



AMERICAN PAINTED TINWARE  
*A Guide To Its Identification*

VOLUME FOUR

GINA MARTIN AND LOIS TUCKER

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by Gina Martin and Lois Tucker



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



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## A Guide to Its Identification

### VOLUME FOUR

by Gina Martin and Lois Tucker

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Cover: A Connecticut decorated trunk with a bold floral design from the collection of Cornelia Keegan.

## In Memory

Gina Martin (1919—2006)

Gina was the foundation on which these four volumes of *American Painted Tinware* have been constructed. Her interest in the identification of country painted tinware decoration began early in her HSEAD career. She photographed, measured, scrutinized and recorded hundreds of original pieces. Gina spent many hours pouring over her photographs and notations, often in conjunction with her colleagues, trying to detect specific characteristics common to the known shops. Her ultimate desire was to eventually have the material prepared for publication.

Gina saw the completion of the first three volumes of *American Painted Tinware, A Guide To Its Identification* before her death in March 2006. Her passing has affected all who knew her. The Historical Society of Early American Decoration has lost one of its most distinguished members.

Lois Tucker



## THE AUTHORS:

GINA MARTIN (1919—2006) spent 50 years studying tinware and more recently seeking a means to positively identify the early American tinshops. She had thousands of photographs of more than 2000 pieces, thus documenting the characteristics in great detail. Mrs. Martin applied to this field the research techniques of the fine arts historian in authenticating an old master.

Mrs. Martin was 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 was 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 was 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 35 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 Accreditation in Country Painting in 1985, in Stenciling in 1987, and in Free Hand Bronzing in 2005. 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:

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The Historical Society of Early American Decoration, Inc.  
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VOLUME One

*Berlin, Connecticut; Upson; Stephen North, and Butler Tinshops*

VOLUME Two

*Tinshops of Stevens Plains, Maine*

VOLUME Three

*Filley Tin Shops of Connecticut, New York and Pennsylvania*



# 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.

### **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 18<sup>th</sup> 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

The completion of this final volume of *American Painted Tinware* has been accomplished with the continued help of collectors, antiques dealers and those with a special interest in decorated tin. The members of the Historical Society of Early American Decoration must always be remembered for their gracious generosity in sharing their original tinware by exhibiting their pieces at the Society's national meetings. The study of originals is absolutely essential to a project such as this, and our appreciation to the members cannot be overstated.

Museums and historical societies have been helpful and very generous with their artifacts. We appreciate the cooperation of the Claremont Historical Society, Claremont, NH; The American Museum in Britain, Bath, England; Mercer Museum of Bucks County Historical Society, Doylestown, PA; Heritage Museum and Gardens, Sandwich, MA; Henry Francis du Pont Museum, Winterthur, DE; Decorative Arts Collection Museum, Wichita, KS; National Museum of American History, Washington, D.C.; Old Sturbridge Village, Sturbridge, MA; The Western Reserve Historical Society, Cleveland, OH; The Daughters of the American Revolution Museum, Washington, D.C.; The Henry Ford, Dearborn, MI; and the Fenimore Art Museum, Cooperstown, NY. A very special thanks goes to Victor Mays of the Clinton Historical Society for his information on the Clinton, Connecticut, tinshop. I am also grateful to Jeanette Webber for her research material on the Zeitz family.

It

# 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

# EDWARD FRANCIS

## WILLIAM ENO AND OTHER SIGNED TINWARE

**E**dward Francis was an employee of Oliver Filley of Bloomfield, Connecticut (see Volume Three). He may have been the son born February 1800 to Selah and Hannah Shepard Francis of West Hartford. Unfortunately, there is little that can be found to tell us about the man himself. We find no records in Berlin, Connecticut of Edward's apprenticeship to the art of a japanner of tinware. The decorations attributed to Edward Francis contain features that are characteristic of Berlin designs, particularly those in Group III (Volume One, pp. 30-42). This could certainly imply that he did receive training in Berlin. But we also know that Oliver Filley took on apprentices. An indenture agreement of Oliver's stated that the apprentice "*would be taught the art, trade, or mystery of Japanning and making, preparing and using all and every kind of japan, Varnish, etc and making and preparing all kind of paints used in painting and flowering tinware.....also to instruct him in the art of painting and flowering.*"<sup>1</sup>

It is well documented that Edward Francis was employed by Oliver Filley. His name appears numerous times in the Filley papers retained by the Connecticut Historical Society and the Connecticut State Library. Edward made paints and varnishes, did japanning, and painted the decorations on the tinware. He not only worked for Oliver in Bloomfield but often traveled to work for Augustus Filley at the Lansingburgh, New York tinshop and for Harvey Filley at the Philadelphia, Pennsylvania shop. Harvey was often shorthanded and many of his letters to Oliver asked to have tin workers or painters sent to help him out. In July 1822, he wrote to Oliver "*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*

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<sup>1</sup> Connecticut Historical Society, Hartford, CT, Ms Stack, *Filley Family Papers*, Box 2, Folder O, Apprentices 1811-1815.

want a good painter & if you could spare Francis let me know what I could hire him fore for month."<sup>2</sup> Two years later a letter from Oliver dated April 1824 addressed the same plea for help: "Edward Francis is here now making varnish for me" and Oliver asked Harvey if he could help in selling his jappan tin. He wrote: "Biggest part of it is what Francis did for me before he went on for you.....Francis says he will go on for you a year at the same rate he did before, only he will not agree to work only when he is able but he will pay for his board when he lyes still."<sup>3</sup> Edward suffered from tuberculosis and apparently had periods when he was too ill to work. He did receive his payment for making that varnish for Oliver and also for painting the fence and the hennery, as this receipt shows.

April 1824 - Oliver Filley to Edward Francis  
 3 Days to make Varnish \$ 3.00  
 2<sup>1</sup>/<sub>2</sub> to paint fence & hennery - 1.67  
 -----  
 4.67  
 Recd payment - 3 May 1824  
 Edward Francis

Connecticut Historical Society, Hartford, CT. Ms Stack, *Filley Family Papers*, Box 2, Folder D, 1824.

Edward also tried his hand at peddling. The following receipt, dated May 1, 1824, shows that Oliver paid him \$12.16 for some plain and Japanned tinware. This would have been tin that Edward was selling back to Oliver because he wasn't able to get rid of it. The payment was also for a small load of truck—the treasure load of any peddler which consisted of items that he acquired by bartering with customers who did not have cash for their purchases. The bartered goods were usually worth more than the item sold to the customer and a good peddler could make excellent profits.

<sup>2</sup> Connecticut Historical Society, Hartford, CT, Ms Stack, *Filley Family Papers*, Box 2, Folder B, 1822.  
<sup>3</sup> Connecticut Historical Society, Hartford, CT, Ms Stack, *Filley Family Papers*, Box 2, Folder D, 1824.



May 1st 1824 Mr Oliver Filley Bot of Mr C. Francis

3 Six Quarts	2/4	0" 7" 0
4 Half Gallons	1/6	0" 6" 0
3 Quarts	1/10	0" 2" 6
3 Two qt open pails	1/10	0" 2" 3
10 Basins	1/9	0" 7" 6
3 Half Buckets	1/12	0" 1" 9
1 Pint	1/6	0" 0" 6
3 Half Pints	3/12	0" 0" 10 1/2
3 Gills	1/4	0" 0" 6
		<u>1" 9" 10 1/2</u>

\$ 2. 48

Japan and Ware

1 lb Camister	1/6	0" 1" 6
10 Gills	1/2	0" 1" 8
1 Sugar Bowl	1/10	0" 0" 10
Bill of Truck	1/4	4" 0
17 lbs of Soap	5	0" 85
17 lbs of Slates	5	0" 26
7 lbs of White	10	0" 70
1 1/4 lbs of Old Pewter	1/10	2" 87 1/2
8 1/4 lbs of Wool	1/6	2" 6
		<u>7" 74 1/2</u>
5 yds 3/4 S. Cloth	15	75
5 1/2 lbs Butter	25	10" 72 1/2
		<u>11" 47</u>
Redhaynet - in full for the above		69
45		
49		
Wm May 3 May - 1824 - Edward Francis		2" 16



He was paid for another load of truck three weeks later. This contained an assortment of old pewter, white rags, cloth, horn, shoe thread, tallow, a fork and a box of cigars. In the fall of this same year, another receipt showed that Edward was paid a rate of 70c a day to paint tin.

Oliver Filley to Edward Francis

May 21 - 1824

14 2	9 lbs 12 oz Old pewter	1/2	\$11.62 1/2
3/9 12	6 lbs White Rags	10	0.60
	33 1/4 lbs - Common	5	1.66
	1 Hoe		
	6 lbs Tallow	2/3	0.37 1/2
	3 1/2 yds To Cloth	1/2	0.42
	14 yds Shoe Thread	at 22	0.77
	24 3/4 yds To Cloth	10	0.10
	2 1/2 lbs	1/3	4.12 1/2
			0.45
	1 Fork	26	\$10.42 1/2
	1 Box of Segars		0.30
			\$11.14 1/2

Connecticut Historical Society, Hartford, CT. Ms Stack, Filley Family Papers, Box 2, Folder D, 1824.

Oliver Filley to Edward Francis

Sept-17. So Ten Days worked a painting  
at 70 cents ————— \$7.00

Paid payment Sept 17 - 1824

Edward Francis

Connecticut Historical Society, Hartford, CT. Ms Stack, Filley Family Papers, Box 2, Folder D, 1824.

The last reference to Edward Francis appeared in a letter from Augustus at the Lansingburgh shop and is dated July 7, 1826. "*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. He has very bad cough & is not as well as he was when I left home for Connect.*"<sup>4</sup> Sadly, the 25-year old Edward succumbed to his disease on August 31, 1826.

Edward Francis is known to those with an appreciation for country painted tinware as a master painter whose graceful fluid brushstrokes flowed effortlessly onto the tinware. The decorated pieces found today that can be attributed to him easily exhibit the work of a skilled painter with complete control of his brush. His designs were large and bold, and often filled all available space on the tin item.



*The Yankee Peddler* by John Whetton Ehringer, 1853. The Collection of the Newark Museum, gift of William F. Laporte, 1925.

<sup>4</sup> Connecticut Historical Society, Hartford, CT, Ms Stack, *Filley Family Papers*, Box 2, Folder E, 1826.



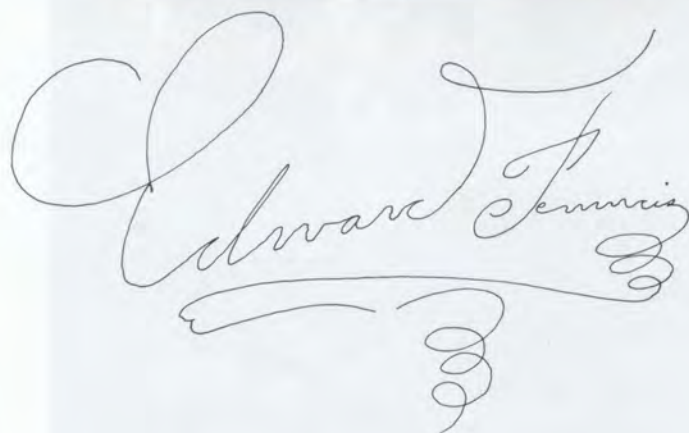
## EDWARD FRANCIS DECORATION

The beginning piece of tinware for Edward Francis is a 1-sheet waiter that is scratched on the back with his name. A scratched name does not necessarily prove that the decoration was done by that person. Signatures written in paint are much more definitive. It is a well documented fact, however, that Edward Francis did paint tinware for the Filleys, and thus, in this case, the scratched signature has been understood to be the name of the painter. Several distinguishing traits can be noted on this piece and are used to start the progression of forms and features used in Francis' painting.



**Fig. 1.1.** 1-Sheet Waiter 12 $\frac{1}{4}$ " (31.1 cm). Black. This geometrically balanced design has two large red flowers and eight buds. Overtones are groupings of white and dark red strokes painted in opposing directions with fine yellow crosshatching placed in the center. Yellow and green leaflets are attached to red stems. A wide yellow stripe surrounds the floor of the waiter. Scratched into the back is the name Edward Francis.

*Claremont Historical Society, Claremont, NH*

A handwritten signature in white paint that reads "Edward Francis". The signature is highly stylized and cursive, with a decorative flourish underneath.

**Fig. 1.2.** Tea Canister 4 $\frac{3}{4}$ " (12.1 cm). Asphaltum. The same flowers are found in the floral spray on this canister, with the addition of one having a crosshatching-filled opening. Large green leaves with yellow veining are seen along with small leaflets. A border of large red strokes sided by yellow strokes is painted around the shoulder.

*Private Collection*







Fig. 1.3. Measure  $4\frac{3}{8}$ " (11.1 cm). Asphaltum. This small measure has a spray of three similar flowers. Note that the green color is quite dark and nearly opaque.

*Collection of Ellie Walker*

Fig. 1.4. Trunk  $9\frac{1}{2}$ " (24.1 cm). Asphaltum. This view shows the end of a trunk that has the now familiar floral spray. Two of the blossoms have yellow strokes grouped tightly around the outer edge of the flower. This trunk is nearly identical to Fig. 1.31 in Volume One of *American Painted Tinware*, and that particular trunk should probably be listed here as the work of Edward Francis.

*Private Collection*



Figs. 1.5a and 1.5b. Drum  $11\frac{3}{4}$ " (29.8 cm). This child's drum shows the Francis blossoms along with some that have overtones painted crosswise. Large pointed leaves have a yellow highlight. Note the border designs. This drum was manufactured by the renowned drum making Brown family of Bloomfield, Connecticut. Oliver Filley's residence on Brown Street was just down the road from the drum shop. Possibly the Brown's had other drums decorated at Oliver's shop.

*Anonymous*



The label inside the toy drum says made by Benjamin Brown 1812. A different label shown here is dated 1823 when the firm was Eli Brown and Son.





**Fig. 1.6.** Coffee Pot 8½" (21.6 cm). Asphaltum. Six very large flowers are seen on this side-pour coffee pot. Some of the white and dark red overtones are positioned diagonally across the flower. The open blossom has a group of yellow brushstrokes in the center. The green brushwork is too dark to be seen here. *Anonymous*

**Fig. 1.7.** Coffee Pot 9" (22.9 cm). Asphaltum. A similar design decorates both sides of this crooked-spout coffee pot. The open flower contains yellow crosshatching rather than brushstrokes as on the previous coffee pot. There are three round leaves at the base of the floral spray, and green and yellow leaflets throughout the upper design. *Collection of Edson Brown*



**Fig. 1.8.** Coffee Pot 8¾" (22.2 cm). Asphaltum. This straight-spout coffee pot is decorated on both sides. This design has flowers with white and dark red overtones painted in a diagonal direction to the blossom. As is so often the case, the green leaves are nearly invisible. Francis often disregarded the crimped ridges at the top of the pot and continued the design right over them. *Collection of Laura Corvini*







**Figs. 1.9a and 1.9b.** Coffee Pot 8 $\frac{1}{2}$ " (21.6 cm). Black. This straight-spout coffee pot exhibits very different designs on each side. There are crosswise overtones on the flowers, and the blossom on the right has yellow strokes in its center opening as seen in Fig. 1.6. Large serrated leaves have a center vein and yellow edging on one side. Yellow dots are found in the design. The reverse shows a pinwheel formation of overtones on the red center unit which is surrounded by eight radiating red strokes. Alternating yellow and green brushstroke groups are placed between the eight red strokes.

*Anonymous*



**Fig. 1.10.** 2-Sheet Waiver 17 $\frac{1}{2}$ " (44.5 cm). Black. This 2-sheet waiver is adorned with four huge red units measuring three inches in diameter. Two of these have red, white and green overtones painted as graceful pinwheels. The overtone painting on the other two units forms a primitive rose with petals and rows of dots at the upper end. Also found are green and yellow leaflets and a red ribbon border.

*The American Museum in Britain, Bath, England*





**Fig. 1.11.** Coffee Pot 9<sup>1</sup>/<sub>4</sub>" (23.5 cm). Red. The same large design is found on each side of this red coffee pot. The petaled flowers are painted with a thin off-white, and have white and dark red overpainting strokes as seen in previous examples. Serrated leaves, leaflets and yellow dots can also be seen.

*Decorative Arts Collection Museum, Wichita, KS*

**Fig. 1.12.** Molasses Cup 3<sup>3</sup>/<sub>4</sub>" (9.5 cm). Red. The base coat color for this motif is thin white similar to the previous coffee pot. The underlying red background gives it a pinkish color. Pinwheel overtone painting is done with white and dark red.

*Private Collection*



**Fig. 1.13.** Measure 5<sup>3</sup>/<sub>4</sub>" (14.6 cm). Asphaltum. A geometrically balanced design such as this is commonly found on pieces from the Oliver Filley Shop in Bloomfield, Connecticut (see Volume Three, Chapter One) which is the shop where Edward Francis worked.

*Private Collection*



**Fig. 1.14.** Coffee Pot 8<sup>3</sup>/<sub>4</sub>" (22.2 cm). Asphaltum. Two of the large red units have pinwheel overtones while straight brushstrokes are used on the other two. Overtone colors are white, dark red and green. Border strokes are red while the stripe at base edge and dots on the lid are yellow. Although this coffee pot is in poor condition, its decoration is noteworthy. *Ohio Historical Society, Columbus, OH*



**Figs. 1.15a and 1.15b.** Coffee Pot 8<sup>3</sup>/<sub>4</sub>" (22.2 cm). Black. The design on one side of this pot is nearly identical to that of Fig. 1.9a. The arrangement of the four red units on the reverse is also seen in Berlin, Connecticut designs. Four buds can be found at the end of the leaflets.

*Henry Francis du Pont Museum, Winterthur, DE*





**Fig. 1.16.** Coffee Pot 8 $\frac{1}{4}$ " (21 cm). Asphaltum. Four red units on this coffee pot exhibit new forms of overtone strokes. The treatment on two of the units gives the look of the interior of a rose. The other two units have strokes representing roses not yet opened. This particular formation of overtones strokes was also seen in the Berlin designs (see Volume One—Figs. 1.36 and 1.37) which might also be the work of Edward Francis. *Anonymous*

**Fig. 1.17.** Coffee Pot 8 $\frac{1}{4}$ " (21 cm). Asphaltum. The flower on the lower left shows white and dark red overtones strokes that have been feathered on their inner edge. This was done by first placing the large outer stroke and then working over it several times with the brush until the desired effect was achieved. The flower at the upper left has a small grouping of white over-strokes painted to form the center of the rose. The crosswise overtones at the right and the outlined serrated leaves have been described previously. A similar design is found on the reverse side. *Private Collection*



**Fig. 1.18.** Coffee Pot 8 $\frac{1}{4}$ " (21. cm). Asphaltum. The four large units on the coffee pot exhibit the same feathered treatment of overpainting as seen in the previous example. Note the strokes in the center opening. *Collection of Nancy Lavelle*





**Fig. 1.19.** Coffee Pot 7½" (19.1 cm). Red. The base color used for the flowers on this pot is blue and the overtone colors are white and blue. The serrated leaves and two lower flowers have been seen previously. The flower at the top is a new form. The same design appears on the reverse.

*The American Museum in Britain, Bath, England*

**Fig. 1.20.** Coffee Pot 8¼" (21 cm). Asphaltum. The flowers are now familiar but the leaves are a new form. Large leaves are ovoid with a yellow highlight on one edge. Some smaller green leaflets are also found. The reverse has a similar floral spray. Coffee pots of this style, whether straight-spout or side-pour, do not have brushstroke border painting other than that on the top of the lid.

*Private Collection*



**Fig. 1.21.** Coffee Pot 8¼" (21 cm). Red. The blue color used for the base coat painting of these flowers was very thin. The overpainting is also done with blue; no white is used. Serrated leaves are found along with green and yellow leaflets. A similar design appears on the reverse.

*Private Collection*







**Figs. 1.22a and 1.22b.** Coffee Pot 9 $\frac{1}{4}$ " (23.5 cm). Asphaltum. The blossoms in this floral spray are very similar to those already seen; however, the rose overtone strokes are here painted in thin green. Large serrated leaves with yellow edging are again found. The yellow bird has an umber wing. The reverse side shows a geometrically balanced design with yellow and green leaflets. Note that crooked-spout coffee pots will have a brushstroke border painted around the foot skirt. *Private Collection*



**Figs. 1.23a and 1.23b.** Coffee Pot 8 $\frac{1}{2}$ " (21.6 cm). Asphaltum. The three large flowers and their overtone painting are variants of those seen thus far. Two large lobed leaves are used as well as small leaflets. A nearly identical design is on the reverse. The side-pour coffee pot shows two large roses and buds with crosswise overtones. Two large lobed leaves are also present, each with black veining.

*Collections of John & Molly Logan and of The Mercer Museum of the Bucks County Historical Society, Doylestown, PA*



Fig. 1.24. Coffee Pot 8 $\frac{1}{4}$ " (21 cm). Red. The flowers and buds on this straight-spout pot are base painted in blue, and have blue and white overtones. Three large serrated leaves are seen with yellow dots used to form their stems. The same design appears on the reverse.

*Private Collection*



Fig. 1.25. Coffee Pot 10 $\frac{1}{4}$ " (26 cm). Asphaltum. A large floral spray fills both sides of this coffee pot from the top rim to the bottom skirt. Overtone painting in white and dark red is done vertically and crosswise. The central flower's overtones are painted to represent an open rose. Two large lobed leaves are seen at the bottom of the bouquet. *Collection of Jayne Hanscom*



## CHARACTERISTICS OF EDWARD FRANCIS' DECORATION

The illustrations show the characteristics in greater detail than is possible with the photographs alone. Many of the specific styles listed here for Edward Francis may also be found on tinware attributed to other shops; however, one point that separates Francis' work from that of others is the expertise of his brush work. His painting shows the perfectly formed strokes of an accomplished decorator and is of a quality of excellence not always found on country painted tinware.

[B] indicates the characteristic is also found in Berlin, Connecticut decoration and may mean Berlin training.

### Colors found on Francis pieces:

Red—vermilion, orange vermilion

Green—dark

Yellow—medium

White—semitransparent for overtones

Dark Red—semitransparent rose madder for overtones

Blue—thin on red background, also as overtone on blue base

Black—occasionally found

### Types of decorated tinware found:

Coffee Pot—crooked-spout, straight-spout, side-pour. Design on one side may be unrelated to that on the other side.

Trunk—domed, often with brass handle

Walters—1 and 2-sheet

Measure—various sizes

Tea Canister—oval

Bread Pan—oval

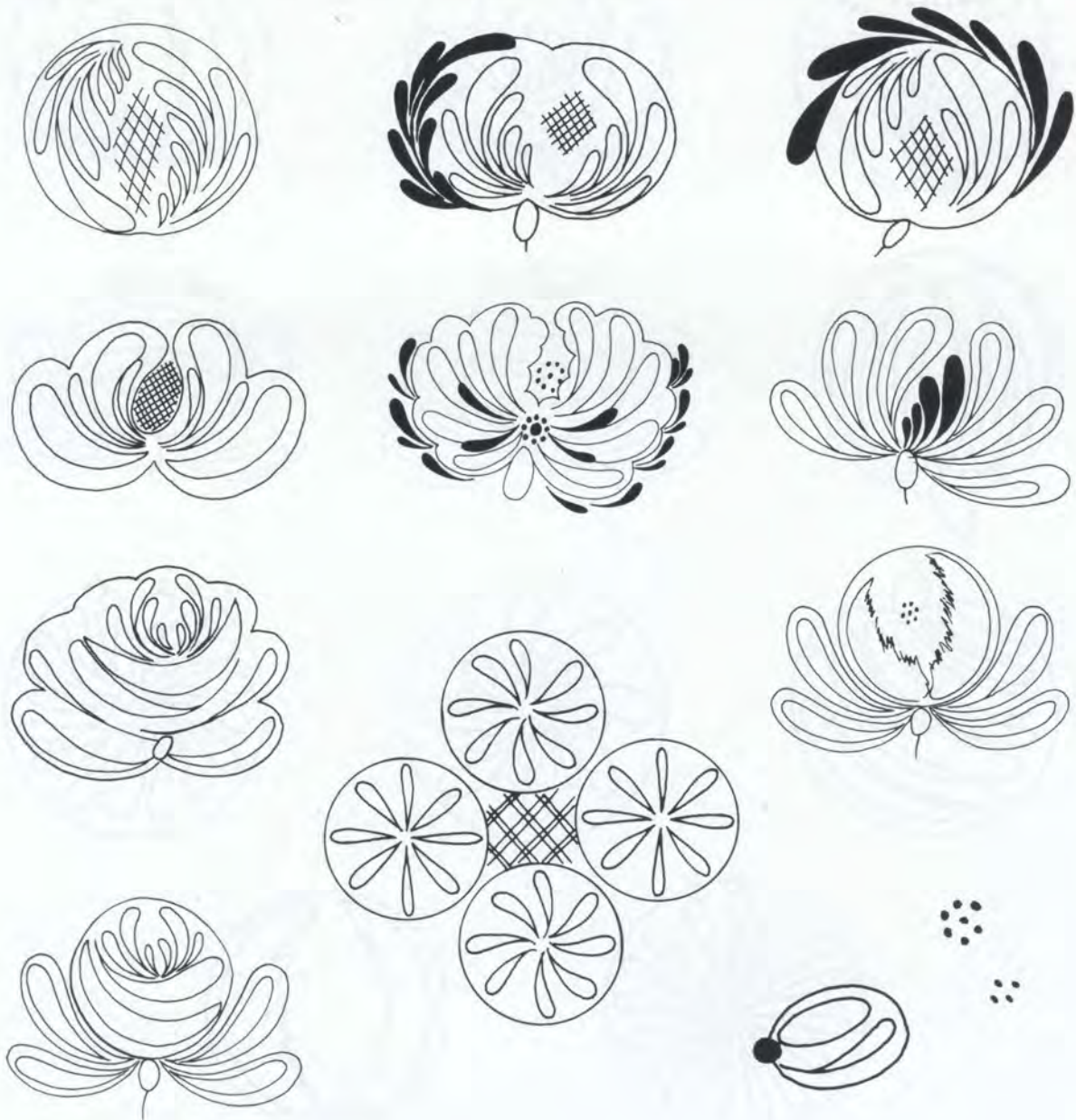
Molasses Cup

**1. Backgrounds:** Asphaltum, occasionally mottled; black; red.

**2. Painted Bands:** Red bands (straight, swagged and/or scalloped) with white, dark red and/or yellow overtones. [B]

3. Flowers: Red on asphaltum and blue on red background.

- a. Very large flowers—round, with or without outer petals; plum-shaped with indentation at head and/or stem end; lobed with opening filled with crosshatching or strokes.
- b. Four round flowers in N-S-E-W arrangement with crosshatching (single or double) or small strokes in the center. [B]
- c. Large round unit surrounded by sunburst arrangement of red and yellow brushstrokes.
- d. Yellow strokes aligned tightly around the outer edge of flower.
- e. Buds are sometimes present.
- f. Yellow crosshatching painted in center of flower.
- g. Yellow dots flowers used as fillers.





**4. Overtone Painting on Flowers:** white, dark red, and occasionally green or yellow.

a. Brushstroke groups on large red flowers, which may be painted in opposing directions.

Strokes may have pointed heads.

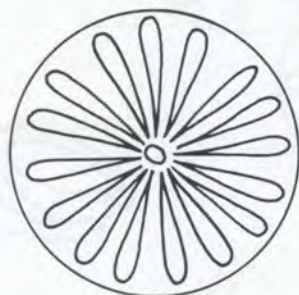
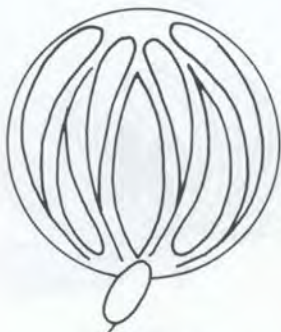
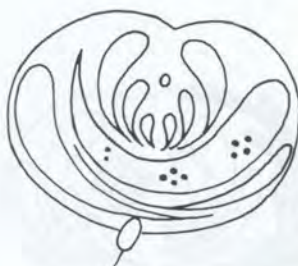
b. Brushstrokes arranged in manner to produce interior of a rose.

c. Curved strokes positioned horizontally, vertically or diagonally on the flower.

d. Curved strokes arranged in pinwheel formation.

e. Straight strokes arranged like wheel spokes.

f. Strokes may be feathered off on the inside edge.



5. Leaves:

- a. Brushstroke leaflets in green and yellow.
- b. Large serrated leaves with yellow center vein, often with edging along one side.
- c. Large lobular leaves with black veining.
- d. Narrow pointed leaf with yellow veining.
- e. Group of three round leaves at base of floral spray.



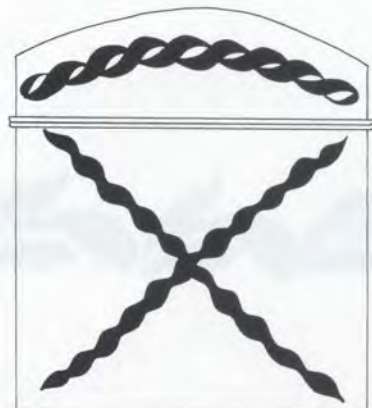


6. **Trunks:** drawing shows only the left side.

- a. Swagged red bands on front with candy-stripe overtones.
- b. Large floral spray painted on each end.
- c. Yellow ribbon forming large X on end.
- d. Lid has narrow red band painted on outer edge.
- e. Crosshatching or strokes in openings of swags.



Trunk Ends



## Trunk Lids



### 7. Borders and Striping:

- Borders painted with yellow; occasionally red and yellow.
- Waiter may have a narrow yellow band edging the floor.
- Straight-spout and side-pour coffee pots have no borders at the top or bottom edges.
- Crooked-spout coffee pots have border around the foot skirt.
- Striping not usually found except on the trunks.

## Coffee Pot Lids





## FRANCIS-TYPE DECORATION

The second part of this section contains designs with features that are similar to Edward Francis' work. The excellence in craftsmanship is lacking, however, and they were clearly painted by another hand. This group exhibits many traits noted for Berlin, Connecticut shops as shown in Volume One. This is not unexpected as most tin workers of the period received their initial training at Berlin.

The particular painter of the pieces shown here worked with paint that was very loose and fluid. It is not unusual to find drips in the design units. The yellow brushstrokes at the head of flowers often flow into each other and can no longer be distinguished as individual strokes. Green paint is very thin and nearly impossible to see now.



Flower drips and run-together brushstrokes are very obvious on the front and end of this large trunk.

*Collection of Robert Halley*



**Figs. 1.26a and 1.26b.** Trunk 9<sup>3</sup>/<sub>4</sub>" (24.8 cm). Mottled Asphaltum. The large ovoid flowers on this trunk have overtone strokes which are painted in very close proximity and many times may be found actually running together. Yellow crosshatching is narrow and is centered from top to bottom in the blossoms. Stems are often white and three large round leaves are found at the base of the bouquet. The large flower on the right is a form seen in Berlin decoration. A floral spray painted on the trunk ends is also a Berlin characteristic. The trunk lid has a wide yellow band around the outer edge with an inner white ribbon, red brushstroke groups in the four corners and white striping.

*Collection of Lewis Scranton*



**Figs. 1.27a and 1.27b.** Trunk 13<sup>1</sup>/<sub>2</sub>" (34.3 cm). Asphaltum. This very large trunk also shows Berlin characteristics. The yellow brushstroke groups at the head of the red flowers are positioned so closely as to often overlap each other. The red swag, edged with a thin blue swag, is also found on the trunk ends. The lid is similar to the previous but has a blue band, yellow ribbon, red corner strokes and white striping.

*Private Collection*





**Fig. 1.28.** Trunk 9½" (24.1 cm). Asphaltum. This trunk has the now familiar flower spray on the front and both ends. Note the narrow white overtone strokes used on two of the blossoms. Paint treatment on the lid is done in red, yellow and white.  
*Henry Francis du Pont Museum, Winterthur, DE*



**Fig. 1.29.** Tea Canister 6½" (16.5 cm). Red. The round tea canister demonstrates well the shape of the brushstrokes found in the section. The green is dark in color and often quite thinly applied.  
*Ohio Historical Society, Columbus, OH*



**Fig. 1.30.** Trunk 11½" (29.2 cm). Asphaltum. Although this large trunk does not show the red flowers with yellow strokes at the head, it is very similar to Fig. 1.27 and could be by the same hand. The swag design is also on the trunk ends. The lid is the same as those previously seen but with color variations. *Private Collection*



**Figs. 1.31a and 1.31b.** Waiters 18" (45.7 cm). Asphaltum. These waiters were constructed using one large piece of tinplate for the floor while the flange, with hand holes, was attached separately. The yellow basket in Fig. 1.31a is filled with red flowers, all of which have narrow white overtones edging the dark red strokes. New leaf forms are seen and the floor is bordered with a band and stripe as seen on trunk lids. The large blossoms in Fig. 1.31b introduce a new arrangement of overtone strokes. *Private Collections*



**Fig. 1.32.** Coffee Pot 10" (25.4 cm). Red. This crooked-spout coffee pot has a yellow bird with a green wing sitting among the flowers. Some of the overtones are painted crosswise and the three large veined leaves have serrated edges. The same design is repeated on the reverse. *Ohio Historical Society, Columbus, OH*

*Ohio Historical Society, Columbus, OH*

**Fig. 1.33.** Teapot 5" (12.7 cm). Asphaltum. This teapot shows a floral bouquet with white stems, leaflets and round leaves. The overtone painting is the same as seen in Fig. 1.31a. *Private Collection*







**Fig. 1.34.** Oval Trunk 7 $\frac{1}{4}$ " (18.4 cm). Red. The flowers on this oval trunk are the same as previous examples, but the lid, though painted with yellow and white, has S-strokes and dots rather than the band and stripe seen on rectangular trunks. *Collection of Deborah Lambeth*

**Fig. 1.35.** Coffee Pot 9 $\frac{1}{2}$ " (24.1 cm). Asphaltum. This coffee pot exhibits a basket of flowers similar to Fig. 1.31a. The green leaves are very difficult to see. The reverse side of the pot also has a similar floral spray but without the basket.

*Collection of Tasha Paul*



**Fig. 1.36.** Coffee Pot 10" (25.4 cm). Red. The floral spray design, found on both sides of this crooked-spout coffee pot, is familiar although the base coat paint for the flowers and buds is a very thin white. The thinness of the paint accounts for the flowers looking slightly pink against the red ground color. The yellow bird appears to be a new species. Black is used for details on the bird and veins in the leaves.

*Heritage Museums & Gardens, Sandwich, MA*





Fig. 1.37a and 1.37b. Coffee Pot 10<sup>1</sup>/<sub>4</sub>" (26 cm). Red. This coffee pot is decorated with elements that have been seen on previous examples. One side of the pot has a yellow bird nestled among the flowers.

*Ohio Historical Society, Columbus, OH*





## CHARACTERISTICS OF FRANCIS-TYPE DECORATION

### Colors found on Francis-type pieces:

Red—vermilion

Green—dark, thinly applied

Yellow—medium

White—semitransparent, used for overtones, stems, borders and stripes

Dark red—semitransparent rose madder for overtones

Blue—thin, used on trunk for outline on red swags or for border strokes

Black—detail painting

### Types of decorated tinware found:

Trunks—domed, oval and rectangular (often extra large sizes), brass handles

Coffee Pot—crooked-spout

Teapot—oval

Bread Pan—oval

Measure—various sizes

Tea Canister—round

Waiters—1 and 2-sheet, very large sizes (up to 22")

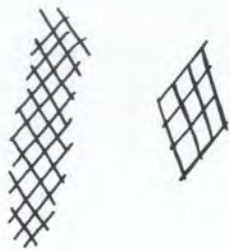
Milk Pitcher



1. **Backgrounds:** Asphaltum, occasionally mottled; black; red.

2. **Flowers:**

- a. Large red round flowers with white and dark red overtone brushstroke groups arising from the stem section and positioned as mirror images to each other.
- b. Yellow crosshatching in flower center confined to a narrow strip running top to bottom, or painted diamond shaped.
- c. Lobular blossom with overtones painted crosswise. [B]
- d. Yellow strokes at head end may be stubby and overlapping. [B]
- e. Stems are white and large at lower end.





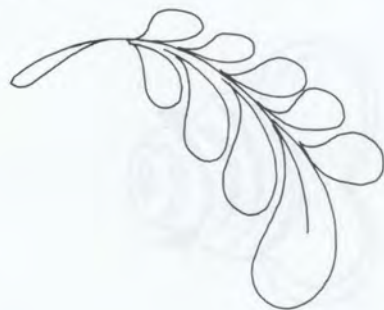
**3. Birds and Baskets:**

- a. Yellow birds with green wings and black detail work.
- b. Yellow basket.

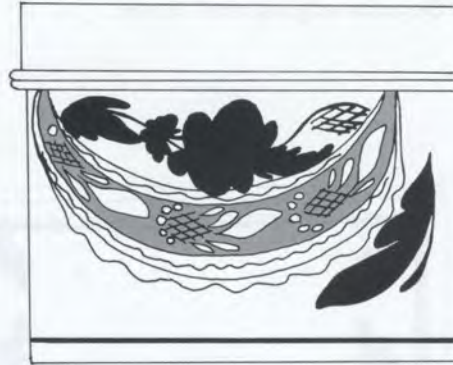
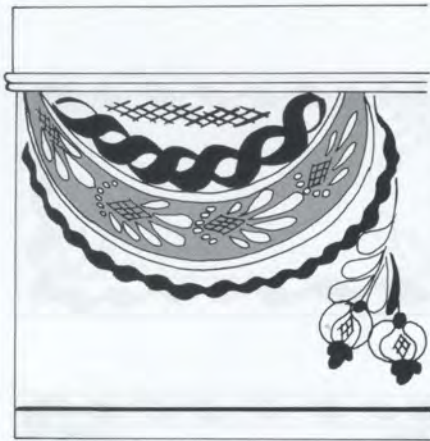


**4. Leaves:**

- a. Large round, elongated, lobular or triangular shaped.
- b. Green leaflets may be chunky rounded strokes.
- c. Veining is seldom used, but when found is yellow or black.

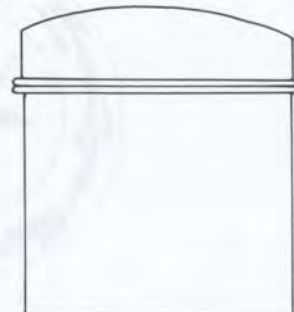
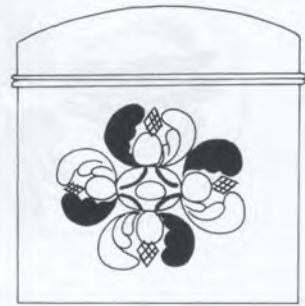
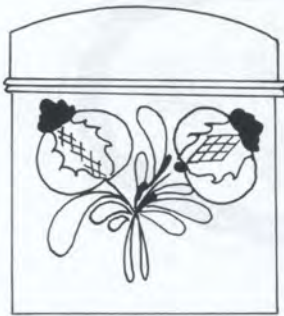


5. **Painted Bands:** Swagged red bands as seen in Berlin Group III in Volume One are used on trunk front and ends. These banded trunks are the tall end type described in Volume One, page 20. [B]



6. **Trunk Ends:**

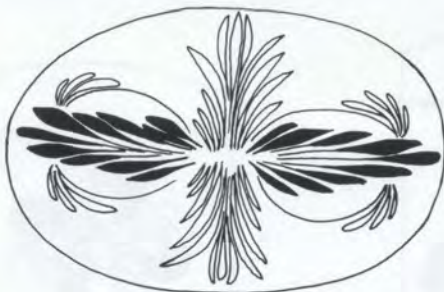
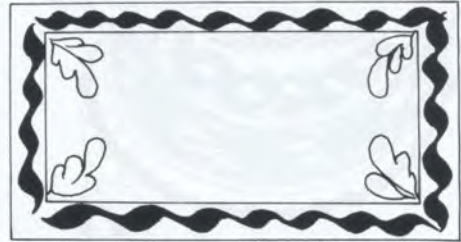
- a. Floral spray
- b. Swagged band same as on front
- c. Undecorated



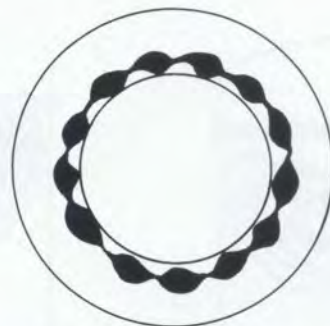


### 7. Trunk Lids:

- a. Narrow band painted around outer edge. It may contain a painted wavy line.
- b. Ribbon inside the narrow band.
- c. Wide white stripes made with thin paint.
- d. Brushstroke groups on the corners.
- e. S-stroke edging oval trunk.



### Coffee Pots



8. Borders:

- a. Narrow yellow band edging floor of waiters with or without an inner stripe.
- b. Front and end facing edges of trunk lids have no border work. [B]
- c. Ribbon stroke.
- d. Striping found on trunks and waiters.





## WILLIAM ENO

William Eno (circa 1797–1839) was a member of the large Scottish settlement in Simsbury, Connecticut, in the area that later became Bloomfield. He was the son of Joel and Annis (Pinney) Eno, and in 1823 William married Julia Ann Benton. Our interest in William Eno arises from a crooked-spout coffee pot formerly in the collection of the Philadelphia Museum of Art. This pot has a scratched signature on the base reading “William Eno of Simsbury, Connecticut.”



The design painted on the coffee pot with “William Eno of Simsbury, Connecticut” scratched in the base. This design was considered to have been painted by William Eno, but that may not be the case.

As mentioned earlier in this chapter, a scratched signature does not definitively verify the painter. Owners of the piece, and even the peddlers, scratched names in this manner. Unfortunately, we cannot find documentation of any training for William Eno in the Connecticut tinshops. We do find William mentioned in an 1822 letter of Oliver Filley’s from his brother Harvey in Philadelphia. “*As for William Eno – the license can be had*

*any day by paying 33 dollars for year and that is all can be said about that.*"<sup>5</sup> Obviously, William was interested in peddling and wanted to know the current peddlers' fees. Oliver Filley did do business with many members of the Eno family. Some were peddlers, some were cartwrights and others are mentioned in the papers, but their connections to Oliver are not specified.

There is another crooked-spout coffee pot with the identical design as the William Eno pot. On the base of this second one is scratched: "Erastus Holcomb 1818." There is also a small trunk with a simple red band design on the front that is scratched in the base: "Erastus Holcomb." Erastus is mentioned in Oliver's papers as being associated with George Holcomb and Jared Benton in New Orleans. The early Yankee peddlers traveled far and wide, from Canada to Alabama and the Atlantic to the Mississippi. Even Oliver Filley's son, Oliver D., set up a tinshop in St. Louis in 1829. It seems that Erastus may have been one of those far traveling peddlers. Interestingly, Erastus is associated with George Holcomb, a relative, and Jared Benton, a relative of William Eno's wife. The latter is likely the Jared Benton (1799-1868) buried next to William in St. Andrew's Cemetery, Bloomfield, Connecticut. William's tendency toward the peddling trade would seem to fit in nicely with his peddling friends and relatives.

Thus, we have the scratched signatures of Holcomb, a known peddler, and Eno, a suspected peddler who is inquiring about Pennsylvania licensing. Upon consideration of these facts, we may have to conclude that William Eno was not a painter but rather a peddler. It has been believed for some time that the coffee pot design could be attributed to William Eno as a painter, and therefore the characteristics for his designs were established. However, it now seems feasible that these designs are not by William Eno but are actually the work of Edward Francis. The similarities to Francis' designs will be noted throughout the photograph section. In the drawing section, most of the features presented for Eno are either duplicated in the Francis section or could easily be incorporated with Francis's designs. Those particular features that are remarkably similar to Francis' designs will be marked in the characteristic section with an asterisk (\*).

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<sup>5</sup> Connecticut Historical Society, Hartford, CT, Ms Stack, *Filley Family Papers*, Box 2, Folder B, 1822.



## WILLIAM ENO DECORATION

The photographs begin with two coffee pots that, with the exception of outer petals on the large rose, closely match the William Eno signature coffee pot design. As we have mentioned, though, a signature applied in paint is a much more convincing statement as to the actual painter of the piece than a scratched name. As you view these photographs, note the excellent craftsmanship seen on nearly every piece. This skillful painting, as well as duplicate characteristics, leads us to feel that this entire group is the work of Edward Francis.



**Fig. 1.38.** Coffee Pot 8 $\frac{1}{2}$ " (21.6 cm). Mottled Asphaltum. The rose on this coffee pot has no outer petals but the overpainting is executed in the same manner as the signed Eno pot. Two large dark red petals are seen at the stem end of the flower and smaller white petals are placed between them. The upper portion of the rose has rows of dots painted with dark red, white and yellow. This same treatment can be seen under Edward Francis Fig. 1.10. The green leaflets attached to a red stem are difficult to see. Yellow and green leaflets surround the large rose.

*Coffin Collection at the National Museum of American History, Washington, D.C.*

**Fig. 1.39.** Coffee Pot 10 $\frac{1}{2}$ " (26.7 cm). Black. A cone-top side-pour coffee pot has the same decoration as the previous but with color variations. The thin green pigment used for the leaves is again hard to see. Border strokes are painted in both red and yellow, and the stripe is red. *Henry Francis du Pont Museum, Winterthur, DE*





**Fig. 1.40.** Trunk 9 $\frac{1}{4}$ " (23.5 cm). Mottled Asphaltum. The central rose and two large buds again show the same overpainting. The crosswise overtone treatment of the smallest buds is an added feature. The green leaves have yellow veining and also illustrate the semitransparency of the paint. Yellow dot flowers as well as squiggles are found. The trunk end decoration is an X formed by intersecting ribbon strokes. Note the sunburst arrangement of red and yellow brushstrokes surrounding the brass handle.

*Collection of Cornelia Keegan*



**Figs. 1.41.** Trunk 9 $\frac{1}{4}$ " (23.5 cm). Black. A large bold floral spray fills the entire front of this trunk with familiar flowers and veined leaves. The lid has yellow corner brushstrokes and a red stripe.

*Private Collection*

**Fig. 1.42.** Coffee Pot 10 $\frac{1}{2}$ " (26.7 cm). Asphaltum. Another sunburst arrangement of red, yellow and white strokes is seen on this coffee pot. Border strokes are worked in red and the stripe is yellow.

*Collection of Shirley DeVoe (deceased)*







**Fig. 1.43.** Trunk 7<sup>3</sup>/<sub>4</sub>" (19.7 cm). Mottled Asphaltum. A red painted band is positioned at the top edge of this trunk front and has white and dark red candy-stripe overpainting. Below this band are wide S-strokes with brushstroke clusters hanging downward like tassels. Note the groups of three dots. This trunk exhibits features seen in Berlin, Connecticut decorations and also found on Francis trunks. *Collection of Mona Rowell (deceased)*



**Figs. 1.44a and 1.44b.** Trunks 8" (20.3 cm). Red and Mottled Asphaltum. Identical designs painted with different colors can be seen on these trunks. The thin white band on the red trunk has overtones painted with white and very thin dark red. The lids are decorated as previously seen. *Collections of John & Molly Logan and of Lois Tucker*

**Fig. 1.45.** Trunk 8<sup>3</sup>/<sub>4</sub>" (22.2 cm). Mottled Asphaltum. Two red swags are seen on the trunk front, reminiscent of Berlin design. The lid decoration has the addition of brushstroke groups painted under the brass handle. *Henry Francis du Pont Museum, Winterthur, DE*







**Fig. 1.46.** Measure 5<sup>3</sup>/<sub>4</sub>" (14.6 cm). Mottled Asphaltum. Again we see the influence of Berlin training with this red swagged decoration. Measures were a common item during the 19<sup>th</sup> century and many sizes can be found.

*Private Collection*



**Fig. 1.47.** Trunk 9<sup>3</sup>/<sub>8</sub>" (23.8 cm). Mottled Asphaltum. The unusual design on the trunk front resembles stage drapery. Groups of five yellow dots hang down like tassels. The sunburst arrangement of strokes is again seen around the brass handle.

*The American Museum in Britain, Bath, England*



**Fig. 1.48.** Trunk 9<sup>3</sup>/<sub>8</sub>" (23.8 cm). Red. A band painted in very thin white is found here. The overtones are painted with yellow, white, and thin dark red. Note the use of lines and crosshatching to fill the openings in the large yellow S-strokes.

*Private Collection*



**Fig. 1.49.** Trunk 9<sup>1</sup>/<sub>2</sub>" (24.1 cm). Black. The painted red band has large red S-strokes below with their openings filled with double crosshatching and dots. The yellow rope along the lid face, ribbon X on the end and brush work on the lid have been previously seen.

*Anonymous*



## CHARACTERISTICS OF WILLIAM ENO'S DECORATION

### \* Colors found on William Eno pieces:

Red—vermilion

Green—dark, very thin

Yellow—medium

White—semitransparent for overtones and painted bands

Dark Red—semitransparent rose madder for overtones

### \* Types of tinware found:

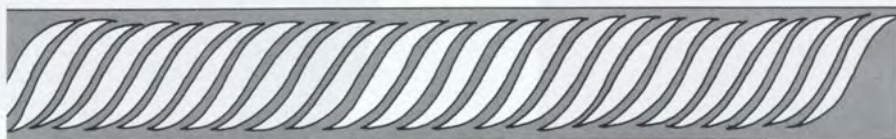
Coffee Pot—crooked-spout, flared-spout, straight-spout, side-pour

Trunk—domed top, often with brass handles

Measures

\* 1. **Backgrounds:** Asphaltum, often mottled; black; red.

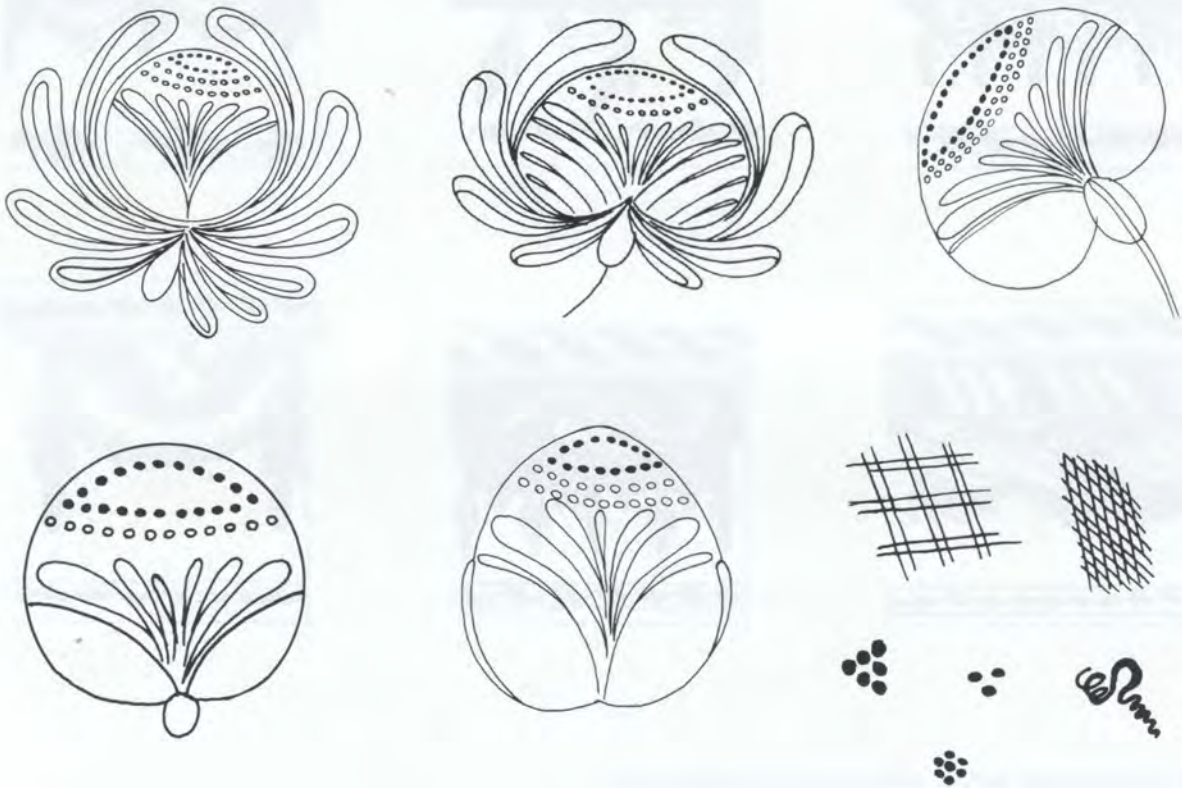
\*2. **Painted Bands:** Red bands on asphaltum, with alternating white and dark red candy-stripe strokes. Thin white bands on red background with white, dark red, and/or yellow overpainting. Bands may be straight or swagged. [B]



\* Indicates those features markedly similar to Edward Francis' work.

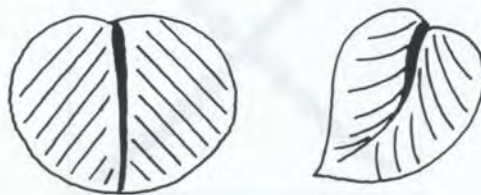
### 3. Flowers:

- a. A single large round or ovoid rose with or without outer petals. The rose has a long red, yellow or green curved stem with attached brushstroke leaflets.
- b. Rose may be outlined with a narrow white stroke.
- \*c. Overtones are painted with white, dark red and yellow.
- \*d. Two dark red overtone petals formed at base of a rose. White and/or dark red brushstrokes placed between these petals.
- \*e. Rows of dots at top of rose painted with white, dark red and yellow.



### 4. Leaves:

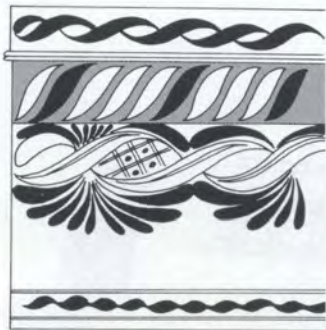
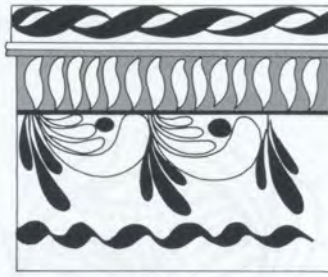
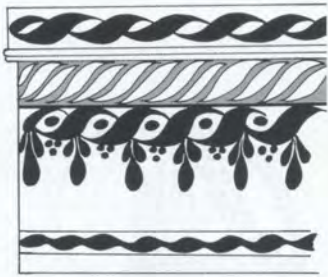
- \*a. Green or yellow brushstroke leaflets.
- \*b. Large round or pointed leaves with yellow veining.
- \*c. Green paint is very thin and semitransparent.



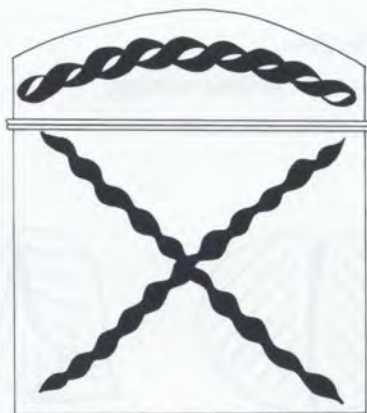


5. Trunk Fronts: showing left side only

- \*a. Painted bands often have candy-stripe overtone strokes.
- b. Groups of 3 or 5 yellow dots found.
- \*c. Double crosshatching and dots used in openings of large S-strokes and swags.

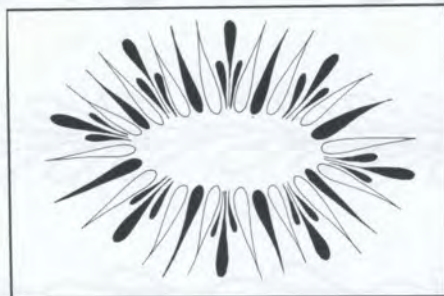


\*6. Trunk Ends: Yellow ribbon stroke forming an X.



## 7. Trunk Lids:

- \*a. Ribbon stroke painted around outer edge in red or yellow.
- \*b. Single stripe is often painted in red, occasionally yellow.
- \*c. Clockwise brushstroke clusters (yellow or red) painted in each corner.
- d. Sunburst array of red and yellow strokes painted around the large brass plate of the handle.



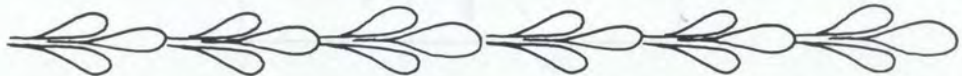
## Coffee Pot Lids





## 8. Borders and Striping:

- \*a. Borders often painted with both red and yellow colors.
- \*b. Large S-strokes.
- \*c. Ribbon stroke.
- \*d. Single stripe is most often red.



## JAMES WILLIAMS

There are two trunks with the names Williams painted on them. One trunk has "Mrs. James Williams" on the right end in yellow paint. The other trunk has "J. Williams" painted in large lettering across the bottom.



We are able to conclude from the decoration on these trunks that they are from Bloomfield, Connecticut—that is, done by someone who worked in Oliver Filley's shop. Each of the pieces has characteristics ascribed to the Connecticut Filley shop (see Volume Three, pp. 21-32) such as: painted white band with simple repeated motifs; red stripe or red swagged band below the white one; and the specific Connecticut Filley yellow brushwork treatment on the ends and lid.

Unfortunately, we are not able to ascertain from these two pieces who the actual painter was. The majority of decorators were girls and once they became wives with a household to run and family to raise, most ceased working for the tanners. This is by no means a hard and fast rule. We know, for example, that Sally Brisco, wife of Thomas Brisco and a decorator for Zachariah Stevens at Stevens Plains, Maine never stopped painting, even after adopting her five young nieces. Oliver Filley did buy tinware, both plain and decorated, that the tanners made on their own premises and then brought to Bloomfield. A wife could do her decorating at home, fitting the work around her own household schedule, and the finished pieces then taken to Bloomfield. Oliver also supplied painters with plain tinware to decorate for him. Any of these scenarios might account for the Williams' pieces but do not tell us whether they were painted by Mr. or Mrs. Williams.





**Fig. 1.50.** Trunk 8½" (21.6 cm). Asphaltum. The end of this trunk is painted "Mrs. James Williams." The white band on the front has a simple cherry motif that is repeated on each side of the hasp. The brushstroke design below the band was seen in the Berlin chapter of Volume One in both Group I and Group IV. This might indicate initial Berlin training for the Williams decorator. Very large yellow brushstrokes are used to border the end and the lid.

*Collection of Patricia Hatch*



**Fig. 1.51.** Trunk 8½" (21.6 cm). Asphaltum. The bottom of this trunk is marked "J. Williams." A leaf and flower are repeated across the white band. The scalloped red band below it has white and dark red overtones. Yellow brushstrokes hang down from the scallop junctures and a group of dots is placed between them. Both red and yellow are used on the lid.

*Anonymous*

**Fig. 1.52.** Trunk 6¾" (17.1 cm). Asphaltum. Flowers similar to the previous are seen on the painted band along with berries and a large leaf. The wide red stripe below contains a black wavy line. Lattice fence strokes are along the lower edge.

*Collection of Norma Stark*







**Fig. 1.53.** Trunk 8 $\frac{1}{2}$ " (21.6 cm). Asphaltum. Below the white band of this trunk are four large red swagged brushstrokes which are edged with green. The lid has corner brushstroke groups and also the lattice fence strokes. This trunk is similar to Fig. 1.16 in Volume Three, and that trunk is likely a Williams piece also.

*Collection of Margaret Willey*

**Fig. 1.54.** Trunk 7 $\frac{3}{4}$ " (19.7 cm). Asphaltum. Similarities to the previous example are evident. This lid is painted with both red and yellow. Note that the center brushstroke in the yellow grouping has a pointed head, a distinguishing feature of Williams work. *Collection of Orrin C. Stevens*



**Fig. 1.55.** Trunk 9 $\frac{1}{4}$ " (23.5 cm). Asphaltum. The very simple design on the white band is made with large heart-shaped leaves and a pinwheel flower. This design is also on the ends of the trunk. The red swags below are overpainted with white, dark red and green.

*Collection of Marianne Hauck*



## CHARACTERISTICS OF WILLIAMS DECORATION

### Colors found on Williams pieces:

Red—orange vermillion

Green—medium

Yellow—medium, occasionally with white in the mix

White—opaque for bands, semitransparent for overtones

Dark red—semitransparent for overtones

Black—for veins and accents

### Types of decorated tinware found:

Trunks, often with brass handles

1. **Backgrounds:** Asphaltum, tin is sometimes crystallized.

2. **Painted Bands:** Opaque white bands

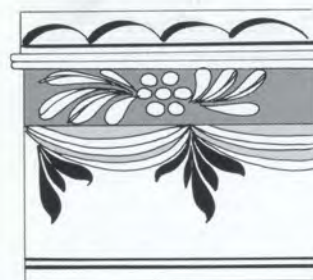
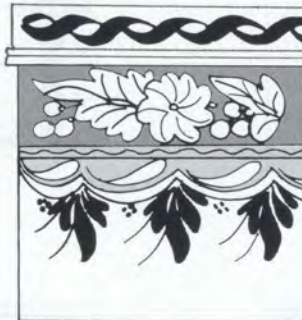
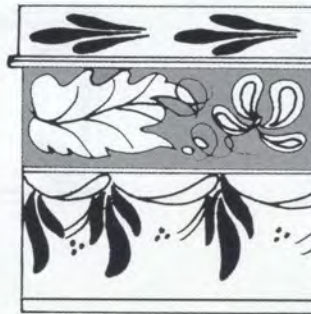
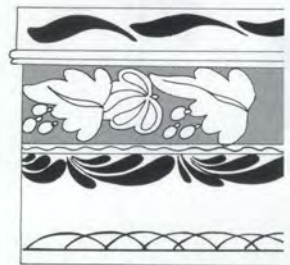
- a. Red stripe at lower edge of white band.
- b. Red  $\frac{1}{4}$ " wide stripe with wavy black line placed at lower edge of white band.
- c. Swagged or scalloped red band at lower edge of white band or just large swagged red strokes. White, dark red and sometimes green are overtone colors on the red. Yellow brushstroke groups hang down in the scallop junctures and yellow dot groups are between these groups. The central stroke in the grouping is usually pointed.



3. **Designs found on the white bands:**

- a. Simple flower forms, buds, cherries and berries.
- b. Large lobed, serrated, or heart-shaped leaves and brushstroke leaflets.
- c. Black used for veins and other details.

Trunk Fronts (showing left side only)

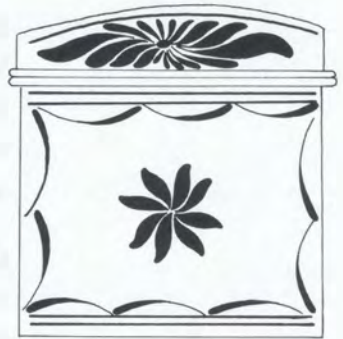
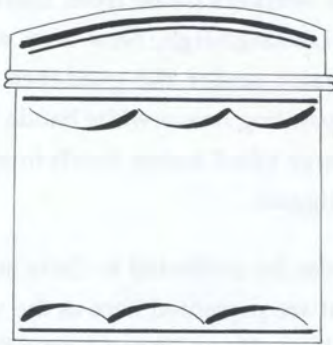
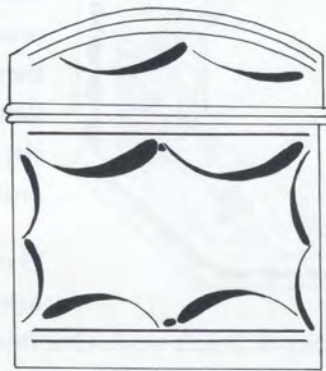
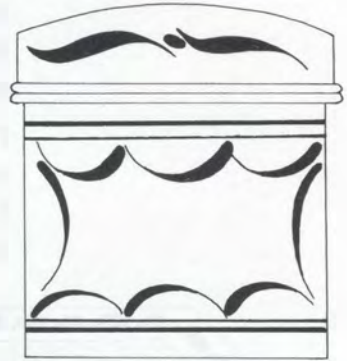
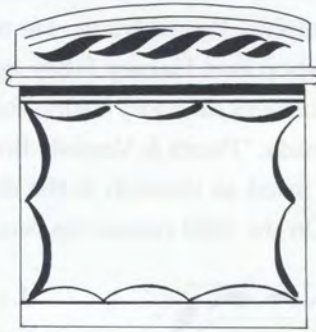
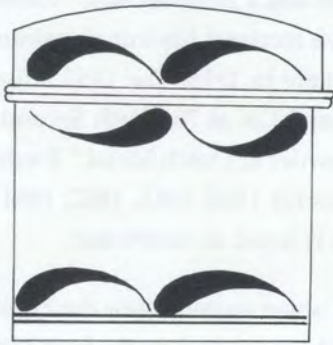




Trunk Lids



Trunk Ends





## FREDERICK ZEITZ

Frederick Zeitz was a German immigrant and a tinsmith who worked in Philadelphia, Pennsylvania. He may have received his initial training in the tinshop that Harvey Filley opened there in 1818. The 1850 Philadelphia business directory listing for Zeitz and Co. at 78 North Second Avenue reads: "Paints & Varnish. Bronze Powder & Dutch Metal." Frederick is also listed as tinsmith in the directories for 1860, 1861, 1862, 1864 and 1866. On the 1880 census his occupation is listed as tinworker.



A signed 1-sheet waiter begins the Zeitz section. It has been marked on the back with an abrasive instrument and reads "1874/FZ/LZ." Research into the Philadelphia area businesses of the period leads us to believe that these initials stand for Frederick and Louis Zeitz. Frederick was mentioned in several city directories, but Louis is mentioned just once.

The design on this waiter has several features that are used to begin the list of characteristics of Zeitz's work. One thing that does become evident is the similarities between these designs and those of the New York Filley Shop, Group III, (Volume Three, pp. 59-68). We know that Oliver Filley sent workers to his brother Harvey. These workers came from both the Bloomfield, Connecticut shop and the Lansingburgh, New York shop. We wonder if Frederick learned to paint under the guidance of a Lansingburgh decorator accustomed to painting heavy white bands with large orange red flowers, conch shells, large lobed leaves, much fingered yellow overpainting and large black squiggles.

Only a small group of decorated items can be attributed to Zeitz at this time. However, many of the features that are presented here as the work of the Zeitz company can be seen in Volume Three, Pennsylvania Filley, Group IV (pp. 114-120). As we continue to study original pieces and research the records, it may be established that the items classified now as Pennsylvania Group IV are actually pieces from the Zeitz shop.



**Fig. 1.56.** 1-Sheet Waiter 12½" (31.8 cm). Asphaltum. This waiter has a heavy white band painted on a crystallized floor. Large conch shells and blue flowers are found. The green leaves contain two red berries and open spaces are filled with black squiggles. Black is used for the details work on the units. This piece is marked on the back "1874/FZ/LZ."

*Henry Francis du Pont Museum, Winterthur, DE*



**Fig. 1.57.** 1-Sheet Waiter 12½" (31.8 cm). Asphaltum. This waiter is similar to the previous, and has red and blue blossoms. Each of these has yellow overpainting that is fingered-off on one edge. Note the use of a simple brushstroke border.

*Collection of Molly Porter (deceased)*

**Fig. 1.58.** Sugar Bowl 3" (7.6 cm). Asphaltum. The same flower and leaf forms are again seen here, but the red berries are absent. The lid treatment shows four white round units that are overpainted with red, white and blue strokes.

*Collection of Lewis Scranton*







Fig. 1.59. Tea Canister 5 $\frac{1}{4}$ " (13.3 cm). Asphaltum. As with the previous items, the same design units are used. Note the yellow brushstroke groups on the shoulder. *Anonymous*

Fig. 1.60. 1-Sheet Waiter 12 $\frac{1}{4}$ " (31.1 cm). Asphaltum. Blue lobed flowers have red dots and fingered yellow overpainting. A large red tulip is also seen. The red berries are again present in the green leaves.

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



Fig. 1.61. Bread Pan 11" (27.9 cm). Asphaltum. Variations in the flower forms are noticeable on this bread pan and less black detail painting is found. There is no blue color; however, there are some dark red overtones. The wide yellow band on the floor is often found on Pennsylvania pieces as well as those from Connecticut.

*Private Collection*





**Fig. 1.62.** 1-Sheet Waiter 12<sup>1</sup>/<sub>2</sub>" (31.8 cm). Asphaltum. Peaches and plums painted on the white band have yellow overpainting that has been fingered-off. The floor is crytalized and a simple brushstroke border edges the waiter. Fenimore Art Museum, Cooperstown, NY



**Fig. 1.63.** Coffee Pot 10<sup>1</sup>/<sub>4</sub>" (26 cm). Asphaltum. The design on this pot is painted atop a white circle bordered with yellow brushstrokes. The blue leaf form at the top center is the same type seen on the signed Zeitz waiter. The yellow band at the top has tiny red berries with a black vine and leaflets. The similarities of this coffee pot design with the pieces listed in Volume Three, Pennsylvania Filley Group IV, are quite remarkable. Private Collection

**Fig. 1.64.** 1-Sheet Waiter 12<sup>1</sup>/<sub>2</sub>" (31.8 cm). Asphaltum. This waiter has tulips in the design. Dark red overpainting is seen and the yellow painting is not fingered-off. The black squiggles and details are easily seen. The American Museum in Britain, Bath, England







**Fig. 1.65.**  $\frac{1}{2}$ -Sheet Waiter 8 $\frac{3}{4}$ " (22.2 cm). Asphaltum. Peaches are found again on this small waiter. The dark red overtones are much heavier than is usual. Collection of Nalda Hoover (deceased)



**Figs. 1.66a and 1.66b.** Coffee Pots 10" (25.4 cm). Asphaltum. The designs on the white bands of these coffee pots, as well as the yellow border strokes, are the type done at the Filley shop in Lansingburgh, New York. The yellow band at the top, and even the construction of the coffee pot, are like Zeitz pieces. Are these pieces from the Pennsylvania Filley shop by a Lansingburgh painter or from Zeitz' shop? Coffee pots of this type are readily available in today's antiques market which indicates that pots (both crooked-spout and straight-spout) were produced in large quantity.

*Old Sturbridge Village, Sturbridge, MA and Antique Associates of West Townsend, MA*

## CHARACTERISTICS OF FREDERICK ZEITZ DECORATION

### Colors found on Zeitz pieces:

- Red—orange red, vermillion
- Blue—thinly applied for base coats and overtones
- Green—medium, olive
- Yellow—medium
- White—used for bands, usually heavy
- Dark Red—semitransparent rose madder for overtones
- Black—used for details

### Types of decorated tinware found:

- 1-Sheet Waiters
- Tea Canister—oval
- Sugar Bowl
- Bread Pan—rectangular and oval
- Measures
- Coffee Pot—crooked-spout with brass finial, straight-spout

**1. Backgrounds:** Asphaltum (often crystallized).

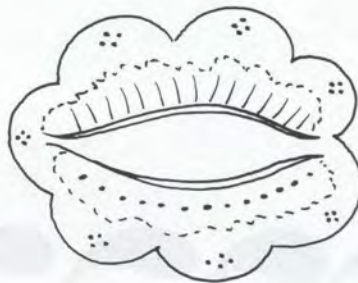
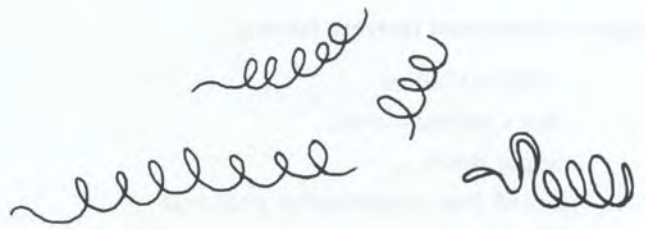
**2. Painted Bands:** Straight white bands, heavy but not quite opaque, or painted as a circle on coffee pots. Yellow bands at top edge of coffee pots or around floor of bread pan.



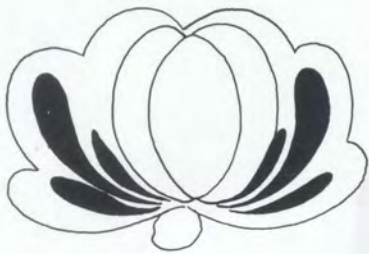
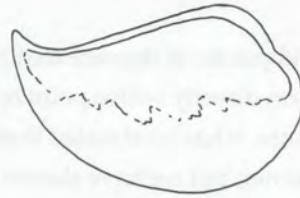
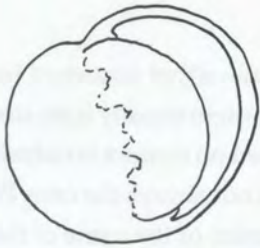


### 3. Design Units:

- a. Lobed and round flowers and tulips are red, blue or yellow.
- b. Fruits, such as peaches and plums, are found.
- c. Yellow, blue or green overtone painting may be fingered-off on one edge.
- d. Dark red overtones occasionally found, but not white overtones.
- e. Large conch shells painted in red and yellow.
- f. Large leaves are lobed, and may also have red berries.
- g. Black dots throughout design and black detail painting.
- h. Large black squiggles used as space fillers on white band.



Zeitz Motifs





## MISCELLANEOUS SIGNED PIECES

It is possible to find pieces of tinware that have names on them—either scratched into the dried paint surface or painted on directly with a paint brush. Unfortunately there usually is no sure way of knowing who these persons are. It has been stated that a signature scratched on tinware is normally not considered to be that of the painter, but we have shown with Fig. 1.1 that is not always the case. Painted signatures, on the other hand, can be assumed either that of the actual painter, or the name of the intended owner. Following are some examples of interesting signatures found on pieces of decorated tin.



**Figs. 1.67a and 1.67b.** Trunk 9 $\frac{1}{2}$ " (24.1 cm). Red. This trunk has a white band with motifs painted in blue, umber, burnt sienna, olive green and yellow, along with fine black details, all done in the manner of Pennsylvania decoration. On the base, in yellow paint, is "C. GRIMMON Pinxt 1827." The word pinxt is from the Latin and identifies the named person as the artist. After an exhaustive search, however, no information has been discovered about C. Grimmon.

*Ohio Historical Society, Columbus, OH*





**Figs. 1.68a and 1.68b.** 1/2-Sheet Waiters 8<sup>3</sup>/<sub>4</sub>" (22.2 cm). Asphaltum. Many names, initials and dates have been scratched on the back of these waiters, both from Pennsylvania. *Anonymous and Collection of Ross Trump*

**Fig. 1.69.** Trunk 5<sup>3</sup>/<sub>4</sub>" (14.6 cm). Black. Centered at the lower edge of a small trunk is "Samuel Brown" painted in yellow. The name is fashioned with fancy lettering, undulate lines below and a logo (?) in the middle, all of which suggests that the name is that of the recipient of the trunk rather than the decorator. *Anonymous*



**Fig. 1.70.** Trunk 9<sup>1</sup>/<sub>2</sub>" (24.1 cm). Asphaltum. The brushstrokes at the handle of a Connecticut decorated trunk have been incised while the paint was still wet "Townsend June 1838 Whelen." Although done in a strange location, this could be the identity of the painter.

*Anonymous*





**Fig. 1.71.** Trunk 8<sup>3</sup>/<sub>4</sub>" (22.2 cm). Asphaltum. A trunk with an Oliver Filley shop-type decoration has scratched on the back, obviously by the owner, "Sarah S. Sanborn, Deerfield NH. July 26<sup>th</sup> 1834. Steal not this trunk for fear of Trouble."  
*Anonymous*



**Figs. 1.72a and 1.72b.** Trunks 12<sup>1</sup>/<sub>2</sub>" and 6<sup>1</sup>/<sub>2</sub>" (31.8 and 16.5 cm). Asphaltum. Large initials appear on the back of two Connecticut trunks—one is a PG and one is GP. The trunks appear to be painted by the same hand and even have the yellow border painted on the back lid drop. The letters also are formed in the same style but reversed. Is this the work of a dyslexic painter?

*Collection of Gina Martin (deceased) and Old Sturbridge Village, Sturbridge, MA*





**Figs. 1.73a, 1.73b and 1.73c.** Tea Canister 5½" and Coffee Pot 8" (14 cm and 20.3 cm). Asphaltum. The reverse side of the Connecticut tea canister shows a yellow brushstroke cluster with the initials JAS incorporated within. These are most certainly the painter's initials. Who that painter is remains a mystery, but the coffee pot is the work of the same hand.

*Collection of Mildred Stainton (deceased) and Coffin Collection of the National Museum of American History, Washington, D.C.*



**Fig. 1.74.** Trunk 9½" (24.1 cm). Asphaltum. A Connecticut Filley decorated trunk has a name on the back done with white paint – "Carlos Lewis Bristol." The backside of the trunk also has the striping and lattice border as found on the front, a very unusual feature.

*Collection of Carrol and Claudia Hopf*





**Figs. 1.75a, 1.75b, 1.75c and 1.75d.** Trunks (various sizes). Asphaltum and Black. Several children of tinsmith Aaron Butler of Greenville, NY painted tin for their father. Daughters Ann and Minerva were proficient decorators and signed many of their pieces. These Butler pieces are by far the best documented of any signed country painted tinware pieces.

*Collections of Charlotte Paddock (deceased) and of HSEAD Collection at the American Museum of Folk Art, New York, NY*

## Chapter Two

# CONNECTICUT DESIGNS

The designs that will be seen in this section have been designated as the work of Connecticut tinshops because of their decorative units. They show characteristics similar to what was covered in *American Painted Tinware*, Volumes One and Three, specifically those for the Berlin shops and the Oliver Filley shop. Some of the designs covered here may well belong to those specific tinshops. It should be remembered, however, that there were numerous tinsmiths being trained in Berlin and many of them set up shop there, or in the immediate vicinity. Any one of these designs could be attributed to those unknown tinnermen. All that is certain about the designs is that they reflect Connecticut techniques as opposed to decoration from Maine, New York or Pennsylvania, all of which contain very different painting characteristics that are not found in the following designs.

### CONNECTICUT DESIGNS—Group I

The first grouping of Connecticut designs exhibits white bands that are overpainted with brushstrokes rather than flower-leaf or fruit-leaf repeated motifs. If the tinware is large enough, floral sprays, swagged brushstrokes, or a run of red ovals may be found below the bands. Both Berlin and the Filley Bloomfield shop are suggested by some of the features in these designs. It is not possible to be more specific than just "Connecticut" for their origin.





**Fig. 2.1.** Trunk 9<sup>1</sup>/<sub>4</sub>" (23.5 cm). Asphaltum. A white band is overpainted with red, yellow and green strokes and there is a red stripe along its lower edge. Large red strokes are swagged below the band in the manner seen in Berlin Group III pieces. The trunk ends have double striping and the lid is decorated with only brushstrokes around the handle.

*Collection of Lewis Scranton*

**Fig. 2.2.** Trunk 9<sup>1</sup>/<sub>2</sub>" (24.1 cm). Asphaltum. A green stripe is found edging this white band. Below the band are red units edged with green and surrounded by yellow brushstrokes. The design is similar to those in Berlin Group IV.

*Old Sturbridge Village, Sturbridge, MA*



**Fig. 2.3.** Trunk 9<sup>3</sup>/<sub>4</sub>" (24.8 cm). Asphaltum. This left-to-right floral spray has large white blossoms with blue and very thin burnt sienna overtones. Small red rose buds are seen and the green leaves have black veining. This particular design was produced in abundance.

*Private Collection*



**Fig. 2.4.** Trunk 9<sup>1</sup>/<sub>2</sub>" (24.1 cm). Asphaltum. The flowers seen in this spray show similarities to those of Edward Francis in the previous chapter. Note the small red berries throughout.

*Collection of Ruth Coggins, deceased*



**Fig. 2.5.** Trunk 6<sup>1</sup>/<sub>2</sub>" (16.5 cm). Asphaltum. The white band is covered with orange, green and yellow strokes. Striping and a few brushstrokes at the handle complete the decoration.

*Private Collection*

**Fig. 2.6.** Trunk 8<sup>3</sup>/<sub>4</sub>" (22.2 cm). Asphaltum. An arrangement of red and green leaves with berry sprigs adorns this white band. Yellow brushstroke groupings are seen below the band.

*Private Collection*

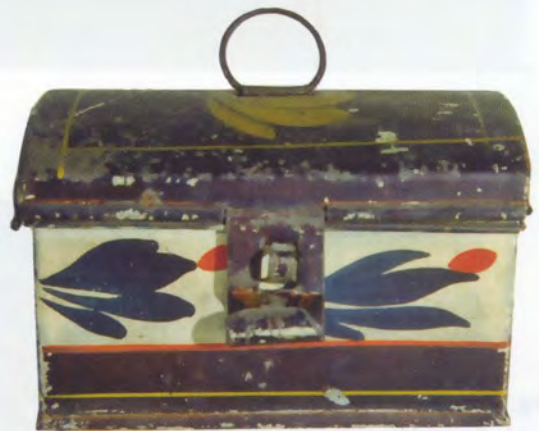






**Figs. 2.7a and 2.7b.** Trunks 4" (10.1 cm) and 6<sup>5</sup>/<sub>8</sub>" (16.8 cm). Asphaltum. Very similar designs are seen on these small trunks. The larger trunk has more elaborate brushwork on the lid than previously seen.

*Collection of Robert Halley and Private Collection*



**Figs. 2.8a and 2.8b.** Trunks 4" (10.1 cm). Asphaltum. Red and blue are used on the white band, while striping and handle brushstrokes are yellow. Small sized trunks with this type decoration were made in great quantity. They are still readily available today.

*Private Collection and the Collection of Maryjane Clark (deceased)*

## CHARACTERISTICS OF CONNECTICUT DESIGNS—Group I

### Colors found on Group I pieces:

- Red—vermilion, English vermilion
- Green—dark
- Yellow—medium and light
- White—for bands and thin for overtones
- Dark Red—thin for overtones
- Burnt Sienna—thin for overtone on white
- Blue—thin for overtones on white

### Types of decorated tinware found:

- Trunks—(domed) various sizes
- Sugar Box
- Matchsafe (rare)

#### 1. Backgrounds: Asphaltum

2. **Painted Bands:** Semitransparent white with red, yellow or green stripe at lower edge. Blue-green band occasionally found.

- a. Brushstrokes painted in red, green, and yellow; red and green; blue and red; or blue and green.
- b. Large brushstroke swags below the band—red with dark red or yellow overtone; white with umber and yellow overtones.
- c. Spray of large white flowers and red buds below band.
- d. Yellow brushstroke groupings under the band.



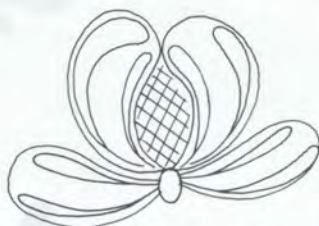
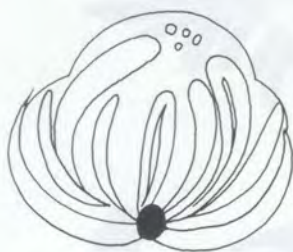


Designs Placed Below Painted Bands



### 3. Flowers:

- a. Large white blossom with umber, burnt sienna, blue and/or yellow overtones.
- b. Red roses and buds with white and dark red overtones.
- c. Red scalloped flowers with pinwheel overtone arrangements.
- d. Petaled flowers with yellow crosshatching in the center opening.



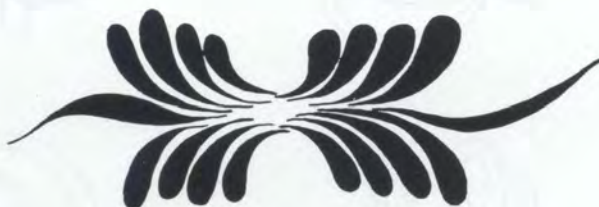
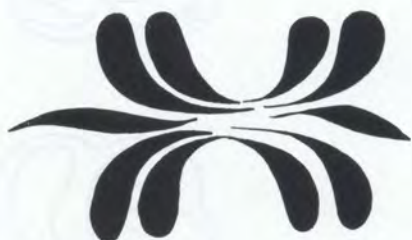
### 4. Leaves:

- a. Lobular leaves with black, yellow or blue veins.
- b. Leaves may have a white highlight stroke.
- c. Brushstroke leaflets may be edged with yellow.



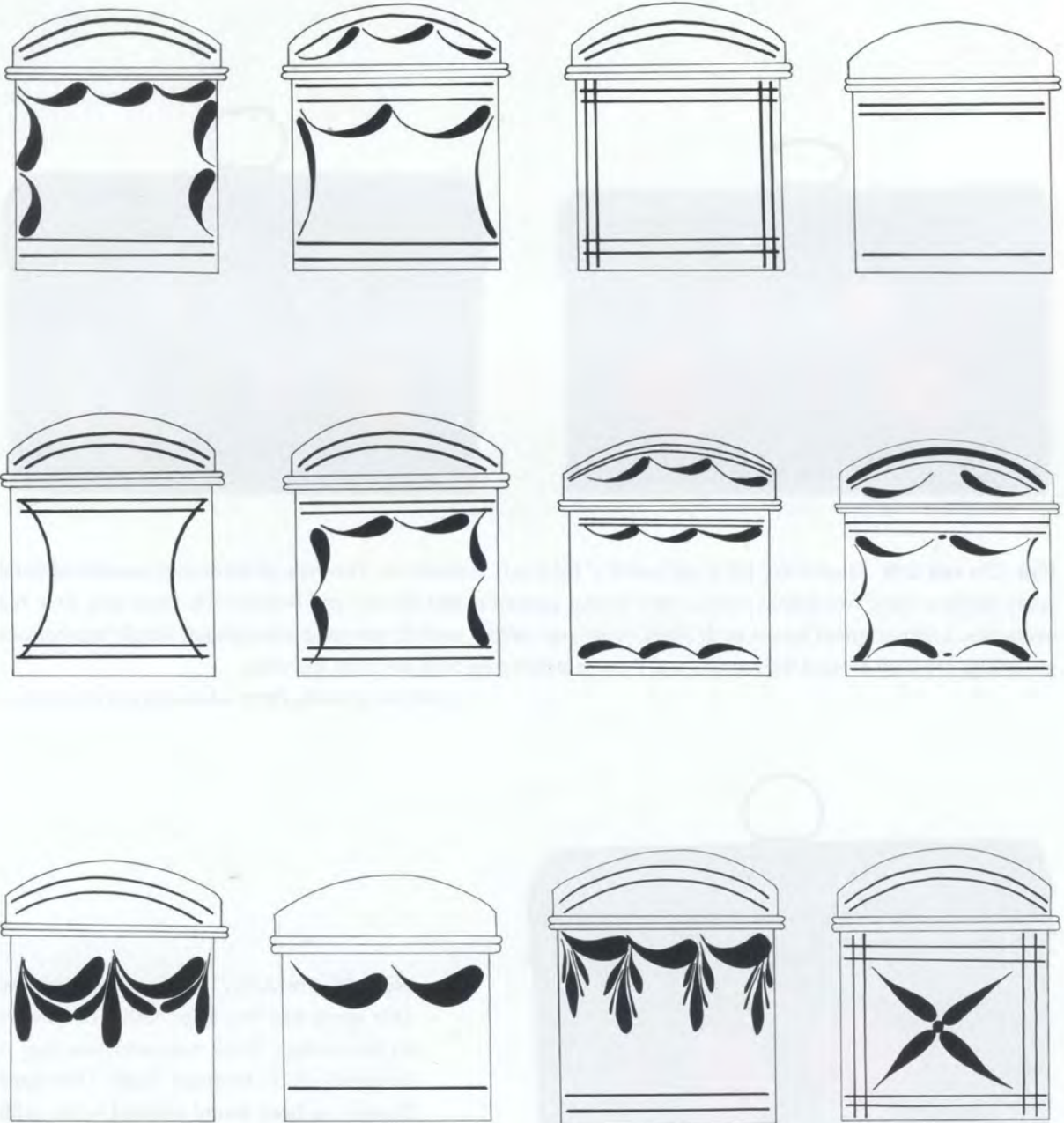


5. **Trunk Lids:** Yellow strokes around the handle. Occasionally there are strokes at the corners. Striping is often not used on lid. Front facing edge of the lid usually has no decoration.



## 6. Trunk Ends:

- a. Yellow striping—usually double.
- b. Swag arrangement of strokes along upper edge with and without added drapery-like strokes.
- c. Strokes around the four edges of the trunk end, or just along three edges.
- d. Centrally positioned stroke arrangement.





## CONNECTICUT DESIGNS—Group II

The designs found in this group have some features like those of the Upson shop of Marion, Connecticut, particularly the large scalloped flowers with fingered-off overtone painting. Also, the small flat-topped boxes found in this group were a common item manufactured at the Upson shop. Possibly this type of design should be considered Upson work. Or is it by someone who received training at the same shop as the Upson decorators and learned the same style of painting?



**Figs. 2.9a and 2.9b.** Trunks 8 $\frac{1}{2}$ " (21.6 cm) and 9 $\frac{1}{4}$ " (23.5 cm). Asphaltum. This type of decoration consists of floral spray designs. Here two trunks have a very similar pattern of red flowers and berries with white and dark red overtones. Lobular green leaves with black veins and yellow tendrils are used throughout. Single brushstroke groupings are used around the handle, and there is striping on both the front and ends.

*Collection of Molly Porter (deceased) and Anonymous*



**Fig. 2.10.** Trunk 9 $\frac{1}{4}$ " (23.5 cm). Asphaltum. This spray has two large scalloped flowers in the center. Dark red overpainting is fingered-off on its inner edge. This same flower has been found painted white with blue fingered overpainting.

*Collection of Dorothy Hutchings (deceased)*



**Fig. 2.11.** Trunk 8<sup>3</sup>/<sub>4</sub>" (22.5 cm). Asphaltum. Roses and buds are used for this floral spray. The tendrils are painted with green. Notice the two large double leaves.

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



**Figs. 2.12a and 2.12b.** Trunks 6<sup>1</sup>/<sub>2</sub>" (16.5 cm). Asphaltum and Green. The design with the red roses is very similar to the previous example. The design on the other trunk, painted against a green ground, has white blossoms with burnt umber and green overstrokes. These small flat-topped trunks were made in large quantities by the Upson shop of Marion, Connecticut.

*Collection of Robert Halley and Anonymous*



## CHARACTERISTICS OF CONNECTICUT DESIGNS—Group II

### Colors found on Group II pieces:

- Red—vermilion
- Green—medium and olive
- Yellow—medium
- White—for flowers and overtones
- Dark Red—for overtones
- Black—veining

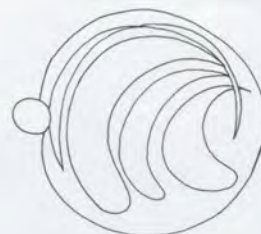
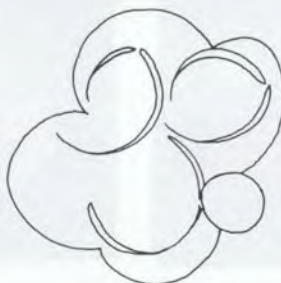
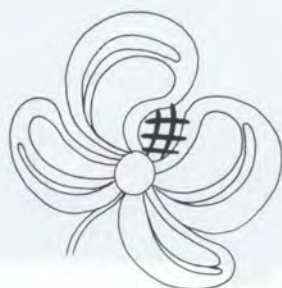
### Types of decorated tinware found:

- Trunks—domed and small flat-topped
- Sugar Boxes

#### 1. Backgrounds: Asphaltum

#### 2. Floral Sprays:

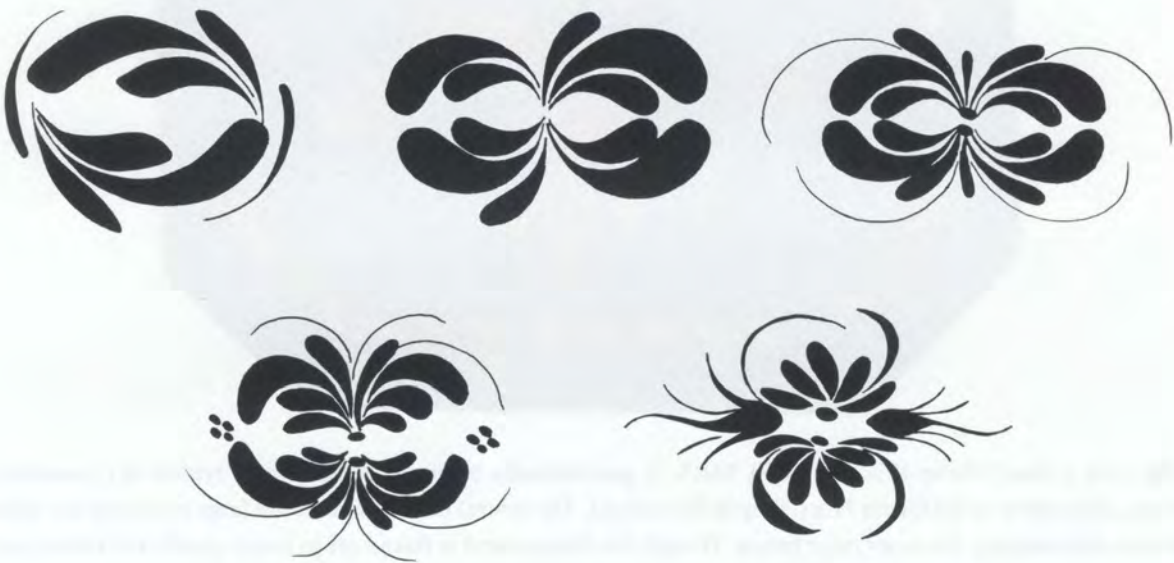
- a. Flowers red with white and dark red overtones; occasionally white flowers with blue or green overtones.
- b. Roses and buds, round flowers, scalloped, 4-lobed, and petaled flowers made with very wide brushstrokes.
- c. Small berries throughout.
- d. Tendrils are yellow or green.
- e. Leaves are lobular with black or yellow center vein which is either a single or double line.



## Leaves



### 3. Trunk Lids: Brushstrokes around the handle.



### 4. Trunk Ends: Striping; occasionally a few brushstrokes.



### 5. Striping: On front and ends of trunks.



## CONNECTICUT DESIGNS—Group III

Connecticut decorative features for both Berlin and the Bloomfield shop of Oliver Filley are evident in the following designs. They also have units and overtone treatments that are nearly identical to what was covered under Edward Francis. It should be noted, as well, that the craftsmanship of the painter for these tins is excellent. Possibly these are the work of Edward Francis.



**Fig. 2.13.** 1-Sheet Waiter 12<sup>3</sup>/<sub>4</sub>" (32.4 cm). Black. A geometrically balanced design that is typical of Connecticut work, particularly at the Oliver Filley shop in Bloomfield. The central unit is painted as a large rose with the white strokes representing the inner most petals. Though the background is flaked off in many places, the yellow and green leaflets and the buds can readily be seen.

*Anonymous*



**Fig. 2.14.** Trunk 8<sup>3</sup>/<sub>4</sub>" (22.2 cm). Black. The design swagged across this trunk front is nearly identical to the previous. The brushstroke borders on the ends and lid are commonly found on Connecticut pieces from both Berlin and the Bloomfield Filley shop.

*Fenimore Art Museum, Cooperstown, NY*





**Fig. 2.15.** Trunk  $8\frac{5}{8}$ " (21.9 cm). Black. The two lower roses have the inner most petals painted in dark red. There are large green serrated leaves which are difficult to see now. Note the yellow stripe around the entire front. *Anonymous*



**Fig. 2.16.** Trunk  $8\frac{3}{4}$ " (22.2 cm). Black. The opening in the large flowers contains yellow brushstrokes. Crosswise overtones are seen on the red central units and serrated leaves edged with yellow are again found. *Collection of Liz Martel*



**Fig. 2.17.** Trunk  $9\frac{1}{4}$ " (23.5 cm). Black. The flower, buds and leaves on this trunk were seen in Fig. 2.16. Border strokes are also similar. This trunk and the previous one could well be the work of one painter. *Private Collection*



**Fig. 2.18.** Trunk  $9\frac{5}{8}$ " (24.4 cm). Black. This flat-topped trunk is a tin form not commonly found in Connecticut. The design has the same roses and leaves as previously seen and fluffy white flowers are also found. Each trunk end has a similar floral design. The front and both ends also have striping all around with a grouping of small yellow brushstrokes at every corner. *Anonymous*



## CHARACTERISTICS OF CONNECTICUT DESIGNS—Group III

### Colors found on Group III pieces:

- Red—vermilion
- Green—medium
- Yellow—light and medium
- White—for flowers and for overtones
- Dark Red—for overtones

### Types of decorated tinware found:

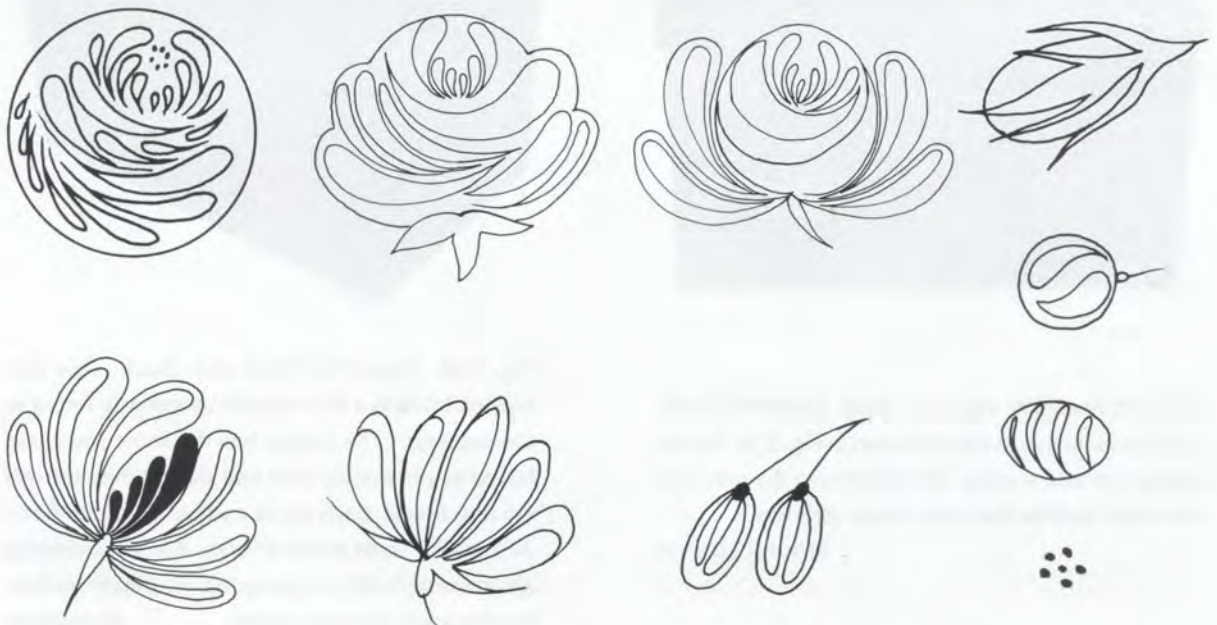
- Trunks—domed, flat-topped (rare)
- Walters—1-Sheet and 2-Sheet
- Bread Pan, reticulated (rare)
- Candle Box (rare)

### 1. Backgrounds: Black

### 2. Designs: Geometrically balanced

### 3. Flowers:

- a. Red roses with white or dark red brushstrokes forming interior petals.
- b. Rose buds.
- c. Brushstroke flowers with yellow strokes in center openings.
- d. Yellow dot flowers.
- e. White and dark red overtones.



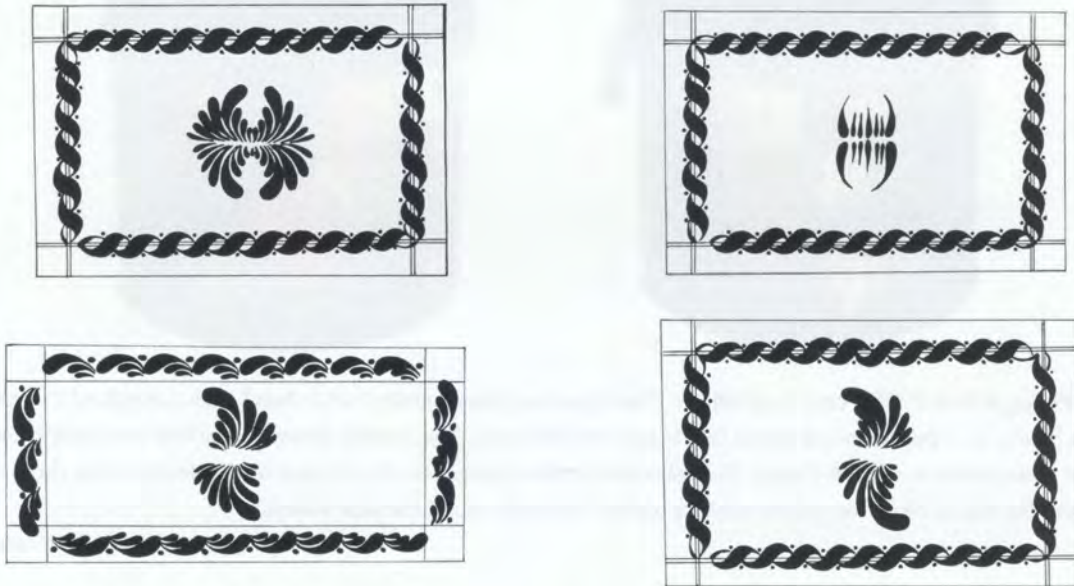
4. Leaves:

- a. Serrated with yellow vein and yellow edging.
- b. Brushstroke leaflets in green and yellow.

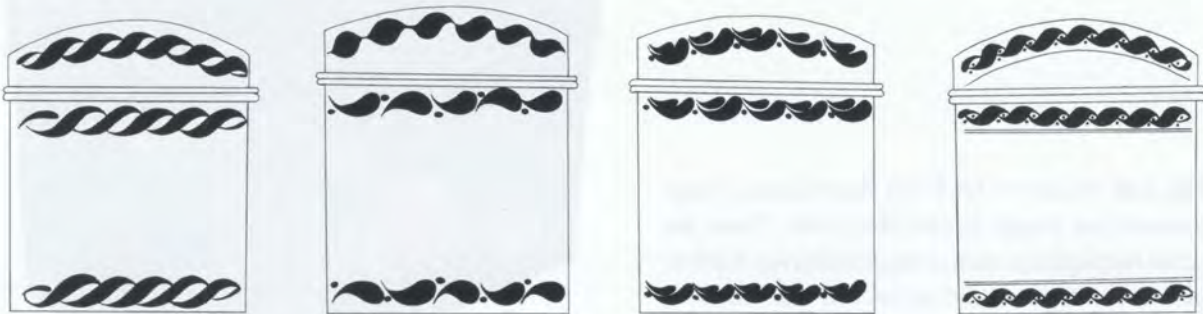


5. Trunk Lids:

- a. Elaborate brushstroke or rope borders.
- b. Single or double striping.



6. Trunk Ends: many types of brushstroke borders used.



7. Striping: Single or double striping on lids; trunk front may have wide stripe all around.



## CONNECTICUT DESIGNS—Group IV

The designs in this section demonstrate many of the characteristics that have already been attributed to Oliver Filley's shop, both with and without the painted white bands. Simple units are repeated on a white band and red striping borders the lower edge. Geometrically balanced patterns or floral sprays are found below the band and contain flower and leaf shapes described under Oliver Filley (Volume Three, Chapter One). Border treatment on the lids and ends is often the same as Filley work. The interior strokes that form the center of a rose (see Fig. 2.13) are also seen here, adding credence to the placement of Group IV as work from the Oliver Filley shop. We also have the introduction of birds and scenic designs into this group.



**Fig. 2.19.** Sugar Box 6" (15.2 cm). Asphaltum. This sugar box has a painted white band with a standard Connecticut design below. A repeat of a red-green leaf is seen on the band. The central flower has white strokes forming the interior rose petals as seen in Group III. Elaborate borders appear on the lid and the lid facing edge (both on the front and the back). Note the yellow strokes placed vertically along the side seams.

*Collection of Helene Britt (deceased)*



**Fig. 2.20.** Trunk 9<sup>3</sup>/<sub>4</sub>" (24.8 cm). Asphaltum. A large symmetrical design adorns this trunk. There are white highlights on each of the green leaves. Narrow yellow bands are found at the two side edges. A variety of brushstroke borders are used on the lid and ends.

*Collection of Cornelia Keegan*



**Fig. 2.21.** Trunk  $9\frac{5}{8}$ " (24.4 cm). Asphaltum. A right-to-left floral spray is found below the painted band. The bud at the lower right has yellow overpainting that has been fingered-off on one edge. *Collection of Mona Rowell (deceased)*



**Figs. 2.22a and 2.22b.** Sugar Boxes  $8\frac{3}{4}$ " (22.5 cm) and  $7\frac{3}{4}$ " (19.7 cm). Asphaltum. Sugar boxes were a popular item in this Connecticut group and were often decorated with floral sprays such as these. Red blossoms have white and dark red overtones, and lobed leaves have black veining and a white highlight.

*Collections of Anne Avery and Liz Bach*

**Fig. 2.23.** Trunk  $9\frac{3}{4}$ " (24.8 cm). Asphaltum. The blossoms seen on this trunk front are new forms. Note their overtone treatment. The leaves have black veins and are outlined with yellow.

*Collection of Ruth Coggins (deceased)*







Fig. 2.24. Trunk 8" (20.3 cm). Asphaltum. Trunks in smaller sizes often have only the white band without the added floral spray below. Note the elaborate brushwork at the handle.

*Collection of Ruth Coggins (deceased)*

Fig. 2.25. Trunk 9<sup>1</sup>/<sub>4</sub>" (23.5 cm). Asphaltum. Although no painted band is present, the flowers and leaves have similarities to those seen thus far. The bird is a wonderful addition to the design. Small berries and curliques are also present.

*Private Collection*



Fig. 2.26. Trunk 8<sup>1</sup>/<sub>2</sub>" (21.6 cm). Asphaltum. This design is nearly identical to the last. A different border is used on the lid facing edge. The brushstrokes around the handle are the same as those in Fig. 2.24.

*Anonymous*



Fig. 2.27. Sugar Box 8<sup>3</sup>/<sub>4</sub>" (22.2 cm). Asphaltum. Flowers and berries are similar to the previous trunks, although the bird is a different species altogether. Again the same unit is found around the handle.

*Anonymous*





**Fig. 2.28.** Trunk 9 1/2" (24.1 cm). Asphaltum. Scenic designs were painted across the trunk front against a semitransparent white ground. A religious or domestic scene was the usual subject matter. Here we see a church, trees and a white fence with a large bird sitting at the left. The yellow border brushwork is identical to the previous examples and strongly suggest that the painter of the bird designs shown is also the painter of these scenics.

*Anonymous*

**Fig. 2.29.** Trunk 9 1/4" (23.5 cm). Asphaltum. A wonderful scene with a large farm house and red barn covers the front of this trunk. Note the yellow stripe edging each side.

*Collection of John & Molly Logan*



**Fig. 2.31.** Trunk 9 1/4" (23.5 cm). Asphaltum. A mausoleum is central to this scene with the church to the right and a distant hill to the left. The border is again the same as previous examples. *Anonymous*



**Fig. 2.30.** Trunk 9 1/4" (23.5 cm). Asphaltum. This trunk shows a church and many large trees along with a colorful skyline.

*Collection of Margaret Willey*







**Fig. 2.32.** Trunk 9<sup>5</sup>/<sub>8</sub>" (24.4 cm). Asphaltum. A federal style hip-roofed house is seen here with a circular carriage road and white fence. A neighboring house, trees, and hills complete the design.

*Private Collection*



**Fig. 2.33.** Trunk 9<sup>5</sup>/<sub>8</sub>" (24.4 cm). Asphaltum. A church, mausoleum, trees and shrubs fill the trunk front. Some of the green foliage is tipped with yellow.

*Collection of Margaret Willey*

## CHARACTERISTICS OF CONNECTICUT DESIGNS—Group IV

### Colors found on Group IV pieces:

- Red—vermilion
- Green—medium, bluish
- Yellow—medium, light
- White—opaque for bands, thin for overtones
- Dark Red—thin for overtones
- Grey—used on birds
- Black—for veins and details

### Types of decorated tinware found:-

- Trunks—large sizes, occasionally with brass handle
- Sugar Boxes—large sizes

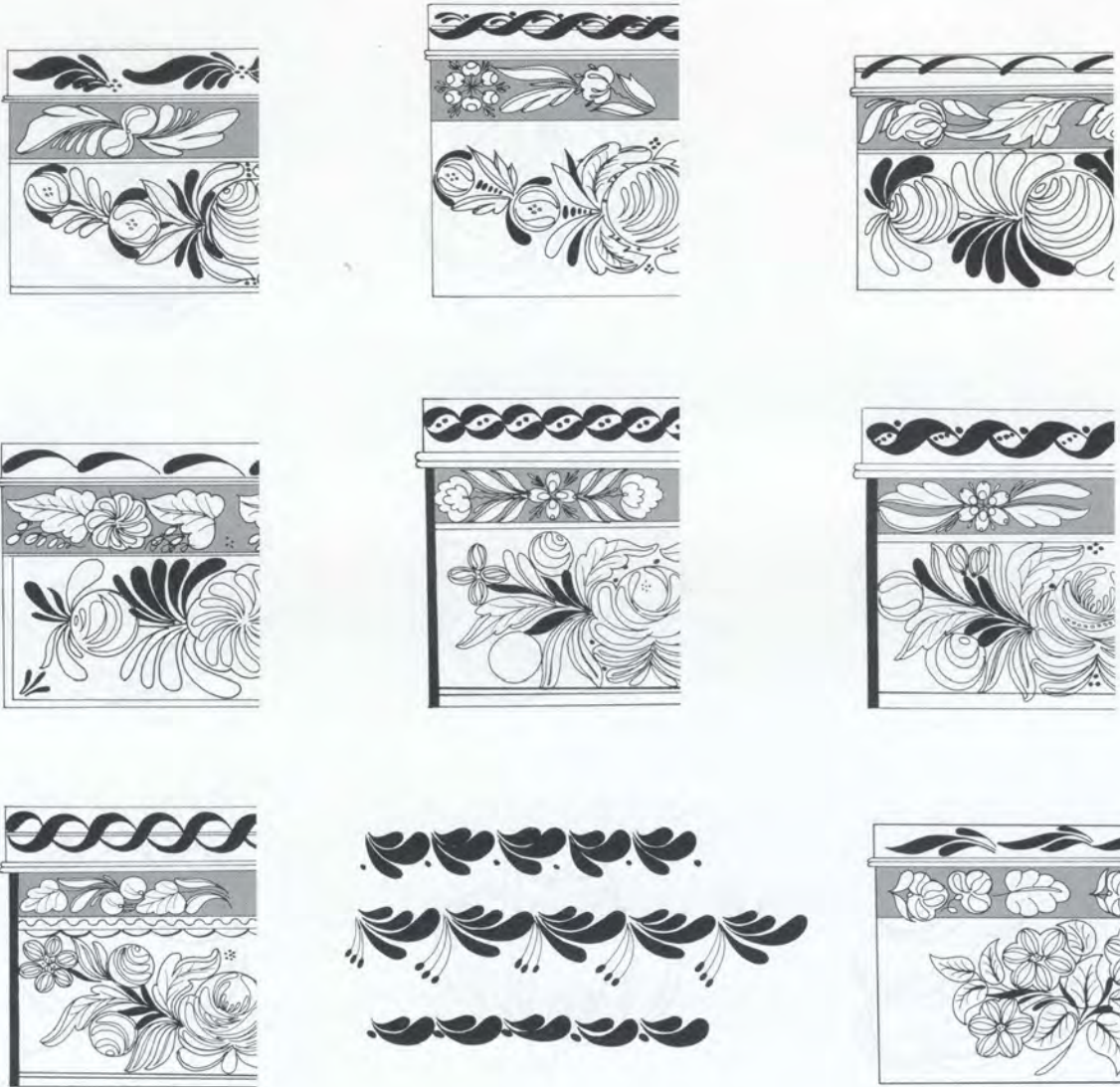
#### 1. Backgrounds: Asphaltum

2. **White Bands:** on front (rarely found on trunk ends); simple repeated motifs on band; red stripe on lower edge or 1/4" red band with black wavy line.

White bands that cover the entire trunk front and become the background on which a scenic design is painted.

3. Design painted under bands: Illustrations show left side of designs only

- a. Geometrically balanced.
- b. Floral sprays are symmetrical.
- c. Yellow brushstrokes groupings.



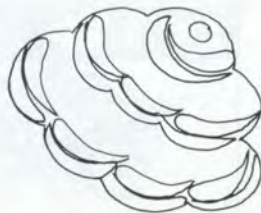
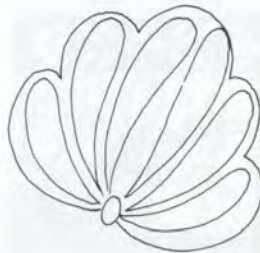
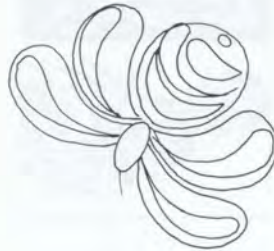
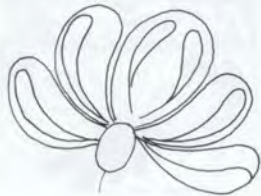
Sugar Boxes



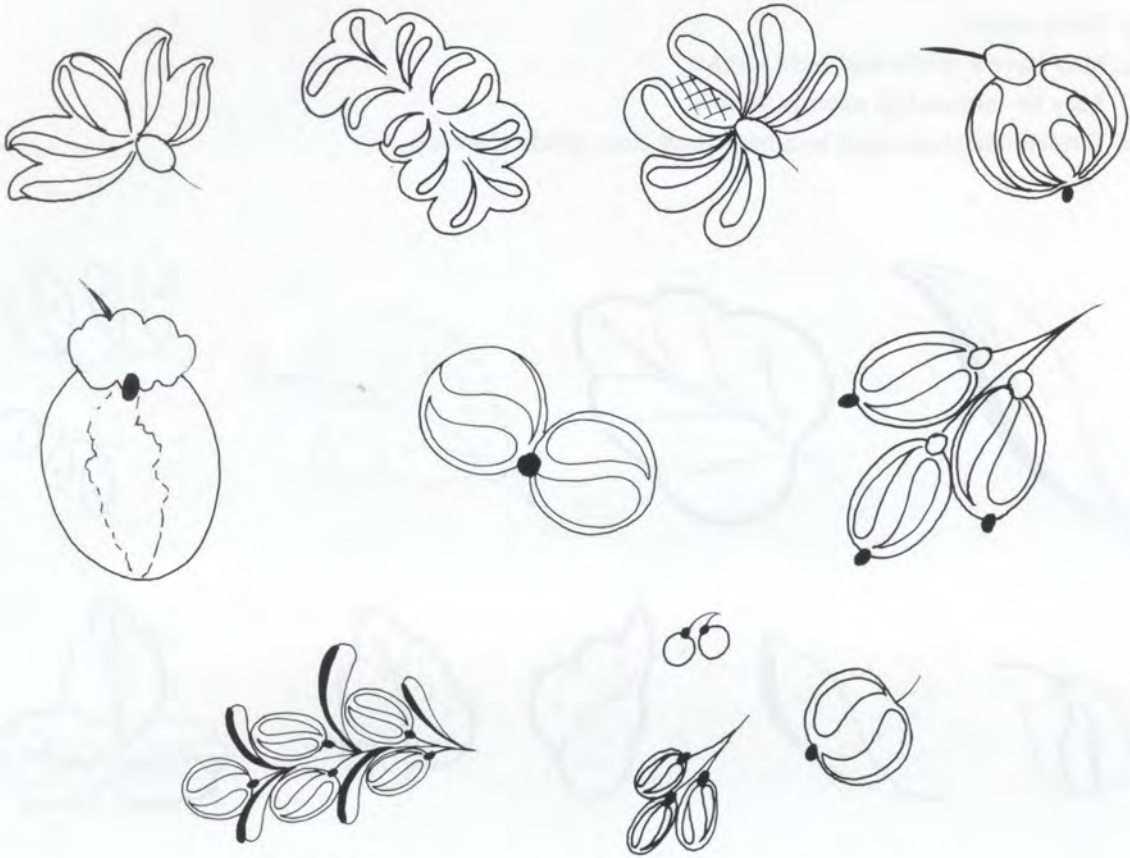


#### 4. Flowers and buds:

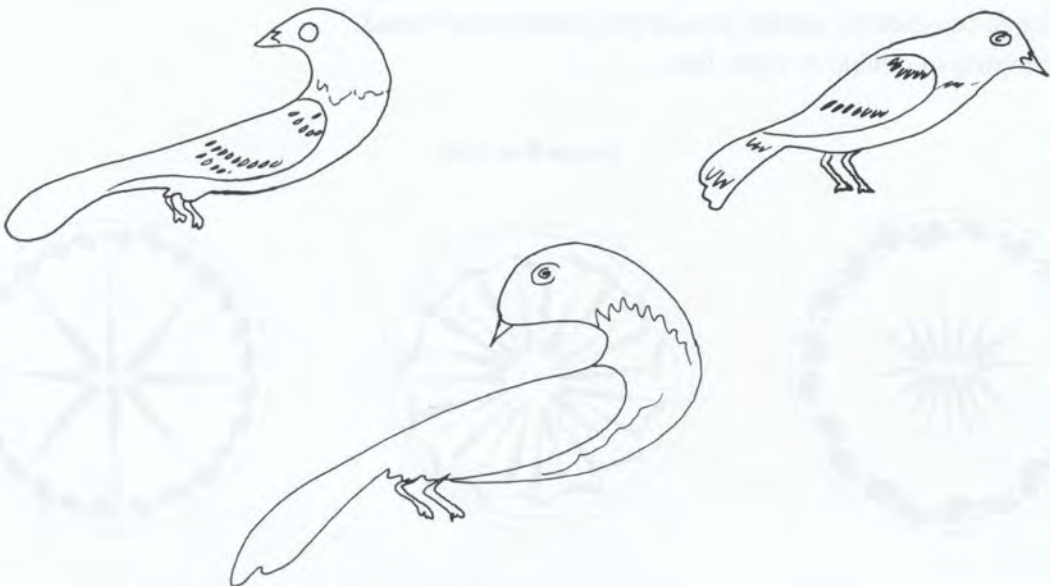
- a. White and dark red overtones.
- b. Overtone occasionally fingered-off on one edge.
- c. Large rose with interior petals done in white or dark red.
- d. Row of yellow dots placed on stem lines.



## Flowers and Buds



5. **Birds:** Painted using white, black, red, yellow and umbers to create realistic birds.





## 6. Leaves:

- Lobular shaped or single S-stroke.
- Black veins.
- May have a white highlight stroke.
- May be outlined in narrow yellow.
- Tendrils curliques used and may have dots inside the loop.



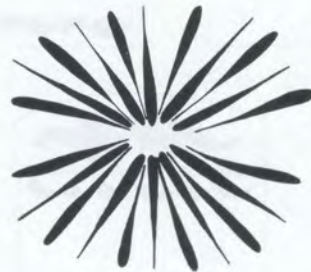
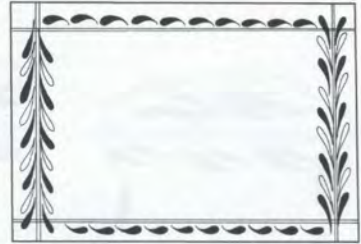
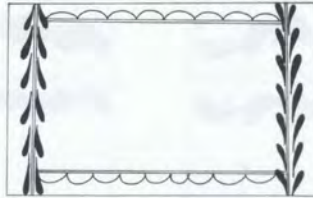
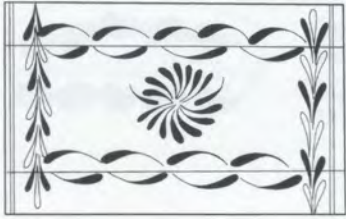
## 7. Trunk Lids:

- Elaborate borders.
- Brushstrokes run front-to-back on one side of lid and back-to-front on the other.
- Large brushstroke cluster around the handle often found.
- Striping in double or triple lines.

### Sugar Box Lids

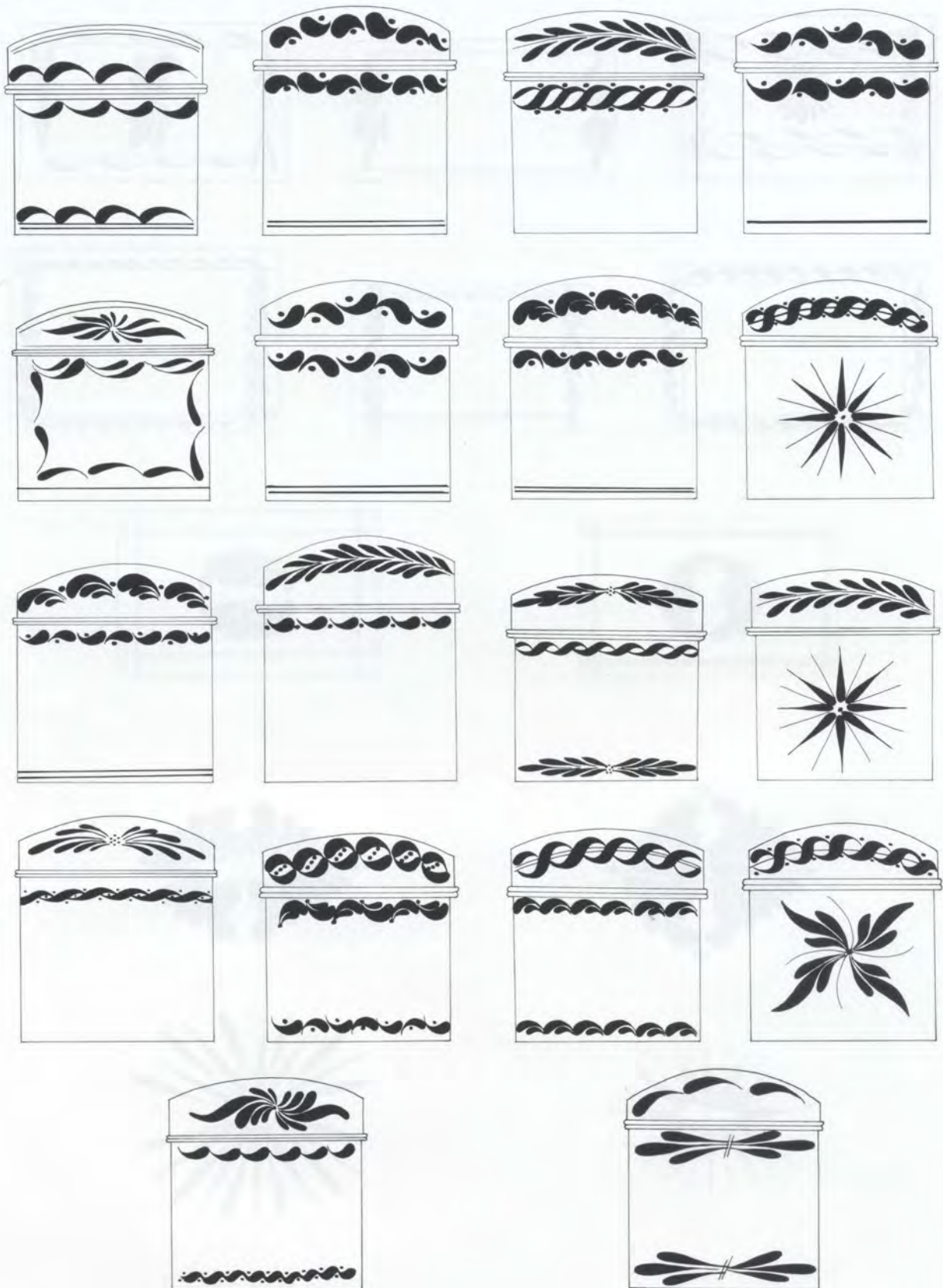


Trunk Lids





8. Trunk Ends: Many variations are found.



## CONNECTICUT DESIGNS—Group V

This group consists of geometrically balanced floral designs with similarities to those of Berlin Group III C. The brushwork treatment on the trunk lids and ends also shows characteristics of the Berlin shops. These designs do not have the feel of the Bloomfield Filley shop as was seen with the last group; however, they should still be considered the work of Connecticut tinshops.



**Figs. 2.34a, 2.34b and 2.34c.** Trunk  $9\frac{3}{4}$ " (24.8 cm). Asphaltum. This large trunk shows a balanced floral design having large red flowers and small buds with white and dark red overtones. Oval leaves contain fine yellow veining. Green and yellow brushstroke leaflets are tightly packed along the stems and at the flower heads. Large S-strokes are used for borders and the trunk end has diagonally placed brushstroke groups. Note the brass handle with an impressed American eagle. *Private Collection*





Fig. 2.35. Trunk 8 $\frac{1}{2}$ " (21.6 cm). Asphaltum. This floral design is very similar to the last but in a smaller size. Here the overtone painting on the flowers is done with white and yellow and leaf veins are black. Both the lid and the ends have elaborate work in the manner of the previous.

*Collection of Margaret Willey*

Fig. 2.36. Trunk 9 $\frac{3}{4}$ " (24.8 cm). Asphaltum. Two elongated flowers and buds are found on this trunk front, and the leaf edges are now scalloped. These designs often have long tendrils and pairs of dots on the stems. Notice the yellow brushstrokes in the lower corners.

*Collection of Margaret Willey*



Fig. 2.37. Trunk 9 $\frac{1}{2}$ " (24.1 cm). Asphaltum. Trunks in this group are quite large – over 6" deep and 7" tall. The elaborate yellow brushstrokes are reminders to what is found in Berlin Group IV designs. Note that all four corners of the front have clusters of yellow strokes.

*Anonymous*



**Fig. 2.38.** Trunk 8½" (21.6 cm). Asphaltum. The flowers seen here are round and have overtones painted crosswise. Very elaborate brushwork is again found on the lid and ends.

*The Western Reserve Historical Society, Cleveland, OH*



**Fig. 2.39.** Trunk 9½" (24.1 cm). Asphaltum. Another symmetrical design with flowers and buds is seen here. The central flower has four red petals and four white petals. Large yellow brushstrokes are used to decorate the ends and lid. Note the unusual treatment in the lid corners.

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

**Fig. 2.40.** Trunk 9¾" (24.8 cm). Asphaltum. An opaque white band is found on the front and ends of this trunk and it is decorated with red berries and large green leaves. The yellow brushwork on the lid facing edge is identical to that in Fig. 2.39.

*Decorative Arts Collection Museum, Wichita, KS*







**Fig. 2.41.** Trunk 9 $\frac{1}{4}$ " (23.5 cm). Asphaltum. White bands are not found as often as the floral design in this group. This band again shows red berries with green leaves. The large yellow brushstrokes on the lid are arranged in an oval. *The Daughters of the American Revolution Museum, Washington, D.C.*

**Fig. 2.42.** Trunk 8 $\frac{1}{2}$ " (21.6 cm). Black. Large petaled flowers have crosshatching in their openings. The oval leaves, yellow and green leaflets and curliques were seen in previous examples. The lids and ends have elaborate brushwork with S-strokes, clusters and curliques. The yellow pigment used for this design is a dark tone and has a touch of burnt sienna in the formula.

*Collection of Beth Feaser*



**Fig. 2.43.** Trunk 8 $\frac{5}{8}$ " (21.9 cm). Asphaltum. Two large petaled flowers have their white overtones painted in two layers, resulting in thin and heavy tones. The two large central buds are a new form. Note the yellow ribbon stroke at the top edge.

*Private Collection*



**Fig. 2.44.** 2-Sheet Waiter 18" (45.7 cm). Black. Very large tulip-like flowers with buds have dark red and double white overtone painting. Triple crosshatching and dots fill the inside of one tulip. Oval leaves and tightly packed leaflets sprout along the red stems. Note the interesting border on the flange.

*Collection of Lois Tucker*



**Fig. 2.45.** Trunk 9<sup>3</sup>/<sub>4</sub>" (24.8 cm). Black. This large sized trunk has huge red flowers and several buds. Double crosshatching with dots fills the flower opening. Both the green and yellow pigments were thinly applied and some of these strokes are now difficult to see. A red band is used on the lid and a narrow one is on the lid facing edges.

*Private Collection*

**Fig. 2.46.** Trunk 9<sup>1</sup>/<sub>2</sub>" (24.1 cm). Black. The symmetrical design swagged across the trunk front has red blossoms and oval leaves. In the center is a round unit basecoated with very thin white. All that is now readily visible of this unit is its outer rim and the double crosshatching and dots painted atop it. Very elaborate border work adorns the lid. A ribbon X on the ends and ribbon borders around the front are characteristics of Berlin work, as is the brushwork across the front facing edge.

*Anonymous*





## CHARACTERISTICS OF CONNECTICUT DESIGNS—Group V

### Colors found on Group V pieces:

- Red—vermilion, orange red
- Green—medium
- Yellow—medium and dark; thin for overtones
- Dark red—thin for overtones
- White—opaque for bands, thin for overtones
- Black—for veins and details

### Types of decorated tinware found:

- Trunks—large sizes that are deeper and taller than usually found, brass handles common.
- Sugar Boxes
- 2-Sheet Waiter (Rare)

#### 1. Backgrounds: Asphaltum, Black.

#### 2. Designs: Symmetrical floral sprays; rarely found as a directional floral spray. Drawings show only the left half of the design.

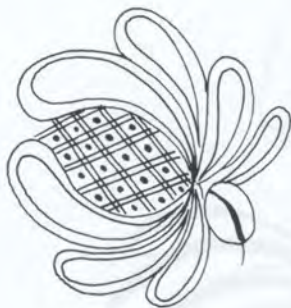
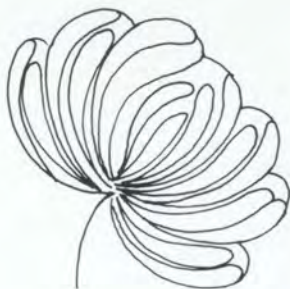


3. **White Bands** (uncommon): Opaque with red berries, green leaves and black details. Red or green stripe at lower edge.



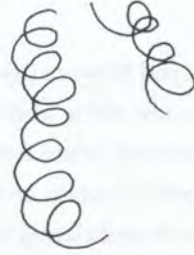
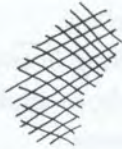
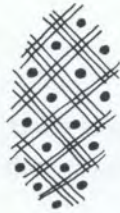
4. **Flowers:**

- a. Oversized red flowers (usually two) with round or oval buds.
- b. Overtones are white and dark red or white and yellow.
- c. White overtones often done in double layers resulting in two-tone effect.
- d. Open flowers contain crosshatching (single, double, or triple lines) with dots.
- e. Curliques or undulating squiggles among the flowers.





## Flowers and Details

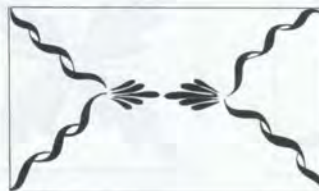
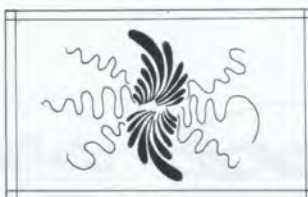
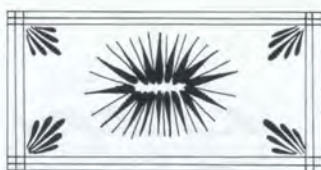
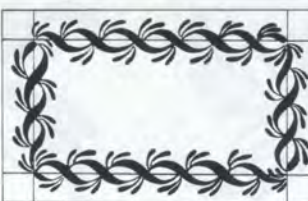
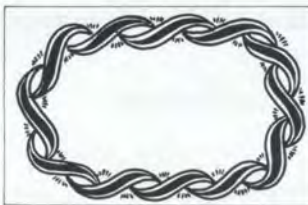
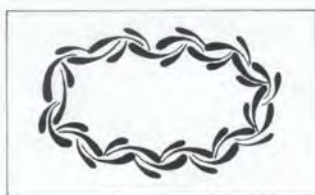
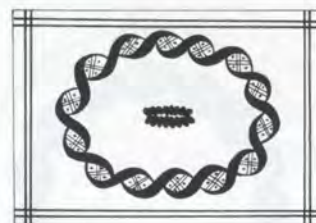


### 5. Leaves:

- Large oval leaves with smooth or scalloped edge.
- Veins are black or yellow.
- Center vein may extend beyond end of leaf.
- Green and yellow leaflets made of very tightly packed brushstrokes.
- Green leaflets may have yellow edging.
- Green leaflets may have narrow black accent stroke.
- Hash marks across leaflet ends or stems.



6. Trunk Lids: Very elaborate brushstroke designs (often painted in an oval).





## Sugar Box Lids



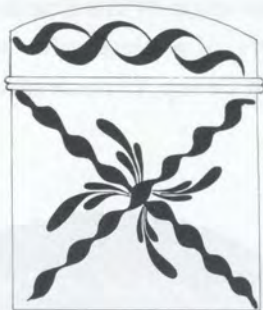
### 7. Trunk Ends:

- Brushstroke groups arranged diagonally corner-to-corner.
- Ribbon X occasionally found.
- White band type has continuation of the band.

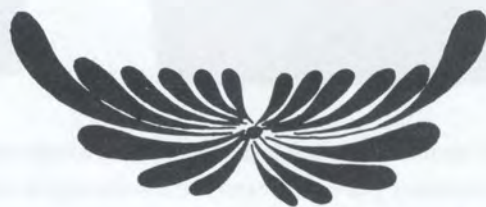


### 8. Striping: Seldom found.

Trunk Ends



Sugar Box—Reverse Side





## CONNECTICUT DESIGNS—Group VI

Large floral designs that cover the entire surface of a trunk front make up this group. All exhibit exceptional craftsmanship by the original decorator. The flowers used, as well as their overpainting, are dissimilar to those that have been described in these volumes, and it is therefore difficult to attribute an origin to this group.

Brushwork on the lid and ends is seen in Berlin Group IV and is also much like Connecticut Designs Group IV which may be from Oliver Filley's Shop. We may wonder, however, if this group might be from a New York State shop as several original pieces have been found in central New York. Even if we feel the borders show Connecticut influence, the original decorator may well have been Connecticut trained before settling in New York. There is also another point to be pondered when considering the origin of this group. The leaves in the design, and some of the flowers, are worked with two colors of wet paint which are blended to soften their juncture. Wet technique painting was done extensively in two of the Maine tinshops. The author even knows of several of these Group VI designs that have been found in Maine. By studying the wet techniques of Maine (see Volume Two) and those of this group, it becomes clear that the type of design being considered here is quite different from Stevens Plains, Maine wet technique. Even after considering these various possibilities, the origin of this group is still undertermined. Until more specific information is discovered, this will be considered Connecticut work.

It is the travels of the peddlers, and later the movement of the population itself, that has put these tinware pieces in their current locations. All we can surmise about their origin at this time is that it is probably Connecticut, but possibly New York. Until the discovery of a piece with authentic provenance, we cannot know for sure. Suffice to say that tinware with Group VI decoration should be considered an example of country painting at its very finest.



Fig. 2.47. Trunk 8<sup>3</sup>/<sub>4</sub>" (22.2 cm). Asphaltum. This trunk is decorated with a large flowing floral spray. Red blossoms and buds have dark red and white overtone painting. Green leaflets are edged with yellow. The yellow leaflets are tightly packed together – the mark of an expert painter.

*Anonymous*



Fig. 2.48. Trunk 9" (22.9 cm). Asphaltum. Similar to the previous, this trunk has several large serrated leaves and numerous buds. Note the very elegant yellow brushwork on the lid and ends.

*Anonymous*



Fig. 2.49. Trunk 8<sup>3</sup>/<sub>4</sub>" (22.2 cm). Asphaltum. Floral sprays will often cover the entire trunk front. Blue flowers have been edged with white while the blue was still wet. The leaves have had the same treatment using green and yellow. More elaborate border work is seen here.

*Collection of Ann Lane*

Fig. 2.50. Trunk 9<sup>1</sup>/<sub>2</sub>" (24.1 cm). Asphaltum. A large white footed jardinière overflows with a variety of flowers and buds. Overtone painting is white and dark red. Note the similarity of the border strokes with the previous trunk.

*Collection of C. Ronna Jordan*







**Fig. 2.51.** Trunk 9<sup>1</sup>/<sub>8</sub>" (23.2 cm). Asphaltum. This floral spray contains blue-white flowers and buds and red tulips. Two-toned leaves are also seen.

*Collection of Marianne Hauck*



**Fig. 2.52.** Trunk 9<sup>1</sup>/<sub>2</sub>" (24.1 cm). Asphaltum. Several interesting flower forms are seen here with both thin and heavy white overtones. Note the many finely packed yellow leaflets throughout the design.

*Collection of Marlea Crowther*



**Fig. 2.53.** Trunk 9<sup>1</sup>/<sub>8</sub>" (23.2 cm). Asphaltum. The two-tone leaves have painted green veins. This trunk is in nearly mint condition and shows us the original color of the japanned background as it looked when new.

*Private Collection*



**Fig. 2.54.** Trunk 8<sup>3</sup>/<sub>4</sub>" (22.2 cm). Asphaltum. Very similar to the previous, this design swags across the trunk front. Yellow borders as seen in this group are characteristic to Berlin Group IV. Designs that do not fill the trunk front, as this and the previous example, are not commonly found.

*Collection of Helene Britt (deceased)*



**Figs. 2.55a and 2.55b.** Trunk 9<sup>1</sup>/<sub>2</sub>" (24.1 cm). Asphaltum. This large trunk has an intricate floral design covering the front. The end has two long feathers of yellow brushwork. We see once more the work of a master painter. *Anonymous*

**Fig. 2.56.** Trunk 9<sup>1</sup>/<sub>8</sub>" (23.2 cm) Asphaltum. It is rare to find fruit rather than flowers in this group of designs, but here we see peaches and pears. Although their paint is severely crackedled now, the overtones of dark red on the left and yellow on the right are clearly seen. Green and yellow leaflets run throughout the design. The lid borders have already been seen and the ends of the trunk have the long feathers as seen in Fig. 255b.

*Collection of Flora Mears*





## CHARACTERISTICS OF CONNECTICUT DESIGNS—Group VI

### Colors found on Group VI pieces:

- Red—vermilion
- Green—medium, bluish
- Yellow—medium, bright
- White—for overtones
- Dark Red—for overtones
- Blue—for two-toned flowers
- Umber—used to tone some white flowers

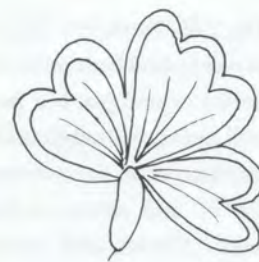
### Types of decorated tin found:

- Trunks—domed lid, occasionally 14" sizes
- Bread Pans
- 1-Sheet Waiters

#### 1. Backgrounds: Asphaltum

#### 2. Flowers:

- a. Large sizes, bulbous, scalloped, tulips, carnations, daisy types.
- b. Red and white.
- c. Blue/white done with wet technique.
- d. White flowers may be toned with umber.
- e. Overtones white and dark red.
- f. White overtones may be both thin and heavy.
- g. Crosshatching in openings of flowers.
- h. Buds may be pointed, round, lobed or oval.
- i. Yellow dot flowers.



Flowers and Buds



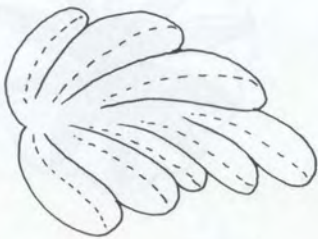


**3. Fruits:** Peaches and pears (Rare)



**4. Leaves:**

- a. Lobed or pointed.
- b. Green and yellow two-toned wet technique. Yellow on the outer edge, along center line, or used to indicate sections on a large leaf.
- c. Yellow leaflets painted tightly together.
- d. Yellow stems, if present, and may have hash lines.

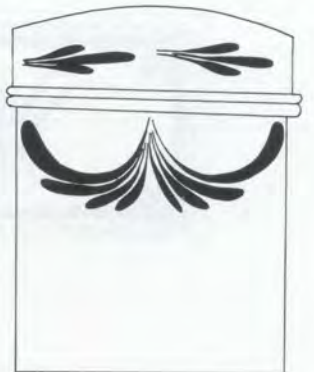
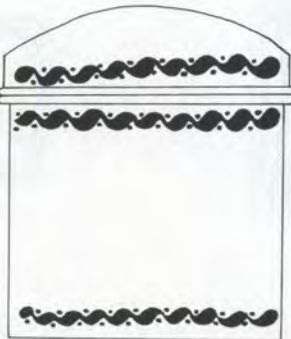
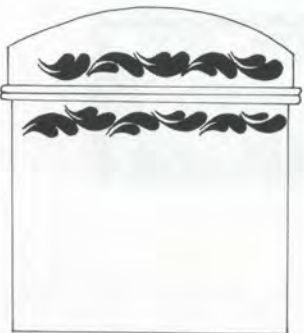
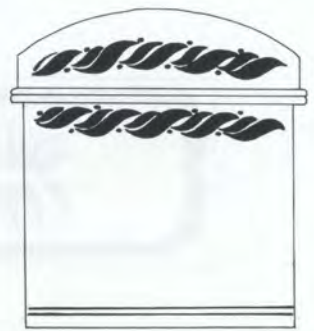
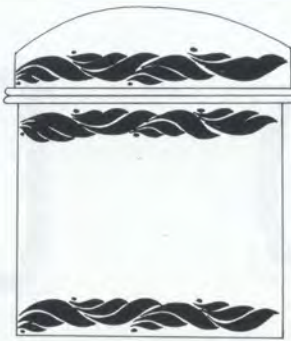
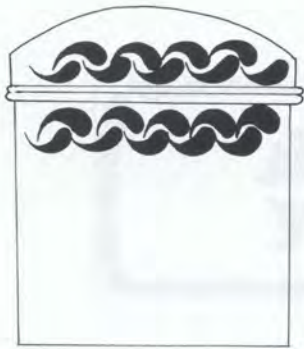
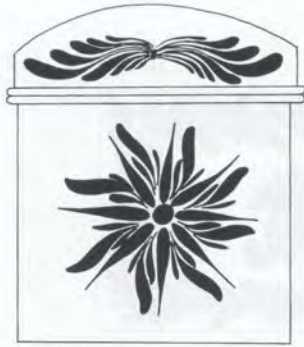


5. Trunk Lids: Very elaborate brushstroke arrangements.





6. Trunk Ends



7. Striping: Seldom found.

## CONNECTICUT DESIGNS—Group VII

We find mainly very large trunks in this group and they are mostly of the “tall end” variety described under Berlin in Volume One, p. 20. Decoration is not usually found on the lid facing edge; nor is there green color used in the designs—both also characteristics of Berlin Group III. The lids of these trunks have one or two painted bands around the edge along with striping and often rickrack. The standard brushstroke borders that we generally think of on country painted tinware are seldom encountered in this group.



**Fig. 2.57.** Trunk 13½" (34.3 cm). Black. This large trunk has yellow heart-shaped units and curved serrated leaves suspended below a painted red band. Black and dark red are used for the details. A yellow band on the lid is edged with red rickrack and a white stripe. *Henry Francis du Pont Museum, Winterthur, DE*

**Fig. 2.58.** Trunk 12¾" (32.4 cm). Red. Yellow units with black details are on the front and ends of this red trunk. An S-stroke border surrounds the lid. Note the black stripe and brushwork at the lower front.

*Old Sturbridge Village, Sturbridge, MA*







**Figs. 2.59a and 2.59b.** Trunk 13 $\frac{1}{4}$ " (33.7 cm). Asphaltum. A blue band with red ribbon and white dot overpainting is seen on this trunk. Large yellow units with black and burnt sienna details are present. The lid has yellow, blue and red  $\frac{1}{4}$ " bands around the edge. Note the red and yellow wavy lines. *Private Collection*



**Fig. 2.60.** Trunk 9 $\frac{5}{8}$ " (24.4 cm). Mottled Asphaltum. The mottling on this trunk is done in large blotches and is found only on the front. The main design, as well as the treatment on the lid, is similar to the previous example. *HSEAD Collection at the American Museum of Folk Art, New York, NY*



**Fig. 2.61.** 9 $\frac{5}{8}$ " (24.4 cm). Black. The large yellow units below the red band have overpainted details in white, black and dark red, and are also found on the ends. The red and yellow border strokes seen here are unusual for this type design. *Anonymous*

## CHARACTERISTICS OF CONNECTICUT DESIGN—Group VII

### Colors found on Group VII pieces:

- Red—vermilion
- Green—not used
- Yellow—medium
- Dark red—for overtones
- White—for overtones and stripes
- Blue—for bands occasionally
- Black—for details

### Types of decorated tin found:

- Trunks—domed, occasionally with brass handle; large sizes from 9 $\frac{1}{2}$ " to 15 $\frac{1}{2}$ ", oval trunks (rare)
- Coffee Pot—crooked-spout (rare)
- Tea Canister

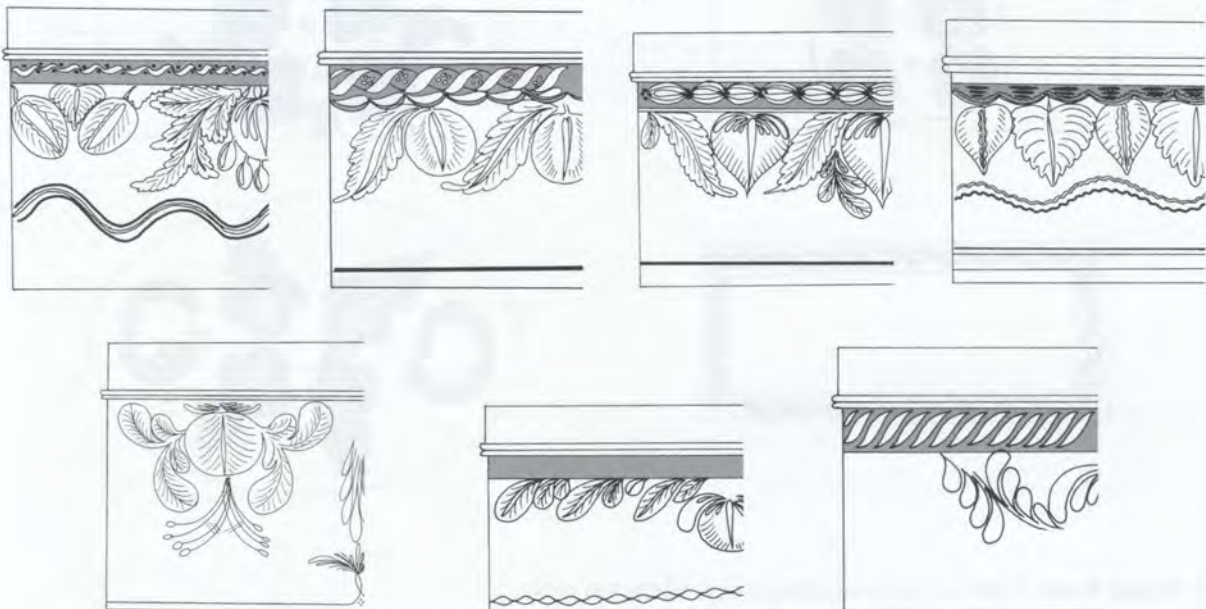
1. **Backgrounds:** Asphaltum, (occasionally mottled); black; red.

2. **Painted Bands:** Straight or scalloped red band (occasionally blue) at upper front and ends.

Overpainting is dark red, white, and/or yellow. Lids have narrow bands of red, blue and/or yellow.

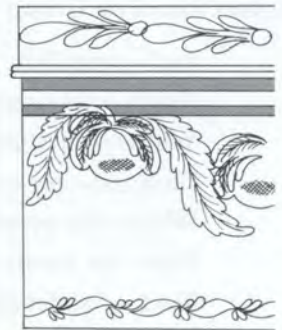
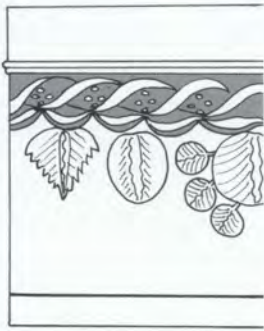
3. **Designs:** Large yellow motifs and leaves below the painted bands. Details painted with black, white, burnt sienna, and/or dark red.

Illustrations show only the left half of the trunk design. The large motifs, although actually painted yellow, have not been solidly blackened in order to show the detail lines.

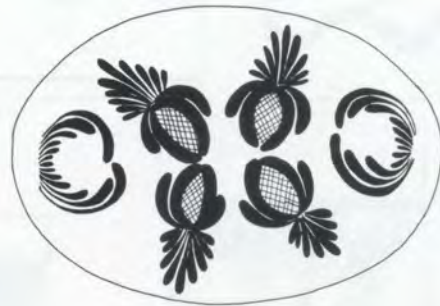
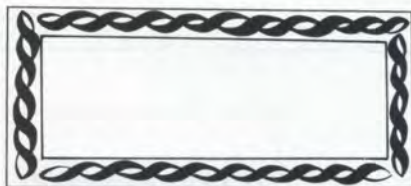
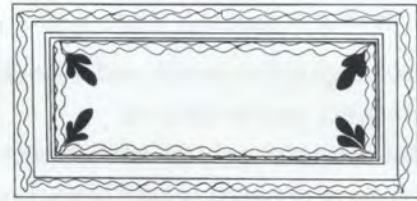




## Designs Under Bands



4. **Trunk Lids:** One or two narrow bands painted with red, blue and/or yellow around outer edge. Ribbon stroke and striping next to bands. No border work on the facing edges of the lid.



5. **Trunk Ends:** Half of the front design or a variation of it.

## Chapter Three

# NEW YORK STATE DESIGNS

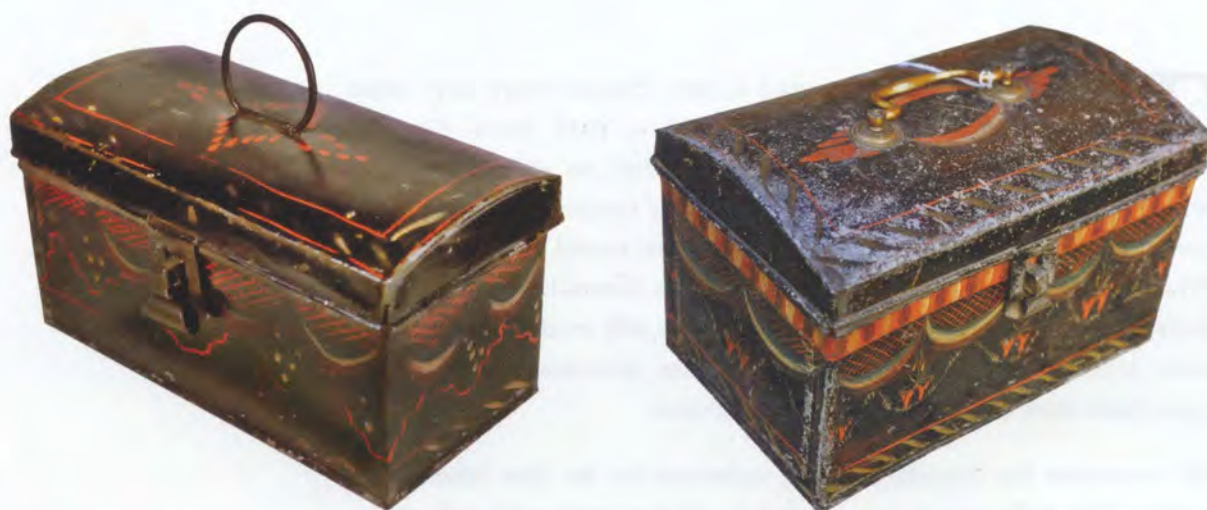
**T**he various designs covered in this chapter may have been manufactured by tinshops in New York State. Certain characteristics of the decorative elements, as well as the areas where they are often found, have led to this conclusion. Some traits common to Berlin, Connecticut designs are noted in this section. Whenever Connecticut trained smiths establish themselves in new areas, their Connecticut learned design features are still evident. We can see these same traits develop and expand as the decorators begin to call upon their own inner imagination and talents.

We encounter the impasto painting technique for the first time in this section. This technique is represented by thicker paint with each stroke showing visible textured or raised ridges. Pontypool decorated pierced-edge trays were decorated with impasto technique which used Bohemian wax as the medium with oil pigment. The technique gives a relief or dimensional quality to the work. It does not seem likely that the decorators of country painting would be importing Bohemian wax. A similar effect could be obtained with the use of gum Arabic, readily available in the period.



## NEW YORK STATE DESIGNS – Group I

These designs exhibit some Berlin traits, particularly with the treatment of red swagged bands and mottled asphaltum backgrounds. But tinware construction changes will be noted that indicate an area other than Berlin. Early in her research, Esther Brazer made note that some of the tinware that was being found in eastern New York was from Albany. She did not leave record as to how she reached this conclusion, but the flat-topped boxes (Fig 3.6) with seams at the center of the back or sides are the pieces to which she referred. There were several tinshops in Albany during the early 1800s—William Austin, Adam Dixon, John Clark, John Miller, John Ingolls, William and Chauncey Whitney, Spencer Stafford, Isaac Johnson and James P. Clark—to name a few. Any one of these tinsmiths could have done Group I tinware. Research must be continued until the mystery is solved.



**Figs. 3.1a and 3.1b.** Trunks 9½" (24.1 cm) and 8" (20.3 cm). Mottled Asphaltum. Similarities in design can be seen on these trunks. The narrow red band has white and dark red overtone painting. The swags are painted with red, white and blue. Notice that no green or yellow pigment is present in the design, and the lid facing edge is undecorated.

*Anonymous and Collection of Sara Tiffany*



**Fig. 3.2.** Trunk 12½" (31.8 cm). Asphaltum. Four red swags with tassels at the junctures are found on this large trunk. White and greenish-blue are also used to edge the red. Semi-impasto paint is used on this piece. Note the border strokes around the lid.

*Anonymous*



**Fig. 3.3.** Trunk 8<sup>3</sup>/<sub>4</sub>" (22.2 cm). Mottled Asphaltum. There are two red swags on the front of the trunk and a single swag on each end. The lid has a wide red stripe around the edge and a yellow cable stroke.

*Anonymous*



**Fig. 3.4.** Oval Trunk 7" (17.7 cm). Asphaltum. The swags are painted red and white and extend all around the piece. Small white dots simulating fringe are often seen along the edge of the swags.

*Anonymous*



**Figs. 3.5a and 3.5b.** Trunks 8<sup>3</sup>/<sub>4</sub>" (22.5 cm) and 9<sup>3</sup>/<sub>4</sub>" (24.8 cm). Asphaltum. The trunks are very similar in their design although one uses yellow paint. The brushstrokes hanging down like tassels appear to have been painted from the top to the bottom or rather from the tail to the head. The trunk ends have a wavy line, as seen on the lid, painted in an X formation.

*Private Collections*





**Fig. 3.6.** Flat-topped Box 8<sup>3</sup>/<sub>4</sub>" (22.2 cm). Black. The construction of this box is quite different from domed trunks. The top piece of tin is attached separately to the facing edge strips. The bottom is also a separate piece. Seams may be found on the ends or the back. This box is decorated with the same red, white and blue swags as previously seen, although the box ends are plain.

*Collection of Margaret Willey*

## CHARACTERISTICS OF NEW YORK STATE DESIGNS—Group I

### Colors found on Group I pieces:

- Red—vermilion
- Pink—vermilion and white mix
- Green—medium, if used at all
- Yellow—medium, if used at all
- White—thin for overtones
- Dark Red—thin for overtones
- Blue—medium blue mix, sometimes greenish blue

### Types of decorated tinware found:

- Trunks—often large sizes
- Flat-topped Boxes
- Oval Trunks
- Sugar Boxes
- Tea Canister—round
- Teapot—oval
- Tumblers

1. **Backgrounds:** Ashpaltum, often mottled.

2. **Painted Swags:** Painted to simulate drapery with tassels and fringe. Impasto painting is often used for all pigments.

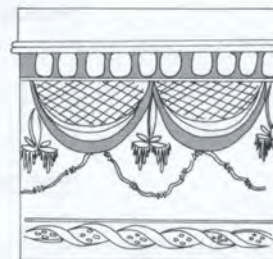
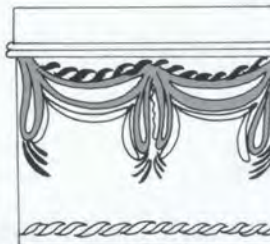
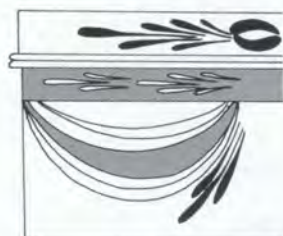
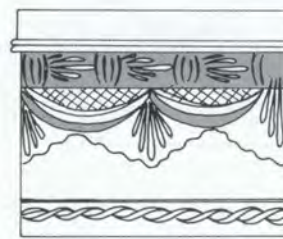
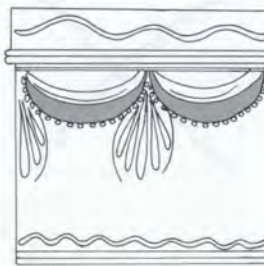
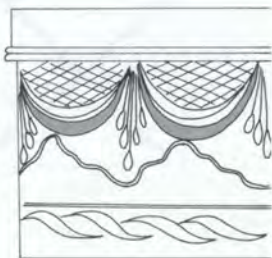
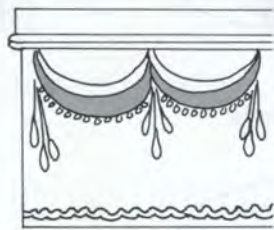
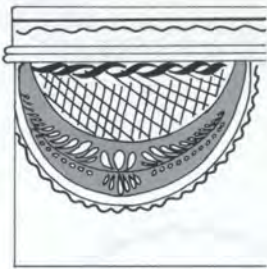
- a. Red swags with white and dark red overtones.
- b. Red, pink, white and/or blue swags painted along side each other.
- c. Crosshatching and/or S-strokes used in the swag opening.
- d. Brushstrokes hanging down from swag junctures like tassels. These brushstrokes often appear to be painted from narrow "tail" end at the top to the larger "head" at the bottom.



e. White or yellow dots along the edge of swag.

f. Narrow straight red band occasionally found.

**Trunk Fronts (showing left side only)**



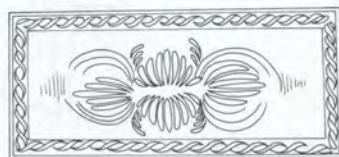
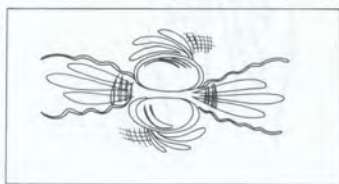


3. **Trunks:** Handles are oval, round or rectangle-shaped wires or a brass furniture pull.

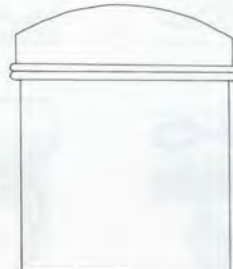
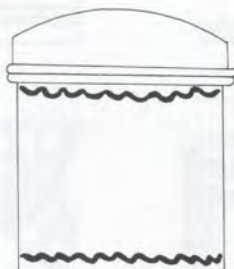
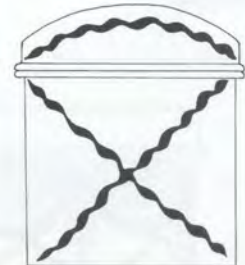
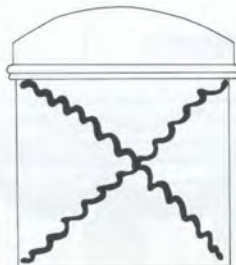
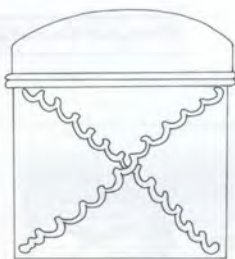


- a. Ends decorated with one-half the design on front.
- b. Ends may have large X formed by wavy lines.
- c. Ends undecorated.
- d. Lid facing edge often undecorated.

**Trunk Lids**



**Trunk Ends**



4. **Borders:** Often tight ribbon or small S-strokes. Minimal striping found.

## NEW YORK STATE DESIGNS—GROUP II

The designs in this section contain flowers. A few examples have come to light that also have red swags and tassels as seen in Group I, or are painted on flat-topped boxes, also seen in Group I. Possibly this group and the previous are from the same shop, whether that be Albany or not. But for clarity's sake only, the floral group has been separated out and named Group II.



**Figs. 3.7a, 3.7b and 3.7c.** Flat-topped Box 9 $\frac{1}{2}$ " (24.1 cm). Asphaltum. Flat-topped boxes of this construction are found in both Group I and II of the section. Here we have the red, white and blue swag design on the front and a large floral sprig on each ends. Interestingly, close examination shows that another swag design lies beneath the present decoration on the front and each end. This piece is another example of semi-impasto painting. The lid is decorated with white, red and green. There is no yellow used in the design.

*Coffin Collection at National Museum of American History, Washington, D.C.*



**Fig. 3.8.** 1-Sheet Waiter 14 $\frac{1}{4}$ " (36.2 cm). Black. This large waiter contains both of the flowers that were seen on the previous piece. Yellow is used here for the leaflets, curliques, hash marks and the border strokes.

*Anonymous*





**Fig. 3.9.** Trunk 9 $\frac{1}{4}$ " (23.5 cm). Black. The two blue-red flowers have been previously seen. Oval leaves have red stems and yellow veining. The type of lid work and narrow ribbon completely around the front design are features seen on Berlin decorated tin.

*Collection of Harriet Sverson*

**Fig. 3.10.** Oval Trunk 5 $\frac{1}{2}$ " (14 cm). Black. This oval trunk again shows the blue flower spray. The all-around swags are painted with blue and white, and have red tassels and bows. This small size trunk is most unusual.

*Private Collection*



**Fig. 3.11.** Flat-topped Box 9 $\frac{1}{2}$ " (24.1 cm). Asphaltum. This box is in poor condition, but is included to show the large red peach-shaped blossoms, which are on the front and ends, with red stems and blue-green leaves. There is no yellow used in the design. This style tin box construction is unique and seems to be the work of just one tinshop as indicated by the decorations found on them.

*Anonymous*



**Fig. 3.12** Oval Trunk 8 $\frac{1}{4}$ " (21 cm). Black. The flowers found here are a new form. There are two on the front and one on the back. Again, no yellow is in the design.

*Henry Francis du Pont Museum, Winterthur, DE*



**Fig. 3.13.** Trunk 9 $\frac{1}{4}$ " (23.5 cm). Asphaltum. The two large red flowers have interesting curled tendrils and crosshatching. Red, white and blue are the only colors used. The trunk end has a diagonal row of blue S-strokes containing white dots.

*Old Sturbridge Village, Sturbridge, MA*



**Figs. 3.14a and 3.14b.** Trunk 9 $\frac{1}{4}$ " (23.5 cm). Asphaltum. Although showing signs of severe wear, the large red flowers can be clearly seen along with the thin white scallops around their edges. There are small buds with white dots at the stem end and large veined leaves. The arrangement on the trunk end is also seen in Berlin Group I designs. The lid has a green ribbon as well as yellow S-strokes containing inner red dots.

*Collection of Cornelia Keegan*





**Figs. 3.15a and 3.15b.** Trunk 9½" (24.1 cm). Red. The flowers and buds on this trunk are base coated with semitransparent dark red which stands out well against the red background. Yellow and white are used for overpainting. The leaves are thin medium green and stems are white. The lid has the same decoration as the previous trunk, but painted with yellow, white and dark red.

*Collection of Ingrid Pomeroy*

**Fig. 3.16.** Trunk 8" (20.3 cm). Mottled Asphaltum. The floral swag has a central blossom with thin pink scalloped petals around the edge. Dark red is used for the crosshatching and other overpainting strokes. *Collection of Gina Martin (deceased)*



**Fig. 3.17.** Trunk 9¼" (23.5 cm). Mottled Asphaltum. This design is similar to the previous but more intricately painted. The scallops here are white with an outer stroke of thin pink. The border on the lid facing edge is one seen on Berlin decorated pieces.

*Private Collection*



**Figs. 3.18a and 3.18b.** Snuffer Tray and  $\frac{1}{2}$ -Sheet Waiter  $9\frac{7}{8}$ " (22.5 cm) and  $9\frac{1}{4}$ " (24.1 cm). Mottled Asphaltum and Black. The flowers and buds seen on both of these pieces are variations of those shown in Fig 3.14b.

*Anonymous and Collection of Molly Porter (deceased)*

## CHARACTERISTICS OF NEW YORK STATE DESIGNS—Group II

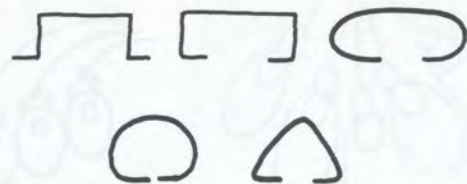
### Colors found on Group II pieces:

- Red—vermilion
- Green—medium
- Yellow—medium
- White—thin for overtones
- Dark red—thin for overtones
- Blue—medium

### Types of decorated tinware found:

- Trunks—domed top, rectangular
- Trunks—oval
- Flat-topped Boxes
- Waiters— $\frac{1}{2}$ - Sheet, 1-Sheet, and 2-Sheet,
- Tea Canisters—oval
- Snuffer Trays

### Trunk Handles

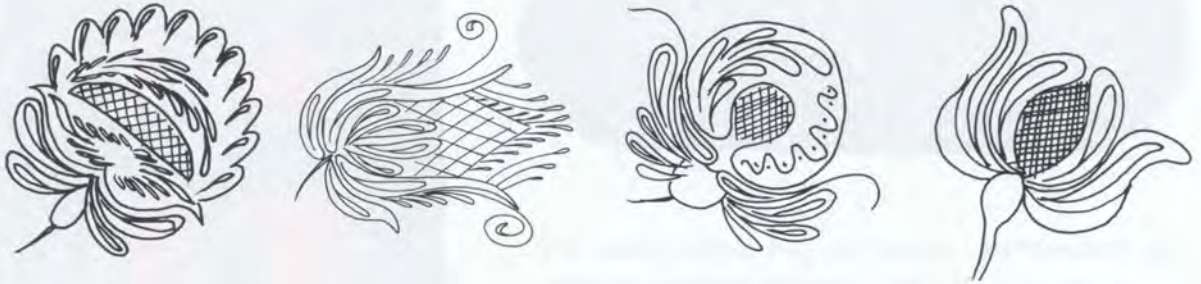




1. **Backgrounds:** Asphaltum, occasionally mottled; black; red.

2. **Flowers:** Impasto painting often used.

a. Large petaled blossoms in red and/or blue having openings filled with crosshatching and dots.

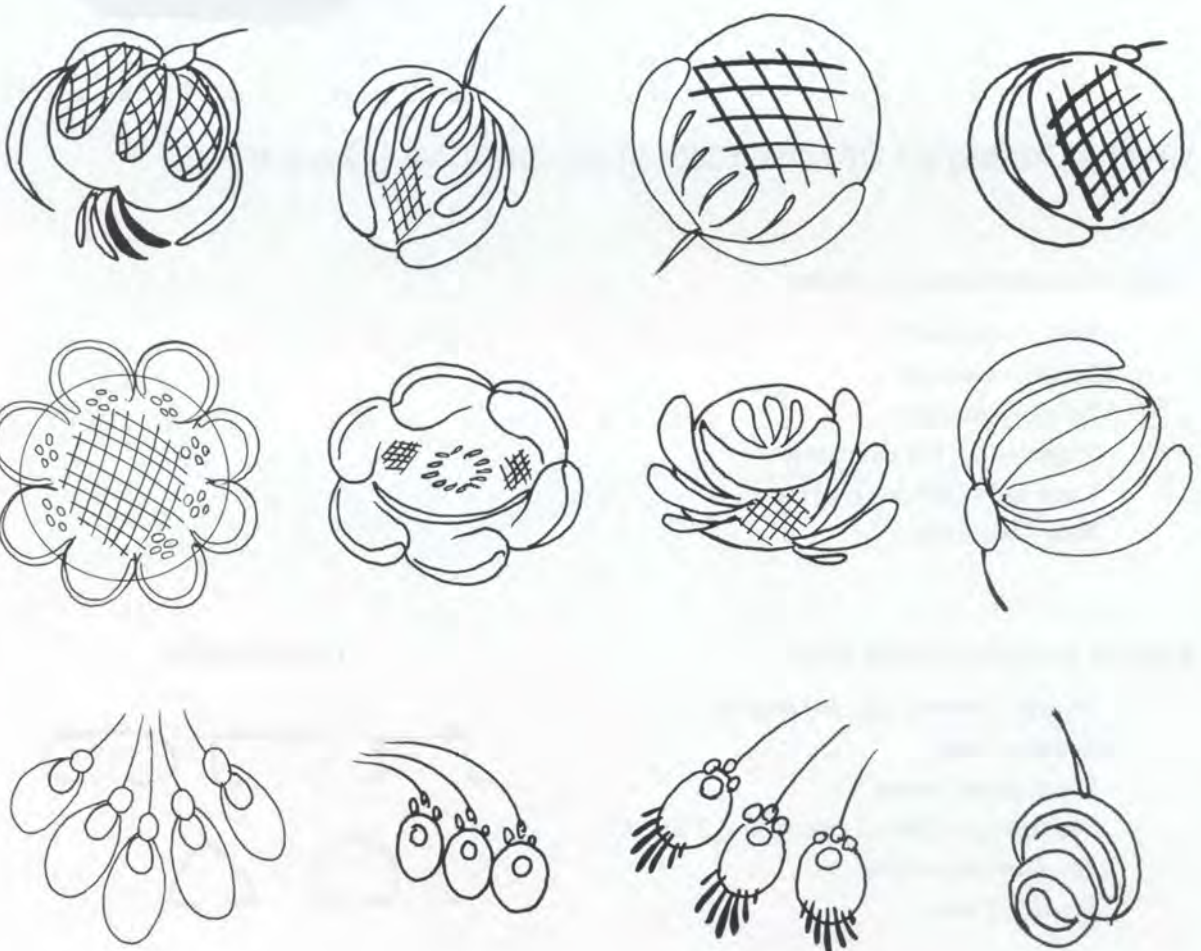


b. Peach-shaped flowers with crosshatched designs.

c. Large round flower with white scallops around edge.

d. Buds with row of small dots at stem end.

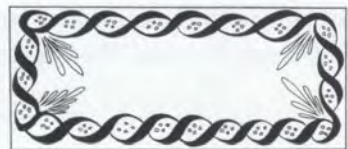
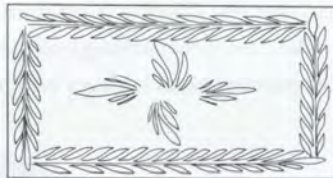
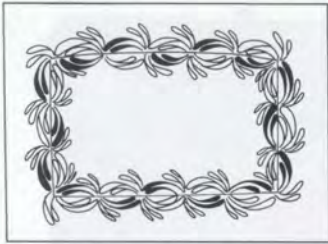
e. Flowers and buds in swag arrangement on trunk fronts.



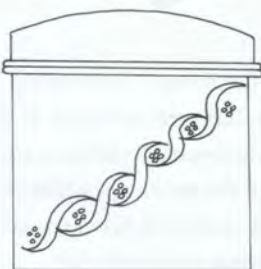
### 3. Leaves:

- a. Leaflets in green, yellow or white.
- b. Green leaflets may be edged with yellow.
- c. Oval or oblong leaves with veins.
- d. Stems are green, yellow or white.

#### Trunk Lids (front facing edge often undecorated)



#### Trunk Ends





## NEW YORK STATE DESIGNS—GROUP III

We will see again mixed characteristic traits in the group—namely Berlin and New York Filley—which makes it more difficult to attribute the origin of the tin is this section. The overpainting on many of the flowers strongly suggests New York State. Oversized trunks were also seen in Group I of this chapter, and the buds on many of these pieces are similar to those in Group II. Eventually, additional research and the study of other original tinware may offer more definitive information for shop attribution.



**Figs. 3.19a and 3.19b.** Trunks 11 $\frac{1}{2}$ " (29.2 cm) and 9 $\frac{5}{8}$ " (23 cm). Asphaltum. These trunks have a large ovoid central blossom with buds extending out on each side. The crosshatching and other overpainting on the buds were seen in the Group II section. The lids have a narrow painted band encased with ribbon strokes. *Anonymous*

**Fig. 3.20.** Trunk 9 $\frac{3}{4}$ " (24.8 cm). Asphaltum. The design on this trunk is similar to the previous example. Black is used for overtone painting along with white, dark red and yellow. The trunk ends have a simple red, yellow and green unit. *Anonymous*



**Fig. 3.21.** Trunk 9 $\frac{3}{4}$ " (24.8 cm). Asphaltum. Blossoms similar to Fig. 3.20 are arranged in a floral spray. Large green leaves have yellow veins and white highlights. All the stems are white. A simple motif with a red scalloped flower is on each end and yellow S-strokes edge the lid.

*Collection of Robert Halley*





**Fig. 3.22.** Coffee Pot 10 $\frac{1}{2}$ " (26.7 cm). Asphaltum. The large flowers have horizontal overtones and yellow crosshatching. Two ovoid green leaves with attached veins tie the white stems into a bundle. *Anonymous*



**Fig. 3.23.** Coffee Pot 10 $\frac{1}{4}$ " (28.6 cm). Asphaltum. This coffee pot has a geometric design of the type seen in Connecticut. Overtones are painted horizontally on the large unit and vertically on the small buds. Very tiny yellow strokes are found at the tip end of each bud.

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



**Fig. 3.24.** 1/2-Sheet Waiter 9 $\frac{1}{8}$ " (23.2 cm). Asphaltum. The floral spray on this waiter has similarities to the designs seen in Fig. 3.21. This is a nice example of painting that covers nearly all available space.

*Private Collection*



**Fig. 3.25.** Teapot 5 $\frac{1}{4}$ " (13.3 cm). Asphaltum. This teapot design is similar to Fig. 3.20. Two leaves at the bottom have white veins and the two at the top have yellow veins. All the leaves have groups of white dots. White dots are also found at the stem end of all the buds as was seen in Group I and II of this chapter.

*Henry Francis du Pont Museum, Winterthur, DE*



**Fig. 3.26.** Teapot 5 $\frac{1}{4}$ " (13.3 cm). Mottled Asphaltum. Similarities in design to the previous teapot are clearly evident. Note that the background asphaltum has been coarsely mottled. *Anonymous*



## CHARACTERISTICS OF NEW YORK STATE—Group III

### Colors found on Group III pieces:

- Red—vermilion
- Green—medium
- Yellow—medium
- White—thin for overtones
- Dark Red—thin for overtones
- Blue—medium
- Black

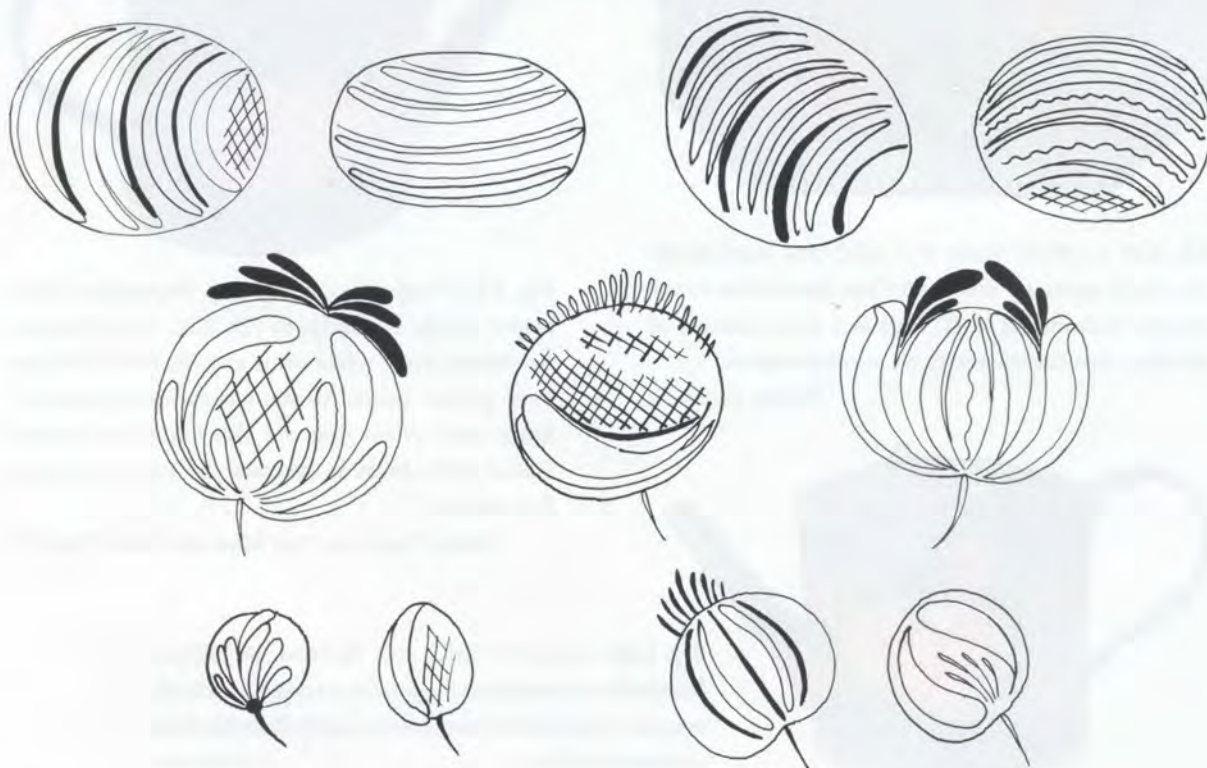
### Types of decorated tinware found:

- Trunks—dome topped, height often short for the width of the trunk
- 1-Sheet Waiters
- Coffee pots
- Teapot—oval

### 1. Backgrounds: Asphaltum, occasionally mottled.

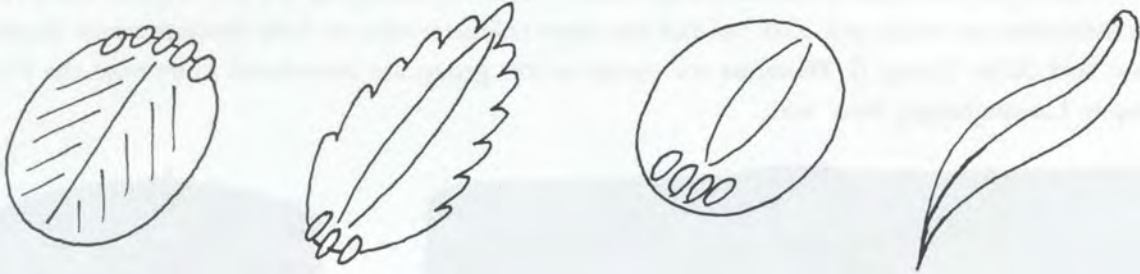
### 2. Flowers:

- a. Geometrically balanced design with ovoid or round flower and buds.
- b. Flowers arranged in a floral spray with white stems.
- c. Narrow overtone strokes painted crosswise to the blossom.



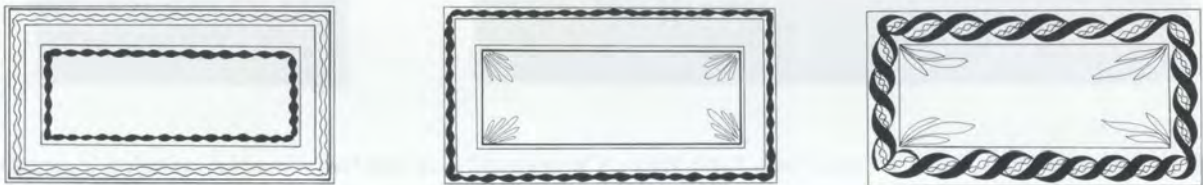
### 3. Leaves:

- a. Oval or serrated leaves with yellow or white center veins.
- b. Leaflet may have white highlight stroke.
- c. Green or yellow leaflets.



### 4. Trunk Lids:

- a. S-strokes around edge.
- b. Narrow red band around edge.
- c. Blue strokes in the corners occasionally found.
- d. No design on front facing lid.



### Coffee Pot Lids



### Trunk Ends





## NEW YORK STATE DESIGNS—GROUP IV

This group strongly exhibits features found in the New York Filley Group II (see Volume Three pp. 54-58) which are often found with blue-white overtone painting on red flowers and buds. Here the overtones are white and dark red but the other characteristics of these designs match those of New York Filley Group II. Therefore the pieces in this group are considered to be from the Filley shop in Lansingburgh, New York.



**Figs. 3.27a and 3.27b.** Trunk 9<sup>5</sup>/<sub>8</sub>" (24.4 cm). Asphaltum. A large round unit with two veined leaves below is central to this design. Groups of small buds and leaflets flow off to the left and right. The trunk end has a simple four-color brushstroke arrangement as seen in Berlin Group III designs. The lid is edged with a narrow red band and yellow striping.

*Private Collection*



**Figs. 3.28a and 3.28b.** Trunk 8" (20.3 cm). Asphaltum. The design swags across the front as did the previous example. The same buds and leaflets are found, but the central flower is different. The front swag arrangement, the small buds and the pinwheel on the end are all characteristics found in New York Filley shop Group II designs.

*Private Collection*



**Fig. 3.29.** Trunk 8" (20.3 cm). Asphaltum. The familiar sprig of small buds is painted across the upper trunk front and continued around to each end. The lid is edged with a white ribbon stroke and yellow striping.  
*HSEAD Collection at the American Museum of Folk Art, New York, NY*

## CHARACTERISTICS OF NEW YORK STATE DESIGNS—Group IV

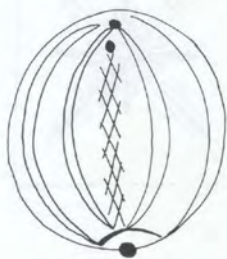
### Colors found on Group IV pieces:

- Red—cadmium red light
- Green—blue green
- Yellow—medium
- White—thin for overtones
- Dark Red—thin for overtones

### Types of decorated tinware found:

Trunks

- 1. Designs:** Large flowers have buds and leaflets to the right and left, with the whole arranged as a swag across trunk front. Small sprigs of buds may also be found arranged at top edge of trunk front.





2. **Trunk Lids:** Lid facing edge is often plain.



3. **Trunk Ends:** Pinwheel arrangements in red, yellow and/or green most often found.



## Chapter Four

# A GALLERY OF TINWARE KNOWN AND UNKNOWN SHOPS

**T**he final chapter of this project to identify country painted tinware as to the tinshop of origin is being devoted to pieces that are noteworthy. Some can be definitely attributed to a specific shop while others cannot. The unidentifiable pieces that are shown illustrate the great diversity in designs that the original painters applied to their work. Some designs are so unusual in their elements that they are considered unique.

Throughout these volumes we have seen simple designs, extremely elaborate designs, intricate brushwork and very imaginary motifs in a large array of colors painted on a great variety of tinware pieces. Even though all cannot be attributed to a specific painter or a tinshop, we must appreciate the imagination and expertise of the “flowerers” as well as the craftsmanship of the tinsmiths of the period.





## BERLIN, CONNECTICUT DECORATED TINWARE



**Fig. 4.1.** Trunk 9 $\frac{1}{4}$ " (23.5 cm). Black. This Berlin decorated trunk has scalloped flowers, pointed leaves with dark yellow veining and many yellow squiggles. Overtones painted on the central blossoms form it into a rose. Note the yellow ribbon painted at each side of the front. The end has a ribbon X done in yellow.  
*HSEAD Collection at American Museum of Folk Art, New York, NY*



**Figs. 4.2a and 4.2b.** Trunks 9 $\frac{1}{2}$ " (24.1 cm) and 8 $\frac{1}{2}$ " (21.6 cm). Black. White and dark red overtones form the interior of the scalloped flowers on these trunks. Buds, pointed leaves and yellow squiggles are also seen. The trunk ends have brushstroke motifs rather than the simple ribbon X. *Collections of Orrin C. Stevens and John & Molly Logan*



**Fig. 4.3.** Trunk 9 $\frac{1}{2}$ " (24.1 cm). Black. This trunk has a very appealing design with large flowers and leaves growing out of a whimsically decorative container. The light green segmented leaves have yellow veins. Berlin-type yellow borders are found on the top and ends.  
*Collection of Robert Halley*





**Fig. 4.4.** Trunk 9 $\frac{1}{4}$ " (23.5 cm). Asphaltum. Another design is seen containing scalloped flowers, this time with pinwheel overtones. Notice the green painted around all the buds, and the unusual veining on the bright green leaves. *Collection of Nancy Lavelle*



**Fig. 4.5.** Trunk 9 $\frac{1}{2}$ " (24.1 cm). Asphaltum. Large blossoms and buds, all with red stems, are painted across this trunk front. Three green leaves are found at the bottom center. This is an example of Berlin Group III decoration. *The Henry Ford, Dearborn, MI*



**Fig. 4.6.** Tea Canister 6" (15.2 cm). Asphaltum. The design swagged across this canister has a central rose with buds at each side. Lobed leaves and leaflets outlined with yellow also surround the rose. This canister is unique in that the cap is not removable. The shoulder is hinged (just to the right of the cap) and the cap serves as the handle for opening the canister. *Anonymous*

**Fig. 4.7.** 1-Sheet Waiter 13" (33 cm). Asphaltum. A very imaginary flower with many buds adorns this waiter. Green and yellow leaflets abound. Notice the many dots, both white and yellow, painted throughout the design. *Collection of John & Molly Logan*





**Fig. 4.8.** 2-Sheet Waiter 23" (58.4 cm). Black. This large waiter with hand-holes has a Berlin Group II design. Dark red and white overtones are used on the flowers and buds. Long pointed green leaves and very fine yellow leaflets can be seen.

*Collection of John & Molly Logan*



**Fig. 4.9.** Trunk 8 1/2" (21.6 cm). Asphaltum. A three-lobed flower, a crab-flower, buds, long pointed leaves and yellow squiggles make up the design found on this trunk. Note the double striping around the front and the large border strokes.

*Collection of Robert Halley*



**Figs. 4.10a and 4.10b.** Trunk 9 1/8" (23.2 cm). Black. An unusual design of scalloped flowers with their attached leaflets adorns this trunk. The end decoration is unusual.

*Private Collection*





**Fig. 4.11.** Trunk 9" (22.9 cm). Asphaltum. This trunk is decorated by using only straight brushstrokes, a very intriguing change from the usual floral motif.

*Private Collection*



**Fig. 4.12.** Trunk 8" (20.3 cm). Asphaltum. This trunk is a study in brushstroke pinwheels. There are two red-yellow-green wheels on the front, one on each end, and two yellow-green ones on the lid.

*Private Collection*

**Fig. 4.13.** Trunk 8<sup>5</sup>/<sub>8</sub>" (22 cm). Black. This decorated trunk is a fine example of Berlin Group IV decoration. Large yellow S-strokes form an X on each end. The lid is painted with both red and yellow strokes.

*Collection of Jane Domenico*



**Figs. 4.14a and 4.14b.** Trunk 9<sup>1</sup>/<sub>4</sub>" (23.5 cm). Asphaltum. The design on this trunk front demonstrates characteristics similar to the Francis-type designs seen in Chapter One, p. 22. The unit on the end, however, is more like Berlin Group III. This illustrates the confusion encountered when trying to make attributions for country designs, and why we must often settle for "Well, maybe."

*Private Collection*





**Figs. 4.15a and 4.15b.** Trunk 9 $\frac{1}{4}$ " (23.5 cm). Asphaltum. Swagged red bands with scalloped edges were seen on Berlin Group III pieces. Sometimes the front design (or half of it) was used on the ends, but here a flower arrangement is found. The lid is decorated with red, white and yellow. *Private Collection*



**Figs. 4.16a and 4.16b.** Trunk 9 $\frac{3}{8}$ " (23.8 cm). Red. The flowers and buds on this trunk are painted with thin white. Overtones are thin yellow (the two crescent strokes on each), white and a thin blue-green. The lid decoration is rows of paired brushstrokes on three edges and a ribbon stroke along the back. The ends are decorated with a unit similar to that under the brass handle. *Private Collection*



**Figs. 4.17a and 4.17b.** Trunks 9<sup>1</sup>/<sub>4</sub>" (23.5 cm) and 8<sup>1</sup>/<sub>4</sub>" (21 cm). Asphaltum. These similar trunks each have red bands and yellow and green sprigs. A red band placed at the lower edge is not often seen.

*Collection of Ellie Walker and Anonymous*

#### UPSON SHOP DECORATED PIECE



**Fig. 4.18.** Sugar Box 7<sup>1</sup>/<sub>8</sub>" (18.1 cm). Asphaltum. The Upson shop of Marion, Connecticut often painted large designs made up of fruits that were basecoated with white paint. Here a large urn supports peaches and other fruits. Much fingered technique used for overtones is seen throughout the design. Fine details are painted in black.

*Collection of Ross Trump*

#### STEPHEN NORTH SHOP DECORATED PIECE

**Fig. 4.19.** Trunk 9<sup>3</sup>/<sub>4</sub>" (24.8 cm). Mottled Asphaltum. This trunk is an exceptional example of tinware from the Fly Creek, New York shop of Stephen North. It contains elements painted with characteristics of Stephen's daughter Mercy, including the yellow ladle-stroke found under the white band. Most unusual is the addition of a second painted band at the lower edge. *Anonymous*





## BUTLER SHOP DECORATED PIECE



**Fig. 4.20.** Cardboard Box 7 $\frac{1}{4}$ " (18.1 cm). Aged White. Ann Butler of Greenville, New York is known for the many pieces of painted tinware that she signed, but she also painted her designs on paper and cardboard. This box, although not signed, does show the flower filled basket done by Ann (see Volume One, p. 122). This particular piece has a Butler family provenance as well.

*Collection of Charlotte Paddock (deceased)*

## STEVENS PLAINS, MAINE DECORATED TINWARE



**Fig. 4.21.** 2-Sheet Waiter 17 $\frac{1}{2}$ " (44.5 cm). Black. The designs from the Zachariah Stevens shop of Maine exhibit very realistic flowers. Large waiters such as this have designs that are presentable from any direction with no particular right-side-up position. Double cherries and wet technique used on the leaves are also features of this shop.

*Collection of Robert Halley*

**Fig. 4.22** Trunk 8 $\frac{5}{8}$ " (21.9 cm). Black. This floral design from the Stevens shop has red, yellow and thin salmon-pink colors used for the flowers. Elaborate brushwork on the facing edge of the lid is a common feature for this shop, as is the unit on the end.

*Collection of Martha Kinney*







**Figs. 4.23a and 4.23b.** Trunks 6 $\frac{1}{4}$ " (15.9 cm). Black. Typical Stevens shop designs are found on these two trunks. Both conch shells and baskets are motifs used in Maine designs.

*Private Collection and Collection of Robert Halley*



**Fig. 4.24.** Platform-top Trunk 8 $\frac{3}{4}$ " (22.2 cm). Black. This trunk is from the Oliver Buckley shop of Stevens Plains. It is decorated with rose-like blossoms and yellow-green veined leaves.

*Collection Harriet Kidder (deceased)*



**Fig. 4.25.** Oval Trunk 7 $\frac{1}{2}$ " (19 cm). Black. Flat-topped oval trunks were a commonly manufactured item for the Stevens Plains tinner. This piece has a typical Buckley design with a geometrically balanced motif, flowers made with both vermilion and salmon-pink colors, heart-shaped leaves and rickrack border. Noteworthy in this design is the darker overtone on the blossoms which is a purple-plum color.

*Collection of Robert Halley*



**Fig. 4.26.** 1-Sheet Waiter 12 $\frac{1}{4}$ " (31.1 cm). Black. This waiter may be from the Stevens Plains shop of Elisha and Elijah North. These brothers were Connecticut trained and that is reflected in the Berlin-type characteristics of their designs. *Private Collection*



## CONNECTICUT FILLEY SHOP DECORATED TINWARE



**Fig. 4.27.** 1/2-Sheet Waiter 9" (22.9 cm). Asphaltum. From the Oliver Filley shop of Bloomfield, Connecticut, this waiter has a white painted band on a crystallized floor. A simple flower-buds-leaf design is repeated all around in the manner characteristic for this shop.  
*Collection of Nancy Lavelle*



**Fig. 4.28.** 1-Sheet Waiter 12<sup>3</sup>/<sub>8</sub>" (30.8 cm). Asphaltum. Although it is common to find trunks or sugar boxes with a white band design and also a floral spray, it is very unusual to see both on a waiter.  
*Private Collection*



**Figs. 4.29a and 4.29b.** Trunks 7<sup>3</sup>/<sub>4</sub>" (19.7 cm). Asphaltum; and 9" (22.9 cm). Black. The white band shows a mirrored design on each side of the hasp. Below are large red S-strokes with nested yellow brushstroke groupings. The same S-stroke design is found on the other trunk and was also seen in Fig. 1.50 under James Williams. Connecticut Filley borders are painted on the lids and ends.  
*Private Collection and Collection of Kenneth Tuttle*



**Fig. 4.30.** Trunk 9<sup>1</sup>/<sub>4</sub>" (23.5 cm). Asphaltum. Very typical Connecticut Filley characteristics are found on this trunk. The left-to-right floral spray on the front has roses and elongated leaves.  
*The Henry Ford, Dearborn, MI*





Fig. 4.31. Measure  $5\frac{3}{4}$ " (14.6 cm). Red. Thin white is used on this measure for the flowers and buds with white and dark red overtone painting. Although red was a background color for many Pennsylvania pieces, the Connecticut Filley shop also used painted red grounds. Connecticut pieces had simple basic country painting designs such as this piece while Pennsylvania designs were often very elaborate with painted bands, many flowers and leaves, and much black detail work. *Ohio Historical Society, Columbus, OH*



Fig. 4.32. Trunk  $9\frac{5}{8}$ " (24.4 cm). Asphaltum. The painted white oval covered with a floral spray may seem at first glance to be a Pennsylvania piece. However, the yellow brushwork on all sides is identical to that seen in Chapter Two, Group IV. Note the yellow butterfly at the top center.

*Collection of Margaret Willey*

Fig. 4.33. Trunk 9" (22.9 cm). Red. A floral spray with blue-grey flowers and buds and thin green leaves is found on this red trunk. Blue and white overtones are used on the flowers. Very typical yellow Connecticut borders are seen on the lid and ends.

*Henry Francis du Pont Museum, Winterthur, DE*





## NEW YORK FILLEY SHOP DECORATED TINWARE



**Fig. 4.34.** Sugar Box 7<sup>7</sup>/<sub>8</sub>" (19.4 cm). Asphaltum. From the Lansingburgh, NY shop of Augustus (and later Edwin) Filley, this sugar box has a large red flower as well as smaller yellow and blue blossoms. Elongated veined leaves and red stems are also found. The lid is decorated with typical New York Filley border strokes.

*Collection of Charlotte Paddock (deceased)*



**Fig. 4.35.** Oval Trunk 9<sup>7</sup>/<sub>8</sub>" (25.1 cm). Asphaltum. Red swagged designs such as this are usually considered to be of Berlin, Connecticut origin. However, oval trunks with domed lids were a major production item for the Lansingburgh tinshop and are readily found with designs that can be attributed to no other shop. And so, we must wonder about this piece.

*Ohio Historical Society, Columbus, OH*



**Fig. 4.36.** Dredger 3" (7.6 cm). Asphaltum. Dredgers, or flour boxes as the old tinnners called them, are rarely found in good condition. The very nature of their use in the kitchen made the life of the painted decoration very precarious.

*Private Collection*



**Fig. 4.37.** Snuffer Tray 9<sup>1</sup>/<sub>4</sub>" (24.4 cm). Asphaltum. Two red peaches with fingered-off yellow overpainting are seen here. This is a New York Filley design that shows some similarities to Pennsylvania Filley work. Snuffer trays, however, were not pieces manufactured at the Philadelphia shop.

*Private Collection*



PENNSYLVANIA FILLEY SHOP DECORATED TINWARE



**Fig 4.38.** Trunk 9<sup>1</sup>/<sub>4</sub>" (23.5 cm). Asphaltum. This trunk is an excellent example of Pennsylvania Filley Group I design (see Volume Three). Large flowers and fruits overlap the underlying swagged white bands. Much of the overtone painting is fingered-off on the inside edges and there is a profusion of fine black detail. Notice the brushwork at the handle.

*The Henry Ford, Dearborn, MI*



**Fig. 4.39.** Candlestick 6<sup>1</sup>/<sub>4</sub>" (15.9 cm). Asphaltum. It is difficult to find decorated candlesticks that are in good condition as melting wax would quickly destroy the paint. This chamber stick still has vivid design colors and soft golden brown asphaltum.

*Ohio Historical Society, Columbus, OH*



**Fig. 4.40.** Trunk 9<sup>1</sup>/<sub>4</sub>" (24.1 cm). Asphaltum. Double white swags with scalloped edges are found on the trunk front and straight white bands are on each end. Red strawberries are seen on the front along with blue-green leaves. The lid is edged with a green band. There are several design similarities with Figs. 3.18 and 3.19 in Volume Three, and likely all were done by the same hand.

*Private Collection*



**Fig. 4.41.** Coffee Pot 10<sup>1</sup>/<sub>2</sub>" (26.7 cm). Asphaltum. Pennsylvania Filley Group III decoration covers nearly all of this coffee pot. A white band with overpainted flowers and leaves is painted around the foot skirt, an unusual treatment for this area of a coffee pot.

*The Henry Ford, Dearborn, MI*





**Fig. 4.42.** Bread Pan 10<sup>3</sup>/<sub>8</sub>" (26.4 cm). Red. This oval bread pan has a large bright yellow flower overpainted with dark ochre overtones and thin green leaflets. Thin white is used to accent the green.

*Ohio Historical Society, Columbus, OH*

**Fig. 4.43.** 1-Sheet Waiter 12<sup>1</sup>/<sub>2</sub>" (31.8 cm). Asphaltum. The crystallized floor of this waiter is covered only with clear varnish (now slightly yellowed with age) and so does not show the golden amber color of a coat of asphaltum. A white band is painted nearly opaque in order for it to show against this clear varnish. A running design of red, blue and olive green is painted on the band.

*Collection of Nancy Lavelle*



**Fig. 4.44.** Coffee Pot 9<sup>1</sup>/<sub>4</sub>" (23.5 cm). Asphaltum. Similar motifs are found on both sides of the crooked-spout coffee pot. Vermilion, dark green, burnt sienna, black and yellow make up the palette for the floral design painted against a round white basecoat. Both red and yellow are used for the border strokes.

*Private Collection*



**Fig. 4.45.** Trunk 8<sup>3</sup>/<sub>4</sub>" (20.6 cm). Asphaltum. This trunk is an example of Pennsylvania Filley Group I. The wide white band is decorated with red, yellow and blue flowers, green leaves and black details. The trunk ends are plain.

*Private Collection*







**Fig. 4.46.** Coffee Pot 8" (20.3 cm). Asphaltum. The painted design on both sides of this coffee pot has similarities to Fig. 4.44 although two peaches are used here. A narrow yellow band is seen on the pot as well as the lattice fence edging the painted white circle.

*Collection of Nancy Lavelle*



**Fig. 4.47.** Bread Pan 12<sup>5</sup>/<sub>8</sub>" (32.1 cm). Red. A red bread pan with a Pennsylvania Filley Group III decoration is shown. The floor is crystallized and is coated with asphaltum. The simple repeated berry-leaf design on the white band suggests a painter from the Bloomfield, Connecticut shop.

*Ohio Historical Society, Columbus, OH*



**Fig. 4.48.** Trunk 8<sup>1</sup>/<sub>4</sub>" (20.6 cm). Asphaltum. Bright colors are used for the design on these swagged white bands. The yellow color used on Pennsylvania pieces is often of a vivid light hue. The trunk ends have a single swag with similar units.

*Anonymous*

**Fig. 4.49.** Trunk 8<sup>1</sup>/<sub>4</sub>" (20.6 cm). Asphaltum. The swagged white bands have bright orange and yellow units with fingered-off green overtone painting. Note the narrow yellow band with black work along the lower edge. This is the type of band commonly seen on Connecticut pieces. A yellow ribbon X is on each end.

*American Museum in Britain, Bath, England*







**Fig. 4.50.** Trunk 10" (25.4 cm). Asphaltum. A basket of flowers and buds is painted against a white circle. The large brushstrokes on the lid and ends are worked in white. Smaller strokes and striping are done in yellow.

*Private Collection*



**Fig. 4.51.** Measure 6" (15.2 cm). Asphaltum. The type of decoration seen here has characteristics similar to Pennsylvania Filley Group IV and also to Zeitz work (Chapter One). As suggested earlier, both these two groups may be one and the same.

*Anonymous*



**Fig. 4.52.** Trunk 8¼" (20.6 cm). Asphaltum. The scalloped white band has opposing green and burnt sienna sprays with black details painted on it. Note the yellow swag and tassels along the edge of each scallop.

*Collection of Ross Trump*







**Figs. 4.53a and 4.53b.** 1-Sheet Waiters 12<sup>3</sup>/<sub>4</sub>" (32.4 cm). Asphaltum and Turkey Red. Nearly identical designs are painted on these waiters illustrating for us that the decorators used their designs more than one time. One waiter has an asphaltum background which has now darkened to nearly black. The other is crystallized tin painted with a turkey red background (see Volume Three, p. 83).  
*Collection of Peg Watts (deceased)*

**Fig. 4.54.** Sugar Bowl 3" (7.6 cm). Asphaltum. Although some shade of red is most commonly used in Pennsylvania designs, pieces are occasionally found without red (or very little), such as this sugar bowl and the previous trunk. Here yellow, burnt umber and raw umber are used on the white band.

*Collection of Nancy Lavelle*



**Fig. 4.55** Trunk 9<sup>1</sup>/<sub>2</sub>" (24.1 cm). Asphaltum. This white band does not completely cover the trunk front but has an opening in the center. Red and blue flowers are seen with green and burnt sienna leaves. Small red berries and a profusion of fine black detail is used throughout. Just left of center at the lower edge is a small black outlined box containing the date 1830.

*Collection of Jean Sage*



## MISCELLANEOUS UNATTRIBUTED PIECES

It has been possible to identify the painted tinware of less than a dozen tinshops. It is known that hordes of young men learned the tinner's trade, first in Berlin, Connecticut and later with tinner who set up their own shops and took on apprentices. It is frustrating to find such a diversification in design techniques and not be able to make accurate attributions to a specific shop. It must be realized, however, that tinsmithing was a very lucrative business in the early 1800s and the demand for the products provided by the tinner enabled so many men to conduct successful businesses. Of course, there were many shops that did not produce decorated tin but only manufactured utilitarian pieces made of plain tin, such as dish kettles, dippers, pails, milk pans, wash bowls, colanders and the like. It is obvious from the amount of tinware found and the variety of decorative designs that many more shops were actively producing japanned tin than are cataloged in these four volumes.

The 1820 Census of Manufacturing (not conducted in some areas and not necessarily adequately recorded in others) can offer a clue about the tinner's business. The census asked questions about the raw materials used and how much, the number of persons employed (including men, women, boys and girls), articles manufactured and general comments concerning the establishment. Berlin does not have a complete census on file, but that for New York is quite adequate and lists tinner all across the state. Most used twenty to forty boxes of tinplate per year and made plain tinware and stove pipes. Aaron Butler of Greenville (see Volume One) reported using eighty boxes of plate with \$3,000 invested. He said: "*Tinware is taken from the manufactory by pedlers and disposed of in this and the adjoining states as fast as we are able to furnish it.*"<sup>1</sup> Luther Hayes, a tinner in Greenville's neighboring town of Durham, used 20 boxes of plate and also utilized peddlers.

Further west, the census for Wilkes Barre, Pennsylvania listed Gould Phinney who used 150 boxes per year. He made "*tinware of all kinds – plain and japanned*"<sup>2</sup> with an annual value of \$7,500. He also employed five men, two women and three boys. It can certainly be assumed that the two women were his decorators. This Gould Phinney may be the one who worked for Oliver Filley in the Elizabethtown, New Jersey shop in 1811. Further west still, we find tinsmiths in Worthington, Ohio. Cruger Wright was producing tinware there in 1815. In a letter to Oliver Filley, Cruger mentioned that living nearby was Moses Brown, another of Oliver's tinner who was mentioned in the early account books. Cruger wrote that he would like to go back to Connecticut to work for Oliver but "*the distance is so great that it would take all I could earn in six months to bare my expenses to and from Connecticut.*"<sup>3</sup> He also said that Mr. Haskell in Pittsburgh wants him to work and that is only 200 miles away.

More research into things such as the Census of Manufacturing could yield information on tinshops that produced japanware or had women or girls in their employ who would have done decorating. Once these shops are located, the task begins to discover what type of decoration was put onto their tinware. Then the source of pieces like the following examples may no longer be a mystery.

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1 Records of the 1820 Census of Manufacturing, M279, New York, Roll No. 13, p. 872.

2 Records of the 1820 Census of Manufacturing, M279, Pennsylvania, Roll No. 15, p. 1120.

3 Connecticut Historical Society, Hartford, CT, MS Stack, Box 1, Folder G, 1815.





**Fig. 4.56.** Bread Pan 13½" (34.3 cm). Asphaltum. This very colorful bread pan has bright red roses and yellow highlighted leaves painted around the upper edge.

*Private Collection*



**Figs. 4.57a and 4.57b.** Trunks 7" (17.8 cm). Asphaltum. The same design, with color variations, is found on these two trunks. Each has an impressed dome on the lid and there is a round brass dresser pull for the handle.

*Anonymous*

**Fig. 4.58.** ½-Sheet Waiter 9⅛" (23.2 cm). Red. Four dainty flowers are painted on the red background using very thin white. The dark green leaflets have yellow highlights.

*Private Collection*







**Fig. 4.59.** 1-Sheet Waiter 12<sup>1</sup>/<sub>4</sub>" (30.8 cm). Red. The central unit of this waiter is painted with a thin blue-grey. White, yellow and blue are used as overtones. Vivid yellow strokes border the blue unit and edge the floor.

*Private Collection*

**Figs. 4.60a and 4.60b.** 2" (5.1 cm). Green and Asphaltum. These small mugs may have been for children's use. Red, yellow and dark green brushstrokes are painted on a soft green ground. The asphaltum mug has a white band painted with a simple Connecticut Filley motif.

*Collections of Nancy Lavelle and Ellie Walker*



**Fig. 4.61.** Coffee Pot 10<sup>1</sup>/<sub>4</sub>" (26 cm). Asphaltum. This crooked-spout coffee pot is adorned on each side with a large floral spray with green leaves. This is most likely from a Connecticut shop. *Anonymous*



**Fig. 4.62.** Trunk 9<sup>3</sup>/<sub>4</sub>" (24.8 cm). Asphaltum. A very unusual decoration is seen on this trunk. The opaque white band has a balanced design painted with red, black and bright olive green. Below that are large red pods sprouting clusters of green and yellow brushstrokes. The trunk end has an X made with a ribbon stroke as one leg and an S-stroke as the other.

*Anonymous*





**Figs. 4.63a, 4.63b, 4.63c and 4.63d.** Miniature Waiters 4½" (11.4 cm). White, Red, Yellow and Red. Small waiters are not uncommon and may have been intended as children's toys. They can be found with a variety of small designs. They were probably made by all the more successful shops and made use of small scraps of waste tin.  
*Collections of Nancy Lavelle, Anonymous, HSEAD Collection at American Museum of Folk Art, New York, NY, and Landis Valley Farm Museum, Lancaster, PA*



**Fig. 4.64.** Trunk 9½" (24.1 cm). Asphaltum. Fruits as the main design motif with no flowers present are not commonly seen in country painting. Here is one such, though, with two pears on the front and also each end. This might be the work of the Upson shop in Marion, Connecticut.  
*Anonymous*



**Fig. 4.65.** Coffee Pot 9¼" (24 cm). Asphaltum. The decoration is similar on both sides of the coffee pot. Flower and leaf shapes are suggestive of Connecticut Filley work or even that of Edward Francis.

*Private Collection*



**Figs. 4.66a, 4.66b and 4.66c.** Mug 3" (7.6 cm). Asphaltum. Peaches and berries along with their leaves are found on a mug that is slightly larger than the mugs seen in Fig. 4.60.  
*Collection of Nancy Lavelle*



**Fig. 4.67.** Oval Trunk 10½" (26.7 cm). Red. Thin white flowers are seen sprouting from the holder between the two birds. There are features in this design that are like those listed under Edward Francis-type in Chapter One, p. 22.

*Private Collection*



**Figs. 4.68a and 4.68b.** Trunk 9¾" (23.5 cm). Black. A large rose and several buds are attached to red stems. White, red and yellow are used as a border on the lid facing edges. This large rose is similar to those seen in Fig. 4.56.

*Anonymous*



**Fig. 4.69.** Coffee Pot 9½" (23.2 cm). Asphaltum. An overall floral design covers both sides of this coffee pot. Two round dark green leaves at the lower edge have a yellow highlight that is fingered-off on one side. This is quite possibly a Connecticut piece.

*Collection of Ellie Walker*



**Fig. 4.70.** Trunk 10" (25.4 cm). Asphaltum. Delicate lillies and red berries are painted on this trunk. The large leaves have both light and dark shades of green. Single brushstrokes and striping are used for borders.

*Collection of Jane Domenico*



**Fig. 4.71.** Trunk 13 $\frac{1}{2}$ " (34.3 cm). Mottled Asphaltum. This large trunk has a heavily mottled background. Flowers and buds cover the front and each end. Dark green and yellow leaflets are found along white stems.

*Private Collection*



**Fig. 4.72.** Coffee Pot 8" (20.3 cm). Asphaltum. Large bold designs are found on each side of this coffee pot. The two lower units have yellow and dark red overtones that have been fingered-off on the inner edges. White highlights are used on some leaves along with black veining.

*Collection of Ellie Walker*



**Figs. 4.73a and 4.73b.** Sconce 13<sup>1</sup>/<sub>2</sub>" (34.3 cm). Black. This wall sconce is a piece manufactured in Clinton, Connecticut. William Hull had a tinshop there and was joined in 1868 by William H. Stafford. Together they made cooking utensils, toys and the usual tinware pieces used in the period. Stafford later bought out his partner and enlarged the business to include the making of soap. The tin business flourished during the 1870-80s. By 1894 Mr. Stafford had added groceries to the inventory and renamed the business the Stafford Department Store.

*Collection of Gene and Gemma Baker*



**PRICE LIST**  
OF  
**TIN AND MECHANICAL TOYS,**  
MANUFACTURED BY  
**HULL & STAFFORD**  
CLINTON, CONN.

~~DEPARTMENT STORE, 111 N. MAIN ST., CLINTON, CONN.~~

CUPS.		Gross.	Doz.	BUCKETS.		Gross.	Doz.
1	Small	4 50		40	Size A	6 50	
2	Medium	5 50		41	Size B	7 50	
3	Large	7 50		42	Small	10 50	
4	Small flaring	4 50		43	Medium	14 00	
5	Medium	6 00		44	Large	16 50	
6	Large	7 50		45	Nests of five		4 50
				46	Extra		2 00
CHAMBER PAILS.				COFFEE POTS.			
9	Small	7 00		48	Bright	9 00	
10	Large covered	18 00		49	Painted	10 50	
COVERED PAILS.				WAITERS.			
12	Small	7 00		51	Small	8 50	
13	Large	8 50		52	Medium	7 00	
14	Pint		2 50	53	Large	12 50	
15	Quart		3 00	SWORDS.			
TRUNKS.				55	Straight		2 00
17	Size 0	1 00		56	Crooked		2 50
18	Small	1 50		SAVINGS BANKS.			
19	Medium	2 00		60	Small	8 00	
20	Large	2 75		61	Large	11 00	
21	Nests of four	7 00		62	Extra	30 00	
WATER POTS.				63	Gothic	9 50	
25	Small	16 50		64	Fancy		5 00
27	Large	21 00		HORSES ON WHEELS.			
28	Extra Large	4 50		68	Small	12 00	
TUBS.				69	Medium	21 00	
29	Size 0	7 50		70	Large	33 00	
30	Small	9 50		71	Small, with rider	15 00	
31	Medium	13 50		72	Medium, with rider	24 00	
32	Large	17 00		73	Large, with rider		3 50
33	Extra	27 00		74	Large, with lady		3 50
34	Extra Large		2 75	75	Large, with lady and gent		4 00
35	Nest of four smallest		4 00				



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