



# Fairy Lamps

*Elegance in Candle Lighting*

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## CLUB NEWS by Jim

### COLOR NEWSLETTER

Well, as you might imagine, our first color newsletter was a "big hit"! I didn't have a sin-

gle complaint. ☺ Certainly, everyone must agree that the introduction of color adds significantly to the appearance of the newsletter. However, I think color goes well beyond simply improving the appearance.

With the introduction of color we are able to discuss and illustrate subtle differences in fairy lamps that can only be shown in color. For example, in this issue there are several articles that I may not have included if we were still printing in black and white. In some cases, "color" is the purpose of the article itself. While style and shape are important, can color alone lead us to additional information? It could be the key to a specific production period, a specific manufacturer, or even contemporary reproductions of vintage designs.

Now that the introduction of color has opened the door to an even broader range of topics for discussion, what do you have to share with our members? How about taking a fresh look at your collection with an eye open to color, and let us know what you find. More importantly, let us know what "you" know. We're depending on you.

Finally, to put your minds at ease, I see no reason to increase the membership dues further because of the introduction of color. The membership dues are currently covering my expenses and my time is "cheap." ☺

### UNDOCUMENTED PAGES ON CD



In preparation for Y2K, I took the extra precautions to make sure that my computer files were safe. I wasn't worried about the program files, I was worried about my data

files, including those associated with the newsletter. So, to be "extra safe" I copied all my data onto a CD.

With CD in hand, it was obvious what a convenient way to share large and "photo rich" files with our members, specifically, the undocumented pages.

A quick survey of our online members revealed only "luke warm" interest, especially since many of the undocumented pages are still in B&W (I'm working on that little problem). However, if you would like to have a "pre-production" CD to play with, (and help me work out the production issues) just drop me a note and I will send you one at "cost." I think \$5 should cover it until I learn more about "the unknowns."

### FROM OUR MEMBERS

**MATCH HOLDERS—A FOLLOW UP<sup>1</sup>** by Connie and Frank

It's been our opinion, having looked at a lot of examples of this series of lamps, that if a piece has a strike area, it is a match holder. If it does not have a strike area, it might be a fairy lamp, an ivy holder, or who knows what. Translucence of the piece and judgment will play a large part in deciding.



We define a strike area (shown above) as an area of parallel lines, each a half to one inch

<sup>1</sup> Article: Candle Lamp or Match Holder?, Fairy Lamp Newsletter, Issue XIII, November 1999, pg. 5.

or longer, extending 1.5" or longer. It can be located on the sides or rear of the figural piece. Connie recently examined a piece where the entire bottom is a strike area.



We have examples of pieces in this series both unglazed and glazed as pictured above. Neither is translucent. The glazed ones do not have strike areas.



R-318 pictured on the left shows a young girl's head. Connie has this, plus a second but similar piece pictured on the right, which has the red Heubach Porcelain Factory Starburst mark on the bottom and a "Made in Germany" mark. The Starburst mark was used only on figurines and was registered about 1882.<sup>2</sup>



While researching the Heubach mark in a doll book, Connie discovered a third, but similar piece. It has the same face and other features of R-318 but has a turban-like hat.

<sup>2</sup> Richter, L. & Schmelcher, K. Heubach Character Dolls & Figurines. Germany, Holly Hobby Press, 1992 p. 126-127.

This figural is described as having "a rough surface so that a match could be struck."<sup>3</sup> The other two have a rough surface on the back that looks as though it could be used to strike a match. Are all three match holders?



Finally, Bob and Pat refer to the "Scowling Nun" on the left above. The Nun has strikers on either side of her head and down the back where the hole to hang her up is located about one third from the top. The back striker is fainter than the side ones. It is confusing when the only striker is on the back where the hole is located. If you hung it up you would have to remove to strike the match. Our example on the right is a smiling lady, as opposed to the frowning man pictured in the last newsletter. Maybe she likes Connecticut better. ☺

#### **HEUBACH Porcelain Factory** by Jim

As a follow-up to Connie and Frank's article, I thought you might find the following information on Heubach Porcelain Factory interesting. While the manufacture of dolls has nothing to do with fairy lamps, I think the link between the Heubach dolls and head figurals—some possibly designed for a candle—is significant. Especially, when you consider that they are both marketed for children. What better way to take your favorite doll to bed with you.

<sup>3</sup> Richter, L. & Schmelcher, K. *Heubach Character Dolls & Figurines*. Germany, Holly Hobby Press, 1992 p. 126-127.

Below is a photo I stumbled across on eBay that just happens to be a similar design as one of Connie's figurals.



#### **History of Heubach Porcelain Factory**<sup>4</sup>



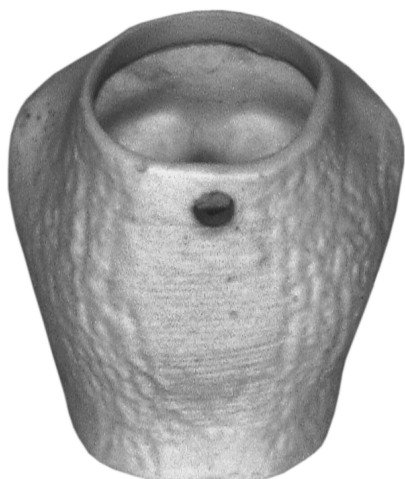
In 1843, two brothers, George Christoph and Philipp Jakob Heubach, purchased an existing porcelain factory in Lichte, Germany, for the purpose of making household pottery, figurines, and novelties. The factory continued in the family until 1938 when the firm filed for bankruptcy. The company began making doll heads in 1910 and made mostly character heads and small all-bisque dolls for doll-houses. They produced thousands of head models for many German and American doll-makers. The heads often had molded hair and intaglio eyes, a technique used to create an illusion of depth and realism in painted eyes. Although Gebrüder Heubach dolls were economically produced for the less affluent trade, the modeling of the doll heads was artistically exceptional. From the childlike hairstyles to dimples on chins, Heubach heads were natural portraits of expressive children. Heubach produced an unusually large number of boy doll heads, many of which were distinctively male.

#### **RESPONSE TO CANDLE LAMP OR MATCH HOLDER**<sup>5</sup> by Connie

<sup>4</sup> Illinois State Museum. *Dolls in the Looking Glass: The Joy E. Orozco Collection*, Web Site: <http://www.museum.state.il.us/exhibits/changing/orozco/lichte.html>



Below is a picture of the back of my "scowling man" figural that does have a striker. Why it is white and not colored as yours, I do not know. I agree with John that it is very translucent. This subject has been so much on my mind I thought I would try a different tactic to maybe shed light on this subject.



I attempted to put a Clarke Pyramid candle into the opening and was unsuccessful with this figural as with most my other figurals in question. R-318 held the candle but would not illuminate the face as the candle filled most of the figural space. If a smaller candle were inside your figural, most matches would have a difficult time reaching the candle. I do understand that the Victorians had longer matches and they can be found today. I have one old candle, not labeled, that would go into all of these, but it also would be hard to light.

Candles, other than Clarke, have too hot a flame to put into these lamps, as they would break. Does anyone else have any thoughts about what candles might be used? Comments on any related areas would be appreciated.

*Editor's Comment:*

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<sup>5</sup> Article: Candle Lamp or Match Holder?, Fairy Lamp Newsletter, Issue XIII, November 1999, pg. 5.

*Below is a photo from Pat that clearly illustrates the relationship between Clarke's candle and this particular figural.*



#### **DOULTON BURSLEM TAPESTRY WARE**

by Connie

The November 1998 issue of the Newsletter had an article on Doulton Burslem Tapestry Ware fairy lamps.<sup>6</sup> Pat asked at the end of her article if anyone had examples of missing versions. I have one and I finally have pictures and lamp together after several mishaps.



The base is 7.25 inches square with the lamp cup in the center of the base decorated with single and double gold cord tassels topped with a rose DQMOP shade. The flower bowl is decorated with single cord and single and double tassels at each corner. The bottom of

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<sup>6</sup> Article: Doulton Burslem Tapestry Ware, Fairy Lamp Newsletter, Issue IX, November 1998, pg. 3.

the base is decorated with the Doulton Burslem Patent and US Patent number as shown.



Only the last three numbers (...002) of the patent are readable with a magnifying glass. What is not readable is probably 314.

#### **GEORGE DAVIDSON'S BLUE "PEARLINE"** by Jim

In Issue XII, I indicated that George Davidson's "Pearline" came in two colors, blue and yellow.<sup>7</sup> Recently, however, I acquired a blue Pearline in the Brideshead pattern that is dramatically different than the one I illustrated.



As you can see the one on the left is a light blue with each rib a nearly opaque opalescent. The one on the right is a deep blue with only the bottom edge showing the opales-

<sup>7</sup> Article: George Davidson's "Pearline", Fairy Lamp Newsletter, Issue XII, August 1999, pgs. 2-3.

cence. Both are marked with Davidson's R<sup>d</sup> 130643.

Does this variation have any meaningful significance beyond different manufacturers? Different time period? Or, is it an intentional change in coloration by George Davidson?

#### **CORRECTION AND FURTHER COMMENTS ON FAIRY LAMPS BY L.G. WRIGHT, PART I**<sup>8</sup>

by Lloyd and Nan

*Correction:* At the top of page 4, the caption should read "Peach Blow, Figures 1-7" and on page 5 the caption should read "Overlay, Model #1-3D, Figure 8."

We don't think Figures 5-7 are really Peach Blow but that is what Wright called them as reflected in the L.G. Wright book by Measell & Roetteis.

Peachblow is a heat sensitive glass that strikes from white to rose when reheated and is usually a solid color through any given cross-section (Wheeling Peach Blow being an exception).<sup>9</sup> Wright's use of the term "Peach Blow" seems inconsistent and we believe that he applied the term to two totally different types of glass.

"Peach Blow Type I" represented by Figures 1-4 appears to be peachblow glass that has been cased over white and then the rose color struck resulting in the gradation of color in the outer cased layer.

"Peach Blow Type II" represented by Figures 5-7 is simply cased white over rose glass. Reference 1 describes it on p.14 thusly — "A new Fenton product in 1939 was "Peach Blow", a cased glass which is opal (opaque white) with an inner layer of pink." — and a lot of it was made for Wright. Some additional examples are shown on pages 94-96 of Reference 1.

On page 26, Reference 1, Type I is appar-

<sup>8</sup> Article: Fairy Lamps by L.G. Wright, Part I, Fairy Lamp Newsletter, August 1999.

<sup>9</sup> John A. Shuman III, *The Collector's Encyclopedia of American Art Glass*, Collector Books, Paducah, KY (1988).

ently being described when discussing glass made for Wright by the Venetian Glass Corp. from 1955 to about 1963 - "Some was heat sensitive "Peach Blow" (pink inside, opal outside), a color typically associated with Fenton ...." So the heat sensitive glass was also cased, and why not "pink outside, opal inside", Type I. We haven't found a reference that shows Fenton ever made any heat sensitive peachblow type glass. The different shaped domes of the two types could also be due to slightly different molds supplied to the two companies by Wright.

Decoration on the two types is in the same style at least for some pieces. For example Figure 3 and Figure 5 both show the blue enamel dots on each ruffle of the skirt which suggests that they were done by the same decorators, probably Zarilla Art Glass Co. We must realize that Fairy Lamps were a very small part of the total production so it is not too surprising to see a variety of designs in the decorations presumably made over about a 5 to 7 year period. It could be very informative to see other production items such as lamp parts and large wedding bowls that Zarilla decorated for Wright.

The simpler designs represented in Figure 7 and Figure 8 we think were representative of the styles done after Wright's own decorating department opened in February 1968. The reversible fairy lamp of Figure 7 is also shown on the front cover of Reference 1 and is described on page 80 as "Peach Blow fairy light, decorated Moss Rose." So there is no question about the intent even if there is a question about the accuracy of the terminology. The Overlay, Figure 8 is simply cased glass with one of various colors on the outside over a white inner layer as mentioned on page 42 and shown on pages 44-45.

## References

1. James Measell and W.C. "Red" Roetteis, The L.G. Wright Glass Company, The Glass Press, Inc., Marietta, OH (1997).

2. John A. Shuman III, The Collector's Encyclopedia of American Art Glass, Collector Books, Paducah, KY (1988).

**NAILSEA OR VERRE MOIRÉ FAIRY LAMPS**, by FJ Vyn

The article on *Unusual Nailsea*<sup>10</sup> is a good study topic. We first look at *Nineteenth Century Glass, Its Genesis and Development*, by A.C. Revi. What we would describe as Nailsea, he calls a "Verre- Moiré" fairy lamp with threads of white glass in a "pulled" pattern on a colored ground. He states they were made by English, Continental, and American glass factories, circa 1880.<sup>11</sup> T. Robert Anthony's examples are called Verre Moiré (Nailsea). Plate 9, Item 11 (shown below) is an unusual variation.<sup>12</sup>



*Fairy Lamps*, by Amelia MacSwiggan refers to the Nailsea Glass Works in Nailsea, 1790 to 1873.<sup>13</sup> They may have been the first to make or name this type of glass but not the

<sup>10</sup> Article: Unusual Nailsea, Fairy Lamp Newsletter, Issue XIII, November 1999, pg. 6.

<sup>11</sup> Albert Christian Revi, *Nineteenth Century Glass – Its Genesis and Development*, Galahad Books, pg. 123.

<sup>12</sup> T. Robert Anthony, *19<sup>th</sup> Century Fairy Lamps*, Forward Color Productions, Plate 9, Item 11.

<sup>13</sup> Amelia E. MacSwiggan, *Fairy Lamps, Evenings Glow of Yesteryear*, Fountainhead Publishers, Inc, 1962, pg. 94.



primary supplier of fairy lamps in the late 1800's. Other shapes for Nailsea glass include perfume bottles, lampshades, pitchers and a variety of fairy lamp parts. Pages 100 and 116 also equate Nailsea with Moiré and Verre Moiré. The literal French to English translation of verre means glass. Moiré is – a fabric, as of silk, with a watery or wavelike appearance. The Moiré could relate to a series of whitecaps on the surface of an ocean of blue water or a waterfall. Look at R-101 for this idea.

Here are observations from some of my collection. A light blue Nailsea dome resides in a candle cup that is a dark teal color. The cup lacks any identification and has a star molded into the base. Without concern for Clarke patents this cup was probably made after his patents expired (see Ruf, Appendix D, page 232, cup #6). This week this dome has found a new home in a fairy-size R-505 base. The color of the dome and blue in the base is identical, suggesting design coordination. (See U-167, Undocumented pg. 42) Jim's Clarke candle cup with an American patent number 352296 protects the design of the cup, not the inventor's name. Why he did not add his name may be known when a copy of the patent documents arrive, compared to information in Ruf's book. This might have a clue leading to who made American candle cups, and domes.

Doing a size check of many Nailsea and Burmese domes show significant variations of all dimensions including bottom inside diameter, top vent hole I.D., and height. The surface treatment of the top holes vary between smooth fired and ground. Our Burmese dome heights are in all .125" increments from 3.25" up to 3.75" for a woodbine decorated dome. Domes with identical fired bottom edges vary in height, so this is not a repair issue.



Another Nailsea dome that we will call "ARCADIAN", has a strange size with very thick transparent light blue glass, and five sets of rising (upside down) wide white loops (shown above). You can see and feel the layer of white loops. A normal pyramid dome is 2.75" high. This example is 3.25" tall equal to my shortest red Nailsea fairy-size dome. Therefore, it has the height of a fairy dome and diameter of a pyramid dome. The height of this example with its cup is 4.25."

The glass for the dome and its candle cup is poor in quality with rough surfaces, bubbles, and foreign object inclusions. The bottom diameter of the dome is a tight fit in a Clarke candle cup but fits perfectly with its companion cup. I am sure the unusual shape cup and dome belong with each other.

Where you would see the Clarke name on the inside bottom of the cup, for this example you see "ARCADIAN LIGHT," (R-25). I will pass on this second unusual fairy lamp as the next research project.

A good friend sent me a booklet titled *The Fabulous Houston*.<sup>14</sup> Plate 7 shows several fairy lamps with a few Nailsea examples. One (shown below) has a red ground dome with wide white loops. If it had a blue ground, it would look like a waterfall.

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<sup>14</sup> Robert W. Miller, *The Fabulous Houston – A Museum of Fine Antiques*, Chattanooga, Tennessee.



*British Glass* by C. Hadjamach has information on Nailsea glass. Nailsea glass is made by dragging a spiral or loop of colored glass threads through the surface of a gather of glass, and then stretching the combination by blowing the glass to a larger size.<sup>15</sup> For Jim's examples the usual 6-loop example has also been twisted while his unusual 4-loop dome is straight to produce symmetrical loop patterns. Examples of Nailsea design glass were made in many shapes by more glass companies than those in the cities Nailsea and Bristol, going back to the early 1800's. Maybe the ARCADIAN lamp precedes the later most advanced generations of Clarke/Nailsea fairy lamps. To answer Jim's questions size variations, different loop designs, and other differences for Nailsea lamps are not uncommon.

### UNDOCUMENTED FAIRY LAMPS

**UNDOCUMENTED REVIEW** by Doug

Here are my comments on the undocumented fairy lamps included with this issue:

- U-165 is a very interesting and fine example of a pyramid fairy lamp but the holder is not a Clarke figurine.
- U-166 is very similar to U-126 except for the small jewels.

<sup>15</sup> Charles R. Hajdamach, *British Glass, 1800-1914*, Antique Collectors' Club.

- U-167 and U-168 are both pottery bases which often have Burmese shades on them but any fairy-size shade will fit.
- U-167 is the fairy-size version of R-505.
- U-169 is a marriage.
- U-170 is a marriage again and not the proper base.
- U-171 is a nice milk glass decorated candle lamp.
- U-172 An undecorated version of this epergne is illustrated in R-686.

**UNDOCUMENTED WEB SITE** from Jim

I have cleaned up the web site that Doug, Pat and Bob use to preview the Undocumented pages before they are printed. The site currently contains links to pages 31-43. Each page is shown in the original format with links to the full resolution image. I will add additional undocumented pages as time permits. The URL is:

<http://www.geocities.com/fairylamp/Fairylamp/Undocumented.htm>

### QUESTIONS & ANSWERS

**UNUSUAL FAIRY LAMP** from Molly

I have a 5-inch tall fairy lamp in the typical diamond point pattern. The matching base is very similar to the base in the MacSwiggan book<sup>16</sup>, page 116, but it has no Clarke logo. In addition, it has a "double shoulder" which makes me think it fit into another holder.



<sup>16</sup> Amelia E. MacSwiggan, *Fairy Lamps, Evenings Glow of Yesteryear*, Fountainhead Publishers, Inc, 1962.



The top of the dome is polished flat, not ground. The bottom edge has a scalloped type rib above the plain rim. This is a different design than those shown in R-66 and R-68. It is a pale yellow with a "Carnival-like" iridescence. If anyone could help with an identification of the manufacturer and production era, I would be grateful.

Molly Gignac, 8400 Mount Cross Road,  
Danville, Virginia 24540 E-Mail:  
gignac@d-k.com

**R-118 "MOTHER SUN" IN AMBER** from Molly



Molly also provided this example of R-118 in a frosted amber color. Has anyone seen additional colors of this fairy lamp?

A couple sellers on eBay have indicated this fairy lamp is

French in origin. Anyone know for sure?

**CAPODIMONTE FAIRY LAMP**

from Ray and Judy

Judy and I found this very nice fairy lamp in Springfield, Ohio about ten years ago. It was with some nice Capodimonteglass dishes, pitchers, etc. We knew what it was and just had to have it. We have not seen another one like it since. Has any one else seen a Capodi-Monte fairy lamp or have any additional information on them?



Ray & Judy Horn, 5191 Christy Avenue,  
Riverside, OH 45431 E-Mail:  
Raywb8jji@aol.com

**Did You Know...?** From Connie

A pyramid fairy lamp with clear Clarke Base and a red diamond point shade is seen in the movie "Angela's Ashes."<sup>17</sup>

A fairy lamp is mentioned in a Rosamonde Pilcher book, but I cannot remember which one. Frances Parkinson Keyes had a drawing of a tea warmer from her collection in one of her books. Her collection of tea warmers is on display in the house where she lived in New Orleans.

Does anyone else know of other books, movies, etc. where fairy lamps appear?

**AUCTION REPORTS**

**EBAY ON-LINE AUCTION, DEC 99 – FEB 00**

The following list does not begin to capture the complete number of fairy lamp auctions on eBay this quarter. It does, however, illustrate a few contemporary and vintage fairy lamps to give you an indication of market demands. As with all auctions, realized prices vary greatly.

- Bohemian cranberry "Mary Gregory" style with simple matching base. \$125.
- Chimney style in frosted satin glass that blends to lime green. Ruffled dome with matching ruffled base. The globe has four rosettes that hold colored cut glass jewels. \$625.
- Fenton, cranberry pyramid with "Mary Gregory" decoration, clear crystal base. \$330.
- Fenton one piece fairy lamp in blue Nail-sea-like swirl pattern, \$563.
- Fenton one piece fairy lamp in dark pink and white swirl pattern, \$518.

<sup>17</sup> More information about this movie can be found at:  
<http://www.angelasashes.com/content.html>

- Fenton, cranberry pyramid with "Mary Gregory" decoration, clear crystal base. \$237.50.
- Original Clarke Advertisement from The Illustrated London News, 1891. \$96.
- R-003, opalescent overshot berry dome on six-inch crystal standard. \$101.
- R-008, (similar) Blue DQMOP pyramid-size fairy lamp with Coralene decoration. \$206. (reserve not met)
- R-067, Blue Nailsea type fairy-size crystal Clarke lamp cup. \$242.50.
- R-067, Citron Nailsea fairy-size dome with clear Clarke lamp cup. \$219. (Reserve not met)
- R-067, Citron Nailsea type, dome only. No lamp cup. \$160.
- R-067, Red Nailsea type fairy-size crystal Clarke lamp cup. \$257. (reserve not met)
- R-081, Acid Burmese fairy-size dome in opalescent/clear Clarke lamp cup. \$405.
- R-137, Pink and mica textured fairy size dome, four jeweled crosses and jeweled ring near dome vent, in low matching saucer with integral candleholder. \$200.
- R-247 Chimney style dome shading from pink to opaque, decorated with brown flowers and gold leaves, top rim pulled into six-pointed star. Dome rests in deeply ruffled saucer with pink edge. \$300.
- R-308, Jeweled ormolu dome in three footed, thumb handled, matching base. \$372.
- R-320 Frosted dome in the shape of a Monk's head on pyramid lamp cup. \$130 (reserve not met)
- R-340 Three-faced bisque figural, cat, dog, and owl. \$1500.
- R-429 Amber transparent two-piece, six-sided building with embossed windows, doors, and shingle roof, on a conforming base with stone block motif. \$125.

- R-429 Blue milk glass two-piece, six-sided building with embossed windows, doors, and shingle roof, on a conforming base with stone block motif. \$228.
- R-466 Lithophane "Little Miss Muffet." \$500.
- R-531 (similar) Acid Burmese fairy-size dome, decorated in Ivy pattern, with matching acid Burmese base with petticoat rim. Base signed "Thomas Webb & Sons Queensware Burmese Patent" and "S. Clarke Trade Mark Patent." Clarke Trade-mark Fairy crystal lamp cup. 5.5"h x 7.25"dia. \$2055.
- R-579 Acid Burmese pyramid-size dome in Clarke lamp cup with matching reversible base with upward flared piecrust rim. Base is acid etched "Webb & Sons Queensware Burmese Patent" and "S. Clarke Patent Trade Mark Fairy." \$636.
- R-686, Acid Burmese epergne with two fairy-size fairy lamps and three posey holders. \$1,425.
- R-774, (similar) Hanging jeweled ormolu brass dome on chain and pulleys. \$153.
- R-774, (similar) Hanging jeweled ormolu brass dome on chain and pulleys. \$294.
- R-797, ruffled "Gunderson peachblow" with matching ruffled base. \$416.

## CLASSIFIED ADS

### Victorian Christmas Lights



Buy or trade for Victorian "Christmas Lights" in scarcer patterns, figural styles and colors.

Seeking any historical reference material, early advertising, patent documentation, photographs and postcards relating to the manufacture and/or use of these illumination lamps.

### Rick and Berny Baldwin Collectors

(330) 225-3576  
rsbaldwin@att.net

1931 Thorpe Circle  
Brunswick, Ohio 44212

### WANTED TO BUY

Gary Wheat, 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](mailto: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-size 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" dia. shade.

John J. Rusha, 175 Holland Street, Lewiston, ME 04240 (207) 783-2321, E-mail: [justonslamps@aol.com](mailto:justonslamps@aol.com), is interested in the following:

- Top for L.G. Wright Embossed Rose # 34 in light blue.
- Bottom for L.G. Wright Embossed Rose # 34 in cobalt.

Molly or Tom Gignac, 1-804-685-4351 E-mail: [gignac@mindsping.com](mailto:gignac@mindsping.com) are interested in the following L.G. Wright fairy lamp parts:

- Eyewinker dome in pale pink.
- Embossed Rose base in ruby.
- Stippled Star base in ruby.
- Sweetheart base in crystal, as pictured in the last issue of the Newsletter, without the crystals.

- All colors of Buttons and Bows, complete lamps.

Joan Roberson, (703)849-9356 or E-mail: [roberson@erols.com](mailto:roberson@erols.com), is interested in the following:

- Westmoreland glass base in satin or crystal, the Irish Waterford pattern.

Frank Vyn, 217 Kingswood S.E., Grand Rapids, MI 49506, (616) 949-5257, E-mail: [fjscavyn@aol.com](mailto:fjscavyn@aol.com), is interested in the following item:

- Tapestry Ware fairy lamp bases.

Frank also has an acid Burmese fairy-size dome decorated in woodbine pattern that he would like to trade.

Bob McCleskey, (510) 915-0237, e-mail: [bmcclsky@arkansas.net](mailto:bmcclsky@arkansas.net) is interested in obtaining:

- Clear ribbed dome as shown in U-155.

### FOR SALE



Jeanette & Roger Plante are offering for sale their entire fairy lamp collection, including the display case and reference books. The collection contains well over 200 fairy lamps from prominent manufacturers including Fenton, Westmoreland, L.G.Wright, Viking, L.E. Smith, Indiana Glass, Mosser, Fostoria, and others. Please contact Jeanette & Roger Plante, 70 Bates Street, North Brookfield, MA 01535-1106 for additional information. Phone: (508) 867-6140.



*Editor: If you have access to e-Mail and wish a copy of Roger and Jeanette's fairy lamp inventory drop me a note at [sapp@erols.com](mailto:sapp@erols.com) and I will forward a copy to you. The listing does not, however, contain any pricing information.*

John J. Rusha, 175 Holland Street, Lewiston, ME 04240 (207) 783-2321, E-mail: [justonslamps@aol.com](mailto:justonslamps@aol.com), has the following items for sale:

- Two bases for Fenton #3804 in amber hobnail. These are for the 3-piece fairy lamp. \$22.00 each plus shipping.

### 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 *19<sup>th</sup> 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:

**JIM & PAT SAPP**  
**6422 HAYSTACK ROAD**  
**ALEXANDRIA, VA 22310-3308**

E-mail: [sapp@erols.com](mailto:sapp@erols.com)

Phone: (703) 971-3229

Fax: (508) 448-8917

-or, if you prefer:

**BOB & PAT RUF**  
**4201 PALOMINO CIRCLE**  
**RENO, NEVADA 89509**

E-mail: [bpr@powernet.net](mailto:bpr@powernet.net)

Phone and Fax: (775) 747-2675

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.

