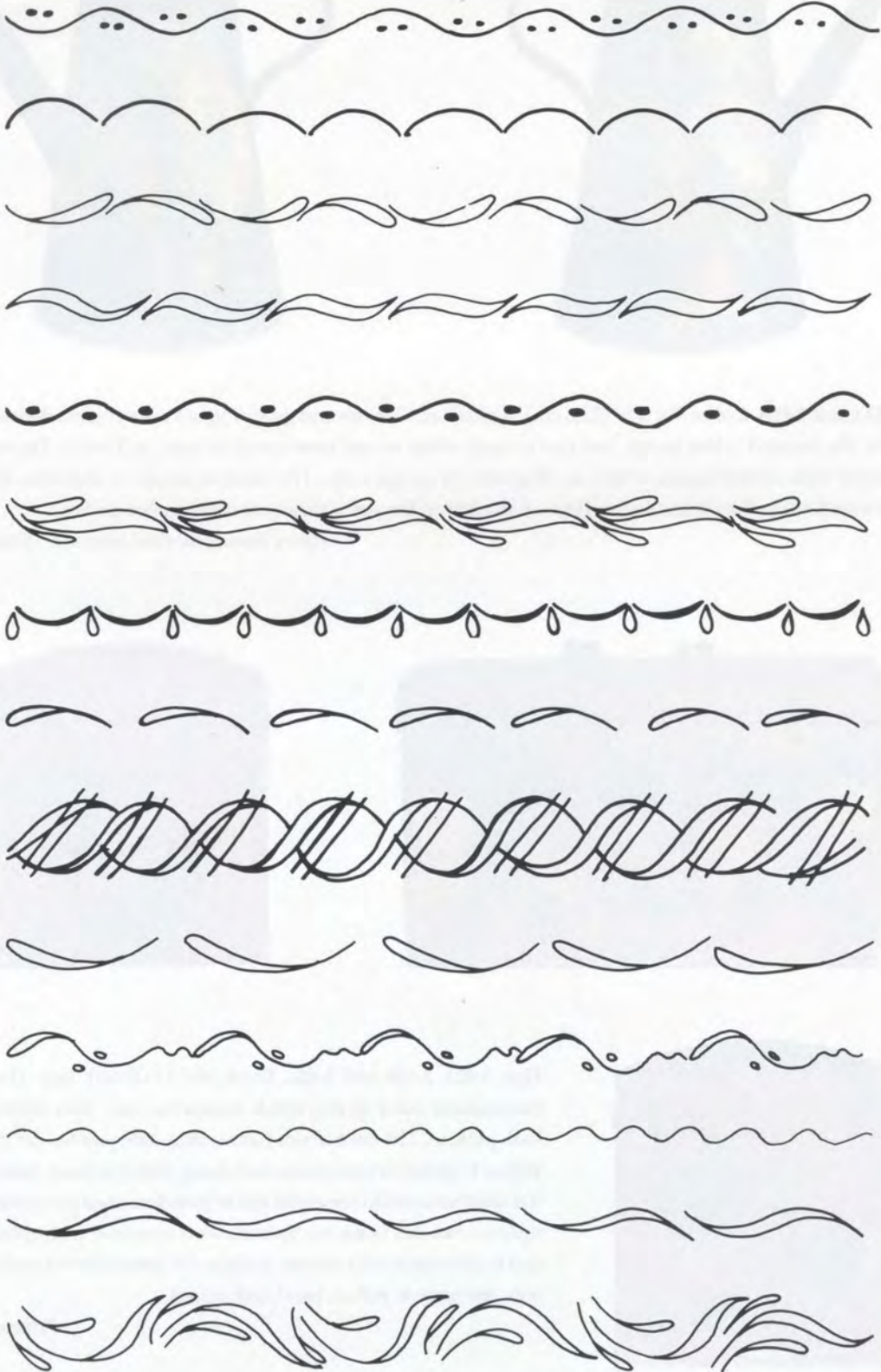
9. Borders:



Borders



Black Brushwork Found on Narrow Bands
Edging Bread Pan Floors



Group II



Figs. 3.41a and 3.41b. Coffee Pot 8³/₄" (22.5 cm). Asphaltum. The second grouping of Pennsylvania decoration does not show the painted white bands, but has instead white or red basecoated flowers and buds. These units are overpainted with several colors, which are fingered-off on one edge. The result is similar to that seen in Fig. 3.39. Green leaves have yellow veins and outlines. Each side of the pot is flowered with similar designs.

Henry Francis du Pont Museum, Winterthur, DE



Figs. 3.42a, 3.42b and 3.42c. Trunk 9³/₄" (23.8 cm). Red. The dark red background color of this trunk causes the very thin white motifs to look pinkish. The central urn has an 1823 date painted on it. Blue and yellow fingered overtones are seen along with fine black detail painting. It is most unusual to see metal leaf or powders used on country painted tinware, but this trunk has three flowers executed with gold leaf. Each end is decorated with similar designs. No brushstroke border is found, only the narrow yellow band and stripes.

Private Collection



Fig. 3.43. Bread Pan 12 $\frac{1}{2}$ " (31.8 cm). Asphaltum. White flowers and buds are seen on the floor and ends of this oval bread pan. A narrow yellow band is used around the upper edge.

Private Collection



Fig. 3.44a. Trunk 9 $\frac{3}{8}$ " (23.8 cm). Asphaltum. Large colorful flowers again are seen. The asphaltum background has darkened so that the leaves are now difficult to discern. There is a brushstroke border along the front face of the lid.

Collection of Roberta Ross



Fig. 3.44b. Trunk 8 $\frac{3}{4}$ " (22.5 cm). Asphaltum. Although very similar to Fig. 3.44a, this trunk does show more fine yellow detail work with sprigs, tendrils, dots, curliques and interesting leaf veining. Note the delicate border on the lid face.

Collection of the late Molly Porter

Fig 3.45. Tea Canister 4¹/₈" (10.5 cm). Red. The large flower and buds show similar treatment to the previous trunks. The white color is usually thin when painted against a red background. Fingered-off overtone painting is used on the flowers. The pigment for green leaves is also very thin.
HSEAD Collection at the American Museum of Folk Art, New York, NY



Figs. 3.46a and 3.46b. Trunk. 9³/₈" (23.8 cm). Asphaltum. The large irregularly-shaped flowers on this trunk are painted red rather than white. The overtones are fingered-off alizarin and white. Black details are seen. Note the very simple decoration on the end.
Collection of Carroll and Claudia Hopf



Fig 3.47. Tea Canister 6³/₈" (16.2 cm). Asphaltum. Large red flowers and berries have thin white and alizarin fingered-off overpainting. Green leaves and black detail are similar to Fig. 3.46.
Private Collection



Fig. 3.48a. Coffee Pot 8" (20.3 cm). Asphaltum. This side-pour coffee pot shows the work of a different type of decorator from the previous pieces. The white flowers and green leaves are nearly opaque, and the overtones are not fingered-off to give a softer effect. The border strokes seen here are unique. *Collection of Ross Trump*



Fig. 3.48b. Coffee Pot 8 1/2" (21.6 cm). Asphaltum. This side-pour coffee pot is similar; however, the painting does not seem quite as crude. Perhaps it is the work of a decorator who is becoming more proficient. Note that the asphaltum background is mottled.

Private Collection



Fig. 3.49a. Trunk 8 5/8" (21.9 cm). Asphaltum. The flowers have fingered overtones and the leaves are like those previously seen. Note the brushstrokes on the top of the lid and those above the hasp. The yellow striping on the front is swagged at the top and bottom. The trunk end has a yellow striped X and ribbon-stroke along the upper edge.

Collection of the late Margaret Willey

Fig. 3.49b. Trunk 7 3/4" (19.7 cm). Asphaltum. This small trunk does not have fingered-off overpainting. Veining on the leaves is yellow, and there are blue strokes used as shading.

Private Collection



Group II

Types of decorated tinware found in Group II:

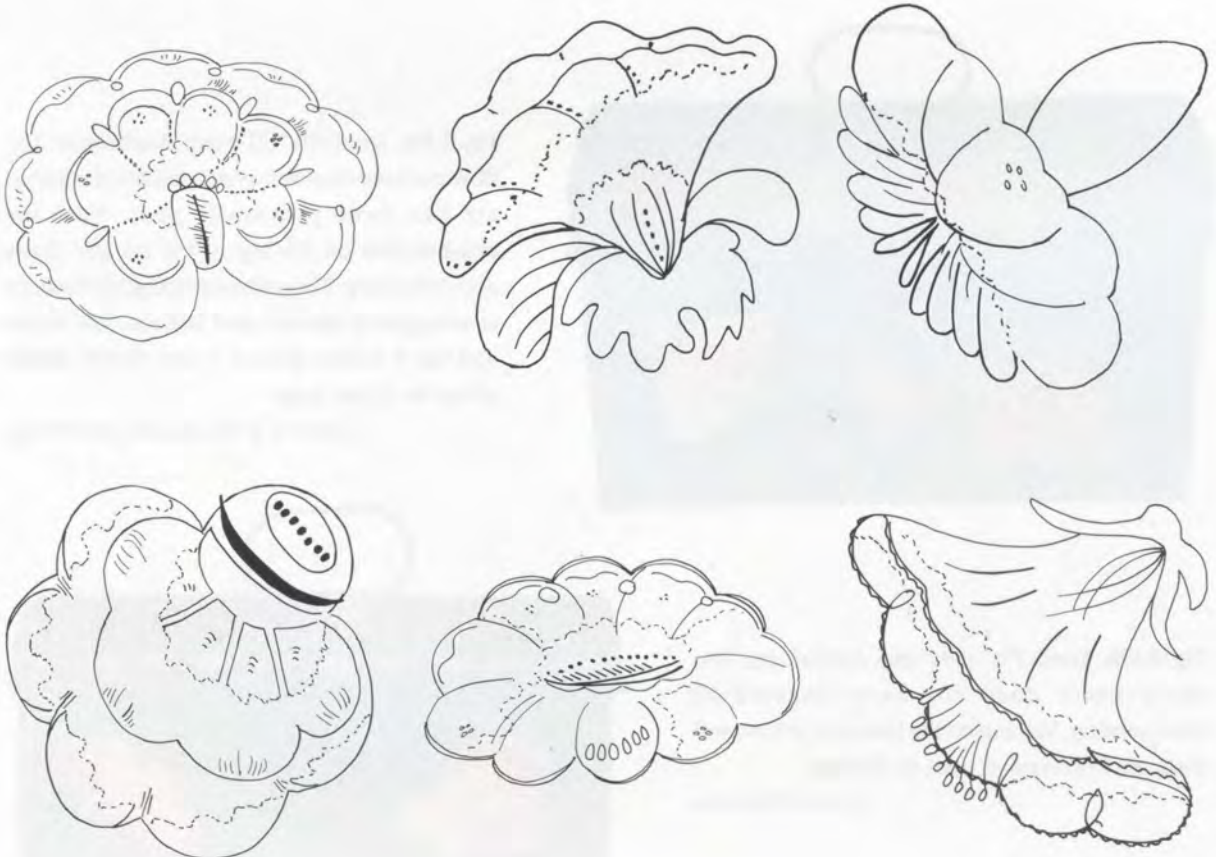
- Coffee pots—crooked-spout, straight-spout, side-pour (rare)
- Trunks—domed top in various sizes, may have brass handle
- Waiters— $\frac{1}{2}$ -sheet and 1-sheet
- Bread pans—oval, rectangular and square
- Tea canister—oval
- Sugar canister

1. **Background:** Asphaltum and red.

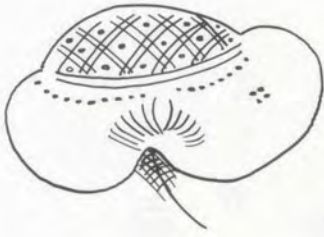
2. Motifs:

- a. White basecoated flowers and buds. White is usually semitransparent but may be opaque. Occasionally, flowers are red basecoated.
- b. Overtone colors are vermilion, bright yellow, blue, green and black on white basecoats; alizarin and white on red basecoats.
- c. Overtone colors often fingered-off on one edge.
- d. Red dots used profusely.

Flowers



Flowers



3. Leaves:

- a. Medium and light greens used.
- b. Lobular, serrated and heart-shaped leaves.
- c. Yellow veining; occasionally black.
- d. Yellow edging on leaves may be used.
- e. Light green highlight stroke may be found.



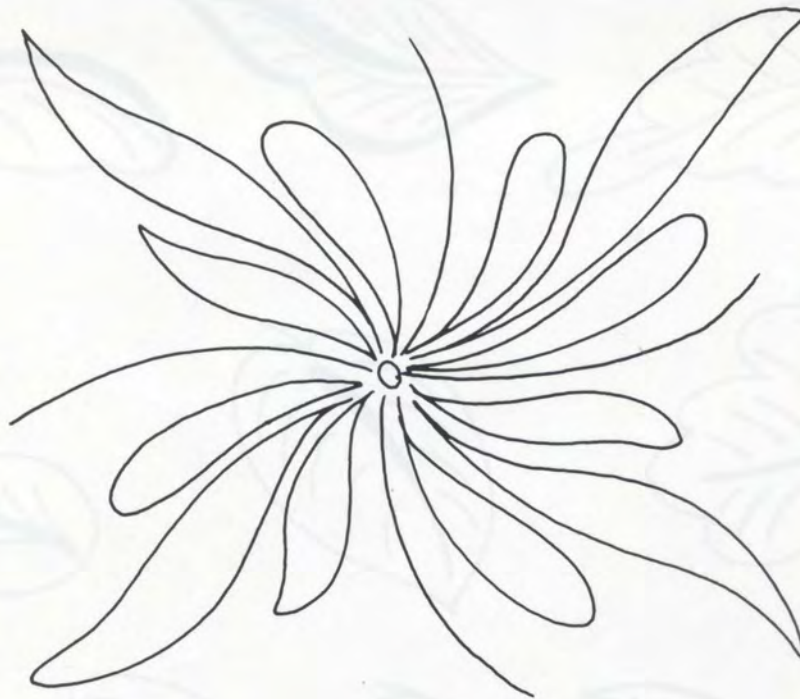
4. **Design Fillers:** Yellow squiggles, dots, tendrils, curliques and hash marks.



5. **Borders (yellow):**

- a. Very plain row of strokes.
- b. Narrow band edging bread pan floors and trunk lids.
- c. Few strokes at trunk handle; coffee pot lids are simple arrangement of strokes.
- d. Trunk ends: plain and an X (ribbon or stripe).

6. **Striping:** None, single or double stripes.



Group III



Figs. 3.50a, b, c and d. Coffee Pot 9¹/₄" (23.5 cm). Asphaltum. This coffee pot has a white painted band around the base edge that is decorated in the manner of those designs seen in Group I. The large yellow motifs positioned above the band are the major additional characteristics for Group III. There is blue, red and black overpainting on the yellow. Notice that all the decoration continues non-stop around the coffee pot. The yellow quarter-inch band and adjoining stripes were seen in Group II. *Private Collection*



Fig. 3.51a. Bread Pan 13" (33 cm). Asphaltum. The yellow units seen here have only black overpainting. The white band on the floor has the simple repeat design seen on pieces from the Connecticut Filley shop.

American Museum, Bath, England

Fig. 3.51b. Bread Pan 12¹/₈" (30.8 cm). Red. This bread pan is very similar to the previous example. Note the four-petaled flower in each corner of the white band. Groups of yellow brushstrokes border the inner floor.

Landis Valley Farm Museum, Lancaster, PA



Fig. 3.52a. Bread Pan 12¹/₂" (31.8 cm). Asphaltum. The decoration on this floor again shows Connecticut influence with simple repeat units and red corner swags. The large yellow end units are a variation of those already seen. This piece is signed in paint "Angeline Miller 1841 Sinking Springs Pa." Is Angeline the decorator or the owner?

HSEAD Collection at the American Museum of Folk Art, New York, NY



Fig. 3.52b. Bread Pan 12³/₄" (32.4 cm). Asphaltum. The units painted on the white band show much fingered-off overpainting and fine black detail. The end units consist of a yellow floral spray with overpainting done as on the floor. The asphaltum background is worn, but the crystalized floor is still evident.

Collection of Kathleen Hutcheson





Figs. 3.53a and 3.53b. Bread Pans 12³/₄" (32.4 cm). Asphaltum. Each of these bread pans has a crystallized floor. A thin coat of asphaltum has been applied to the floor of one, while the other pan has only a thin coat of varnish (now slightly yellowed and beginning to flake off). Originally this crystallized floor would have appeared silver like new tinware and not the golden color of asphaltum (See also Fig 3.28).

Private Collection and Ohio Historical Society, Columbus, OH



Figs. 3.54 and Fig. 3.55. Coffee Pots 10¹/₂" (26.7 cm). Asphaltum. These crooked-spout coffee pots have a very similar design. There is a white band at the top as well as the bottom, each with simple repeating units.

Anonymous and Collection of the late Ruth Coggins

Group III

Types of decorated tinware found in Group III:

Coffee pots—crooked-spout

Bread pans—rectangular

Trunks, sugar bowls and 1-sheet waiters are occasionally found.

1. **Background:** Asphaltum and red.

2. **White Bands (semitransparent):** positioned at lower edge of coffee pot, sometimes at top edge, and around floor of bread pan.

a. Simple design of leaves, berries, small flowers, etc. that is repeated around the band. Designs are like those found on Connecticut Filley pieces.

b. Designs are more complicated with much fingered overpainting and very fine black detail. The work is similar to Group I and Group II.

3. **Large Yellow Motifs (flowers, leaves, fruits, sprays, etc.).** Note that the drawings for these yellow units have not been drawn in solid black in order to show the details painted over the units.

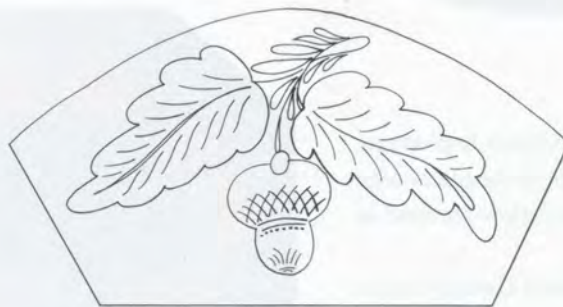
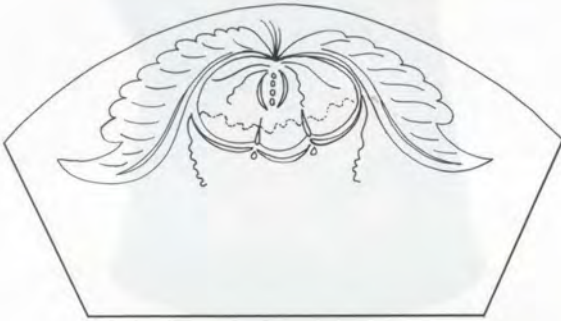
a. Positioned above the white band at the bottom edge of coffee pot.



- b. Positioned on the ends of bread pans.
- c. Black detail painting.
- d. Occasionally red or blue added as overtone paint.

4. **Borders (yellow):** As found on Connecticut Filley pieces.

Bread Pan Ends With Yellow Units



Group IV

Fig. 3.56. Coffee Pot 8³/₄" (22.2 cm). Asphaltum. The straight-spout coffee pot has a painted white circle on each side. Opaque orange-red flowers with yellow and black overpainting are seen along with a blue flower and green leaves. The narrow yellow band at the neck edge has black strokework.

Hitchcock Museum, Riverton, CT



Fig. 3.57. Coffee Pot 10" (25.4 cm). Asphaltum. This crooked-spout coffee pot is decorated in the manner of the previous example. The garish decoration showing strong colors was very popular among the Pennsylvania German people who were a major part of the tinware customers of the period.

Private Collection

Fig. 3.58. 1/2-Sheet Waiter 8⁷/₈" (22.5 cm). Asphaltum. This waiter shows the same type of design as seen on the coffee pots. Alizarin and yellow are used as overtones on this piece.

Collection of Cornelia Keegan





Fig. 3.59. Bread Pan 12⁵/₈" (32.1 cm). Asphaltum. A white band surrounds the upper edge of the bread pan and is decorated with large red-orange flowers, blue buds and green leaves. A wide yellow band edges the crystalized floor.

Collection of Madge Watt

Fig 3.60. 1-sheet Waiter 12³/₄" (32.4 cm). Asphaltum. This brilliant sparkling crystallized floor is an excellent example. The painted design has the fresh appearance of a piece just decorated at the tinshop.

Private Collection



Fig. 3.61. Coffee Pot 8³/₄" (21.6 cm). Asphaltum. This coffee pot has groups of yellow brushstrokes at the top edge rather than the yellow band. The lid has a profusion of yellow strokes also.

HSEAD Collection at American Museum of Folk Art, New York, NY



Fig. 3.62. Sugar Bowl 3⁵/₈" (9.2 cm). Asphaltum. Covered sugar bowls were items put to hard use and few have survived in such wonderful condition as this. Brushwork on the lid uses both red and yellow paint.

Anonymous

Fig. 3.63. Bread Pan 12³/₄" (32.4 cm). Asphaltum. The white band on the ends of this bread pan is swagged, creating an interesting look to the piece. The same type of flowers and leaves is seen again, along with the crystalization of the floor.

Collection of the late Elizabeth Bach



Fig. 3.64. Coffee Pot 10³/₄" (27.3 cm). Asphaltum. This coffee pot uses a sienna color as well as red, blue, yellow and green. Note the black brushwork on the yellow band.

Henry Francis du Pont Museum, Winterthur, DE

Fig 3.65. 1-sheet Waiter 11" (27.9 cm). Asphaltum. Deep orange-red flowers and olive green leaves are seen painted against a white band. The fine black details, often worn away, are clearly visible here. Though the crystallized floor has lost some of its asphaltum, the color is still vibrant.

Collection of the late Liz Bach



Fig 3.66. 1-quart Measure 5³/₄" (14.6 cm). Asphaltum. The white circle with its painted design is positioned directly opposite the handle. Burnt sienna is often found in this group and may be used as an overtone on orange-red blossoms or as a leaf basecoat.

Collection of Ross Trump



Fig. 3.67. Bread Pan 12⁵/₈" (32.1 cm). Asphaltum. White bands are covered with green leaves, and with flowers painted in red, yellow and blue. Openings in the flowers show red or blue "seeds" and the fine details are in black. Note the wavy black line on the yellow floor band.

Henry Francis du Pont Museum, Winterthur, DE



Group IV

Types of decorated tinware found in Group IV:

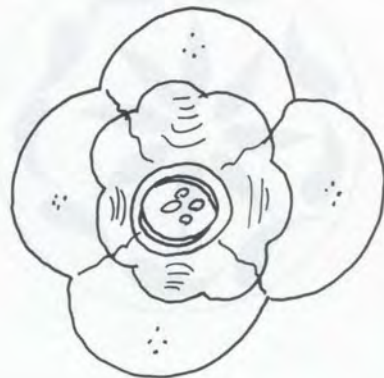
- Coffee pots—crooked-spout, straight-spout
- Bread pan—rectangular
- Waiters— $\frac{1}{2}$ -sheet and 1-sheet
- Sugar bowl
- Measures
- Candle holder (rare)

- 1. Background:** Asphaltum. Floors usually crystalized.
- 2. White Bands (semitransparent):** White circles on coffee pot sides. Straight white bands on other pieces.
- 3. Yellow Bands (approx. $\frac{1}{2}$ "):** Positioned at the top edges of coffee pots and around the floor on bread pans. Overpainted with black strokes.



4. Motifs:

- a. Stylized flowers and fruits are basecoated with opaque orange-red, medium yellow, blue, or burnt sienna.
- b. Red units overpainted with yellow or black and occasionally alizarin.
- c. No fingering technique is found.
- d. Fine black detail painting.
- e. Green leaves are lobular.



5. Coffee pot lids similar to Connecticut Filley pieces.



APPENDIX A

CHECKLIST FOR TINSHOP IDENTIFICATION: This checklist has been designed solely for the purpose of leading the identification process in the proper direction. An unknown piece of japanned ware can be inspected to determine the basic elements of its characteristics. These in turn should be located on the checklist to discover which shop may have been the manufacturer. By then turning to the section of the book that deals with that particular tinshop, the reader should be able to confirm the identity after studying the photographs and the drawings. It may require checking several shops before a final determination can be made, as certain characteristics were used by more than one shop. An expanded checklist will be included in future volumes in order to put those additional shops, along with their distinctive characteristics, into this checklist. The number in parenthesis following the shop name indicates in which volume of *American Painted Tinware* that shop is included.

		BERLIN (1)	UPSON (1)	S. NORTH (1)	BUTLER (1)	STEVENS (2)	FRANCIS (2)	BUCKLEY (2)	E. NORTH (2)	CT Filley (3)	NY Filley (3)	PA Filley (3)
Background	Asphaltum	x	x	x	x					x	x	x
	Asphaltum (mottled)			x								
	Black	x			x	x	x	x				
	Crystalizing		x						x			x
	Red	x	x		x	x	x					
	Other colors		x			x	x					
Painted Bands	White	x	x	x	x			x		x	x	x
	Red	x		x				x	x	x		
	Blue	x										
	Green	x		x								
	Pink			x								
	Yellow											x
	1/4" wide yellow or red		x							x		
	Very wide										x	
	Straight	x	x	x	x			x	x	x		x
	Scalloped							x	x			
	Swagged	x	x	x					x	x		x
	Circle or oval shape											x
	Unusual shapes and complicated forms	x	x	x								x
	Green swag alongside a red swag	x										
	Flower Forms	Roses with extended upper petals	x		x							
Lobular-shaped blossoms		x									x	
Heart-shaped blossoms		x										
Groups of four round buds		x										
Scallop-edged flowers		x	x	x						x		
Open centers			x								x	
Morning glories			x									x
Single stroke petals with center petals very large					x							
Tulip					x		x					x
Star-shaped flowers					x							
Stamens within flower centers			x									
Flowers very realistic						x	x					

		BERLIN (1)	UPSON (1)	S. NORTH (1)	BUTLER (1)	STEVENS (2)	FRANCIS (2)	BUCKLEY (2)	E. NORTH (2)	CT Filley (3)	NY Filley (3)	PA Filley (3)
Flower Forms	Very large flower forms									x		
	Openings with small strokes, dots or crosshatching									x		
	Elongated open flowers									x		
	Dark orange color									x		
	White basecoats					x	x				x	
	Large yellow motifs (fruits, flowers, leaves)										x	
Stems (flower)	Red	x		x	x					x		
	White									x		
Fruits	Peaches		x					x	x			
	Grapes		x			x						
	Cherries (single)		x		x	x	x	x				
	Cherries (double)				x	x						
	Pears		x									
	Blueberries				x	x					x	
	Strawberries				x	x	x	x	x			
	Berries							x	x			
	Open to expose inner seeds										x	
Misc. Motifs	Shells		x	x		x	x			x		
	Basket				x	x				x		
	Cornucopia					x	x					
	Lyre					x						
	Bird								x			
Overtones	'Cobra' stroke	x										
	Alizarin painted over one half of bud	x										
	Pinwheel shaped	x		x								
	Ribbon stroke	x										
	Crescent-shaped (narrow)	x						x				
	Crosswise-to-flower positioning	x										
	Large swag across whole flower	x										
	Chevron groupings	x		x								
	Dark blue on white band			x								
	Candy-stripe arrangement	x		x				x				
	Fingered-off technique		x					x	x	x		
	White overtones in two layers				x						x	
	White stroke with white dots inside				x							
	Scallop-edged		x									
	Feathery ends					x		x				
	Blue on light blue basecoat							x			x	
	Black way line							x			x	
	Alizarin oval near stem joint									x		
	Blue and umber on white flower									x		
	Blue and white on red basecoat									x	x	
	Wet technique application									x		
	Finely painted black detail									x	x	

		BERLIN (1)	UPSON (1)	S. NORTH (1)	BUTLER (1)	STEVENS (2)	FRANKS (2)	BUCKLEY (2)	E. NORTH (2)	CT Filley (3)	NY Filley (3)	PA Filley (3)
Leaves	Round or oval	x	x	x	x		x					
	Pointed	x	x	x	x		x			x	x	
	Serrated	x	x		x		x		x	x	x	
	Three-lobed		x			x	x				x	
	Elongated forms			x	x						x	
	Turned-over tips		x				x					
	Split center opening		x									x
	Yellow accents or outling	x		x	x				x			x
	Blue highlights				x							
	Narrow with long tendrils			x								
	Veining in black		x		x				x	x	x	
	Veining in blue						x					
	Veining in white										x	
	White center vein								x	x		
	No veining					x						
	Cross veins as curved lines		x									
	Lobular								x			x
	Large sectioned leaf connecting to all flowers										x	
	Brushstroke leaflets are green and white										x	
	Wet-technique					x	x					
Accents	'Signature' squiggles		x									
	Undulating squiggles	x										x
	Curliques along stem lines	x										
	Dots and dot circles			x	x							x
	Zig-zags			x	x							
	Hash lines on stems				x						x	
	Cross-hatching in double lines	x			x				x			
	Green accents on white units		x									
	'Bow' tying stems together									x		
Waiter corners	Red swag on each corner of waiter									x		
Trunk Ends	Single round flower and leaflets	x										
	Floral spray	x		x	x						x	
	Horizontal rows of border strokes	x							x			
	Diagonal row of strokes	x		x								x
	Scalloped yellow line with teardrops	x	x									
	Swag and tassel arrangement			x								
	Painted band on uppermost edge				x					x		x
	Ribbon stroke - compact and tightly formed	x					x					
	Ribbon stroke along all edges of trunk	x										
	Ribbon stroke forming large X	x										x
	Four round units and leaflets	x										
	Three-stroke 'C' arrangement					x		x				
	Extra large strokes									x		
	Pinwheel arrangement									x		x
	Brushstroke groups swagged across upper edge										x	
	Four brushstroke groups forming X or +										x	

		BERLIN (1)	UPSON (1)	S. NORTH (1)	BUTLER (1)	STEVENS (2)	FRANCE (2)	BUCKLEY (2)	E. NORTH (2)	CT Filley (3)	NY Filley (3)	PA Filley (3)	
Trunk Lids	Wide stripe around outer edge			x									
	Four or more groupings around handle			x									
	Multicolored groupings around handle			x					x	x			
	Brushstroke cluster flowers along stripe lines		x									x	
	Asymmetrical groupings at handle			x									
	Ribbon stroke in blue	x											
	Narrow painted band around edge	x									x	x	
	Strokes run front to back on one side, reverse on the other side									x			
	Brushstroke groupings in four corners									x			
	Opposing brushstroke groups along stripe										x	x	
	Brushstrokes may be yellow, yellow and white, or yellow and red										x	x	
	Borders	Lattice fence (with or without dots)	x		x						x	x	
		White berries with yellow brushstroke groups	x										
Red berries with green or red brushstroke groups				x									
Two or more colors used		x	x	x									
Green ribbon		x											
Red ribbon				x									
Very elaborate arrangement of strokes					x	x							
No border on front lid face		x									x		
Striping		Red stripe along white band		x	x						x		
		Double striping	x	x				x			x		x
	Along two or three edges of trunk end			x									
	Wide stripe around edge of trunk lid			x									
	Not commonly found				x	x							
	Single										x		
	Forms inner rectangle on trunk lid										x		
Designs	Geometrically balanced	x						x	x	x			
	Wrap-around			x									
	Overlapped					x							
Unusual Technique													
	Semi-impasto painting	x											

APPENDIX B

NOTIONS AND SUNDRIES AT OLIVER FILLEY'S SHOP, carried in his store and mentioned in his ledgers. These items were on hand for the peddlers to add to their loads and take along with the tinware on their travels.

Buttons: brass eye, copper eye and iron eye; white ivory and black ivory

Meridan Combs: No. 2-6 plain; No. 2-3 fluted; coarse and fine toothed

made of ivory or horn

Needles and Pins

Thimbles

Sewing Silk and Cotton Thread

Gunpowder: canisters and kegs

Shaving Soap

Spoons

Oil Cloth

Cigars

Shoes (common black), Boots and Sandals

Socks

Bitters

Candies

Broadcloth and Cotton Shirting

Cotton Balls

APPENDIX C

TRUCK ITEMS RECEIVED AT OLIVER FILLEY'S SHOP: This is a list of some of the truck (or bartered items) and their market value brought into Oliver Filley's store by his myriad peddlers. There was a ready market for all of these items, and the profit realized from their sale was usually better than the profit would have been if the customer had paid cash for his tinware and notions.

Cloth and materials: Wool was priced according to its quality and could range from 25¢ to \$2.00 per pound. Flax brought 10¢ per pound, whereas Irish linen was worth as much as \$6.00 per pound. Cloth made on the home looms of the peddlers' customers was valued as to its quality and width, and it ranged from 20 to 30¢ per yard.

Rags: \$4.25 per 100 weight

Old Pewter: 15¢ per pound

Paper: A ream of foolscap paper was \$3.00, large wrapping paper was \$2.50 and small wrapping paper was \$1.25.

Colt Tails: 18¢ per pound

Feathers: Hen feathers brought 7¢ per pound, whereas goose feathers were 50¢.

Beeswax: 33¢ per pound

Tallow: 12¢ per pound

Soap: 12¢ per pound

Tobacco: 25¢ per pound

Clover Seed: 12¢ per peck

Foodstuffs: Coffee brought 12¢ per pound, cheese 6¢, brown sugar 11¢, ginger 18¢, maple sugar 8¢, pepper 37¢.

Clothing: Socks 50¢ pair; wool hat \$1.00.

Steelyards: Small size 67¢.

APPENDIX D

TINNERS AND PEDDLERS ASSOCIATED WITH THE FILLEYS: Oliver Filley of Bloomfield, Augustus Filley of Lansingburgh and/or Harvey Filley of Philadelphia, as gleaned from the account books, ledgers, letters, newspapers, census records, and genealogical references researched for this publication.

- Adams, Abel.** A peddler for Oliver in 1818.
- Adams, Abner.** Mentioned by Augustus in 1816.
- Adams, Cummings.** A peddler in Canada for Augustus in 1816.
- Adams, Johnston.** A peddler for Augustus in 1815.
- Adams, Luke.** A peddler for Oliver in 1817.
- Allen, Pelatiah.** Mentioned in the Filley papers in 1818.
- Beaman, Rufus.** A large purchaser of tinware from Oliver which he had shipped to Elizabethtown, NJ, and sometimes to Harrisburg, PA.
- Belden, James.** A tinsmith for Oliver mentioned in 1822.
- Bewel, Frederick.** Mentioned in the Filley papers in 1817.
- Boardman, Thomas.** He purchased tinware from Oliver in 1816.
- Booth, Salmon.** A tinsmith for Oliver mentioned in 1821.
- Brace, Manning.** Mentioned in the Filley papers.
- Briggs, Amos.** Tinner and japanner for Oliver who specialized in red wares.
- Brown, James.** He made varnishes and paints for Oliver.
- Brown, Nathan.** A peddler for Oliver in 1819.
- Brown, Stephen.** He mended tinware for Oliver.
- Browns, W.** Possibly a decorator mentioned in Augustus' letter in 1816.
- Brunson, Oliver.** A master tinner of Bloomfield who worked for Oliver in CT and also in NJ. He is accredited with conceiving the design for the crooked-spout coffee pot.
- Brunson, Orentus.** A peddler for Oliver in 1816.
- Brunson, Samuel.** A Berlin relative of Oliver Brunson and also a master tinner. He worked for Oliver Filley during the early years of Filley's business.
- Brunson, Silas.** A japanner for Oliver who made black, red and blue wares.
- Buck, Chauncey.** A peddler for Oliver in 1819-1821.
- Burr, Jason.** A tinsmith for Oliver mentioned in 1822.
- Burr, Noadiah.** Mentioned in the Filley papers.
- Burr, Sylvester.** Mentioned in the Filley papers in 1818.
- Cadwell, Ira.** Mentioned in the Filley papers in 1818-19.
- Cadwell, Orrin.** A peddler for Oliver in 1817.
- Case, Chester.** Mentioned in the Filley papers in 1819.
- Case, Hart.** Mentioned in the Filley papers in 1818.
- Case, Hezekiah H.** Mentioned in the Filley papers in 1818.
- Chester, William.** Mentioned in the Filley papers in 1818.
- Church, John.** A tinsmith for Oliver mentioned in 1819.
- Clark, Nathaniel.** A tinner and a peddler for Oliver.
- Clark, Samuel.** A tinsmith for Oliver mentioned in 1818-19. Also worked for Augustus in 1822.

Drake, Sally. Daughter of William of Windsor, Connecticut. She received payment of \$20 in 1828.
 Was she a decorator for Oliver Filley?

Dyer, Henry. A tinner who made plain tinware and also peddled for Oliver.

Emerson. A peddler for Augustus in 1816.

Eno, Almond. A peddler for Oliver in 1824.

Eno, Ira. Mentioned in the Filley papers.

Fifield, Shadrack. Mentioned in the Filley papers in 1818-1819.

Filley, Orren. Mentioned in the Filley papers for 1818.

Fish, John. A peddler for Oliver who traveled in Vermont.

Frazier, Stephen. A tinner for Oliver in 1816.

Frazier, Thomas. A tinner for Oliver in 1818.

French, Aaron. Mentioned in the Filley papers in 1818.

Fuller, Charles. Mentioned in the Filley papers in 1818.

Fuller, Elam. Mentioned in the Filley papers in 1817.

Giddings, Linus. Mentioned in the Filley papers in 1818.

Gideon, Lyman. A peddler for Oliver from Hartland.

Gillet, Almeron. A peddler for Oliver in 1816.

Gillet, Asher. Mentioned in the Filley papers in 1819.

Gillet, Dany. Mentioned in the Filley papers in 1819.

Gillet, Justus. A peddler for Oliver in 1816.

Goodrich, Seth. Mentioned in the Filley papers in 1819.

Griffith, Thomas. Maker of red ware for Oliver.

Griswold, Giles. Mentioned in the Filley papers.

Hall, Elam. Mentioned in the Filley papers in 1819.

Harker. A tinsmith for Oliver and Augustus who also wanted to do japanning.

Hays, Andrew. A peddler for Harvey in 1820.

Hays, Horace. Mentioned in the Filley papers in 1818.

Hickok, Josiah. Mentioned in the Filley papers in 1817.

Higby, Mark. Mentioned in the Filley papers in 1819.

Holcomb, Bidwell. Mentioned in the Filley papers in 1818.

Holcomb, Alexander. A peddler for Harvey in 1818.

Holcomb, Erastus. Mentioned in the Filley papers for 1818 - 1819.

Holcomb, George. Mentioned in the Filley papers in 1819.

Holcomb, Hezekiah. Mentioned in the Filley papers in 1819.

Holcomb, Lester. A peddler for Harvey in 1818.

Holt, Seth. A peddler for Augustus in 1815.

Hosfield, Israel. An apprentice contracted to Oliver. He worked in Lansingburgh in 1816 and
 Augustus finds fault with his work.

Hubbard, Joab. A new peddler for Oliver at Elizabethtown in 1810.

Hull, William. Mentioned in the Filley papers in 1819.

Humphrey, Hiram. A tinsmith for Oliver mentioned in 1822.

Hungerford, Anson. Mentioned in the Filley papers in 1818.

Ives. A peddler for Augustus in 1826.

Lathem, John. Mentioned in the Filley papers in 1817.

Lawrence, William. Mentioned in the Filley papers. He was from Meridan.

Lee, Jared. A tinsmith for Oliver mentioned in 1819.

Lee, Truman. A tinsmith for Oliver mentioned in 1818.

Lewis, Seth. A tinsmith for Oliver.

Loomis, Hezekiah. Mentioned in the Filley papers in 1819.

Lynch, Henry. Mentioned in the Filley papers in 1819.

Metcalf, Evan. A tinsmith for Oliver and Augustus mentioned in 1823.

Nearing, Asahel. Mentioned in the Filley papers in 1819.

North, Seth. Tinsmith from Berlin who worked for Augustus in 1816.

Norton, Apollis. A peddler for Oliver in 1817.

Nutt. A Canadian peddler for Augustus in 1816.

Owen, Frederick. Mentioned in the Filley papers in 1819.

Parsons, Chandler. A tinsmith for Oliver mentioned in 1818.

Parsons, Moses. A peddler for Oliver in 1817.

Parsons, Pelatiah. Mentioned in the Filley papers in 1818.

Pease, Theo. Mentioned in the Filley papers in 1819.

Peck, Jasper. Mentioned in the Filley papers in 1818.

Perkins, John. Mentioned in the Filley papers in 1818.

Phelps, Chester. A peddler for Oliver since 1810. He was living in Johnstown in 1814-1816.

Phelps, Erastus. Mentioned in the Filley papers.

Phelps, Hiram.

Phelps, Oliver. A peddler for Oliver.

Phillips, Russell. Mentioned in the Filley papers in 1819.

Phinney, Gould. Tinsmith for Oliver who also worked in NJ for a time.

Porter, John. A tinsmith for Oliver mentioned in 1819.

Potter. A peddler for Augustus in 1826.

Renolds, Rufus. Mentioned in the Filley papers in 1819.

Rising, Lester. A tinsmith and a peddler for Oliver.

Roberts, Hiram. A peddler who worked for Oliver and Harvey for nearly 20 years.

Roberts, Lemuel. A peddler for Harvey in 1818.

Rockwell, Ruthy. Mentioned in the Filley papers.

Root, William. A reliable tinsmith who worked for Oliver, Augustus and Harvey.

Shepherd, Ebenezer. A mender of tinware.

Shepherd, William. A peddler in NJ in 1810; also mentioned in 1817.

Silley, Nathaniel. Mentioned in the Filley papers in 1819.

Slocum, Denison. A peddler for Oliver in 1817.

Slocum, Salvador. A peddler for Oliver in 1817.

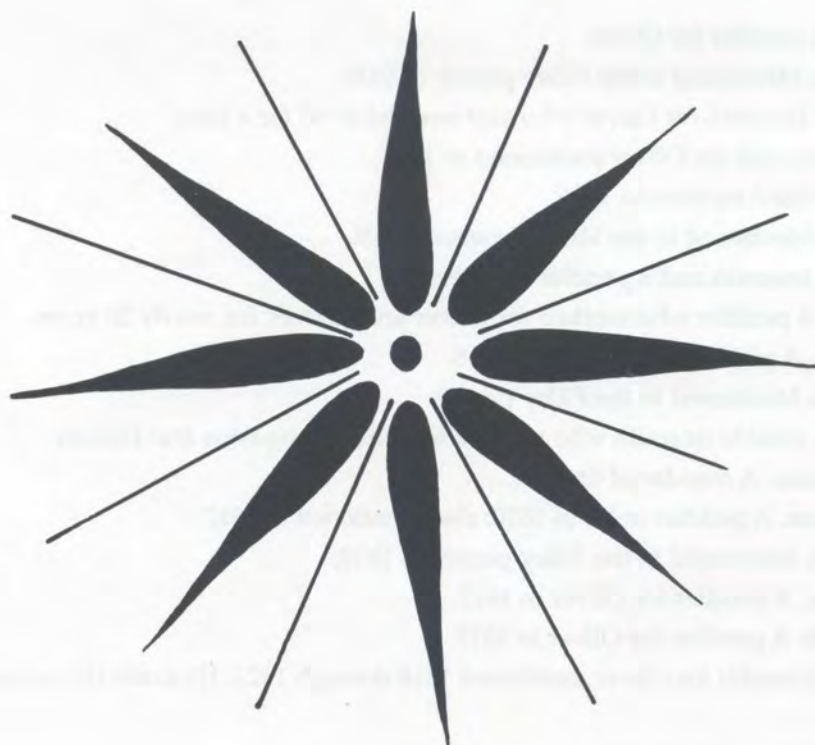
Smith, Eldad. A tinsmith for Oliver mentioned 1818 through 1823. He made tin toys as well as other items.

Squire, Hart. Mentioned in the Filley papers in 1819.

Stanwood, John. Mentioned in the Filley papers in 1818.

Steele, James. Mentioned in the Filley papers.

Stone, Alfred. A peddler for Oliver at Elizabethtown in 1811.
Strong, Sanford. A peddler for Oliver at Elizabethtown in 1811.
Tuttle, Charles. Mentioned in the Filley papers in 1818.
Wells, Hiram. A peddler for Oliver.
Weston, Loren. A tinsmith for Oliver mentioned in 1818-1822.
Willeston, William. Mentioned in the Filley papers in 1819.
Wilson, Jr., Jacob. A peddler for Oliver.
Wolcott, Philip. Mentioned in the Filley papers in 1818.
Woodruff, Julius. A merchant from Corrydon, IN who placed very large orders with Oliver for plain and japanned wares.
Woodruff, Samuel. Mentioned in the Filley papers.
Wright, Chauncey. A tinsmith for Oliver mentioned in 1817-18 and a relative of Cruger Wright.
Wright, Cruger. Worker for Oliver who went to Worthington, Ohio.
Wright, Dan. A tinsmith for Oliver mentioned in 1819.
Ziets, Roswell and Zophar. Tanners who made powder canisters for Oliver in 1818.



APPENDIX E

GLOSSARY

Asphaltum: A refined form of the petroleum derivative asphalt. It is mixed with a varnish medium and used as a background coating. It is semi-transparent and produces an amber color when applied to shiny tin. Asphaltum darkens considerably with age, and few original pieces found today demonstrate the color as it was when first applied. This darkening will also affect the design colors, causing them to appear darker than they may really be due to their own aging processes.

Candy-stripping strokes: The term generally refers to overtone S-strokes on a painted band. They are in a nearly straight vertical position, and usually in two alternating colors. The result is that of the type of stripping on candy canes or barber poles.



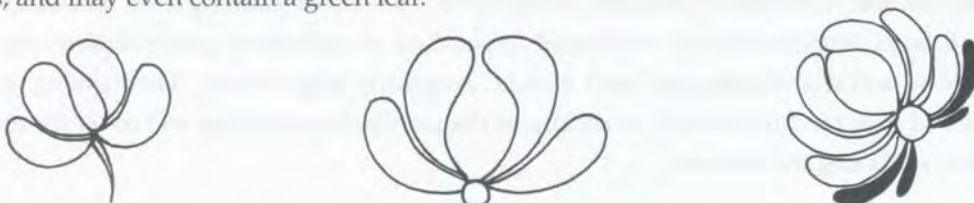
Chevron strokes: Groups of strokes arranged in V-formation. They may be used as overtone strokes on a painted band, or as border strokes along the front edge of a trunk lid.



Cobra stroke: An overtone stroke on red painted units found in some Berlin area designs. The stroke is made up of a broad head and undulating tail that diminishes in width to its end. This stroke resembles the coiled cobra used by snake charmers.



Crab flower: A blossom formed usually by 4 or 6 petals, each painted with a single brush stroke that does not touch its neighbor. The centers of these flowers often contain yellow strokes, crosshatching or dots, and may even contain a green leaf.



Crystallized tin: A technique of treating a clean, warm, shiny, tin surface with muriatic acid, sulphuric acid, and water. This produces spangles on the tin surface that will sparkle when the asphaltum or colored varnish is applied over it.

Fingering technique: A painting process whereby the sharp edge of a color is softened out by dabbing it with a finger at the time of application. Fingerprints are readily visible when this technique has been used.

Hash marks or hash lines: Small accent marks, usually in groups of two or three, that are positioned on stems of flowers or the base of leaflet groups.



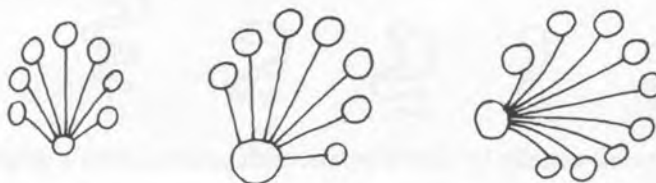
Ladle stroke: A brushstroke with a long arched tail. The stroke resembles a soup ladle in side view. This stroke is often found on pieces from the Stephen North shop. A larger version of it can be found on some pieces from Berlin, CT.



Lattice fence stroke: Half-circle loops, which may or may not be slightly overlapping, that are painted with thin lines. Usually in yellow, they are positioned on a stripe line or edging a painted band. They may also have a teardrop-shaped stroke at the points where they join.



Lollypop-stamens: Stamens are painted green against a white circle within a flower. They are straight, with a round head, and fan out from a common base.



Mottled asphaltum: A mottled asphaltum background is a form of graining used on country painted tinware. It is accomplished by an additional application of asphaltum gently dabbed on, or sometimes dabbed and slightly dragged with a wide, irregularly edged brush. The dabbing is placed at intervals and may run horizontally, vertically, or diagonally. The mottling will cover the entire piece of tinware, excepting the bottom.

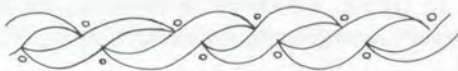
Ribbon stroke: A type of elongated border stroke that resembles a twisted ribbon.



Rickrack stroke: A variation of the ribbon stroke, but it is painted with each ribbon twist much closer together. Rickrack is sometimes found painted with very small, as well as tightly packed, strokes. The term rickrack has been coined from the sewing ribbon used by seamstresses.



Rope stroke: A stroke most often used for borders and made up of S-shaped strokes which connect to each other. The result gives the appearance of a twisted rope or cable. These strokes are often very broad.



S stroke: A single brushstroke shaped like the letter S. It may be very curved or it may be elongated to the point of being almost straight.



Semi-impasto painting: A technique produced by thick painting, not ordinarily found on country painted pieces. The process, which results in a relief or dimensional look to the strokes, is accomplished by the use of a heavier paint medium.

Wet painted technique: A painting technique that incorporates the use of two colors loaded onto the paintbrush at one time. The unit is painted on the tin with this mixture, and the two distinct colors are easily apparent. The unit is not worked over as that would cause the two colors to mix together. (Refer to Fig. 1.2.) This technique is not commonly found in country painting; but was used extensively in the Stevens Shop.

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