



# CLARKE'S FAIRY-LAMPS

BY

DOROTHY TIBBITTS



# CLARKE S FAIRY LAMPS

BY

DOROTHY TIBBETTS

Photographs by

NANCY WILLIAMS STANFORD

FIRST EDITION

Copyright, 1951, by Dorothy Tibbetts  
Printed in United States of America

All rights reserved — no part of this book may be reproduced in  
any form without permission of the author.

**MISSION PRESS HUNTINGTON PARK, CALIF.**



Dedicated to Jerry Hodges  
without whose encouragement  
and assistance this book could  
not have become a reality.



## **DAYLIGHT VERSUS DARKNESS**

The Egyptian Pyramids,  
they say,

Were built to show the Stars  
by day;

Clarke's "PYRAMID"

Lights so shine at night,

They keep e'em Burglars  
well in sight.

Nights dark and drear  
we no longer fear,

CLARKE'S "PYRAMID"  
NIGHT LIGHTS

burn as clear—as Daylight.

Verse used by Clarke to advertise Fairy-lamps copied exactly as  
it was used in the Eighties."



## GLOSSARY ON ART-GLASS TYPES

**PEACH BLOW:** Blown glass shading from white to deep-pink, or dull-yellow to very deep red with a purplish cast. Peachblow was made both case and homogeneous (white lining and of one color throughout).

**BURMESE:** Blown glass, rarely pressed, shading from a light lemon yellow to a salmon-pink. There are variations as to the depth of the colors, but the shading is always the same, it is never a case glass, but of one color consistency.

**NAILSEA:** Blown glass in which there are opaque loopings within the glass. Clarke's catalogues call this Verre Moiré. It was made in rose, chartreuse and blue, all with opaque white loopings. This is a Victorian Art-glass and should not be confused with the original 'Nailsea' which was a late 18th century product of the Bristol district of England. This misnomer was derived from the similarity in the looped design.

**SATIN:** This term should apply strictly to a case or two-layer glass with a dull or acid finish. It is found in a special treatment known as Mother-of-Pearl, in which the surface has a pearly sheen. The patterns may be: Shell, Herringbone, Diamond-quilt, Zigzag, etc.

**OVERSHOT:** Glass which has been rolled in clear, sharp crystals while in a plastic consistency. Body of the glass may be of any color.

**DRAG-LOOP:** An extrinsic application of a thread of a different color of glass upon the body, which may be of any color.

**SPANGLED:** Glass which has flecks of mica imbedded into the

body, this is often used in conjunction with the Drag-loop form of decoration.

**AMBERINA:** Blown glass, rarely pressed, transparent, of a color shading from amber to deep ruby, the color intensity will vary with the piece.

**LITHOPHANE:** A porcelain, translucent panel or sheet, usually in the unglazed state. The design is impressed by variations in the thickness of the paste so that a shaded effect is the result when the plaque is held to the light.

### **NOTE TO THE READER**

In reading the following text the bold face type is to indicate names of lamps as they are used by collectors. Where quotation marks are used the names were taken directly from the original catalogues.

## CHAPTER 1

From the first use of fire by man, light has been synonymous with a sense of security, a wall against the evils that walked by night, a ray of warmth in the darkness and gloom. The ancients worshiped the sun, moon and the lightning. A small symbol of mysterious light gave confidence and protection. Christianity has been called a Torch, the coming of light to the world; in the Jewish faith it is still the custom to place a lighted taper in the hand of the newly born infant at his baptism.

In the tomb of the ancient Pharaoh, Tut-Ankh-Amen, palace lamps were found; these were of alabaster with double walls, they used a float-wick lamp, and a design shone thru' only when they were lit. In all civilizations we find small lamps used in the life to death sequence.

Our modern night-light candle is thought to have originated from 'mortars,' or mortuary candles which were burned around the death chamber, this custom dates back many centuries. Thus we may follow the path of small lighting" from B.C. to A.D. and note the evolution of the psychological background of fancy-lights" for use at night and in conjunction with festive occasions.

With this introduction we enter into the fascinating field of Fairy-lamps. It is to Samuel Clarke of London, England, that we owe the name "Fairy-lamp," a title which now includes candle-lamps made by other manufacturers. The facts and history which are presented in this booklet are from documented business records and catalogues of the original Clarke's Pyramid and Fairy Light Company of Child's Hill, London, England."

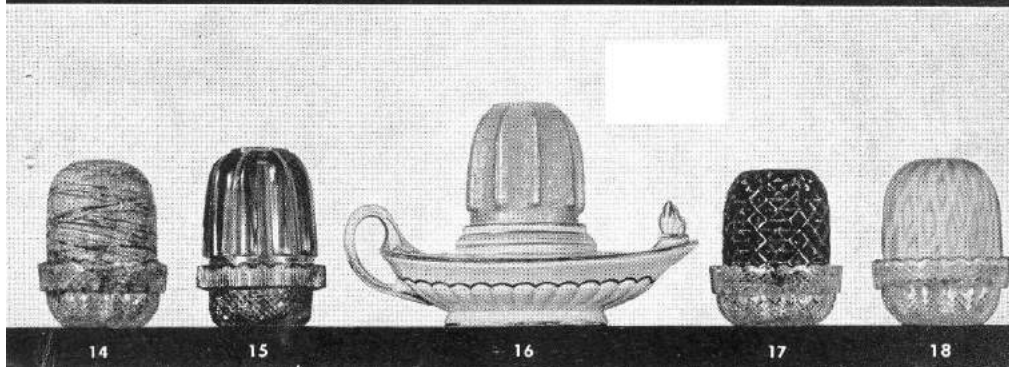
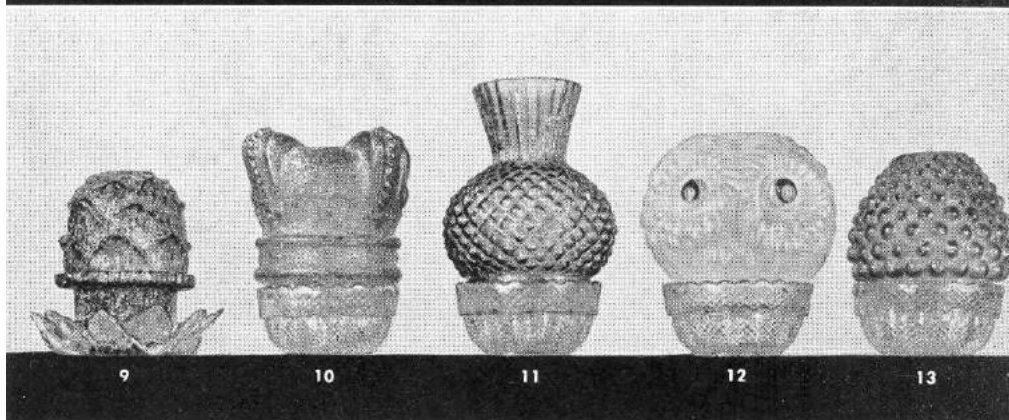
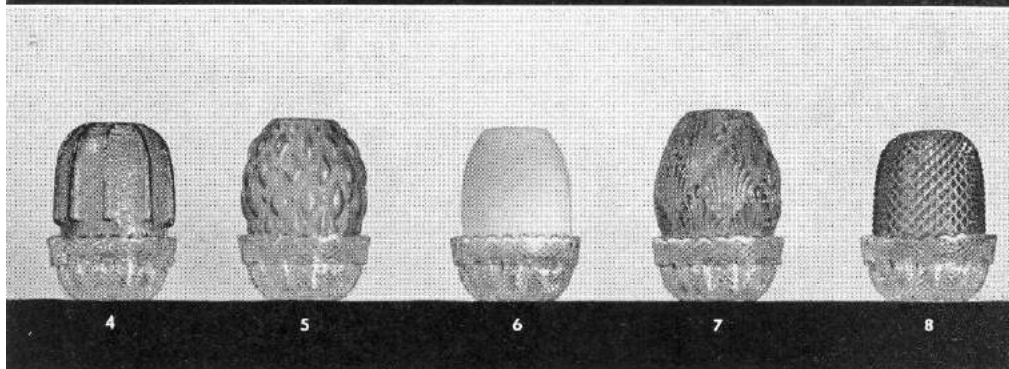
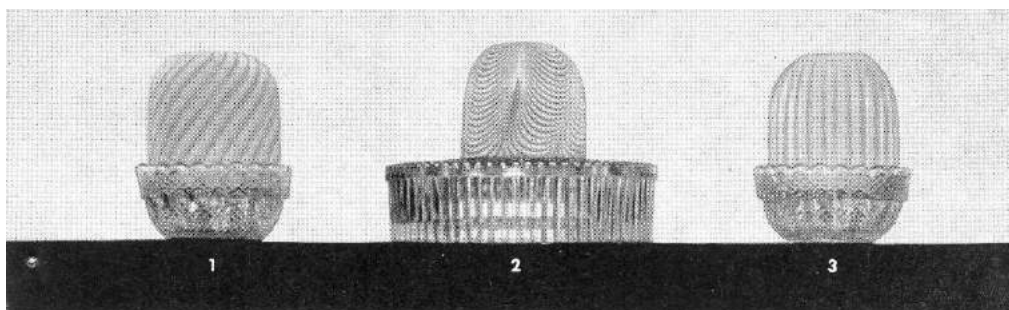
Originally this firm manufactured night-light candles and thru the British Patent office under Specification No. 10029, in the

## **Plate I**

### **PYRAMID-SIZE LAMPS**

1. Blown-molded, pastel pink, satin glass shade in swirl pattern.
2. Pressed glass, tiered base in crystal, (refer to Plate III, No. I for large size blown shade in lime green Nausea glass; collection of Mrs. Hilby.
3. Blown.molded, pastel green, satin glass shade in rib pattern.
4. Blown-molded, light amber, over-shot glass shade in ribbed pattern.
5. Blown.molded, frosted shade in smocked' pattern, orange color.
6. Blown, Burmese shade; colors range from deep lemon to watermelon pink.
7. Blown-molded, overshot glass shade, orange.
8. Pressed glass, amber shade in 'diamond-point' pattern.
9. Blown-molded shade and base; cranberry, over-shot glass, clear base petals are hand-tooled and applied.
10. Pressed glass shade of cobalt blue, over-shot glass; referred to in catalogue as Crown' pattern and introduced by Clarke for the Golden Jubilee of Queen Victoria.
- 11 Blown.molded shade in lime green, over-shot glass, style, 'Pineapple'.
12. Pressed glass, frosted shade in shape of owl's head, face on both sides, painted eyes.
13. Blown.molded shade in cranberry colored, over-shot glass in shape now called Berry'; catalogue refers to it as "Pineapple,"
- 14, Blown, green shade, heavily flecked with mica (Spangled glass with drag-loop decoration of clear green glass threading.
15. Pressed glass, deep amber, ribbed shade; referred to in catalogue as "amber Pea nine."
16. Cream colored, pottery base with gold trim, shade is blue, overshot gloss; referred to in catalogue as "Roman Lamp,"
17. Pressed glass, ruby color, diamond-quilt pattern.
18. Blown, satin glass, Mother-of-Pearl finish, diamond-quilt pattern, color is deep raspberry. Except as noted, all lamps from the author's collection.





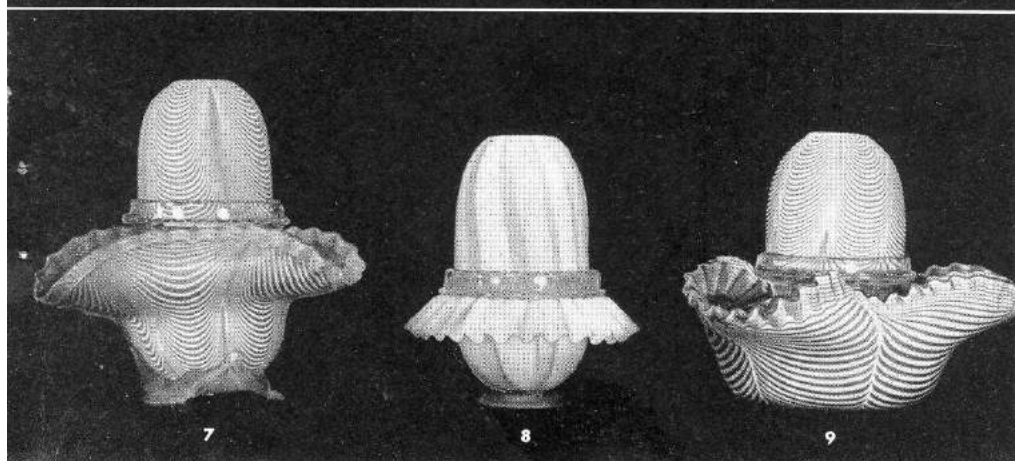
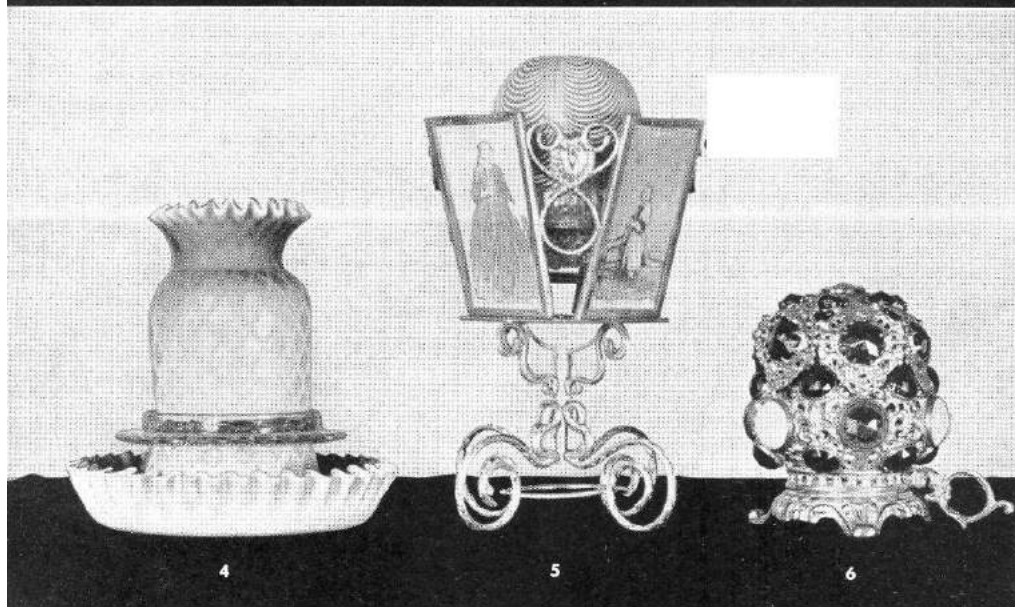
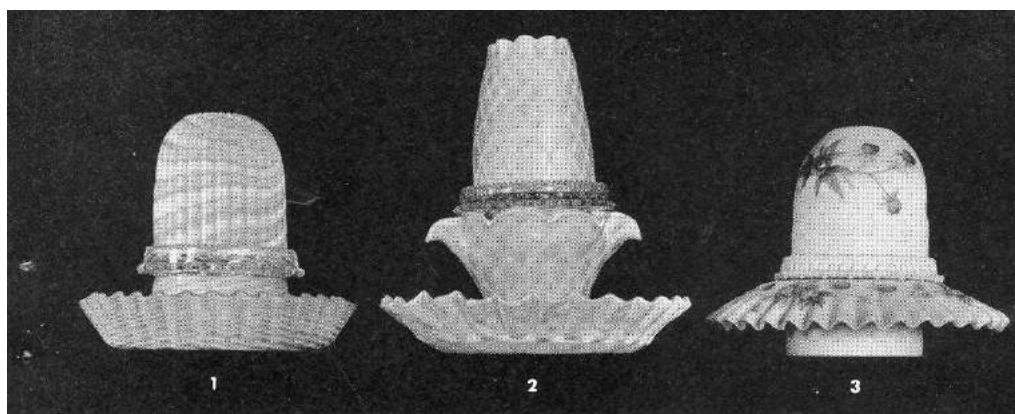


year 1844, an "Improvement in Night-Lights" was entered by George Miller Clarke. In 1857 another member of the family, Samuel Clarke, took out Patent No. 961 for improvements in the manufacture of candles and night-lights. To further the use and sale of these candles Samuel Clarke drew supplies of glasses, shades and other fittings to form candle-lamps. Candles were manufactured originally under the "Pyramid" and "Fairy" brand names, later, the brands "Fairy-Pyramid," "Wee-Fairy" and "Cricklite" were added to the line. All of these titles were registered in the United States. The brand "Cricklite" was derived from Cricklewood, the North-West London district that previously had been known as Child's Hill; it was here that the factory was located.

One feature peculiar to Clarke's candles was the use of rush wicks. The candles were made of neutral fat; Oleo Stearine or a hard grade of tallow. In the 'Fairy' and 'Cricklite' sizes the wicks were double and the rush wick peeled in such a way that in burning, the pieces curved in opposite directions and gave a wide flat flame. Thru' the many manufacturers with whom he dealt, Samuel Clarke brought to the market, what seems to us now, an almost infinite variety of Fairy-lamps. Shades were made of glass, translucent porcelain, silk and parchment. Fairy-lamps were developed for elaborate stands of nickel-plate, brass, cut-glass, porcelain and silver-plate. These standards were designed to carry from one to seven lamps. Ceiling pendants to hold sixteen lamps were also available. Then, as tho this were not enough, the firm presented porcelain food pannikins with the Fairy-lamps held in metal stands beneath. These were used for feeding children and invalids. There were, in addition, various patterns of bronchitis lamps. The heat from the Fairy-lamp was used to warm suitable aromatic mixtures which Clarke also supplied under the name, 'Bacillus Destroyer' and "Clarke's Pine Inhalation."

## Plate II

1. Blown-molded, frosted shade and ruffled saucer; swirled pattern in colors of orchid, opaque and clear; registry number and trade mark Fairy" on shade.
2. Blown, case glass, Mother-of-Pearl finish, diamond-quilt pattern; ruffled saucer with fluted, pedestal center, color is delicate blue; collection of Mrs. Roy Hodges.
3. Blown shade and ruffled saucer in hand-painted Burmese glass; catalogue refers to this type as "reversible" meaning, that the saucer may be used with ruffles up, or down; collection of Mrs. Roy Hodges.
4. Blown, case glass, Mother-of-Pearl finish, diamond-quilt pattern; ruffled shade and base in colors shading from apricot to burnt-orange.
5. Gold-washed ormolu picture frame with holder for lamp in center; original pictures; rose Nailsea glass shade.
6. Brass ormolu shade with jewels in red, amber, blue, green, etc.; lamp is very similar to type shown in catalogue which was sold either with or without plush stand; catalogue name is Moorish.
7. Blown, Nailsea glass, base in ruffled tricorn shape on frosted, applied feet; color is chartreuse; collection of Mrs. Roy Hodges.
8. Blown, frosted shade and ruffled base, stripings are in opaque and blue; collection of Mrs. Roy Hodges.
9. Blown, Nailsea glass shade and ruffled, tricorn base in deep citron color; collection of Mrs. Roy Hodges. Except as noted, all lamps from the author's collection,





One of the most elaborate items the firm offered was a bed table which clamped to the side of an iron or brass bedstead. This carried a Fairy-lamp together with a food-warmer, a watch-holder, medicine tray and back-rest.

All of these many nursery and invalid lamps, etc., were of registered design and sold under trade marks.

It is difficult for us to imagine that the items mentioned in the preceding paragraphs were supplied with shades of Burmese and Nailsea glass, tho' they had different names in those days. The catalogue speaks of "Queens Burmese Ware" and "Verre Moiré," the picture of the latter glass shows, however, that it is what we now refer to as Nailsea.

The different sizes of Clarke's Fairy-lamps were gauged entirely by the size of the candle they were intended to burn.

The "Pyramid" candle was referred to as the "Burglars Horror," and a verse used to advertise its efficiency reads: ‘

When nights are dark, then think of Clarke,  
Who's hit the mark precisely,  
For his night lights create light nights,  
In which you see quite nicely."

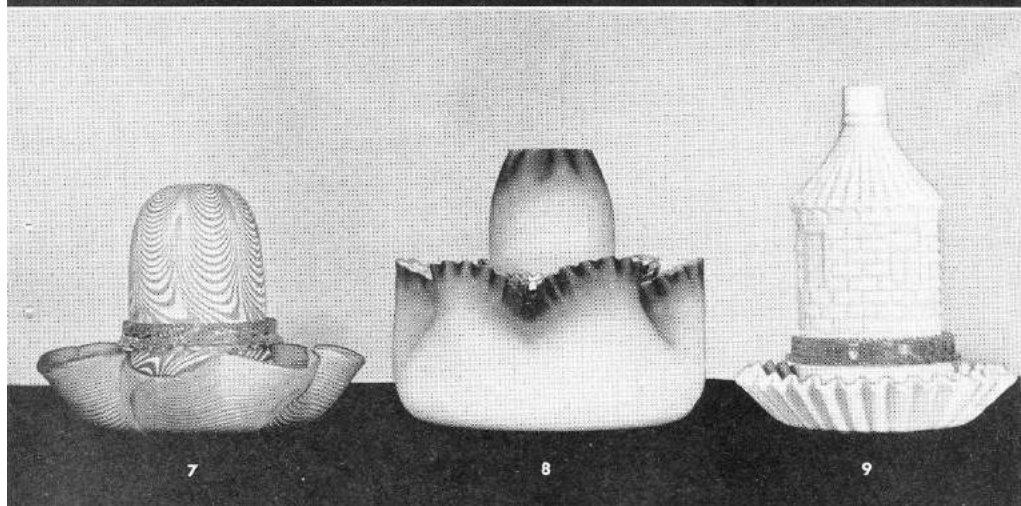
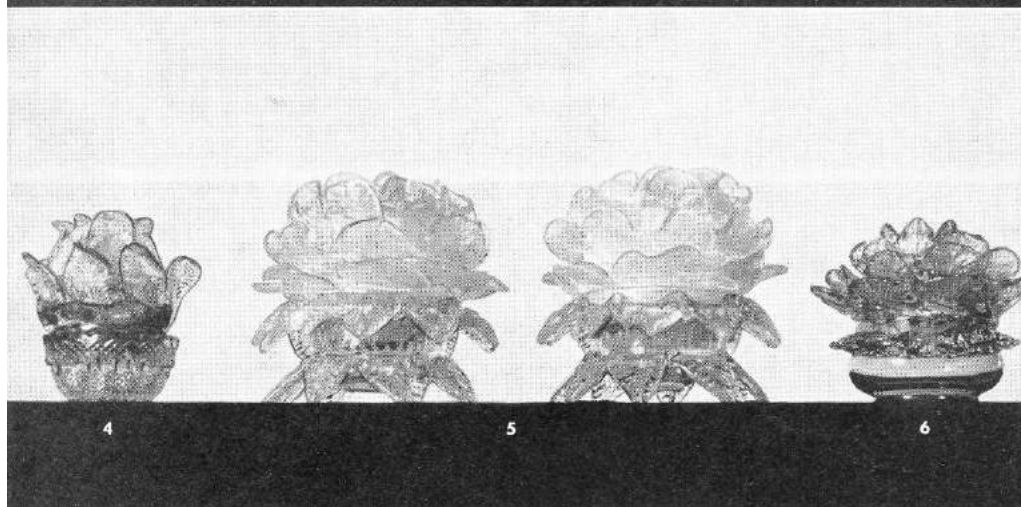
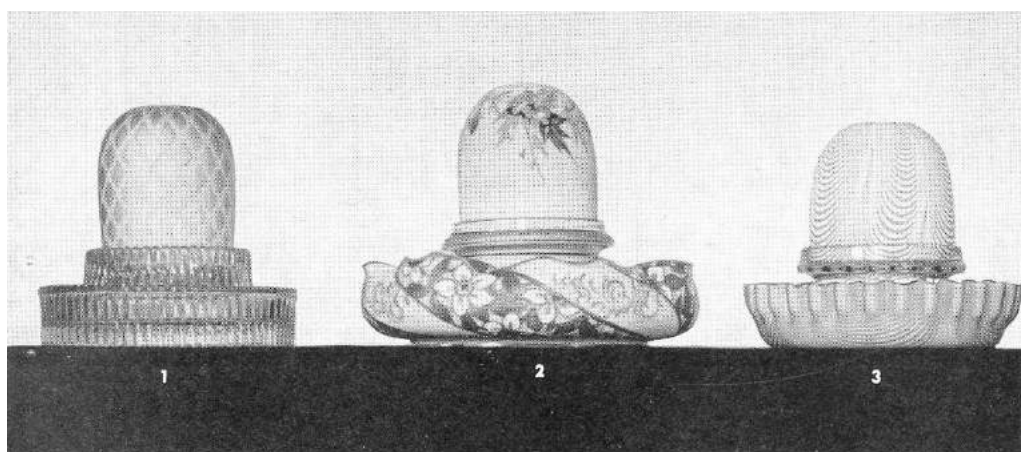
"Fairy" size candles burned ten hours, the "Fairy-Pyramid" size for six hours, these both had double wicks.

From the cover of one of the Clarke catalogues we find an extensive list of awards granted to the firm. Awards at London for the years 1862, 1873 and 1884; awards from Paris for 1867 and 1889; award from Moscow for 1872; New Orleans, 1884 and 1885; Adelaide, 1888; and Melbourne for 1888 and 1889.

## Plate III

1. Crystal tiered base, Mother-of-Pearl finish, diamond-quilt pattern, Satin glass shade in gold color, white lining.
2. Pottery base with decorations in turquoise, gold, rose and white enamel on stippled background of cream; decorated Burmese shade.
3. Ruffled saucer, clear gloss candle insert, dome shade, Nausea glass in chartreuse color.
4. Small-size, clear base, petal type shade with hand-tooled petals in cranberry red; this pattern referred to in catalogue as Floral.'
5. Pair large-size petal lamps; hand-tooled applied petals on shade and base, colors shade from crystal to opalescent pink; clear candle-cup.
6. Petal shade and matching base with hand-tooled, applied petals of crystal on peacock blue background; clear candle-cup.
7. Ruffled saucer, matching shade, clear glass insert; Nausea glass in azure-blue; collection of Mr. and Mrs. James Stewart.
8. Large fluted and ruffled bowl base, matching shade, clear glass insert; base and shade are in Peachblow, shading from pale pink to deep rose, white lining; bowl, four and one-half inches deep, eight inches across; overall height of lamp, 9 inches.
9. Ruffled saucer, shade in form of light-house; milky-white satin glass, clear gloss insert. Except as noted, all lamps from the author's collection.







In addition to the Cricklewood factory, the firm had showrooms originally at Ely Place, Holborn; later at Regent Street, and the last show-rooms were situated at New Bond Street.

A few of the firms who furnished supplies to Clarke were: G. Davidson and Co., Ltd., Teams Glass Works, Gateshead-on-Tyne, molded glassware; Royal Worcester Porcelain, porcelain; Stuart Sons, Ltd., Red House Glass Works, Stourbridge, cut glass standards; Thomas Webb and Sons, Stourbridge, Queens Ware Burmese. There are many more on my list, too numerous to mention.

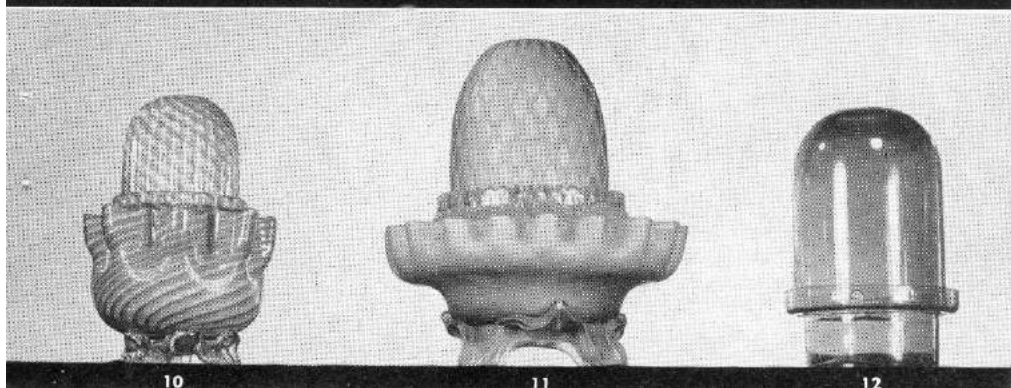
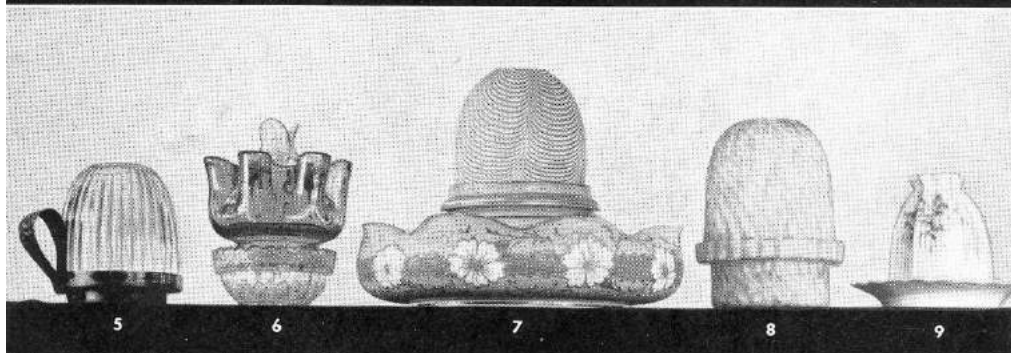
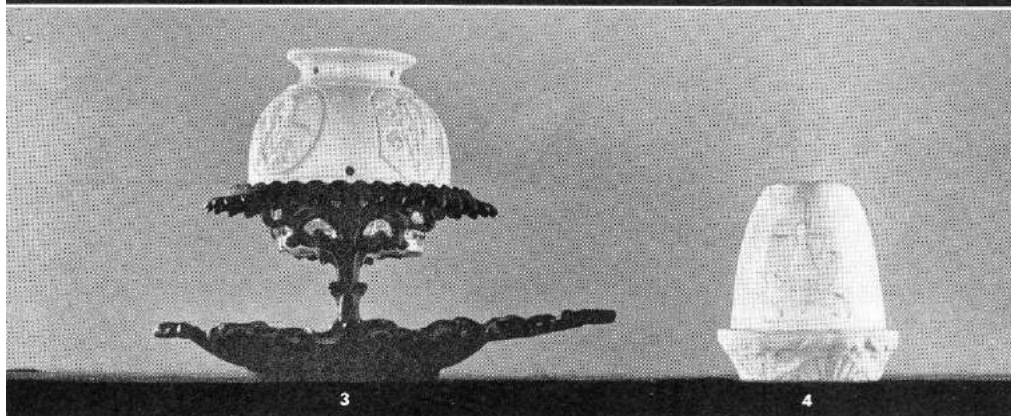
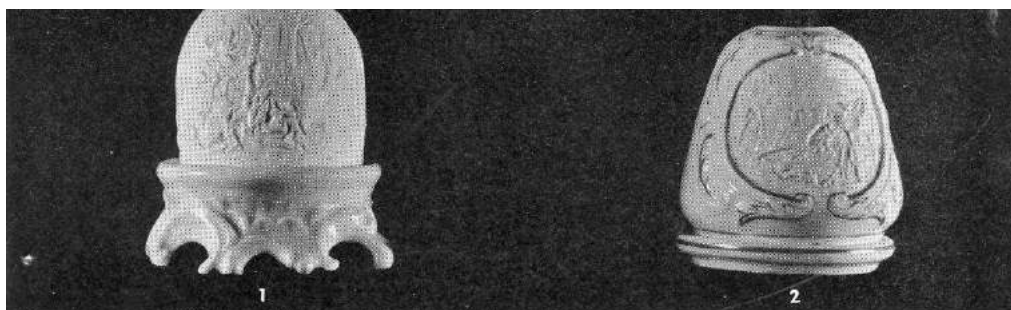
About 1887 the business was converted into a Limited Company under the title of "Clarke's Pyramid and Fairy Light Company, Ltd." The business, under Clarke's name, ceased to operate in 1910.

The increase in labor costs and the fact that the mechanical techniques had gradually superseded hand craftsmanship, spelled the end of Clarke's Fairy-lamps as we now collect and know them. The era of Victorian Art-glass was drawing to a close. In the catalogues the old price is crossed off in ink and a new higher price is given; style after style is marked "discontinued." So the march of higher wages and organized labor is etched on old price lists for the future to read.

## Plate IV

1. Lithophane shade, three picture panels, scenes of children fishing, walking in snow and in the forest; footed, glazed porcelain base.
2. Lithophane shade, two picture panels with gold trimmed, glazed sections between; one panel of small child frightened by frog and other panel shows child and rabbit in forest scene; simple glazed porcelain base.
3. Lithophane shade, panels are alternated with angels and stylized motifs; fancy iron saucer base; collection of Mrs. Roy Hodges.
4. Tiny Lithophane shade on simple unglazed porcelain base; ocean scenes with sailboats are shown; collection of Mrs. Roy Hodges.
5. Ribbed clear glass shade; impressed design on shallow metal holder; this type referred to in catalogue as 'Burglar's Horror'; also, type used beneath the food warmer; collection of Mrs. Roy Hodges.
6. Blown shade in cranberry colored glass with crystal tooled petal decoration; collection of Mrs. Roy Hodges.
7. Pottery base with deep rose and gold decoration on stippled background of cream; shade is blown, Nailsea glass in rose and white; slightly different than that shown in catalogue, but probably sold as 'Tapestry'; these were available with a choice of shades; collection of Mrs. Roy Hodges.
8. Blown-molded, matching shade and base in mottled colors of yellow and orange; shade as shown in catalogue is referred to as 'Zebra,' probably sold with matching base at a later date; collection of Mrs. Roy Hodges.
9. Tiny, bell-shaped, decorated porcelain shade and saucer base; colors in pink and blue; manufacturer unknown; collection of Mrs. Roy Hodges.
10. Blown, case glass, matching shade, candle-cup and footed base; clear hand-tooled petal feet; blue background with white swirls.
11. Brown, satin glass, white lining in shade and base; frosted petal feet, shade is Mother-of-Pearl finish; diamond quilt pattern, shade and base in deep raspberry red; base marked, Clarke.
12. Blown shade, pressed base in cobalt blue; manufacturer unknown.

Except as noted all lamps from the author's collection.

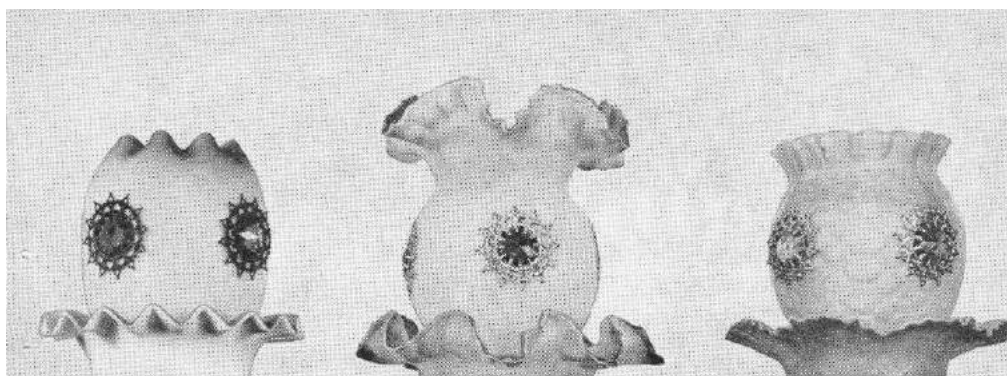


## Plate V

Fairy-lamps which are not known to be definitely of Clarke's manufacture.

1. Blown, Satin glass shade and matching ruffled saucer; shade is **Set** with jewels of green, amber, blue and clear held by polished brass prongs; lamp varies from pale pink to deep rose; note peacock jeweled design on catalogue page.
2. Blown, case glass, deeply ruffled shade and saucer; shade is set with jewels of clear, blue, amber and green held by polished brass prongs; color shades from a pale apricot to deep orange; the prongs on all these jeweled specimens are of the same design.
3. Blown-molded frosted shade in honey-comb pattern with matching ruffled saucer; shade is set with jewels of green, amber, blue and clear held by metal prongs of polished brass; color is petal pink.
4. Blown frosted shade and simple cup-Bose; shade has frosted clear petal decoration on soft blue background.
5. Blown, overlay, satin gloss; ruffled shade and saucer, outer layer of glass is cut to show yellow inner layer in the shape of coin-spots.
6. Blown-molded, ruffled shade and saucer; shade is patterned in cords, medallions and petals; frosted glass, shading, from clear to bright blue.
7. Blown, acid-finished, ruffled, gold trimmed shade with hand painted enameled flowers; base is glossy finished; the two pieces have a swirled design.
8. Blown, ruffled saucer and shade in peacock blue; shade has stylized design in gold and white enamel.
9. Blown, ruffled saucer and shade in honey-comb pattern; color is azure blue.
10. Blown, ruffled saucer and shade in deep peacock blue; shade has enameled lily-of-the-valley decoration in gold and white; collection of Mr. and Mrs. James Stewart.

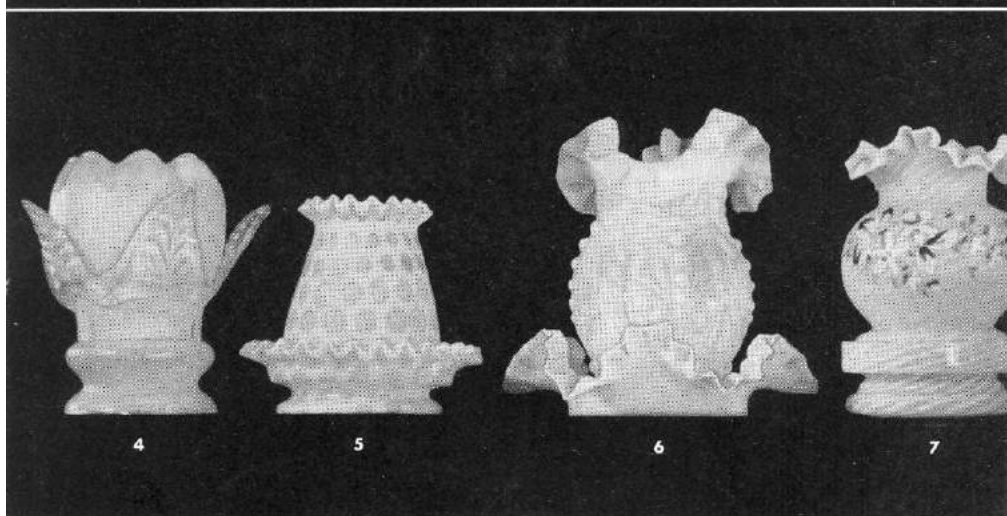
Except as noted, all lamps from the author's collection.



1

2

3

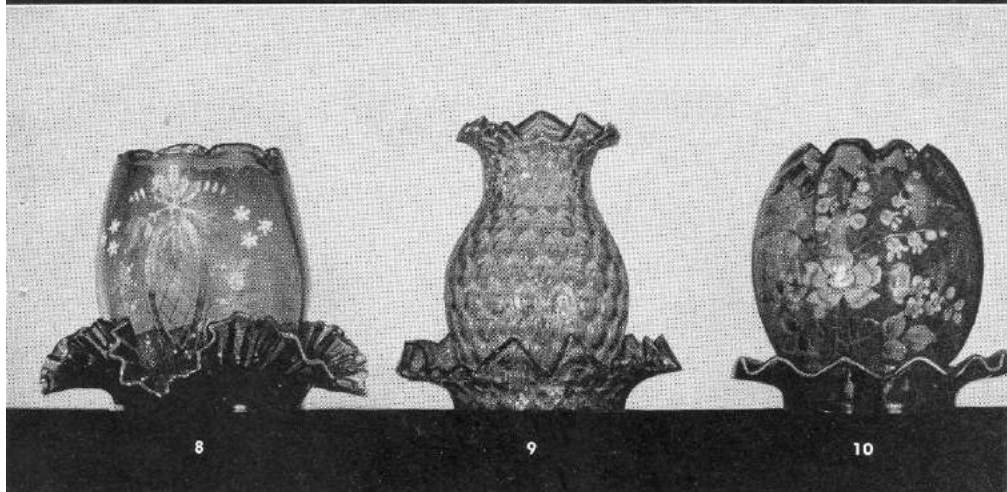


4

5

6

7



8

9

10





## CHAPTER 2

Samuel Clarke sold most of his products out of his own sales-rooms, but during the last years of the business, jewelry salesmen wholesaled some of the higher-class items thru' the stores with which they did business.

The factory supplied four-light frames which fastened to gasoliers, wall brackets and gas standards. These were for temporary or permanent use. They were suggested for parties to give a "Fairy-like" atmosphere to the celebration.

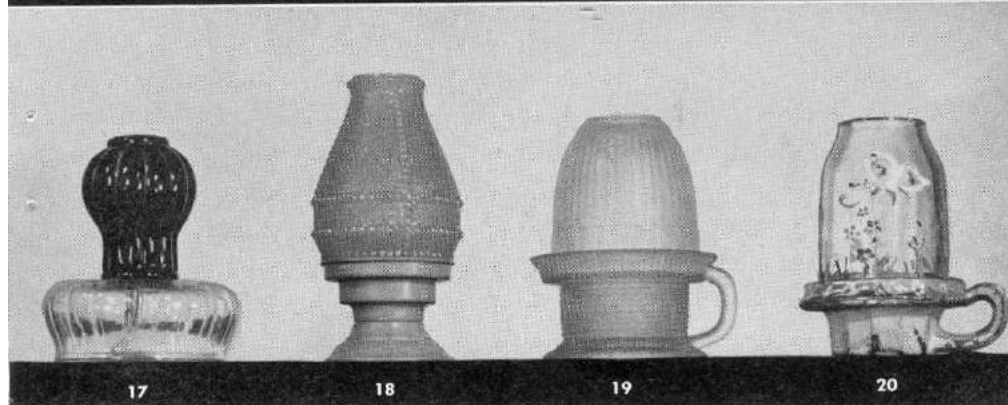
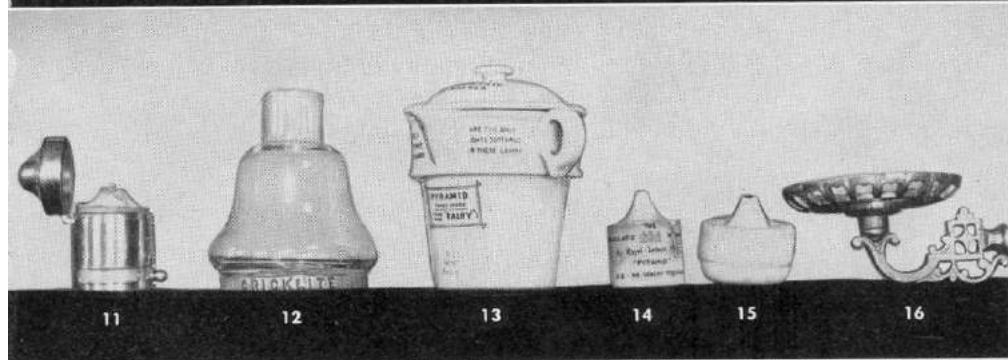
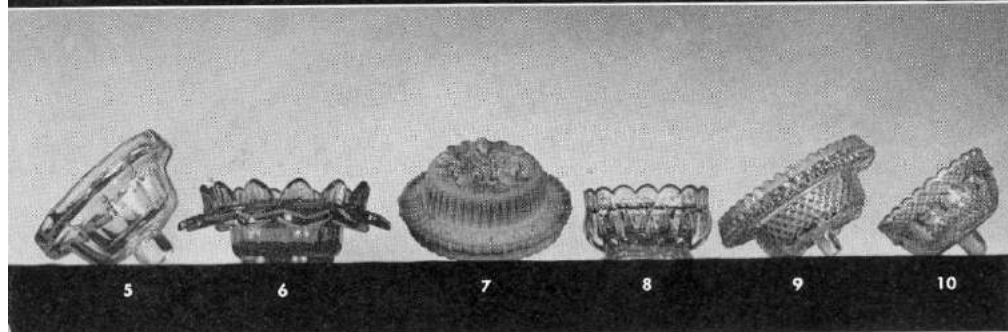
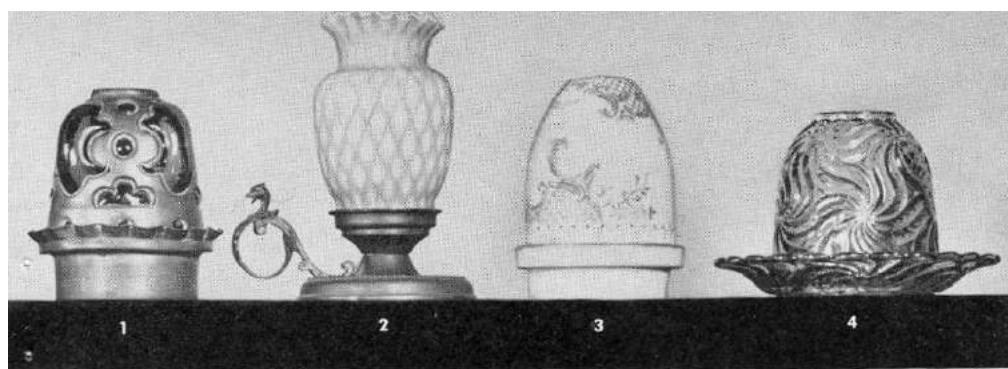
Thru' the catalogues we are told that Clarke furnished a number of notables with Fairy-lamps, among these was Her Majesty, Queen Victoria; the Royal household used the Fairy size candles and various types of small and large Fairy-lamps. Some of the largest of the Burmese epergnes with flower holders and Fairy-lamps combined into a unit were designed especially for Her Majesty's use.

A set of cut-glass Cricklite' standards carrying from one to seven Fairy-lamps and equipped with a patented clear glass shade, which was specifically made for use with silk shades with bead fringe, was sold to "His Imperial Majesty the Sultan of Turkey." Clarke's candles were ideally suited for use in India and tropic climates, so his catalogues assure us. This particular set of lamps was twelve and nineteen inches high, respectively, depending on the number of Fairy lamps they carried. The shaft was cut in octagonal facets with a knop, base and plinth cut in a deep diamond design; the whole piece was banded in polished brass.

Some of the designs furnished by the Royal Worcester factory in standards ranged from eleven to twenty-two inches in height. The stands were in the form of a single, classical figure, usually a woman, one so-named, "The Bather." This type usually had

## Plate VI

1. Copper base and pierced shade with lining of deep cranberry colored glass which makes 'windows' for the light; manufacturer unknown; collection of Mrs. Roy Hodges.
2. Fancy handled, brass base with glossy finished, ruffled shade in diamond-quilt pattern, manufacturer unknown; collection of Mrs. Roy Hodges.
3. Unglazed, light blue, porcelain shade and simple cup-base; shade has decoration in gold and blue enamel; manufacturer unknown; collection of Mrs. Roy Hodges.
4. Impressed design on shade and saucer base; this lamp is Amberina coloring and is marked on base, Baccarat French glass-house); collection of Mrs. Roy Hodges.
5. Pressed, paneled peg-holder base; used in candlestick; meant for use with domed glass shade; manufacturer unknown.
6. Amber glass base in pattern similar to Clarke's with registry number in base; amber petals around rim of dish; collection of Mrs. Roy Hodges,
7. Burmese base or candle-dish marked Clarke; this is deep toned, mottled in coloring; collection of Mrs. Roy Hodges.
8. Candle-dish or base marked on bottom, Will-O-the-Wisp; collection Mrs., Roy Hodges.
9. Peg-base marked Clarke, meant for use in candlestick; Fairy-size (large).
10. Peg-base marked Clarke, meant for use in candlestick; Pyramid-size (small).
11. Solid silver, traveling candle-case for use with Clarke's candles, note point on cover to fit tip of candle, a distinguishing feature of Clarke's candles,
12. Glass shade used on high standards of the Cricklite type; this was for use under a silk shade; note catalogue page of standards; shade marked Cricklite on lower edge; collection of Mrs. Roy Hodges.
13. Cream-colored, pottery food-warmer; this bears advertising in verse, cautions as to candles and other printed matter on the surface. 1
14. Original old Pyramid-size candle,
15. Original old Fairy-size candle,
16. Iron bracket meant for use with simplest of Clarke's Fairy-lamps; collection of Mrs. Roy Hodges.
17. Type of kerosene lamp frequently mistaken for Fairy-lamp; it is marked on bottom of base, Glow-lite and is not a candle-lamp.
18. Blue painted, footed base with opaque blue shade in stippled glass; candle-cup and base marked Diamond Candle Co., Brooklyn, New York.
19. Example of Fairy-lamp made by The Central Glass Works, Wheeling, West Virginia.
20. Handled, painted glass base and decorated shade; impressed on base, Blue Cross Safety Candle Lamp, United States patent applied for. Except as noted, all lamps from the author's collection.



from two to five Fairy-lamps with clear glass shades and over these the silk shade with beaded fringe.

As most companies do, even in our times, Clarke, to publicize still further his Fairy-lamps, furnished gratis for many public celebrations, as many Fairy-lamps in all types as could be used. A letter of appreciation from the Royal Botanic Society of London giving the firm another private award is shown in the catalogue. In the text the corresponding secretary writes of many thousands of Fairy-lamps used in the Evening Fetes." This large number, together with figures from clippings in newspapers of that time lead one to think that there certainly were many Fairy-lamps sold and used. All of the following excerpts are from London newspapers published during the Jubilee of Queen Victoria Golden Jubilee, 1887):

### **LADIES PICTORIAL**

Jubilee illuminations are occupying just now a large share of the public attention and Messrs. Osler have therefore done wisely in fitting up a corner of one of their showrooms almost entirely with Clarke's Fairy" Lights, in all the newest and most wonderful varieties. On the night of the Jubilee celebration in London, Messrs. Osler illuminated the entire facade of their establishment with these dainty "Fairy" Lights. The whole effect was certainly most picturesque and charming, and we can imagine nothing prettier and more appropriate than these Fairy" Lights for Jubilee decorations."

### **GLOBE**

"In Piccadilly the illuminations are frequent, but, except at Devonshire House, the Savile Club, and the Naval and Military, disappointing. The last-mentioned is outlined in 1,400 "Fairy" Lights, and will form one of the most effective displays."

## DAILY CHRONICLE

"From the Consolidated Bank, made the way very clear indeed to the Grand Hotel. It would be very difficult to overstate the magnificent effect produced by colored lamps placed in rows round every window, even to the uppermost story. The side of the hotel facing Northumberland Avenue had similar attractions. The splendid effects produced were due to the fact that some 3,000 of the "Fairy" Lamps had been fixed all round the building, and arranged on three double rows of color—red, white and blue."

From The Times, St. James's Gazette, The Standard, The Daily News, and The Morning Advertiser I also have similar clippings; they all write in terms of hundreds and thousands of "Fairy" Lamps used with large floral decorations, to form the device ("V. R." and crown), and to outline buildings.

Accepting these tremendous figures on the use of Fairy-lamps we wonder today why they are so scarce.

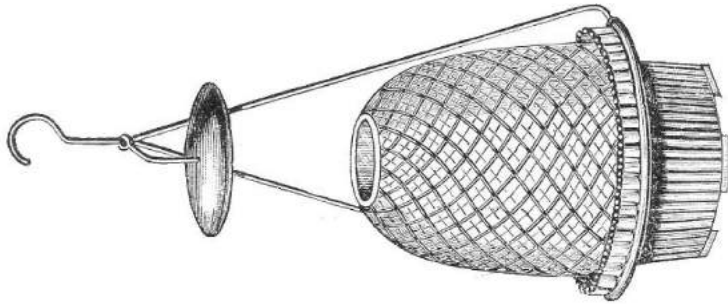


'Pyramid' or 'Fairy-Pyramid' Lights will burn in these Lamps. The Lamps are also made in 'Fairy' size, at double price.

# CLARKE'S "FAIRY-PYRAMID" LAMPS.

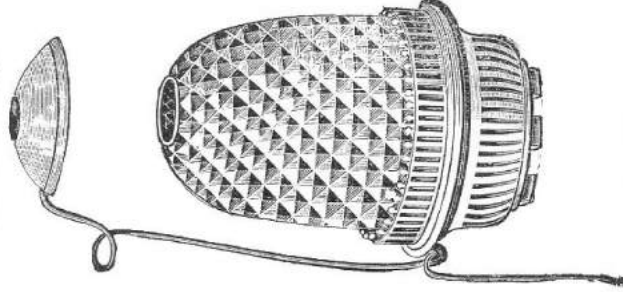
FOR OUT-DOOR ILLUMINATION.

Weather Proof.



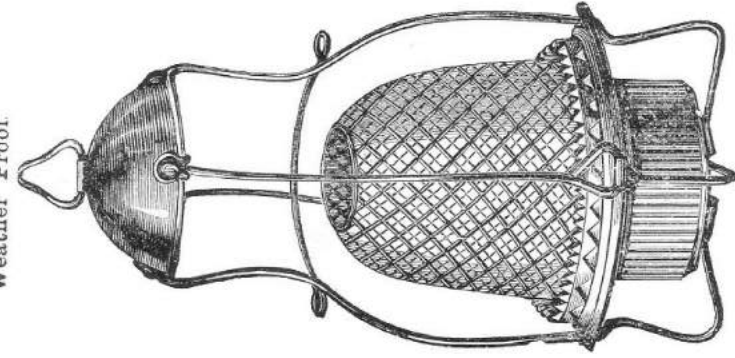
1887<sup>1</sup>/<sub>2</sub>.  
Tinned Wire Suspension,  
Weather Proof Cap, assorted  
coloured Shades.

Weather Proof.



No. 289<sup>1</sup>/<sub>2</sub>.

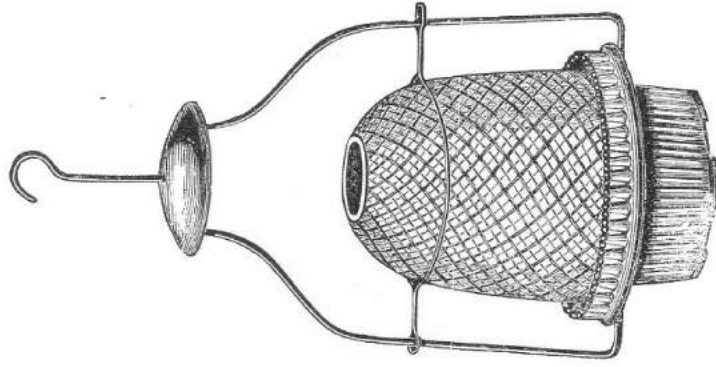
Japanned, to fix in ground.  
Frame only.  
Any "Fairy-Pyramid" Lamp  
will fit.



No. 289—Registered No. 95,261

"Fairy" size.

(N.B.—THESE DESIGNS ARE ALSO MADE IN "FAIRY" SIZE.)



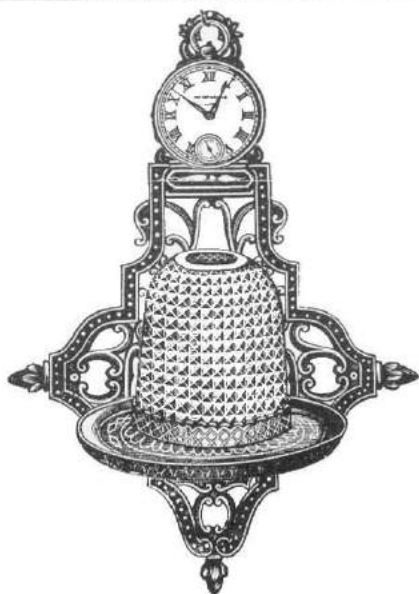
1887.

Tinned Wire Suspension, Weather  
Proof Cap, assorted Coloured Shades.





There are dark passages and corners in every house, where a cheap BRACKET with a "PYRAMID" LAMP would be very useful.



No. 102—Bronze BRACKET ..  
"Pyramid" LAMP ..

! ! ! ! !

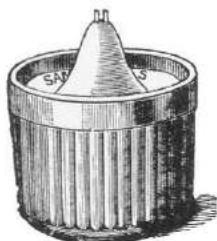
N.B. — Special attention to this cheap line.

Lamp and Bracket complete.



No. 103—Bronze BRACKET.  
"Pyramid" LAMP.

Trade Mark,  
"FAIRY-PYRAMID."



"Fairy-Pyramid" Light  
IN GLASS.  
Double Wick, burn 6 hours

## "Fairy=Pyramid" Lights

WITH DOUBLE WICKS.

To burn six hours, eight lights and a glass in box.

This light is smaller than the "Fairy," consequently less expensive; will burn in any of the "Pyramid" and "Fairy" Lamps.

WITH SINGLE WICKS.

To burn nine hours, eight lights and a glass in box.

This light is the same size as the "Fairy-Pyramid" Double Wick, having only one wick will burn for longer time.

"Trade Mark,"  
"FAIRY-PYRAMID."



"Fairy-Pyramid" Light  
IN GLASS.  
Single Wick, burn 10 hours.

Trade Mark, "WEB FAIRY."



"Wee-Fairy" Light  
IN GLASS.

## "WEE FAIRY" LIGHTS.

To burn between three and four hours, eleven lights and glass in box.

"PYRAMID" NIGHT LIGHTS should be used in all these Lamps.



Clarke's Newly Designed "Pyramid" Nursery Lamp Food Warmer, with New Registered Pannikin.

Clarke's Improved "Pyramid" Food Warmer, } No. 1,  $\frac{1}{2}$  PINT,  
 including Brass "Pyramid" Lamp, }  
 " " " " " " 2,  $\frac{3}{4}$  " "  
 " " " " " " 3, 1 " "  
 " " " " " " 4,  $1\frac{1}{2}$  " "  
 ALL WITH NEW REGISTERED PANNIKINS.  
 Extra PANNIKINS. LIDS.



**CAUTION.**—All Night Lights made of Paraffin, if burnt in a Lamp, become very hot; the material is liable to take fire, and is very dangerous.

CLARKE'S NEW REGISTERED PANNIKIN.—By this invention any liquid food can be poured out, or drunk, without scum or grease passing through the spout, and prevents spilling when poured into a Feeding Bottle, so unavoidable with all other Pannikins.



## **CHAPTER 3**

For clarity and understanding I will draw on the old catalogues and price lists for the various items supplied by Clarke. Also, to show the latitude as to lamp shades offered by the company, I will name those which the lists give.

### **BRONCHITIS LAMP**

Fairy-lamps used as warmers, these were sold with a choice of shades, both as to color and types of glass; Verre Moiré (Nailsea) in rose, blue or citron (the color which we now call chartreuse); plain Burmese shades.

### **"BURGLAR'S HORROR" LAMP**

Flint shade or Verre Moiré in rose, blue or citron on a shallow brass base with ring-handle.

### **FOOD WARMERS**

Brass frame, cream-ware container and Fairy-lamp with shade in fluted pattern, clear, opal, frosted or ruby, both in Fairy size and Fairy-Pyramid size.

### **FAIRY-PYRAMID LAMP**

With tinned wire for suspending; also made in Fairy size; shades supplied in assorted colors; clear, frosted, opal, blue, green and amber. Shades to fit either of these lamps in Burmese or Verre Moiré could be bought separately.

### **FAIRY-PYRAMID LAMP**

With japanned frame to fix in ground; also Fairy size; shades

offered same as in previous item.

### **FAIRY-PYRAMID ROMAN LAMP**

Base in cream ware decorated in gold in typical Aladdin shape. Sold with glass shades of assorted colors, Verre Moiré in assorted colors and Burmese both plain and decorated. Also made in Fairy size.

### **FAIRY-PYRAMID LAMP**

Two-piece, cup and shade; shades offered in blue and primrose Pearline" glass (that which is a blended rib of opaque and color).

### **FAIRY-PYRAMID AND FAIRY SIZE LAMP**

With brass chain and bracket; shade and cup; bracket sold separately; shades available in assorted colors in glass, Burmese, and Verre Moiré.

### **FAIRY-PYRAMID AND FAIRY SIZE**

Frames for gas brackets, bronze finish.

### **FAIRY-PYRAMID**

Wall brackets to carry any Fairy-Pyramid Lamp.

### **PYRAMID NIGHT-LIGHT WATCH-HOLDER**

With Burglar's Horror Lamp (clear plain shade).

### **FAIRY-PYRAMID FLORAL" LAMP**

The shade of this is in the shape of a rose, with applied glass



# NEW DESIGNS IN "FAIRY-PYRAMID" LAMPS.



No. 9737



No. 1897

In Green, Ruby, White, and Blue.

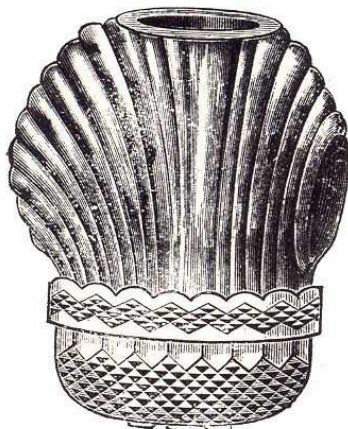


The "Crown" "Fairy-Pyramid" lamp, in Red, White, and Blue—bright colours. Specially designed Shade for Coronation Illuminations.

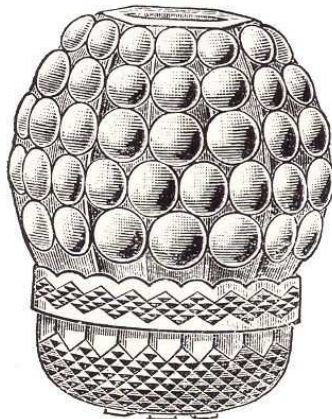
Sold in equally assorted colours only.



No. 5a—"Pyramid" size, in box, with 1 Light ..  
"Fairy" size, with 1  
"Fairy" Light..



Shell pattern.—No. 2742/7



Sexagon pattern.—No. 2669.5.

petals, assorted colors in shades, vaseline, ruby, clear, opal, and blue. Cup and shade only.

### **FAIRY-PYRAMID PINEAPPLE LAMP**

This shade resembles more closely a berry, it is overshot with clear crystals of glass. Assorted colors: red, blue, etc.

### **FAIRY-PYRAMID CROWN' LAMP**

Especially designed shade for Jubilee, colors of shades: red, white and blue.

### **FAIRY-PYRAMID LAMP**

Shade in Lace" pattern; Fairy size also; from the picture in the catalogue this shade looks like a decorated Burmese, however, the caption says nothing with regard to colors or type of glass.

### **FAIRY-PYRAMID LAMP**

Shade in form of shell and so-named; assorted colors.

### **FAIRY-PYRAMID SEXAGON" LAMP**

Assorted colors; the shade has graduated bulls-eyes. We now come in the catalogue to the section devoted almost entirely to Queen's Burmese Ware, As used by Her Majesty the Queen." Again I refer to the price list which gives descriptions and I will add only explanatory notes.

### **BURMESE TWO-PIECE LAMP**

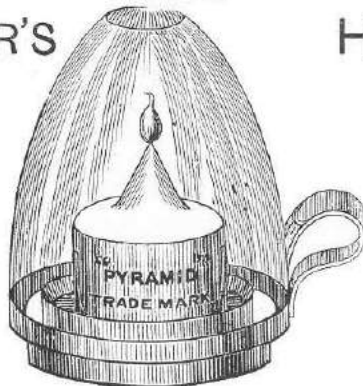
Shade and cup; either decorated or plain; Fairy-Pyramid or Fairy size.



# CLARKE'S "PYRAMID" LAMPS & LIGHTS.

## THE BURGLAR'S HORROR.

"Pyramid"  
Night Lamps.



"Pyramid"  
Night Lights,  
per Box,  
8 Lights.

The "PYRAMID" NIGHT LAMPS render the burning a Night Light perfectly safe, entirely prevent FLICKERING (so objectionable in all Night Lights not burned in a lamp), are clean, portable, and render a Night Light useful for many purposes where they otherwise would not be.

The "PYRAMID" FOOD WARMERS, by their peculiar construction—the glass chimney conducting and concentrating heat to the bottom of the water vessel—a larger amount of LIGHT and HEAT is obtained than can be had in any other lamp of the same class. Without SMOKE or SMELL.

The "PYRAMID" NIGHT LIGHTS have a patent prepared wick, are made much larger than any other Night Light, and give double the light; they are, therefore, very suitable for nursery lamps, lighting passages, lobbies, &c., and adaptable to many purposes for which the common Night Lights are useless.

### CLARKE'S Registered Inhalers TO FIT ON "Pyramid" Nursery Lamp Stands.



No. 1



No. 1	..	..
2	..	..
3	..	..



No. 2

## **FAIRY SIZE CENTER PIECE**

Four lights, three flower tubes mounted on a standard which rests in a large ruffled bowl for fruit or flowers; also offered in smaller Fairy-Pyramid size. With the exception of the polished brass mounts to hold the lights and flower tubes, and the glass cups for the candles, the entire piece is made of Burmese, shaft and all.

## **MOORISH STAND**

With jeweled ormolu lamp; lamp also sold separately; the lamp is of polished brass set with multicolored jewels; referred to now-a-days by collectors as **‘banquet lamps’**.

## **REVERSIBLE BURMESE LAMP**

Plain or decorated; Fairy-Pyramid or Fairy size; three-piece lamp; cup, shade and ruffled saucer, the saucer has a hole in center and it may be used either with the flutes turned up or down.

## **BURMESE FAIRY SOCIABLE**

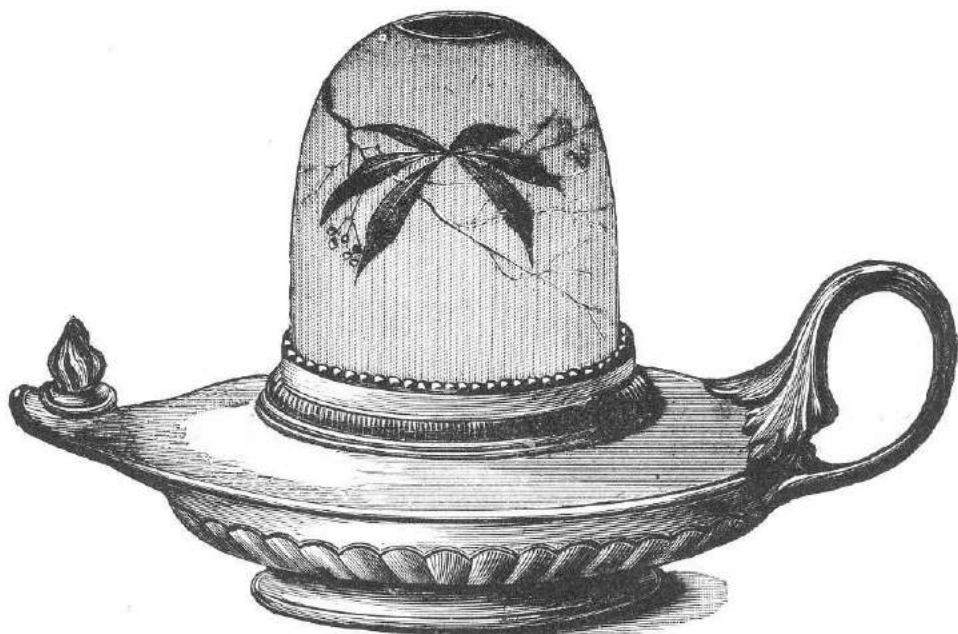
Plain or decorated; with from two to three lights and from three to four flower tubes. The center flower tube extends rather high in the center with the other tubes and Fairy-lamps on a lower level surrounding it. Other than the candle-cups and the brass frames to support the flower tubes, the entire piece is of Burmese.

## **BURMESE FAIRY CENTRE PIECE**

Height, about thirty inches; also available in Fairy-Pyramid size;

ROMAN "FAIRY" LAMP, in White and Gold, with Decorated Burnese Shade,

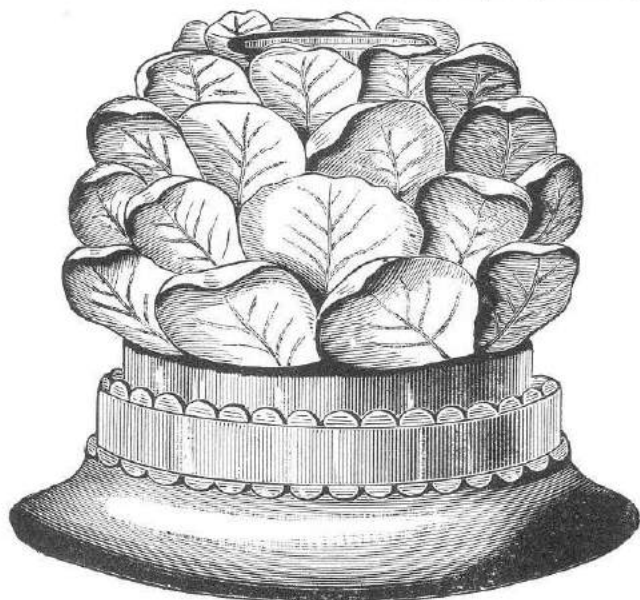
"PYRAMID" size.



No. 290—Registered No.—93,321, "Fairy" size.  
For burning 10 hour "Fairy" Lights, or 9 hour "Pyramid" Lights.

---

NEW FLORAL "FAIRY" LAMP, in Ruby, Citron, Turquoise, Emerald, and Old Gold.



On Plush Stand, in three sizes.

Large size,  
"Fairy."

Mid. size,  
"Pyramid."

Small size,  
"Pyramid."

this carried seven lights, and two large ruffled bowls, one above the other and graduated in size, these were supported by a shaped and fluted shaft of Burmese which carried at its top the brass frame for the lights; it was available in both plain or decorated Burmese.

### **FAIRY SIZE PENDANT**

Plain or decorated; this carried four lights on a brass frame beneath which was a shallow cone and finial also of Burmese; at the top where the chains fastened to the ceiling was a small smoke bell of Burmese.

### **FLORAL PATTERN SHADE**

On plush stand; this was offered in three sizes, Fairy, Pyramid, and small-size Pyramid. The shade is in the form of applied glass petals very close together to form a flower shape. Available in assorted colors.

### **TAPESTRY' LAMP**

Fairy size; decorated Burmese shades; three-piece lamp, candle-cup, shade , and base of decorated cream ware. The bowls range from a small squat size to a large, shallow, ruffled type, they were decorated with a stippled background, edged and touched with deep gold, the floral decoration of one example was in turquoise, rose and green with white enameled flowers. A pedestal rises from the center, this is trimmed in gold and turquoise and scalloped, upon this center is held the Burmese shade. The diameter of the two largest styles is about eight and one-half inches at the bowl, the smaller is about four inches.

# New Designs in "Fairy" Lamps.



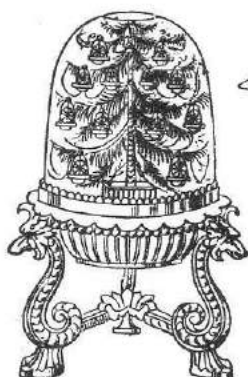
No. 235

*Regd. Trade Mark.*  
"FAIRY"



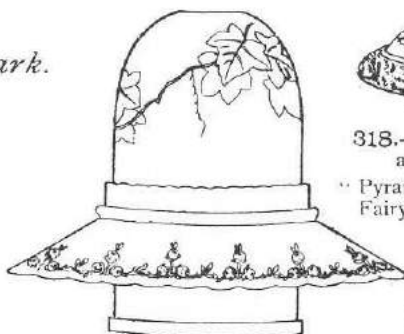
318.—PEACOCK LAMP  
and Ormolu Stand.

"Pyramid" size ..  
"Fairy" size .. ..



317.—XMAS TREE LAMP  
and Ormolu Stand.

"Pyramid" size ..  
"Fairy" size .. ..



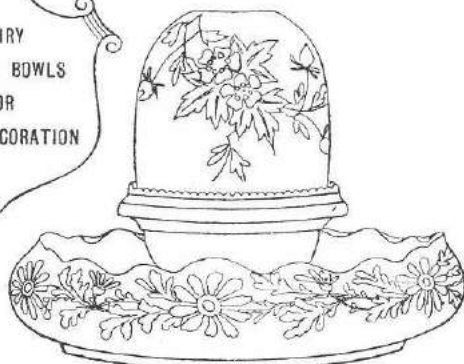
No. 237.



SATIN SHADE, Rose & Blue.  
No. 316—"Pyramid" size.  
On Plush Stand.



No. 240.



No. 241.

THESE LAMPS ARE BEAUTIFULLY DECORATED, WITH  
HAND-PAINTED BURMESE SHADES

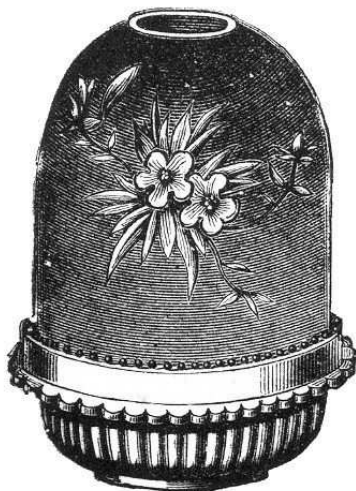
## FAIRY SIZE LAMPS

With shade and glass cup only; this is the larger size shade; it was offered in Verre Moiré, assorted colors; Satin glass both plain and Mother-of-Pearl finish in blue and rose; glass shades of the type which we now call diamond-point' pattern, these, available in blue, green, amber, ruby, puce and clear (flint, as it is called in the catalogue). This two-piece lamp was sold with a shade of a type known as Zebra," a mixture of colors of pink, blue and green, and a Mottled' pattern in red and yellow. It must not be construed that these various designs which are in these catalogues were the only ones which Clarke sold. They represent only a single year of the firm and a later year of its activity when we consider how long Samuel Clarke had been in business by the time Queen Victoria celebrated her Golden Jubilee in 1887. Most collectors and dealers have other types even than these shown here.

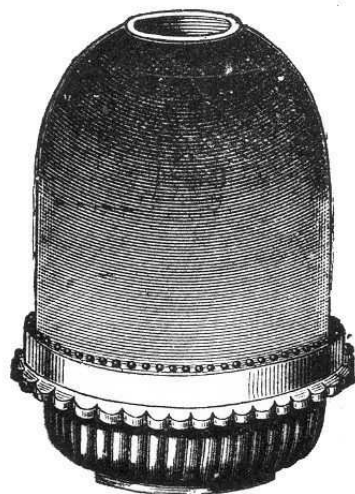
# CLARKE'S "FAIRY" LAMPS

As used by Her Majesty the Queen.

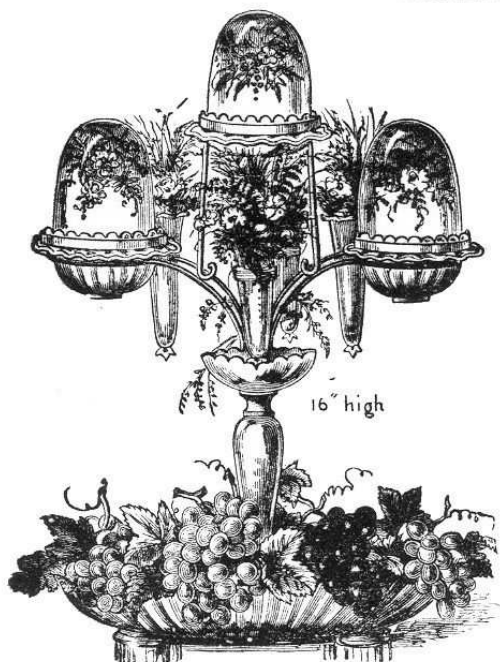
REGISTERED TRADE MARK,  
"FAIRY."



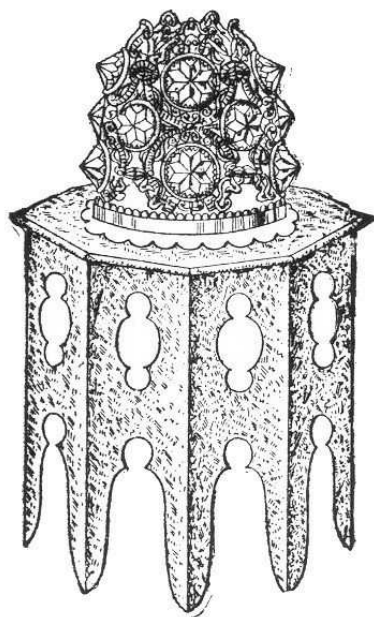
No. 13.  
Decorated Burmese "FAIRY"  
Lamp,  
"Fairy-Pyramid" size.



No. 13.  
Plain Burmese "FAIRY,"  
"PYRAMID" size.



No. 194.  
4-LIGHT CENTRE,  
In Queen's Burmese Ware,  
"FAIRY" size, decorated ..  
plain ..  
No. 194½—"Fairy-Pyramid," decorated.  
" " " plain ..



No. 320.  
MOORISH "FAIRY" LAMP  
Ormolu, Jewelled & Plush Stand.



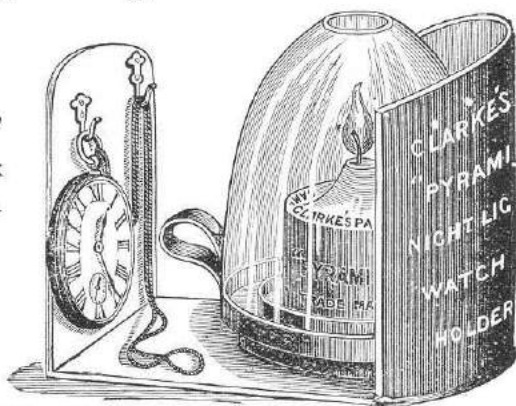


# CLARK'S

(REGISTERED)

## "Pyramid" Night Light Watch Holder

With "Burglar's Horror"  
Lamp and One Box  
"Pyramid" Lights, com-  
plete in Box,



INVALUABLE AT EVERY BED-SIDE.

Trade Mark,  
"PYRAMID."



Trade Mark,  
"BURGLAR'S  
HORROR."

No. 293.—ORMOLU, with Mirror and Plush Stand.

"Pyramid" size .. ..

"Fairy" .. ..

## CHAPTER 4

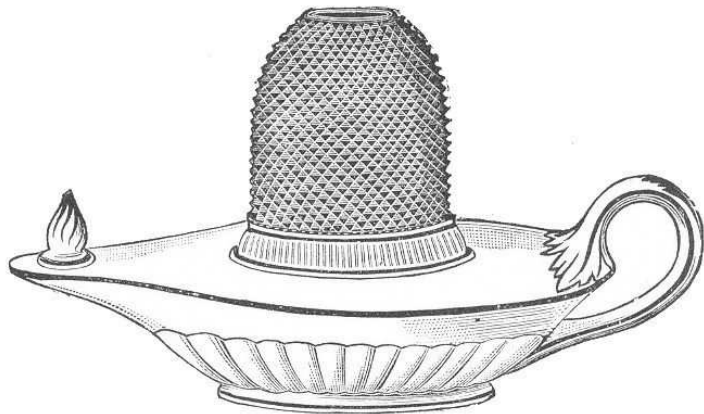
Of course, we all know in the antique world that new items to look for make our collections more interesting, but the principal contribution old catalogues and advertisements have to offer is the authenticating of wares and the right for the collector to draw more definite conclusions with regard to the data discovered.

There were other candle-lamps made in the United States, France and Germany. Probably, even in England Clarke had imitators, for throughout his catalogue he warns the purchaser to buy only candles and lamps marked with his name or trade mark. To the collectors and dealers, all two-piece candle-lamps are known as Fairy-lamps, still, we should differentiate between Clarke's and those of other manufacturers. In the first place, as far as the use of fine craftsmanship, glass of the more important classes of The Victorian Art-glass period, Clarke had no equal, and tho' I have in my collection some quite nice candle-lamps which are unmarked, they really do not compare to most of my Fairy-lamps of Clarke's manufacture.

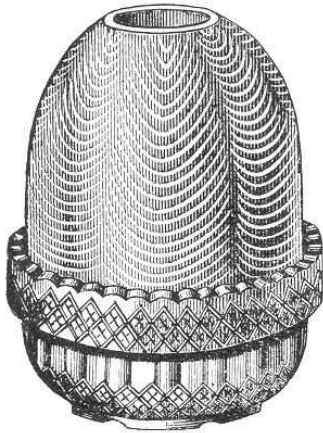
In the first chapter dealing with the authentic history of Clarke's firm it should be noted 'shades of translucent porcelain.' In view of the fact that a porcelain factory would have been the manufacturers, the entire Fairy-lamp may, originally, have been of porcelain. Accepting 'translucent' in its true definition, it is not too unlikely that the shades could have been in the Lithophane technique in addition to translucent decorated porcelain, such as we find utilized in 'tea-pot-night-lights' or *veilleuse*," which were so popular on the Continent during the last half of the nineteenth century.

I do not mean to imply that Lithophane Fairy-lamps are only important if they were Clarke's, but the variety and styles of lamps he offered were so numerous that it would be strange

# ROMAN LAMP.

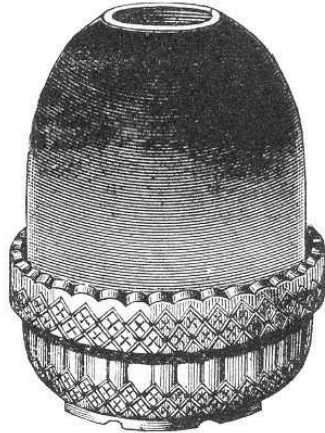


"Fairy-Pyramid" size.



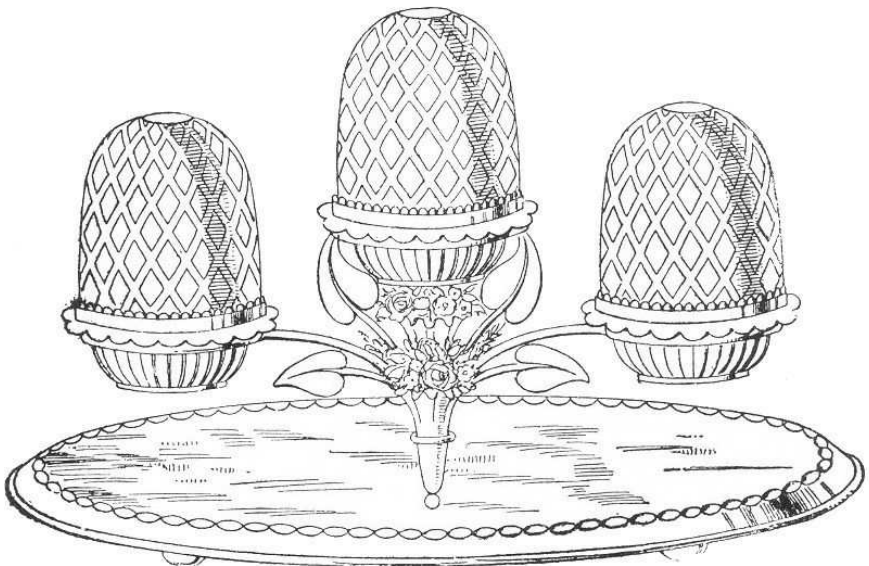
Verre Moiré, "Pyramid" size.

in Rose, Blue and Citron.



Plain Burmese, "Pyramid" size.

Decorated Burmese.



No. 319.—"FAIRY" LAMPS, on Plate Glass Plateau

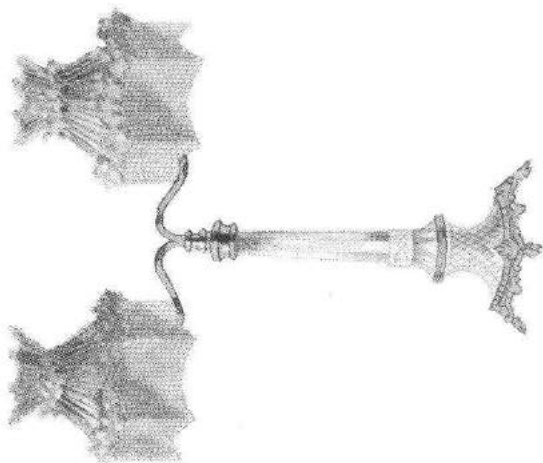
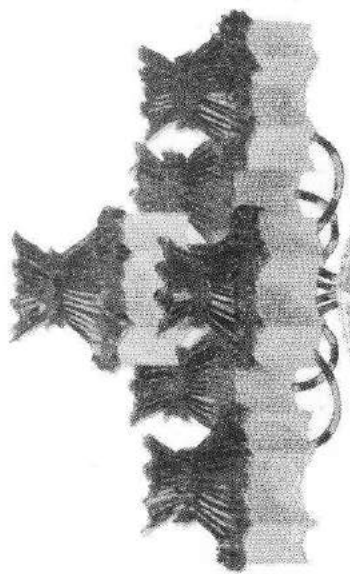
319½.—"PYRAMID"   "   "

indeed, if he had not availed himself of a logical technique to increase the sale of his candles. Also, the hey-day of Lithophanes in quantity falls within the dates of Clarke's activity.

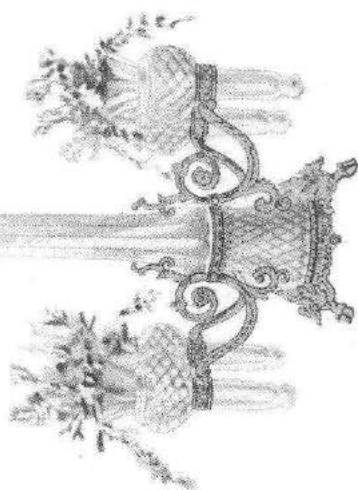
It is important that the collector realize that he may find Lithophane Fairy-lamp shades on marked Clarke's, clear glass bases, however, we have no accurate information at the present time that they were originally used on those bases. It may well be that during the course of the years the two items came together only because the shade happened to fit, and without some type of base the shade could not be used. It is certainly possible that they were sold in that manner, but the evidence to back up this theory is lacking.

We have all toyed with the idea that the dainty, lacy-type cups and glass bases were made at Sandwich, indeed, some collectors have argued vehemently that such was the case, we know now that they were of English origin. The only authority I have that some of Clarke's bases were made elsewhere is from an inscription on the base of one in my collection, it reads: 'Br Clarke, S G D G, Portieux." Now, we know that one of the glass houses of the Baccarat company of France, was located in the city of Portieux. We might assume that this is one of their pieces, however, I have never seen another base with the name of Clarke handled in this manner, could this be one of the imitators that Clarke warned against? I would certainly appreciate hearing from a collector who might have additional information on this subject. Again as to the point of origin of over-shot glass, this is so often thought to be a product of the Sandwich company. We may feel fairly certain that all of the glass found marked with Samuel Clarke's name or trade mark was manufactured in England. This holds just as true for the Fairy-lamps found in Peachblow. Here in America we are apt to forget that satin glass, as a whole, was developed in England, and was widely made there before it became popular in this country. All of the typical

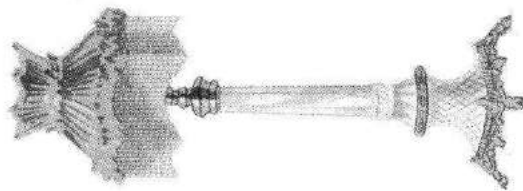
Not affected by draught; the grease cannot be spilled.



No. 58232 (2 LIGHT).



No. 0356 (7 LIGHT).



No. 58232 (1 LIGHT).

"Art-glass' was manufactured in England, France and America. In the United States we say that Peachblow which has a white lining was a product of the Wheeling Glass Works; there are marked Samuel Clarke Fairy-lamps in this glass and they many times have this case' technique, or white lining rather than the homogeneous effect.

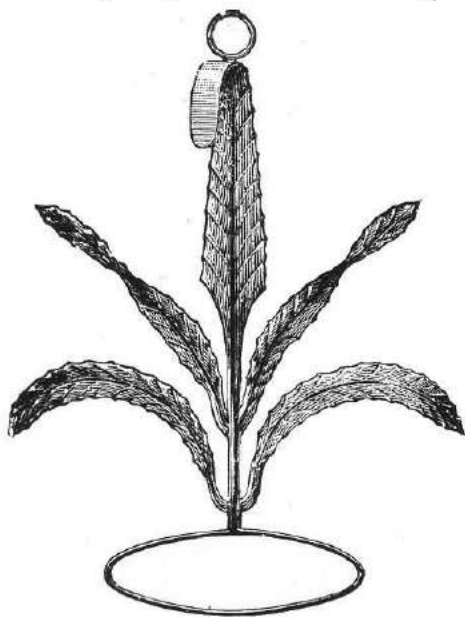
It is true that the Mt. Washington Glass Company patented the gloss known as Burmese, but, in turn they licensed Thomas Webb and Sons of Stourbridge, England, and some of the finest Burmese is marked 'Webb.'

Another of the "Fairy" stories which I have heard is that Clarke had a firm at one time in America. One woman even said she worked there, supposedly, in Pittsburgh. I have it on authority from the old records of the business that Clarke had no dealings in the United States, either assembling or manufacturing. His work was done entirely in Great Britain.

It has been stated that Fairy-lamps were introduced" into America at the World's Fair in 1893. By noting the award in New Orleans for 1884-86 we now can be sure that they were featured in the United States then, and probably had been brought back from Paris or London even before that date.

Many collectors may feel some disappointment that America cannot lay claim to some of the beautiful Fairy-lamps, indeed, they like to feel they are "Americana" of a later century. In my opinion, with Canada on our border, and foreign trade as active as it was during the "Eighties," I think that Fairy-lamps were quite widely used in America and could certainly be thought of as typical of the times. Much of the collectable 'milk' glass was of French manufacture, and it is esteemed even more highly because of its excellence.

# "Fairy-Pyramid" Lamps for Decorative Lighting.



No. 500.

BRASS BRACKET .. ..  
"Pyramid" Lamps

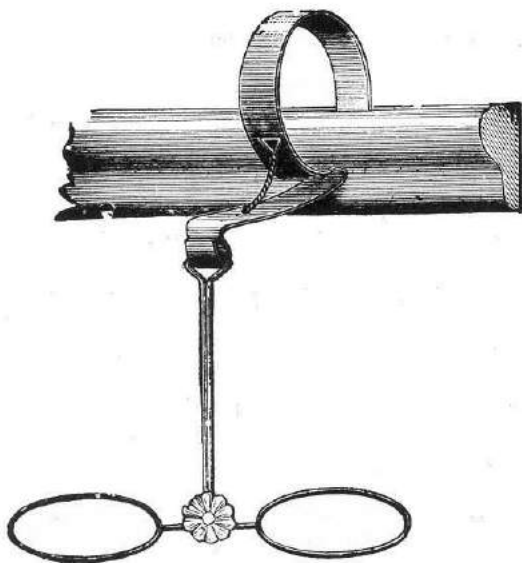
CLARKE'S  
"FAIRY-PYRAMID" LAMP.

No. 7a.

"FAIRY" size.

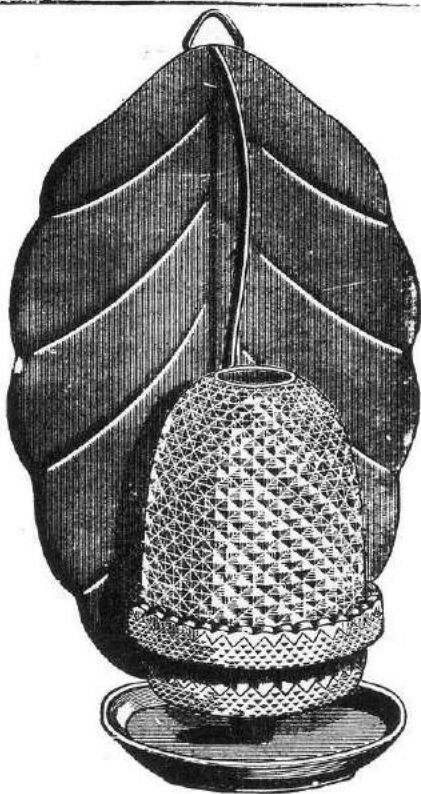


Gilt Porcelain Lower, hand-  
painted Shade, in Citron, Blue  
or Pink.



No. 501.

BRACKET to hang on Moulding, Mirror, or  
Picture Frame.



No. 502.

Japanned and Gold BRACKET.

Some hot points of discussion in collecting circles have arisen as to whether a Fairy-lamp was "complete" without a matching saucer or base. I think that these catalogues show quite conclusively that as long as the public bought Clarke's Night-Light candles, he would supply any type of shade and as elaborate a base as the customer desired. The vast majority of lamps shown in these particular catalogues are without matching bases, it must be assumed that some fancy bases date later, and perhaps by reason of this same desire for "matching" that we find today.

We have also learned that at the date of its use Nausea glass was known as Verre Moiré; that the color we call 'vaseline' was listed as yellow Pearline," and that shades of ruby colored glass sold for a slightly higher price than other colors. The color title 'citron,' is really more explanatory than our modern chartreuse', however, there are not many purists among the present-day collectors.

The breath-taking size and elaboration of some of the epergne type Fairy-lamps serve as a goad to our lagging senses, imagine finding one of these, and in a second-hand shop, too! Ah, well, we can dream.

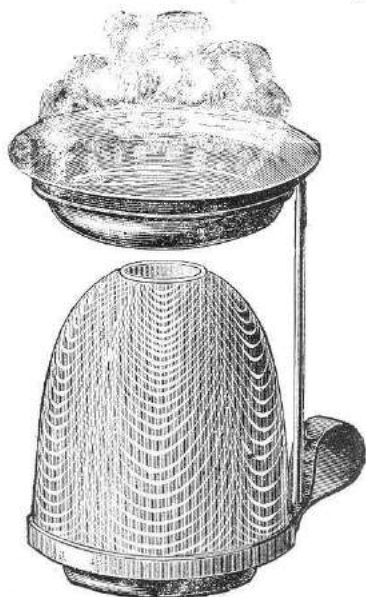
The number of marked candle-lamps of other manufacturers is very limited. I give a list of those which have come to my notice, any different examples which my readers could tell me of would be appreciated.

### **DIAMOND CANDLE COMPANY, Brooklyn, New York:**

I know of four different styles: a small footed, painted metal base with shades of opaque glass in white, blue and red; the same design of base and shade but the former is in colored glass; a



# Clarke's "Pyramid" Vaporisers.



No. 1A.—"PYRAMID" LAMP VAPORISER,  
with Verre Moiré Shade.

No. 3A.—"PYRAMID" VAPORISER. Gilt  
Stand, with Decorated Burmese Shade.



"PYRAMID" VAPORISER, en Nursey Lamp Stands,  
No. 1. No. 2. No. 3.



No. 2A.  
"WEE FAIRY"  
VAPORISER, in Copper and  
Ormolu, with Verre Moiré Shade,  
in Rose, Blue and Citron, or  
Burmese Shade, in box, with  
one box "Wee Fairy" Lights,

marked "pewter" footed base with ring-handle, the shade is the same as above; a brass base, unpainted but in the same style as the painted specimen.

### **BLUE CROSS SAFETY CANDLE LAMP:**

Marked Pat. AppI. on base; blue painted glass shade, decorated with flowers and butterflies, base has ring handle.

From the book, *Wheeling Glass* by Josephine Jefferson, we learn that the Central Glass Works made a glass night-light. In Ruth Webb Lee's book, *Victorian Glass*, a catalogue page is shown of a lamp sold as an Acorn Night-light. Today we often find the base of this lamp offered for sale with a mis-matched shade, usually one of Clarke's. If the reader will study the picture in Mrs. Lee's book they will become familiar with the type of shade it is supposed to carry. It is peculiar that this specimen of American manufacture is not at all common. I have seen quite a few bases but never a complete lamp, nor a shade alone. The Acorn lamp was made by Hobbs, Brockunier and Company, Wheeling, West Virginia.

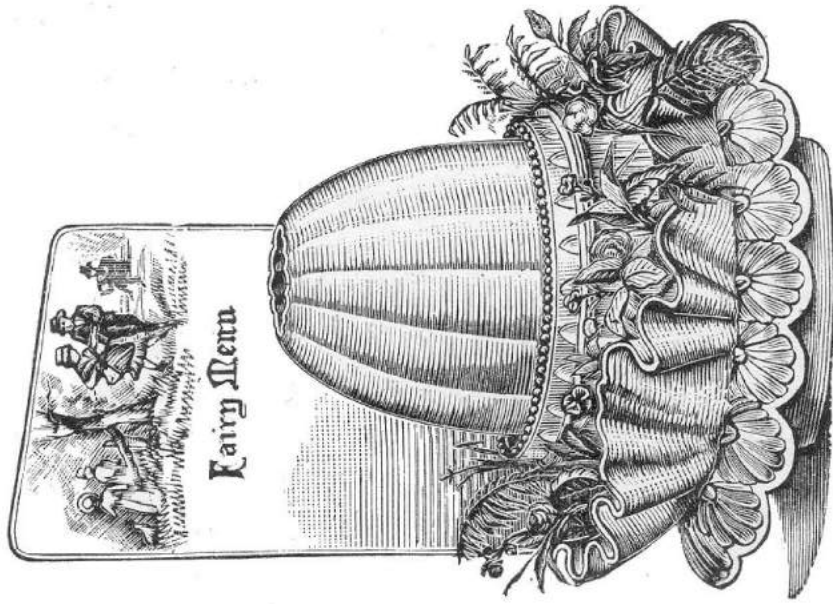
A patented kerosene lamp, sold as the Glow-lite, is often mistaken for a Fairy-lamp. At one time these were sold thru' the Montgomery-Ward catalogues. The company has sent me data on a number of miniature kerosene lamps, among them this example; the earliest date they are shown in the catalogue is 1899.

To make collecting more exciting there must be mysteries and questions to be answered, goodness knows, Fairy-lamps seem to offer more than most fields. Here is a part of the 'jig-saw' puzzle, perhaps some of the readers may send me the additional pieces which will complete the picture.

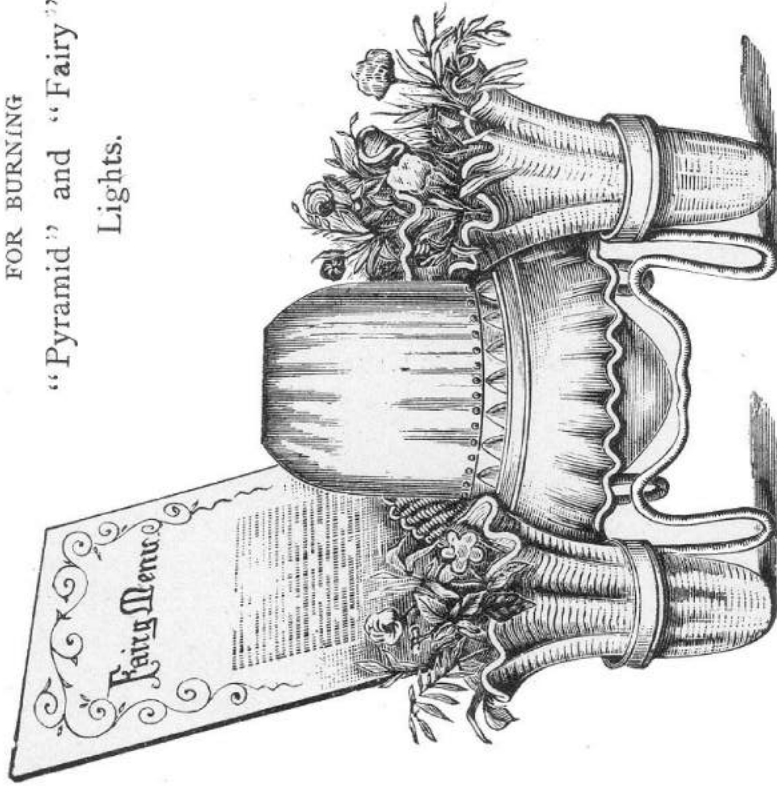
# CLARKE'S "FAIRY" MENU LAMPS,

FOR BURNING

"Pyramid" and "Fairy"  
Lights.



No. 228 } "Fairy-Pyramid" size  
No. 228 } "Fairy" size  
No. 234 } Rose, Blue and Citron Verre Moire.



No. 256 — "Fairy-Pyramid" size.  
Plain Burmese,  
Decorated.

## **LIGHT-AMBER CANDLE-CUP**

Clarke's Fairy figure on base, there are three or four of these that I know of, the vast majority, however, are clear glass.

## **AMBER GLASS CANDLE-CUP**

There is no Fairy figure in the bottom, as there is on Clarkes, a registry number is found on the rim where the shade rests. The design on the outer rim is slightly different than on the clear Clarke cups.

## **LARGE-SIZE CANDLE-DISH**

Usually found in clear glass the pattern is similar, and marked Cricklite, but in this specimen the glass is Burmese, swirled and mottled in coloring.

It would be extremely interesting to compile as complete a list as possible of the various colors in which Clarke's candle-cups were made, both in the smaller size and the large or Fairy size. You collectors are the logical ones to do this. This same procedure holds true on Fairy-type lamps of other manufacturers, regardless of the country of origin.

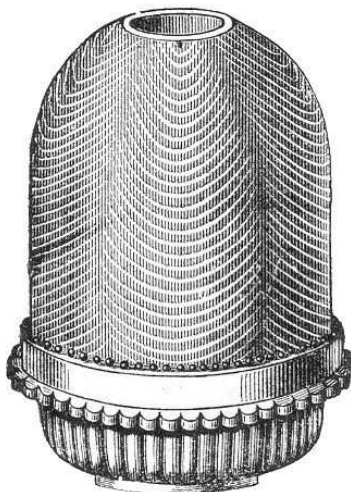
# CLARKE'S

## New Designs in "Fairy Lamps,"

FOR BURNING  
DOUBLE WICK "FAIRY" LIGHTS.

---

Registered Trade Mark,  
"FAIRY."

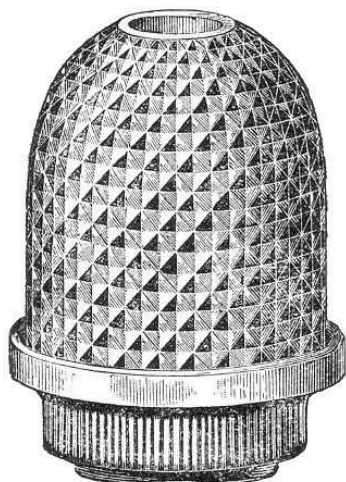


Verre Moiré "FAIRY."

Rose, Blue and Citron.

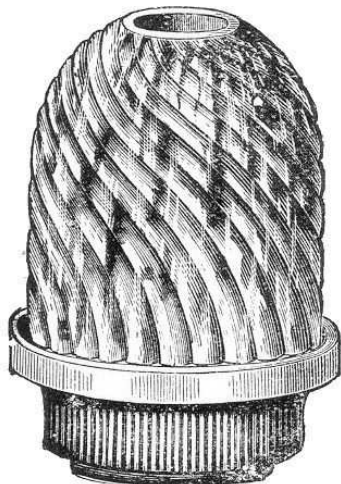


SATIN.—"FAIRY."  
in Rose and Blue.



The 1889 "FAIRY" Lamp,  
Assorted, in 5 Colours.  
Green, Blue, Amber, Puce & Flint.

if with Ruby Shade.



"FAIRY" Lamp.  
ZEBRA, in Pink, Blue and Green,  
MOTTLED, in Red and Yellow.



# CLARKE'S "FAIRY" LAMPS

IN QUEEN'S BURMESE WARE,  
As used by Her Majesty the Queen.

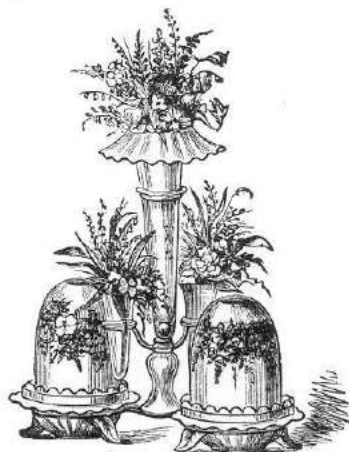


No. 138.

REVERSIBLE.

No. 138.

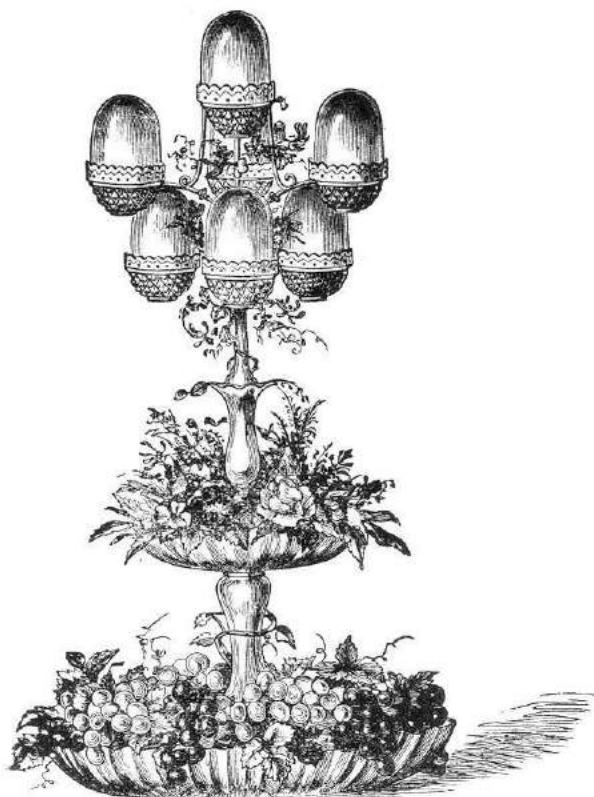
With Decorated Shades, In Queen's Burmese Ware,  
"FAIRY" size . . . .  
"FAIRY-PYRAMID" size



SOCIABLE.

2-LIGHT, No. 177,  
In Queen's Burmese Ware.  
"FAIRY" size, dec'd.  
" " plain,

3-LIGHT, No. 178,  
"FAIRY" size, dec'd.  
" " plain.  
"PYRAMID" size, one-third less.



No. 249.

In Queen's Burmese Ware.  
"FAIRY" size, plain . . . .  
" " decorated . . . .

7-LIGHT CENTRE.

No. 249A—"PYRAMID" size, plain . .  
" " decorated



No. 176.

4-LIGHT SUSPENDING,  
In Decorated Queen's Burmese.  
"Fair" size (as drawn)





