



Fairy Lamps

Elegance in Candle Lighting

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DUES

	\$15 US - \$20 FOREIGN
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CLUB NEWS

ANNIVERSARY ISSUE

This issue celebrates the third year anniversary of the Fairy Lamp Newsletter. It seems only fitting that we mark this anniversary with the introduction of our first full color issue.

Many of our members routinely comment on how much they enjoy the newsletter. They find it informative and interesting and look forward to each issue. While we appreciate those compliments, the success of the Fairy Lamp Newsletter can only be attributed to your active participation. Without your support and contributions, this newsletter would have gone the way of so many similar endeavors. For those of you who have contributed regularly, our sincerest thanks and appreciation. You have made this publication something our entire membership looks forward to. Keep up the good work.

COLOR NEWSLETTER

As you can see, I have begun printing the newsletter in full color. The last issue contained three color undocumented pages and, needless to say, they were very well received by our membership.

Color printing, of course, adds a new dimension to the process. Of course it adds to the cost but, more importantly, it adds to the time required to print the necessary copies. In addition, it adds significantly to the quality of photographs needed for printing. I will make every effort to maintain accurate colors in the photographs. However, it will be impossible for me to maintain that color accuracy with poor quality photographs or from photos that do not accurately reflect the true color. That said, keep those photographs coming and I will do the best I can to reproduce them.

I am sure by now that many of you are anticipating a rise in membership dues. It is my intention to keep at \$15 a year for the near term

at least. I will not have a good "cost to publish" figure until I go through a couple publications. However, please be assured that I will keep the membership dues as low as possible.

There are additional risks associated with printing the newsletter in color. While those risks are on the horizon, I won't address them until necessary. I have considered all the possibilities and cost (real and hidden) and am relatively confident that I can maintain color production for the foreseeable future. However, please keep in mind that circumstances may develop, as I gain experience that may force me back into black and white printing.

I will, of course, only do that if absolutely forced to.

COLOR UNDOCUMENTED PAGES

There is not doubt that color adds tremendously to the undocumented pages. With that in mind—and the fact that I currently have a low reserve of new "undocumented" fairy lamps—I will periodically include color reprints of previously published undocumented pages. However, not all of the undocumented pages are in color. I will redo those B&W pages and republish them in color as time permits.

Getting back to my low supply of undocumented fairy lamps, please look through your collections and send me a photo of any that you think our members would be interested in seeing. Even those that are slight variations of known lamps are helpful in fully appreciating the seemingly infinite variations.

If you send a photo and wish it returned, just be sure to let me know and I'll get it back to you as soon as I scan it into my computer.

So, with all that boring stuff out of the way, I hope you enjoy the "new and improved" newsletter!

FROM OUR MEMBERS

FAIRY LAMPS BY L.G. WRIGHT - PART II

by Lloyd and Nan

In Part I,¹ L. G. Wright's hand decorated Peach Blow and Overlay fairy lamps were described. Several uncased pressed glass types that they also made are described here.

In the 1930s glass collectors were finding that 18th and 19th century handblown glass was becoming very scarce and collecting trends turned to early pressed glass patterns. Si Wright was well aware of this and kept track of which patterns were most popular. As early as 1938 "hobnail" and "moon and star" items were in his inventory and these were followed by other popular 19th century collectible patterns. His first fairy lamps in these patterns were made in about 1968 (Ref. 1).

These embossed pressed glass fairy lamps were made in a variety of transparent glass colors and sold either as pressed or with an acid etched satin finish. Each was given a model number, which was usually appended by one or more letters indicating color and type of finish. They were made from Wright molds by a number of different glass companies so variations in hue and color density for nominally the same model are seen. Colors that are found are amber (A), blue (B), crystal (C), canary (or Vaseline) (CY or Va), cobalt (Co), green (G) and ruby (R) in either clear or frosted (F or S for satin) glass. A pale pink (P) was added in the 1990s. Descriptions and pictures of each type follow in approximate order of introduction into the L. G. Wright line. Primary documentation for the years made and colors are in Refs.1 and 2.

The L. G. Wright Glass Co. went out of business in May 1999 and auctioned off all its property including its glass molds. The com-

¹ Fairy Lamp Newsletter, Fairy Lamps by L.G. Wright - Part I, Issue XII, August 1999.

panies who purchased the molds for the fairy lamps described in the following were identified in a recent issue of ACRN (Ref. 3). They are Castle Reproductions and A.A. Imports as joint purchasers (Castle/AA); Fenton Art Glass Co. (Fenton); Weishar Enterprises (Weishar); Aladdin Mantle Lamp Co. (Aladdin); Mosser Glass Co. (Mosser); and Unknown bidder #136 (Unknown). It must be assumed that the purchasers intend to use these molds.



Top: 1000 Eye; Embossed Rose; Peach Blow; Hobnail; Moon & Star; Bottom: Thistle; Stipple Star; Overlay; Sweetheart; Eyewinker



Eyewinker, #25-29 Two-piece with a dome having a ribbed top and a band with the eyewinker pattern around the bottom on a tall base with an eyewinker and 1000 eye pattern around a reduced diameter midsection - 5" h x 3 1/4" d; in A, AS, B, BS, C, CS, G, GS, R and RS (Ref. 4); introduced in about 1968; P and Co offered in 1990s. (Mold sold to Mosser in May 1999).



Thousand Eye, #46 Three-piece with an all-over 1000 eye pattern on the dome on a matching pedestal base with a crystal candle cup inside (the same as used with the 4-piece cased fairy lamps) - 6 1/8" h x 4" d; in A, AS, B, BS, C, CS, CY, CYS, G, R and RS; introduced in 1969. (Mold sold to

Viking Glass Co. in mid-1980s).



Moon & Star, #44 Four-piece with the moon and star pattern on the dome, a crystal lamp cup and candle cup and a matching pedestal base - 6' h x 4" d; introduced in 1972 in A, BS and R (Ref. 5, pp. 61,120); also in B and G. (Mold sold to Weishar in May 1999).



Hobnail, #33 Four-piece with an all-over fine hobnail pattern on the dome, a crystal lamp cup and candle cup and a matching footed base with down-turning ruffles around the top - 6 5/8" h x 5 1/4" d; in A, AS, B, BS, G, GS, R and RS (Ref. 6); introduced in 1972. (Mold sold to Aladdin in May 1999).



Embossed Rose, #34 Four-piece with an all-over deeply embossed rose pattern on the dome, a crystal lamp cup and candle cup and a matching footed base with down-turning ruffles around the top - 6 1/4" h x 5 1/4" d; in A, AS, B, BS, C, G, GS, R, RS, Va and VaS on a down-fluted base; introduced in 1973. (Mold sold to Aladdin in May 1999).



Embossed Rose Triangle, #77-16 Four-piece with an all-over deeply embossed rose pattern on the dome, a crystal lamp cup and candle cup and a matching shallow tricorner base - approx. 6" h x 8" d; in A, B, G and GS at least (Ref. 1, p.139; G was sold at auction in May 1999 from the museum collection; not many were made be-

cause the inner corners sagged during cooling so the lamp cup would not fit; the base was also sold separately as a nappy, #77-47); introduced in 1973. (Mold sold to Fenton in May 1999).



Stipple Star, #59-8 Four-piece with a star pattern on an all-over fine stippled background on the dome, a crystal lamp cup and candle cup and a matching pedestal base with either a straight or wavy fluted top rim - 7" h x 5 1/2" d; in A, AS, B and R; introduced in 1976; G added in 1990s. (Mold sold to Castle/AA in May 1999).



Thistle, #64-33 Four-piece with alternating panels of thistle and starburst patterns, a crystal lamp cup and candle cup and a matching footed base - 6' h x 4" d; in C only; introduced in 1976 (early ones were embossed with the Higbee Glass Co. bee inside the base, Ref. 7). (Mold sold to Aladdin in May 1999).



Sweetheart, #77-115 Four-piece with a beaded heart pattern on a stippled background on the dome, a crystal lamp cup and candle cup and a matching pedestal base with either a straight or wavy fluted top rim - 8" h x 4" d; in A, B, C, G and R; introduced in 1976; #77-115D hand decorated with red and gold highlights on crystal and with prisms hanging from rim of base, offered in 1997 (Ref. 8).

Miscellaneous

Two-piece Flame Lamp, 1962 (Ref. 1, p. 167) (Sold to unknown in May 1999); Two-piece art glass shades on simple clear glass

lamp cups such as cranberry opalescent Swirl optic hurricane lamp style; cranberry opalescent Honeycomb optic (Ref. 9, p. 69).

References:

1. James Measell and W.C. "Red" Roetteis, The L.G. Wright Glass Co., The Glass Press, Inc., Marietta, OH 45750-0553 (1997).
2. Xeroxed pages of L.G. Wright Catalogs from 1960s and 1970s.
3. Antique & Collectors Reproduction News, Vol. 8, No. 9, September 1999, p. 102ff.
4. Dorothy Hammond, More Confusing Collectibles, Vol. 2, C.B.P. Publishing Co. Wichita, KS (1972), p. 13.
5. George & Linda Breeze, Mysteries of the Moon & Star, self-published (1994), purchased in 1997 at the L.E. Smith Glass Co. showroom, Mt. Pleasant, PA.
6. Dorothy Hammond, Confusing Collectibles, Wallace-Homestead, Des Moines, IA (1969; rev. ed. 1979), p.151.
7. Lloyd & Nan, "Embossed Glass Logos", Fairy Lamp Newsletter, Issue III, May 1997, p. 3.
8. L.G. Wright advertisement, Glass Collector's Digest, Volume X-5, p.60, Feb/Mar 1997.
9. Audrey L. Humphrey, "The Seven-Year Itch", Glass Collector's Digest, Volume III-6, p.66-71.

Editor: If you would like to know more about the L. G. Wright liquidation auction, there is an article, "End of an Era-L.G. Wright Glass Co. Liquidated at Auction," by one of our members, Johanna Billings² in the Glass Collector's Digest, Volume XIII, Number 3, October/November, 1999, pgs. 65-70. It contains information about Wright's pattern molds, photos of some of there products, and additional information on the companies that "dominated" the bidding.

² Johanna S. Billings, a free lance writer, is co-founder of the Rose Bowl Collectors. She is author of the recently published book Collectable Glass Rose Bowls (Antique Trader Books).

GEORGE DAVIDSON'S PEARLINE, VARIATION



In the last issue of the newsletter I wrote a brief article on George Davidson's Pearline in the Brideshead pattern. One of

our members, Molly, provided this example with a matching base. It is not clear that the fairy lamp and base originally came together but, if not, they make a fine marriage. However, at least one other member has reported seeing these two pieces together before. Has anyone else seen them together? How about a blue version?

CANDLE LAMP OR MATCH HOLDER?

by Bob, Pat, Frank, & John



Recently, this figural "candle lamp" was offered on eBay. It naturally generated some discussion among our members. Some believe this figural is a matchholder and others believe it is a candle lamp. I asked a few of our members for an opinion. Since there appears to be no "definitive" conclusion, I'll provide each of their comments so that you may develop your own opinion.

From Bob & Pat:

This ceramic piece has been a conversation piece several times. We feel that it is not a fairy lamp but a match holder. We have four of similar designs (boy, girl, this one, etc.) and they all have strikers on the back below the hole. Beneath the striker is a number. Al-

though hard to read it appears that they all might be "5642."

We know that the striker is sometimes missing and we have heard of a slightly larger size. We feel these are wall pockets and made to get as much use of the molds as possible. There appears to be no fairy lamp that fits tight to the wall. Anyone that has lit one knows that the lamp becomes very warm.

What is this figure supposed to be? There are several of us that have dubbed it the "Scowling Nun."

Frank adds the following:

It has been our opinion, substantiated by looking at a lot of examples of this series of lamps, that if the piece has a "striker area", then it's definitely a matchholder. Those without the striker area are fairy lamps. The particular lamp you referenced had no strike area. We examined it carefully when we were in Maine doing the last lighting catalog. To be specific about a strike area. It is an area of parallel lines, each about an inch long, with the area measuring 1.5 to 2.5 inches in length. It is not, however, some embossed rough area of the lamp.

John provided the following:

I owned this bisque head for a brief period before it was resold at the Harrisburg, PA Antique Show. This one did not have a striker on the back, and it was very translucent. It lit beautifully when held to a light.



I was told that this is the male, and there is a female companion whose hood is trimmed with pink. She has a very similar face, but is smiling! There was another example of the male at the show—with a glazed finish!

This one measured: 3.125" tall, 3" wide, and 2.5" deep.

UNUSUAL NAILSEA by Jim



I am sure many of you have seen the classic Nailsea fairy lamp, R-67. While there are some variations of this classic design, most are very similar and appear to be made by the same manufacturer in a variety of colors (light/dark blue, white, red, citron, & green).

Recently, I acquired a variation that is, at first glance, very similar to all the others. However, there are several differences that are worth noting.



This fairy-size lamp is a rich dark blue with white/light blue loopings. It rests in a classic clear ribbed lamp cup except it is not marked with the classic Clarke trademark. Instead, it is marked "Fairy

Lamp Patent – Nov. 9, 1886 – American Patent." It also contains the Clarke's US Patent number 352296. It does not use the name "Clarke." Considering how paranoid Clarke was about his patents, this seems to be unusual. It also has a companion candle cup marked in the same manner. The "American Patent" is not unusual and several are noted in Ruf's book (R-71, 279, 540, 555, 618, and Appendix D, Item 7).



The dome is unusual in several respects. It only has four sections of loopings instead of the normal six. It also has a machine polished bottom edge instead of the usual fire polished edge. This could be the result of a repair, but the overall height of the dome does not appear to be shorter than normal. In addition, the diameter of this dome is exactly 3.0" instead of the more common 3.25". The smaller diameter fits nicely on the lower level of the two-step lamp cup.



So, what is the point? Many collectors of Victorian era fairy lamps realize there are often subtle differences in seemingly identical fairy lamps. Some of the differences are attributed to the "hand-made" nature of the manufacturing process. Some differences, however, could easily lead to a specific manufacturer. That is, of course, the crux of the problem. We know very little about the actual manufacturer of many of these Nailsea fairy lamps. Perhaps, this little bit of information will get us one step closer.

So, with all that in mind, scratch your heads, crack your books, and share with us anything you may know about these Nailsea pattern fairy lamps.

FAIRY TALES

A UK TREASURE TROVE by Graham & Helen

We have just come back from a week's holiday on the Isle of Wight. We visited Osborne house, which was Queen Victoria's summer residence.



We had hoped we might see a least one Burmese chandelier or candelabra especially considering her supposedly liking for the glass. However, all those we spoke to seemed ignorant of the fact and knew little or nothing of fairy lamps.

The day before we went we had a call from one of our London dealers telling us he had a pair of fairy lamps similar to R-217 for sale, one in pink one in blue. We were sort of interested and asked him to hold them for us until our return.

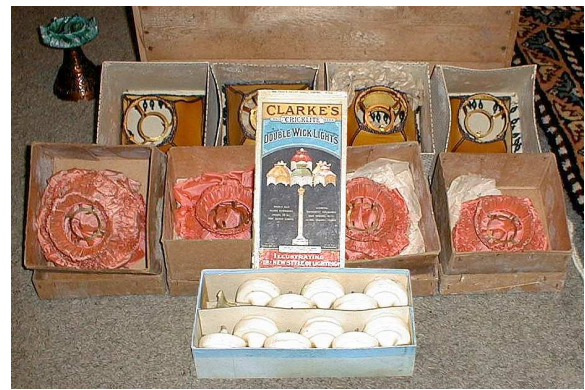
So we got up early and went off to Portobello Road to see the pair. They did not seem quite kosher as the bases had been ground on the inside and the domes looked like chimneys for oil lamps and did not sit correctly in the bases, so we passed on the deal.

As we were up and about and we had heard of a good antique area out west we drove the 150 miles towards Bristol to a town called Marlborough (after the Duke and not the cigarettes). We visited 12 shops/malls but nothing not even a pressed pyramid one.

So we had a drink and a sandwich and set off for home. About 10 miles later we came to a small town called Hungerford and immediately came across 4 antique shops/converted houses selling a lot of high class antiques. We

thought that we must be lucky here. Well after walking around for about an hour and a half we had found nothing and were on the point of giving up and going home. Just in view was a shop sign saying antiques, ah well one last shop, might as well check it out as we are here.

This shop turned out to be a veritable gold mine of fairy lamp bits and pieces. It turns out that the dealer knows our London dealer Sidney and we got chatting and soon he was taking us "out back" to show us a few bits and pieces.



The first box he pulled out contained no less than 6 gold silk shades and 5 pink silk shades and all stamped "Cricklite" and all in their original boxes. In fact the gold ones have never seen the light of day. Unfortunately the pink ones, the silk work is very badly creased and moth eaten due to damp storage conditions and not having been out of their boxes for a number of years, if ever.



The second contained no less than 8 clear domes (with "Cricklite" bands), plus 12 pegged and 2 fairy size bases and best of all a 5-arm silver plate candelabra arm. Also in the box was an R-758 base with a Sowerby impress mark on the candle cup. The dealer informed us that the candle cup was Malachite marble finish, which is apparently quite rare.



We decided at that point we thought we ought to strike a deal for these 2 boxes, so the dealer gave us a price and we did not haggle but just shook hands on the deal and took them out to our car.

After loading the car, he took us up his garden path to yet another store and there he pulled out 4 more boxes. One contained Clarke's food warmers and associated bits and pieces. Another contained around 40/50 candle cup holders all different sizes and makes. Certainly some were not Clarke's, just too many to check them all. Another contained at least 12 candlestick type bases, short and tall ones. Another contained 20 fairy sized Clarke's pegged bases (the pegs had been broken off leaving a hole in the bottom). Also there were many other plain pressed domes and other assorted bits and pieces too numerous to mention. In addition he had 4 two-arm candelabras.

Unfortunately, as usual, funds had run low so we left these boxes behind for inspection and discussion for purchase at a later date.

UNDOCUMENTED FAIRY LAMPS

NEW YORK AND RUDOLSTADT POTTERY
by Jim

U-159 I came across an Internet reference to the New York and Rudolstadt Pottery that I thought you might find interesting.



Rudolstadt was a pottery factory in the Thuringia region of Germany from 1720 to about 1791. In 1854, Ernst Bohne began working in the area. From about 1887 to 1918, the New York and Rudolstadt Pottery made decorated porcelain marked with the RW and crown familiar to collectors. This porcelain was imported by Lewis Straus and Sons of New York, which later became Nathan Straus and Sons. The word Royal was included in their import mark. Collectors often call it Royal Rudolstadt. Most pieces found today were made in the late nineteenth or early twentieth century.

UNDOCUMENTED REVIEW by Doug

The fairy and candle lamps illustrated in this issue appear to be right with only one exception.

U-160 – This fairy lamp dome has a scalloped rim indicating it was not intended to use a Clarke lamp cup. It probably originally came with a matching base with a smooth shoulder for the dome to rest upon.

QUESTIONS & ANSWERS

THE CP LAMP from Frank

I recently purchased a fairy-sized lamp similar to R-168. The base and shade are both blue. The shade pattern is 1000 Eye with a scalloped bottom edge and ground and polished top.

The base pattern seems to be the same as R-168. The base has embossed lettering on its outside bottom that reads:

THE CP LAMP



In lieu of a candle cup, the lamp came with the same crystal font and burner (Chambers Made in Germany) as did my fairy-sized R-168 with its matching fairy-sized R-130 base.

We know that there are at least 3 different shade patterns on 2 different style bases.

Does the CP Lamp name ring any bells to anyone? Does anyone have any other fairy lamps marked "The CP Lamp?"

If anyone has any information on this trademark, you can reach Frank by email at: fnk@prodigy.net or by phone at: (203) 748-3700.

COCA-COLA FAIRY LAMP from Ray & Judy

We are collectors of fairy lamps and have many manufactured by Fenton Glass Co. This Fairy lamp appears to have been made for a convention of some kind. We have contacted Bill Fenton and they did not make it. We also contacted the Coca-Cola Company and they did not have any record of it.

We would appreciate any information you might have. Ray & Judy Horn, 5191 Christy Avenue, Riverside, Ohio 45431-2720

e-mail: raywb8jji@aol.com, Phone (937)154-2591.



KB – MADE IN ITALY from Jim

As a follow on to Ray & Judy's question, I thought I would provide the following.

These candle lamps come a variety of decorations. I came across this version recently that has a company sticker on it.



The sticker reads "An Original Creation by KB – Made in Italy." Can anyone expand on this lead?

Some additional variations include:



AUCTION REPORTS

EARLY'S FALL ART GLASS AUCTION, CINCINNATI, OHIO

Early had another outstanding collection of art glass available for auction this fall. However, only a couple fairy lamps were offered. The results of the fairy lamp auction are:

- Lot 562, R-531 Undecorated. Acid Burmese fairy size dome in Clarke lamp cup. Cup rests on Burmese base with petticoat rim. Signed Webb. \$550.
- Lot 560, U-118 Undecorated. (Fairy-size version of R-685.) Three acid Burmese fairy-size domes in Clarke lamp cups resting in footed ormolu frame also supporting three small bud vases with fluted and flared upper rims and berry prunts. Raised, Burmese trimmed, center rod holds larger vase with petticoat rim. \$2000.

EBAY ON-LINE AUCTION – NOVEMBER 1999

eBay On-line Auction continues to be a popular place to find contemporary and vintage fairy lamps. While the prices have dropped on the more common contemporary fairy lamps, vintage fairy lamps appear to bring moderate to high bids. There are too many auctions for me to list them all but the following are a few that took place in the last month.

- R-67, Blue Nailsea type fairy-size crystal Clarke lamp cup. \$153.
- R-67, Citron Nailsea type fairy-size crystal Clarke lamp cup. \$222.
- R-67, Red Nailsea type fairy-size crystal Clarke lamp cup. \$360.
- R-68, Blue diamond point fairy size dome with multifaceted smooth bottom rim in clear Clarke lamp cup. \$195.
- R-81, Acid Burmese fairy-size dome in Clarke Opalescent lamp cup (similar to one shown in R-583), \$405.
- R-214, Clear pressed crystal, Baccarat "pinwheel" fairy size dome resting in matching scalloped upwardly flared dish-like base, marked "Baccarat Déposé." \$195.
- R-308, Jeweled ormolu dome in three footed, thumb handled, matching base. \$555.
- R-308, Jeweled ormolu dome in three footed, thumb handled, matching base. \$396.
- R-429, Blue milk glass lighthouse with embossed windows, doors, and shingle roof, on a conforming base with stone block motif. \$205.
- R-572 (decorated version) Blue DQMOP, cased fairy size dome on center post of matching base with upright flared piecrust rim. (no lamp cup) \$666.
- R-616, Yellow satin fairy-size dome on Clarke clear lamp cup. \$277.
- L.G. Wright Embossed Rose, #34 Four-piece with an all-over deeply embossed rose pattern on the dome, a crystal lamp cup and candle cup and a matching footed base with down-turning ruffles around the top. \$154.
- L.G. Wright decorated fairy-size rose pink satin dome cased with white, in a clear lamp cup with matching base with down-turning ruffles. \$161.
- Fenton pyramid-size decorated with Budweiser Clydesdales. \$202.
- Fenton pyramid-size decorated with Budweiser Clydesdales. \$204.
- Spectacular four-lamp acid Burmese epergne with matching upturned piecrust base. \$4327. (Unfortunately, the reserve was not met.)

Well, as you can see, eBay is a good place to buy or sell vintage and contemporary fairy lamps.

CLASSIFIED ADS

WANTED TO BUY

Gary Wheet, 1200 Hiawatha N.E., Albuquerque, NM 87112, (505) 296-8351, E-mail: Gburmese@aol.com, is interested in the following items:

- Blue fairy-size DQMOP with clear candle cup.
- Rainbow fairy-size DQMOP with clear candle cup.

Jim Sapp, 6422 Haystack Road, Alexandria, VA 22310-3308 (703) 971-3229, E-mail: sapp@erols.com, is interested in the following:

- R-106 Pyramid size End of Day swirl with matching base in pink/white, yellow/white, or orange/yellow color patterns.
- R-107 Pyramid size ribbed peppermint swirl in matching lamp cup.
- R-9 Nailsea pyramid dome in Citron (yellow/green) with or without pyramid lamp cup.
- R-265 Brass base. Base does not have to be identical to one shown but must accommodate a 2"d. shade.

REFERENCE GUIDELINES

This newsletter makes extensive use of *FAIRY LAMPS - Elegance in Candle Lighting*, by Bob & Pat Ruf, Schiffer Publishing, Ltd., 1996, in identifying fairy lamps. While this is the most complete reference book, there are others that you may also use. For consistency, we will use the following key to reference illustrations of fairy lamps. The first letter will identify the reference book followed by a plate or figure number. For example:

R-167 Refers to Bob & Pat Ruf's book *FAIRY LAMPS-Elegance in Candle Lighting*, figure 167.

A-P3-4 Refers to T. Robert Anthony's book *19th Century Fairy Lamps*, plate 3, number 4.

T-PV-8 Refers to Dorothy Tibbetts' book *Clarke's Fairy-Lamps*, plate V, number 8.

C-227 Refers to a fairy lamp number in Clarke's 1888 catalog, reprint by T. Robert Anthony catalog number 227.

U-10 Refers to photographic examples of fairy lamps that are not shown in any of reference books. They have been assigned an undocumented reference number in the Undocumented Fairy Lamps section of the newsletter. In this example Undocumented fairy lamp number 10.

Let me know if other reference materials need to be added to the code list.

MEMBERSHIP

The Fairy Lamp Club is a non-profit club for collectors of Victorian and contemporary fairy lamps. The club's quarterly newsletter is published in the months of February, May, August, and November. The purpose of the newsletter is to provide a forum for members to share information about fairy lamps with others and is greatly dependent upon the contributions of our members for its content.

To join the Fairy Lamp Club and receive the Fairy Lamp Newsletter for one year, please send \$15.00 to:

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Back issues of the Fairy Lamp Newsletter are available for \$4.00 per issue. Foreign membership dues are \$20.00 per year.

Thanks

Thanks to everyone that contributed to this issue of the newsletter. The success and continued growth of this newsletter is directly attributed to your participation and support.

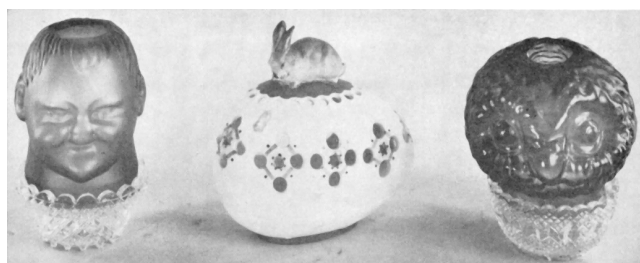
Thanks for all your support and contributions.

*Jim & Pat
Abram*

Fairy Lamp Fancies

A Pictorial from the Collection of James Lindemuth

The Spinning Wheel, January-February 1964



over-all. Cranberry glass two-faced owl, faces alike; 4" over-all; holder in zigzag diamond point, marked "S. Clarke Fairy Pyramid."

Fairy Lamps for the Nursery: Two-faced child, one face smiling; one crying; green camphor-satin glass; stippled Diamond Quilt candle-cup holder; 4¼" over-all; marked "Eden Light." Parian; tan rabbit on white egg, hand-painted decoration about heat vents; opening at rear for candle-cup insert; 4¾"



Quadruple "Banquet Fairy Lamp, 13½" over-all, 10" to top of triple tier; silver-plated standard marked EPNS; revolving triple lamp holder unit holds 3 matching dome shades in pale blue mother-of-pearl Diamond Quilt satin glass, white lined, 2¼" at bottom opening; "S. Clarke Fairy Pyramid" candle-cup holders in Diamond Point. Top dome in rose color mother-of-pearl satin glass, white lined, in raised Swirl and Diamond Quilt, 3" across bottom opening, heat vents around edge of base; vertical ribbed candle-cup. Lamps can be used individually.

Tower or Lighthouse Fairy Lamps: Round tower in blue

satin glass, white lined, tiled roof with heat and smoke vents; doorway at rear for candle-cup insert; 6" over-all; also in pink satin. Round tower, 4" over-all, in thin green camphor-satin glass; "S. Clarke Fairy Pyramid" candle-cup. Two square towers, 6½" over-all, in milk white glass: thatched roof has decorative knobs; gable roofed has fancy scrollwork over doorway in rear for candle-cup insert.

