



Fairy Lamps

Elegance in Candle Lighting
www.fairylampclub.com

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CLUB NEWS

FIFTH YEAR ANNIVERSARY

Can you believe it? It has been five years since we published our first newsletter. Who would have believed that we could have maintained an active membership for

so long, especially for such a "niche collectable" as fairy lamps.

With a modest beginning of 20 members we have grown to relatively stable membership of nearly 150 members with representatives from Great Britain, Australia, and Canada. Forty-five of our members who joined in the first year and are still with us today. I cannot tell you how much I appreciate everyone's sustained support. Without an active membership we would not be able to benefit from everyone's experience and knowledge.

Personally, this newsletter has been enjoyable since the first day. I have greatly broadened my knowledge and appreciation for my own fairy lamp collection. I hope each of you has "reaped the benefits" as well.

I could recap our accomplishments over the past five years but I think it would be better to look forward to the future instead. I think we have more to accomplish and, with your support, we will continue to make this Club and newsletter everything you expect it to be.

I have made no definite plans for the coming year, but I have some ideas. Some are already in work, others are simply "on the drawing board." They are:

- **Continue the development of the Fairy Lamp Club webpage.** I think we have already made substantial progress in this area, but there is more to be done. However, as you might imagine, it is a time consuming process to develop and maintain the web pages. In addition, I have completely filled my available server. In order to expand I will need to purchase additional server space. That's not an

expensive proposition but I would appreciate your thoughts before I commit any additional funds.

- **Establish a database of Clarke catalog items.** Over the past few months I have been collecting images and consolidating all of Clarke's catalog numbers into one database. The images, in the form of drawings, were collected from previously published Clarke catalogs and from Clarke advertisements in the *Illustrated London News*, *Pottery Gazette*, and other publications. Conceptually, the database could contain a Clarke drawing, a photo of the actual fairy lamp, and other pertinent information. As you might imagine, this is no trivial project to undertake. But, once finished, what a valuable reference it would be.
- **Establish a fairy lamp terminology database.** All too often many of us are confused with commonly used terms like fairy lamp, fairy light, lamp cup, candle cup, pyramid, wee, amberina, peach blow, DQMOP, overshot, embossed, arabesque, craquelé, and, of course, the ever popular, Verre Moiré. All of these terms are already in countless reference materials, but wouldn't it be nice to have them in one place with an accompanying photo? Perhaps, this is only a pipe dream, but is it worth considering?
- **Database of Registered Design Numbers (R^d Numbers).** As you know, many British fairy lamp designs were registered by their designers. To protect their designs a R^d number was often embossed into the glass. This number is easily traced to the owner and date of registration. It would be relatively simple tasks to collect all the R^d numbers associated with fairy lamps and create a database to include an accompanying photo, design owner, and registration

date. Much of the information has already been collected, all we need to do is publish it and put it on line.

- **Organize a Fairy Lamp Club meeting.** I almost hesitate to bring this up for discussion because I believe it is long overdue. It would be nice to meet everyone but I have reservations about the work and expense involved. That said, let me know if you think we can pull it off.
- **Finalize the results of the decorated Webb Burmese study.** If you have visited the Burmese Decorations of Thomas Webb Study web page, you know that we have made substantial progress in identifying the decorations found on Webb Burmese. We need to come up with a way to get the results out to a broader audience and, hopefully, have the decoration names adopted and broadly used.
- **Increase membership dues.** As many of you know the membership dues have been the same for since August 1999. I have been reluctant to increase them for fear of losing even a single member because it became too expensive. But, the time has come to consider raising the dues. I do not wish to spend time rationalizing the increase just now. Instead, I would like to hear your thoughts on any proposed increase in dues.

Well, that's enough "brainstorming" for now. Let me know what you think about these and any other ideas you may have.

MALONEY'S RESOURCE GUIDE

The sixth edition of Maloney's Antiques & Collectibles Resource Directory was recently published. It contains 23,250 listings, 11,140 web sites, and 15,600 e-mail addresses. Of course, I suspect the publication was "out of date" before the paper hit the presses considering the growth rate of the

Internet. That said, our listing for the Fairy Lamp Club webpage is correct and has already generated several calls and inquiries. One call came from a convention center in Utah wanting to know if we wanted to have our next meeting there. Needless to say, I turned them down since they offered no limousine service from the airport. ☺

The book seems to be a pretty good investment for broad-based collector or anyone in the antique/collectable business. It can be obtained from Amazon.com for about \$23.00 plus shipping. The suggested retail price is \$32.95.

ANTIQUE TRADER ANTIQUE LAMPS & LIGHTING PRICE GUIDE

A couple months ago I was contacted by Kyle Husfloen, Editor, Antique Trader Books. Kyle wanted to know if I would like to contribute to their new Price Guide on Antique Lamps and Lighting. Of course, I was interested and quickly found a half dozen of our club members who also wanted to help. In just a few short weeks we pulled together over 200 fairy lamp photographs to be used in the price guide. We are currently writing the descriptions and assigning the values. Certainly not a trivial task! Once the work is done, I will pass the images and descriptions to Kyle for him to select from. Kyle has already seen our preliminary work and has indicated that fairy lamps will be well represented in their new publication. If all goes well, the new price guide will hit the streets in Spring of 2002.

While the work is time consuming and tedious, I think it is exactly the kind of endeavor our Fairy Lamp Club should get involved in. Of course, the overall success of any project like this is directly proportioned to the assistance from our members. In this case, the help was quick and enduring. I am grateful for all the help I received so far and look

forward to seeing the fruits of our labor in print.

BTW: Did I mention we are getting paid for our photographs and services? ☺

HOSCH CATALOG PAGES

Included with this issue is the last full page and a few miscellaneous fairy lamps from the Hosch catalog. I saved these two pages for last because one is incomplete and the other is not available in color. I was hoping to have new copies by now but they are still not available. If I ever obtain complete and colored copies, I will update the pages and reprint them for you.

I hope everyone has enjoyed seeing the Hosch catalog pages and has benefited from seeing the broad range of Bohemian fairy lamps, how they were originally configured, and how the lamps were marketed. I know I certainly have.

Now that the Hosch catalog pages are printed, wouldn't it be nice to find photos of each one illustrated in the catalog? As if we didn't have enough projects to do. ☺

UNDOCUMENTED FAIRY LAMP PAGES

As you know, with each newsletter I have been adding two new Undocumented Fairy Lamp pages and a color reprint of one old black and white page. While your library grows with eight new undocumented fairy lamps each issue, it will take almost seven years to complete the color reprints of old pages. ☹ That is much too long for me to wait.

Beginning with this issue, I will focus on completing the reprints of the old pages in color. Hopefully, I can provide at least three new copies with each issue and maybe more. Once I have all the reprints done, I'll continue adding new Undocumented Fairy Lamp pages to your library.

Now, don't let this change keep you from sending in your photos of undocumented

fairy lamps. Our members are counting on YOU to keep the supply coming.

WHY NOT "ASK THE EXPERTS"

Do you have a question about an antique or collectable? Perhaps a question about a fairy lamp? If so, why not "Ask the Experts."

Those of you that know me know that I am far from being "expert" on anything. Yet, with my fingers crossed, I have signed up to take questions on Victorian-era fairy lamps. Pretty scary don't you think? But, a one-eyed man in the land of the blind.....well, you know the rest.

"Ask the Experts" is an online resource of knowledgeable people who are willing to take time to answer questions related to their particular area of interest or expertise. Since there was no one signed up to answer fairy lamp questions, I thought I would sign up. It was a good opportunity to help others and promote our Fairy Lamp Club at the same time. So far, I have been lucky. The questions have been relatively easy and I have provided some help to those just learning about fairy lamps.

If you are interested in joining with me as a "fairy lamp expert" (even makes me laugh), simply visit their website and register. If you do, don't forget to list **fairylamp-club.com** as your website.

The "Ask the Experts" website is located at:
www.ulster.net/~kelli/experts/ask_the_experts.htm

FAIRY TALES

ROYAL BLUE VERRE MOIRÉ by Frank

Recently, Jim shared with the Fairy Lamp Discussion Group an unusual fairy lamp dome he found on eBay. The Australian seller "birdman" provided this accurate description:

"A great piece of Nailsea in rich royal blue Verre Moiré art glass in the form of a fairy lamp shade. This would have been matched with a Clarke's clear base, made around the late 1800's, rare to

find with internal milk glass. 3.25"high x 3.0" diameter." (*An unusually small diameter.*)



Looking through some extra Clarke lamp cups I found one that might work. With that in mind, I decided to go for it with a serious bid. To my delight, the auction closed at about 50 percent of what I expected to pay.

If you look at a normal Nailsea-type dome you will see white loops on colored ground, such as red, blue, or citron. The color of the looping of this dome is close to purple, the equivalent of royal blue from the United Kingdom. In addition, there are only five sets of purple loops on a rare white ground dome (milk glass).

From several choices, I found only one lamp cup that fits with this 3" diameter dome. This cup is illustrated on page 11 in the Ruf book in the drawing for United States patent number 383861 dated June 5, 1888. The precise drawing shows a new design feature, a two step shoulder to support domes of different size. Our dome rests perfectly in the low step. The same cup is described in more detail in appendix D, number 7 and in FL-IV-4 Item 9.

This is all fine except our cup is marked with Clarke's cornerstone U.S. patent # 352296, dated Nov. 9, 1886. Our dome would not fit in the illustration of this cup. Also our heavy clear glass cup suggests a

high lead composition and the diameter of the high shoulder of our cup is too narrow for 3.25" fairy size domes.

We now have a rare white ground Verre Moiré shade probably made in the United Kingdom, purchased from an informed seller in Australia, matched with a strange U.S. patent lamp cup without a dancing fairy logo, at rest in a cased clear over white ruffled skirt base. So what?

Quite often, our collections of Victorian-era fairy lamps go far beyond their sheer beauty. It is often the subtle details of each piece that adds a little "intrigue" to our collections and you can not help but wonder about the stories each one has hidden in its lineage. This international fairy lamp combines parts that look like they have been together for 100 years. I hope you enjoyed this "fairy tale."

Note: Newsletter issues FL-IV-3, FL-XIII-6, and FL-XV-11 contain related articles or illustrations.

FROM OUR MEMBERS

CLARKE FAIRY DANCER LOGO IN COLOR by Jim

As many of you know, original Clarke advertisements are an invaluable source of information. They not only provide documentation of Clarke's fairy lamps but also give insight into his expert marketing skills and understanding of the value of color in his ads.

Color ads in the late 1800's certainly must have been very expensive to create and print. That expense, however, did not deter Clarke from using them extensively as full-page supplements to the *Pottery Gazette* from 1887 through 1891. The ads are very elaborate and showed his wares, especially decorated Burmese, in minute detail. One such ad provided interesting information about his well-known logo—the "fairy dancer."

In the June 1888 issue of the *Pottery Gazette*, Clarke advertised his 500-light "Fairy

Pyramid" chandelier. This elaborate chandelier was to be hung from the center dome of the conservatory of the Royal Botanic Society's Gardens in London on July 4th, 1888.



The ad itself is impressive. The chandelier, filled with 500 Burmese fairy lamps, must have been incredible to see and a challenge to light. I wonder where it is today!?

Tucked in the corner of the ad are the only illustrations I am aware of that shows Clarke's "fairy dancer" logo in color.



The colors of the gown are apparent, but there are other subtleties not so obvious. Did you know there was another "star" in her hair, wore a necklace and wrist bands on her arms, had red hair, and wore stockings? Information that borders on obscure trivia, I am sure. But, interesting no less. (Well, to me anyway.) ☺

ANATOMY OF AN EPERGNE by Jim

In August, Woody Auction Company, Douglass, Kansas, offered this exceptional Burmese fairy lamp epergne for auction. As you can see, it is fantastic!



Most of us will never have an opportunity to see, much less own, such an exceptional example of a decorated Webb Burmese fairy lamp epergne. However, one of our members, Marjorie McCleskey, did attend the auction. Not only did she attend, but she also successfully won the bid on behalf of another club member, Helen & Graham Pullen from Great Britain. Marjorie, I am sure, relished the excitement of the bidding—especially since it was someone else's money—and the new owners must be "proud as a peacock." Congratulations to you both!

Marjorie was the first bidder and obviously the last. She not only had her own cheering section of friends but she also received a hearty round of applause from the audience of over 500. Her strongest competition was a persistent phone bidder, perhaps another Club member. (Was it you?) Once the bidding was done and the excitement had died

down, Marjorie was approached by the other bidders who wanted to know if she planned to keep the epergne or where it was going. Obviously trying to find a way to "re-open the bidding." ☺

After winning the auction, Marjorie had a problem, "How do I get this thing apart so I can get it home without breaking it?" With a little help, she found that the epergne disassembled very easily and she was able to securely pack each piece separately for the long ride home.

While disassembled, many of us in the Fairy Lamp and Art Glass discussion group thought it might be interesting to document how this piece is cleverly assembled. Especially, since this may be as close as we are ever going to get to one. ☺

So, to begin the "Anatomy of an Epergne."

There are a total of eighteen separate pieces.

- 1 mirrored plateau with threaded receptacle in the center
- 3 crystal fronds
- 3 acid Burmese domes decorated in the prunus pattern
- 3 Clarke lamp cups
- 3 Clarke candle cups (assumed)
- 3 acid Burmese bowls decorated in the prunus pattern with applied crystal arms.
- 1 acid Burmese bowl decorated in the prunus pattern with applied crystal centerpost
- 1 pressed glass "frog"

Yes, "frog." It probably has another name but it looks like and reminds me of a "flower frog" used to arrange flowers. This unusual piece is the "keystone" that holds it all together. But, I'll save that description for last.

The mirrored plateau is of simple design without scallops. It has, however, a threaded

receptacle in the center hole. This, of course, is critical to the assembly.



The three crystal fronds are all identical with applied decorative leaves. Each is inserted into a metal cup and held in place with plaster. Each cup has an unusual flange that comes into play later.



The three fairy-size decorated Burmese domes are from Thomas Webb and decorated in the Prunus pattern.



The three clear Clarke lamp cups are in the ribbed pattern with a beaded rim. Candle cups are often inserted in the lamp cup to hold the candle. I have included these for illustration purposes only.



Three decorated Burmese cups with crystal arms. Like the fronds, the arms are plastered into the tabbed metal cups.



It is interesting to note that the crystal arms are "welded" onto the Burmese cup. It is a mystery to me that the molten glass does not change the color of the Burmese. I guess it takes considerable more heat to change the color from yellow to salmon pink.



The center Burmese bowl has several notable features. It is not designed to accept a fourth fairy lamp. When I first looked at this epergne I thought, "What a shame it is missing a fairy lamp." However, the bowl is much larger and deeper than the other three and is designed for something else, perhaps flowers. The clear crystal post is also welded to the Burmese cup and it is also plastered into a metal cup. This cup is

threaded and does not have the same tab as the others. Instead, it has a wide flange above the threads, much like a washer. This feature is very important, as you will see later.



The last, but certainly not least, piece is the "frog." This unassuming piece of pressed glass is a key component. Without it, the epergne could not be assembled. The glass has seven holes. Six small holes are to accept the arms of the three fairy lamp bowls and three are to accept the crystal fronds. The larger center hole is for the center post with the larger Burmese bowl. Connecting each of the smaller holes with the larger is a small recessed area. This "cut out" is for the tab to keep the arms straight and aligned. In addition, it will allow each arm to be locked in place once the center post is screwed down and the wide flange on the bottom of the post covers each of the tabs. Did I lose anyone?



So, to begin the assembly the frog is placed over the hole in the plateau and each fairy lamp arm and crystal frond is inserted into each alternating hole making sure the tabs are seated in the slots.



Once they are in place, the center post is inserted into its hole and screwed into the plateau. The flange on the center post locks all the fairy lamp arms, fronds, and frog down. They cannot move or come out once it is securely in place.

Now, for the last step....breath! You just completed the assembly without breaking a single piece! ☺

Well, I suspect this is more than any of you ever wanted to know about the "anatomy of an epergne." But, as Frank has already pointed out...it is the "details" that make our collections exciting.

P.S. Special thanks to Marjorie for taking all the great photos and congratulations again to the new owners.

Late breaking news: Helen & Graham have reported the epergne arrived safely to their home in the UK and that it now holds a place of prominence in their collection. I bet it does!

ADDITIONAL CLARKE PAPER LABEL by Jim

If you recall, I published an article in the last issue on what I consider to be a rare Clarke paper label. It was shown on a Nailsea-type fairy lamp and was identical to the one referenced in R-670. I assumed that was the only label design used. But, I was wrong.



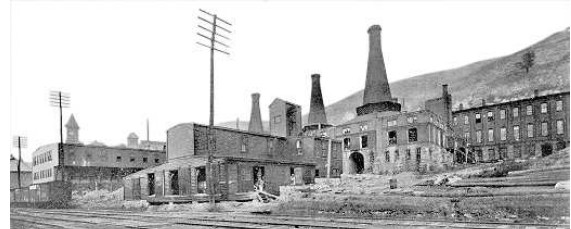
One of our members, Kathy, provided me a photo of another Clarke paper label that, coincidentally, was attached to another blue Nailsea-type fairy lamp.



As you can see, this label design is completely different than the previous. Are there other designs? Is there any significance to both labels being attached to Nailsea-type fairy lamps. Could this label indicate the fairy lamp came directly from Clarke's showroom or another distributor entirely? Yes, I know, questions we may never know the answers to. But, you never know where these little bits of information will lead.

I have added this new label to our web page for you convenience.

POSSIBLE FAIRY LAMP CONNECTIONS TO HARRY NORTHWOOD by Lloyd & Nan



Northwood Glass Company, ca. 1914
36th and Wetzel Streets.

There are many Victorian fairy lamps found today similar to the ones shown in Figure 1 with the cased orange, yellow and pink spatter and/or the embossed rib patterns (R-18, 22, 49, 50, 57, 60, etc). All three shown have the same type of air vents ground into the bottom rim that can be seen in the brown spangled one which is purposely tipped up on a smooth shouldered CP LAMP cup. This similarity suggests they were all made by the same company, and not under license by Clarke.



Figure 1 Fairy lamps believed made in c.1892 at the Northwood Glass Company. All have the same style air vents on the shade rim.

We recently noticed on the front cover of Reference 1 a creamer with color and rib patterns similar to the fairy lamps of Figure 1.

The creamer is attributed to the Northwood Glass Company of Martins Ferry, Ohio (December 1887 - July 1892). The patterns are called "Ribbed Pillar" (and related "Swirled Rib") and "Royal Art", the colored spatter pattern. Study of Reference 1 produced a series of observations that suggest the fairy lamps of Figure 1 were made by Northwood as well. These facts are listed in the accompanying "time line."

We believe a brief introduction is in order to help put the time line in perspective. Harry Northwood, son of John Northwood of Portland Vase fame, apprenticed at Stevens & Williams in Stourbridge, England for 7 years while attending art school before coming to America in 1881 at age 21. He started in the "cold glass" department at Hobbs, Brockunier in Wheeling, WV and after only 10 months was acclaimed in the trade papers for his artistic talent. In 1884 he went to the Phoenix Glass Co. near Pittsburgh where he learned to design and work with "hot glass" (metal) from Thomas Webb's nephew, Joseph Webb. After 2 years he left to become supervisor at La Belle Glass Co. across the Ohio River from Wheeling. When La Belle was destroyed by fire he opened his own plant in the same area in December 1887 at the height of popularity of fairy lamps. It is tempting to think that some of the satin glass and mother-of-pearl fairy lamps with the ground air vents were made by La Belle or Northwood Glass Companies around this time. Five years later the "Royal Art" line #341 was introduced. "Spangled" line #339 and "Marbleized" (sic) line #343 were introduced at the same time but there was no further description of these lines. Is the brown spangled "dome shade" in Figure 1 an example of line #339? Discovery of other products in this line would help answer this question.



Figure 2 Two fairy lamp domes shown with characteristics similar to those in Figure 1 but without ground air vents. The Northwood ewer is shown for color comparison.

Figure 2 shows two other fairy lamps with similar characteristics that have perfectly smooth bottom rims sitting on Clarke lamp cups with the typical corrugated shoulder which suggests that these were made under license by Clarke. Were they made by Northwood, perhaps for the Phoenix Glass Co. who were Clarke licensees, and is the marbleized one on the left an example of Northwood's line #343? The ewer, believed to be made by Northwood, is shown for color comparison.

The authors of Reference 1 drew their information from trade papers published contemporary with the events and should therefore be reliable. We can speculate that there was further information regarding the development and manufacture of fairy lamps that was not of particular interest to the authors and is therefore waiting to be discovered by an enterprising fairy lamp collector. Any volunteers?

Editor's Note:

To learn more about Harry Northwood and the Northwood Glass Company visit:

<http://www.northwoodglass.com/3CarnivalKing.htm>

<http://wheeling.weirton.lib.wv.us/people/hallfame/1994nort.htm>

TIME LINE - Harry Northwood

Possible Fairy Lamp Connections

- Nov. 1881** Harry started work at Hobbs, Brockunier in the acid etch dept. (Ref. 1, p. 3-4).
- Feb. 1884** He went to Phoenix Glass Co. and learned hot glass methods from Joseph Webb (Ref. 1, p. 10-11).
- 1885** S. Clarke patented trade name "Fairy" (Ref. 2). (Thomas Webb started making fairy lamps for Clarke in Stourbridge soon after).
- Apr. 1885** Harry was assigned his father's glass crimping tool patent so was well aware of English trends.
- Aug. 1885** Phoenix acquired rights to make "the Celebrated Webb Glass" (Ref. 1, p. 11).
- Jan. 1886** Phoenix became a distributor for Clarke fairy lamps (Ref. 3).
- Jan. 1886** Northwood went to La Belle Glass Co. as superintendent (Ref. 1, p. 14).
- Jun. 1886** Thomas Webb got license to make Burmese glass from Mt. Washington (Ref. 3a).
- Dec. 1886** La Belle making Nacre de Perle and Vere de Soir goods (Ref. 1, p. 16). (Both common in fairy lamps).
- Jan. 1887** La Belle making "--- dome shades, and articles of a purely ornamental character. --- and which even now, is not thought of by consumers to be produced on this side of the Atlantic." "Coincidentally, --- Vere de Soir and Mother of Pearl -- being made in Stourbridge --" at about the same time (Ref. 1, p.16).
- Mar. 1887** "The office force and Harry Northwood keep quiet as mice about the amount of trade they have --" (Ref. 1, p.16)
- Apr. 1887** Hobbs, Brockunier introduced Acorn Lamps; their "fairy lamps" were made prior to 1887 (Ref. 4).
- Jun. 1887** Northwood family went to England (Ref. 1, p. 18); this was during Queen Victoria's Golden Jubilee when many thousands of Clarke's fairy lamps were decorating the streets & parks of London (Ref. 5).
- Jul. 1887** Hobbs, Brockunier introduced Firefly Lamps (Ref. 4)
- Dec. 1887** Northwood Glass Co. incorporated after La Belle destroyed (Ref. 1, p. 19-21).
- Jan. 1888** Northwood making "dome shades" (Ref. 1, p. 22).
- c.1887-89** Central Glass Co. introduced thumb grip fairy lamp (Ref. 6).
- Late 1889** Ribbed Pillar line #245 established reputation of Northwood (Ref. 1, p.34).
- Jun. 1890** Northwood still making "dome shades" (Ref. 1, p.29).
- Jul. 1891** Northwood Leaf Mold line #333 made into "fairy lamp" in red/white spatter on canary yellow glass (Ref. 1, p. 44-45) (although it is an oil lamp, not a candle lamp).
- Jan. 1892** Northwood Royal Art line #341 introduced (Ref. 1, p. 45). (There are many fairy lamps found today with this color effect, usually also in Ribbed Pillar or Reverse Swirl pattern similar to cover of Ref. 1.

REFERENCES

1. William Heacock, James Measell and Berry Wiggins, Harry- Northwood - The Early Years 1881-1900, Antique Publ., Marietta, OH 1990.
2. Bob and Pat Ruf, Fairy Lamps - Elegance in Candle Lightly, Schiffer Publ. Co., Atglen, PA 1996, p. 9.
3. Albert Christian Revi, Nineteenth Century Glass - Its Genesis and Development, Schiffer Publ. Co., Exton, PA 1967 Revised Ed., p. 125; 3a, p. 38.
4. Neila and Tom Bredehoft, Hobbs Brockunier & Co. Glass - Identification and Value Guide, Collector Books, Paducah, KY 1997, p. 140.
5. Dorothy Tibbetts, Clarke's Fairy Lamps, Mission Press, Huntington Park, CA 1951, page numbers not printed.
6. Page from Central Glass Co. catalog supplied by historian Marilyn R. Hallo

QUESTIONS & ANSWERS

Five-lobed Woodbine – A Follow-up

by Jim



I just wanted to follow up on Jan's inquiry regarding the five-lobed Woodbine leaf and add a little more

complexity to the inquiry. I did not receive any comments on the design and I suspect it is simply an artist's privilege. This question, however, may not be so simple.



The above image shows the five and six-lobed variants of what Ruf refers to as the "woodbine" pattern. If you look carefully, however, you will see a six-leaf version of the leaf in the background on Jan's pyramid-size lamp and a very small five-leaf version on the fairy-size lamp. This implies some artist license in painting the design. Or, does it?

What complicates this question is the work done in the *Burmese Decorations* of Thomas Webb study. In that study we identified Virginia Creeper as one of the Jules Barbe patterns. Virginia Creeper only has five lobes on its leaf. Woodbine is a common name for Virginia Creeper. Virginia Creeper is a documented Jules Barbe design name; Woodbine is not. The two designs, however, are distinctly different. So different, in fact, we did not include any "woodbine" ex-

amples in the Virginia Creeper identification. Woodbine remains unidentified in terms of what we know about the Jules Barbe design names.

Samuel Clarke, as you know, was a master at promoting his fairy lamps. He advertised profusely in the *Pottery Gazette*, *Illustrated London News*, and other periodicals of the time. He often included very detailed colored drawings of his fairy lamps, especially those of decorated Burmese. It is interesting to note that both the five and six-lobed woodbine leaf is shown in his drawings.



So, what does all this mean? Perhaps nothing. Or, does it mean a change in the design over time? A different pattern entirely? Or, simply the whims of an artist?

Have any thoughts on this interesting question? If so, drop us a note.

Jim: sapp@erols.com

Jan: janpino112@aol.com

CLASSIFIED ADS

FOR SALE

Pair of clear crystal standards similar to R-737. 7.75"h. \$200. Contact Frank Vyn at fjvyn62@webtv.net or (616) 949-5257

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:

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

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

FL-XV-2 Refers to the Fairy Lamp Club Newsletter, Issue XV (15), page 2.

H-P117-2218 Refers to the Hosch catalog, Plate 117, item 2218. In the case where the Hosch catalog plate number is unknown, the plate number will simply be "Unknown."

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

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

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 pub-

lished 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 plus postage.

Foreign membership dues are \$20.00 per year.

Thanks

Thanks to everyone that contributed to this issue of the newsletter.



*Jim & Pat
 Pat & Bob*



Carl Hosch Catalog, Miscellaneous Items 8090 – 8095



Carl Hosch Catalog, Plate 145, Items 4558 – 4605