



# Fairy Lamps

*Elegance in Candle Lighting*

[www.fairylampclub.com](http://www.fairylampclub.com)

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## CLUB NEWS

As you already know, this issue of the newsletter includes a little something extra. Well, OK, a lot extra. ☺ I had originally planned to send the membership directory out separately but decided it would be more cost effective to include it with the newsletter. The same is true for the color reprints of the remaining undocumented pages. I will discuss each of these enclosures a little later because I have other topics of greater interest to discuss first.

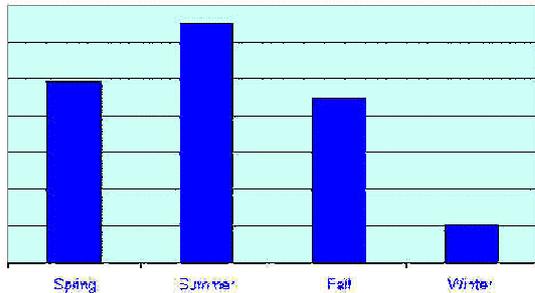
## PROPOSED CLUB MEETING SURVEY RESULTS

I cannot begin to tell you how pleased I am with the survey responses. I received replies from about a third of our membership. It was a little lighter than I expected but of those I received the responses were outstanding. I received numerous ideas and suggestions that will help us in planning for the meeting. In addition, I received many offers to help, exhibit, sell, auction, and most importantly, give presentations. I have no doubt that we will be able to develop an agenda that will be interesting and informative for everyone. I can hardly wait to begin the planning.

As with any survey we participate in, it is always nice to be able to see the final results. No one understands that better than me and I am not going to disappoint you. I have tabulated the results for the appropriate survey questions and put them online for everyone's benefit. The results are in graph form so you can easily interpret the results. They are easily accessible from our Club's website. Do not have access to the Internet? Drop me a note or give me a call and I will be happy to send you the results in paper form.

As you review the survey results, try not to focus on the number of responses but rather the "trends" indicated by each chart. In some cases, the trend is generally flat indicating a broad acceptance to any of the options. In other cases, the trend is more dramatic. For example, very few indicated a preference for a winter meeting. Of course, that is a pretty understandable response from

our Alaska member. A trip to anywhere in "lower 48" during an Alaska Winter is a good thing! ☺



As we begin the planning, we will certainly use the results to guide the decisions we will make. But, it should be obvious that developing a plan that completely satisfies everyone is practically impossible. But, we will try our best to come up with a date, place, and agenda that will make our first meeting one to remember. Hmmm, I guess you could interpret that a couple different ways. ☺

Now that this issue of the newsletter is complete, I can begin in earnest to research potential meeting places. Hopefully, I will be able to "lock down" a time and place by the time the next newsletter comes out in May. So, stay tuned for more details on the first meeting of the Fairy Lamp Club!

*P.S. For those who volunteered for exhibits or presentations, get ready. I just may be calling on you!*

#### CLUB WEBSITE UPDATES

The Fairy Lamp Club website continues to evolve. I do not think I am exaggerating too much when I say, "It is the most informative fairy lamp website on the Internet." Certainly, it is something that I take pride in and you should as well. The website promotes our interests and, hopefully, enhances the value and significance of our collections.

During this quarter I have made several enhancements and have added some new features. They include:

#### COMPLETION OF THE CLARKE CATALOG MODELS

Well, "completion" is not exactly the right term. I have, however, put online all the examples that I have access to.

We are fortunate that Samuel Clarke believed that advertising was the key to his success. Many of his fairy lamps were illustrated in his catalogs and also were advertised in well known British publications such as the *Illustrated London News*, *Pottery Gazette*, *The Graphic*, *The Queen*, and others. Many of these advertisements were in color—an expensive endeavor in the late 1800's. Clarke knew, however, the value and importance of advertising and spared no expense.

Many of Clarke's advertisements have survived for over 100 years and have found their way into the hands of avid fairy lamp collectors. In addition, well known collectors and authors such as Dorothy Tibbetts and T. Robert Anthony have reproduced several of Clarke's original fairy lamp catalogs. It is these sources that have made this website possible. Certainly, having them online and available to fairy lamp collectors is a valuable source of information to everyone.

If you have an advertisement that illustrates a Clarke fairy lamp model that is not shown on the webpage, I would greatly appreciate a copy to include on the website.

#### REGISTERED DESIGNS (R<sup>D</sup>) ASSOCIATED WITH FAIRY LAMPS

I have maintained a personal database of fairy lamp registered designs (R<sup>D</sup> number) for some time. It has been useful to me and I thought others would find it useful and informative as well.

The data was derived from several sources including the Great Glass website<sup>1</sup> in the

<sup>1</sup> [www.great-glass.co.uk](http://www.great-glass.co.uk)

United Kingdom, Fairy Lamp Club Newsletter article *Registration Number Identification*<sup>2</sup>, the UK Patent Office, and *Antique Glass and China - A Guide for the Beginning Collector* by Geoffrey Godden and, of course, *Fairy Lamps – Elegance in Candle Lighting* by Ruf & Ruf.

The table contains many known registered designs associated with fairy lamps. In some cases the design number refers to the complete fairy lamp; however, in many cases the registered design is associated only with the dome, base, or other fitting. It is important to understand that the originator/owner of the registered design is not necessarily the manufacturer. Samuel Clarke is an excellent example. Clarke did not actually manufacture any complete fairy lamps, shades, or bases. Instead, he commissioned or licensed various glass and pottery manufacturers throughout the world. Samuel Clarke did, however, produce the candles or, as they were known, "Fairy Lights."

While extensive, the listing is far from complete. If you know of other registered design numbers associated with fairy lamps, please drop me a note and I will update the listing. I would also appreciate any information that would help to identify the "unknown" design owners.

### UNDOCUMENTED FAIRY LAMP PHOTO GALLERY IS UPTODATE

After many months and a lot of tedious effort, the Undocumented Fairy Lamp Photo Gallery website is finally uptodate. Whew! What a "labor of love" that was!



**U-117**  
Fairy lamp epergne with one acid Burmese fairy lamp on a clear glass Clarke lamp cup, two Burmese posy holders and two crystal glass fronds all supported on a metal frame on a 10" d. round beveled mirror base. Overall height is 12.5".

**U-118**  
Three acid Burmese fairy size domes in clear Clarke lamp cups resting in footed ormolu frame also supporting four acid Burmese bud vases with ruffled rims and berry prints. All parts decorated in ivy pattern. (Undecorated Pyramid size version shown in R-685.)

**U-119**  
Sociable with three acid Burmese fairy size domes in clear Clarke lamp cups and two acid Burmese bud vases with fluted flaring rims and berry prints. Burmese flower bowl with upturned picrust rim and four unrelined Burmese ball feet. (Similar to R-684.)

**U-120**  
Pink cased in clear pyramid size flower with scalloped rim and three rows of applied hand tooled clear petals. Pressed and stamped pewter-like metal stand has weighted base and measures 3.9" h. x 3.75" d. Overall height is 6.0".

Now that this task is complete, I can begin publishing new undocumented fairy lamp pages. I have some examples ready to publish and I will, at a minimum, issue one new page with each issue of the newsletter. Eventually, however, I will exhaust my supply of photographs and will need more examples of undocumented fairy lamps.

The term "undocumented" is not, however, strictly applied to these examples. An undocumented example may be:

- well documented by drawings in catalogs or advertisements but no photographic example has been published;
- photographic examples have been published but they are in black and white or are of poor quality;
- similar designs have been documented or published but the undocumented example illustrates a significant variation in the design, size, texture, or color; or
- no other documentation is available in either drawing or photographic form.

As you can see, the term "undocumented" is applied in the broadest form of definition.

The overall intent — beyond laboring over the definition of "undocumented" — is to present to the members of the Fairy Lamp Club and to visitors of this website photographic examples of fairy lamps not readily available elsewhere. If you have examples that you would like to share with our Club members and website visitors, I would be very pleased to hear from you. After all, member participation has been the key to our success in the past and will be equally important in the future.

### RELATED LINKS

If you are anything like me (hopefully not), you maintain a list of favorite websites that you like to visit often. With that in mind, and a little "push" from one of our members, Marianne, I have developed a webpage to

<sup>2</sup> Issue VIII, April 1998, by Roger.

host those favorite links. This short list of websites is not, and is not intended to be, an exhaustive listing of related websites.

Please let me know if you know of a website that our Fairy Lamp Club members may find helpful and I will add it to the list.

In addition to "related" links I have provided space for:

**FAIRY LAMP CLUB MEMBER'S  
"OTHER INTERESTS"**

I know it is hard to believe, but many of our Fairy Lamp Club members have interests beyond fairy lamps (I told you it was hard to believe) and have developed personal websites. I have provided this space for them to share their "other interests" with us. Please drop me a note if you would like to share your other interests and I will add them to the list.

To help us get started, I have provided a couple websites of my own. Nothing special, just a couple activities that tend to keep me out of trouble. I hope you find them interesting.

**FAIRY LAMP CLUB  
WEBSITE STATISTICS**

I would like to share with you the Club's website statistics for the past few months. As you can see our website continues to attract visitors, members and non-members alike.

January 2003	835
December 2002	873
November 2002	779
October 2002	864
September 2002	731

On average, we get approximately 800 visitors a month. I think this trend started last year when I reported the following statistics for the same period.

January 2002	783
December 2001	503
November 2001	371
October 2001	280
September 2001	245

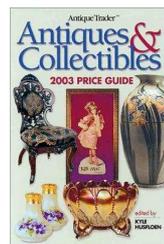
What is keeping our visits so high is anyone's guess. Certainly, our "Fairy Lamps for Sale" website has a lot to do with it. However, I think many of our visitors find value in the information that is available. Especially those visitors who happened upon our website after just inheriting a fairy lamp collection of their own. They quickly find the answer to their question, "What the heck are these things?" ☺

**FAIRY LAMPS FOR SALE**

As many of you know, this webpage has been very successful for buyers and sellers alike. New owners have adopted many choice fairy lamps. But, did you know that I have added a couple new categories to the webpage? I have added "Fairy Lamp Parts" and "Wanted to Buy" categories. We have already sold some parts to needy members and, hopefully, the "Wanted to Buy" category will entice even more of our members to sell parts of their collection.

Now, do not forget this is a free advertising service to our Club members. You simply cannot get any cheaper than that. ☺

**ANTIQUES & COLLECTIBLES  
2003 PRICE GUIDE**



Antique Trader just published its *Antiques & Collectibles 2003 Price Guide*. It includes, along with many other things, a section on fairy lamps.

These are the same examples we provided them

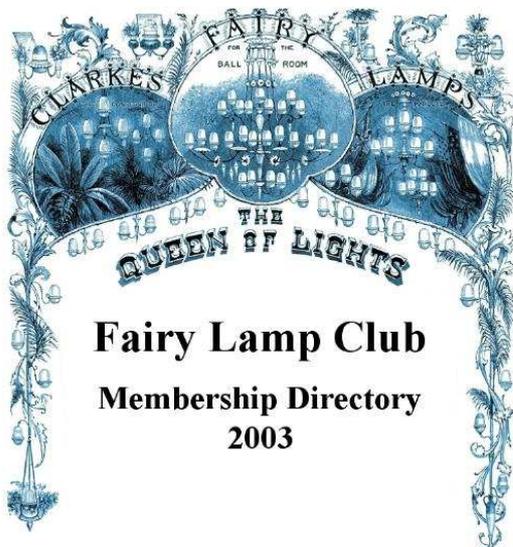
last year for their *Antique Lamp & Lighting Price Guide*. Once again, our Club got some free advertising as a "Special Contributor." It retails for \$19.95 but you can order it online from Amazon.com for \$11.97 plus shipping.

Well, that is just about all the Fairy Lamp Club news worth reporting. Now, on to some really interesting material.

**FROM OUR MEMBERS**

**FAIRY LAMP CLUB DIRECTORY** by Jim

I am sure you have already found the enclosed 2003 Fairy Lamp Club Membership Directory. As in the past, this directory includes only those members who have given me permission to publish their personal information. If your name is missing from the directory, chances are that I do not have your permission on file. Or, in at least one case, I received your permission too late to be included in this year's directory. If you are not included and wish to be, just drop me a note and I will make sure you are in the next issue of the directory.



Please let me know if you find any mistakes in the listing or if your information has changed. I want this directory to be as accurate and complete as possible.

**PROPRIETARY INFORMATION**

It is very important to remember that this membership directory is for the private use of the members of the Fairy Lamp Club to facilitate the exchange of information between members. It may not be used for any other purpose or made available in the public domain.

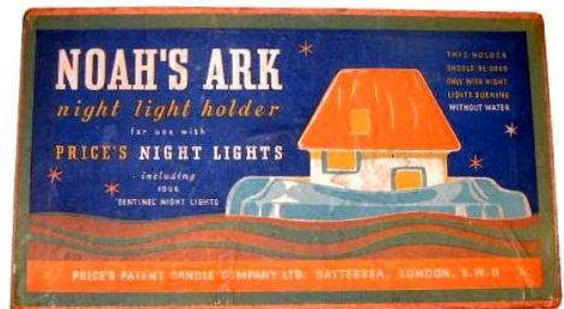
**NOAH'S ARK** by Marianne and Jim

As many of us know, eBay is a great place to find a bargain. But, did you know it is a "place of discovery"? Such was the case when Marianne "discovered" Noah's Ark.



Some of you will recognize this candle lamp as R-419. It is described as a "Glazed porcelain English cottage with open doors, windows, and roof vents on a green oval base." Certainly that is a good description by most standards. Now, however, we know the "rest of the story."

The candle lamp is actually described by the Price Candle Company as "Noah's Ark." How do we know? Because Marianne's discovery on eBay came with the original box. A real find!



Now that we know what it was called, it is pretty easy to understand the shape of the unusual base.

The description on the box reads:

**NOAH'S ARK NIGHT LIGHT HOLDER**  
for use with  
**PRICE'S NIGHT LIGHTS**

including our  
**SENTINEL NIGHT LIGHTS**

This holder should only be used with night-lights burning without water.

Price's Patent Candle Co. Limited  
 Battersea, London S.W. II

If you recall, Clarke sold his company to Price in 1910. Price Candle Company was, of course, a competitor of Clarke's and marketed its own candle products including fairy lamps. By some accounts, Price also continued to market Clarke products after the sale of his company. Perhaps, it was an effort to capitalize on their popularity or to liquidate existing Clarke inventory.



The Sentinel Night Light candle was very similar to Clarke's with only minor differences. The candle was wax or paraffin instead of the tallow found in many early Clarke candles. (There are also Clarke "wax" candles.) The candle was wrapped in paper but did not have the plaster base found in the Clarke candles of similar size. Instead, it had a cardboard bottom and was designed to be used without water.

*Note: While most of our focus is on the "fairy lamp," the "fairy light" (candle) is probably a good topic for a future article. Any volunteers?*

**GOSS NIGHT LIGHTS** by Pat & Bob

William Henry Goss, after studying art, apprenticed with William Copeland at his pottery firm<sup>3</sup> and became acquainted with Pa-

<sup>3</sup> Copeland is known to have produced at least two figural fairy lamps. See R-388 and R-421.

rian ware,<sup>4</sup> the medium that the Goss firm later used for most of its existence. Goss started his business in 1858 and his factory later became known as the Falcon Works.



**W.H. GOSS**

The Goss mark of the Goshawk with "W.H. Goss" beneath was used on pieces between 1883 - 1931. In 1932 the words "Ltd." and "England" were added.

His son Adolphus joined the firm in the early 1880's and added many different models, including the "cottages." In 1893 the first cottage in colored Parian ware was produced. The first three cottages were Hathaway, Burns and Shakespeare. Goss produced 37 more cottages over the next 50 years. They proved to be so popular that the first three were continually produced until the Goss factory closed. Models made between 1905 - 1914 usually carry a registration number, although a few carry them from 1884, i.e. R<sup>d</sup> 208047 (1893) being the Hathaway cottage. The registration number was determined when the first model of that cottage was made and continued thereafter.

Is it a coincidence that Goss night-light cottages were made during the fairy lamp craze? Maybe not.



<sup>4</sup> During the 1840s a new hard, white unglazed porcelain, known as "statuary porcelain" and later as "Parian" from its marble-like quality, was first produced by Spode. ([www.netcentral.co.uk](http://www.netcentral.co.uk))

When they modeled the one-piece night-light cottages, Goss made an opening in the back of ample size to allow a candle to be inserted and a round hole in the rear of the roof to vent the candle heat.

Goss made night-lights of eight models of cottages plus variations in size and color as noted below.



**R-392 Hathaway's Cottage, Slattery**  
R<sup>d</sup> 208047 (1893)

Colored	5.8" (148mm) long
White unglazed	5.8" (148mm) long



**R-414 Windsor Round Tower, R<sup>d</sup> 209991**  
(1893) This is listed under "Models and Historic Shapes" but not as a night-light although it is two piece and has a large vent hole in the top.

White, brown, or grey colors	5.7" (145mm)
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**R-393 Robert Burn's Cottage**  
R<sup>d</sup> 211037 (1893)

Blue windows with brown glazing bars	5.7" (145mm) long
Long open windows, unglazed only	5.7" (145mm) long
White, unglazed	5.9" (150mm) long



**R-391 Shakespeare's House, Stratford-On-Avon** R<sup>d</sup> 225833 (1894)

There were 13 different models of this cottage.

Colored full length.	7.3" (185mm) long
White, unglazed, full length	7.3" (185mm) long
Colored, two piece, half-length	4.1" (105mm) long
White, unglazed, two piece, half-length	4.1" (105mm) long
Two piece impressed mark, was probably a trial piece	4.5" (115mm) long
Colored, two piece, no threshold at base of door opening, half length	4.8" (122mm) long



**Manx Cottage** R<sup>d</sup> 273243 (1896)  
Colored 4.8" (122mm) long



**A Window in Thrums**<sup>5</sup> R<sup>d</sup> 322142 (1898)  
Colored 5.1" (130mm) long



**First and Last House in England**  
R<sup>d</sup> 521645 (1908)  
Cream roof and green door 4.6" (117mm) long  
Grey roof and black door 4.6" (117mm) long  
White with green door and brown chimney 4.6" (117mm) long

<sup>5</sup> Photo courtesy Terry Millward, President, Goss Collectors Club, UK. ([www.gosschina.com](http://www.gosschina.com))

(No photo available at this time.)

**Holden Chapel, Harvard, Cambridge, USA** R<sup>d</sup> 643867 (1908 or later) This model was only made as a night-light.

Unglazed 5.4" (137mm) long

(No photo available at this time.)

**Massachusetts Hall, Harvard University, Cambridge, USA** R<sup>d</sup> 647235 (1908 or later) This model was only made as a night-light.

White unglazed Unknown

The two Harvard models are very rare and very expensive in the price guides.

There are two other models listed night-lights:



**Yorick's Skull** The base is modeled as three books.

White, two piece 4.0" (102mm) high

(No photo available at this time.)

**Durham Abbey Sanctuary Knocker**

Two piece 3.3" (83mm) high

**References:**

1. *The Pocket Guide to Goss Models* by Nicholas Pine
2. *The Price Guide to the Models of W.H. Goss* by Roland Ward
3. *Fairy Lamps* by Bob and Pat Ruf

**CONTEMPORARY FIGURAL<sup>6</sup>**

—A FOLLOW-UP by Connie

I was very interested in John's bisque nursery "find" in the last newsletter. The color was different from any I had ever seen. Several people have told me that new bisque animals were being made, but I had not seen any I could definitely identify as new.

My friend, Karen, told me that she had seen some new ones in a gift store in the Bethel, CT area a few years ago. They had similar colors to old nursery lights, but were rougher to the touch than the older ones, according to her.

I have wondered about a lamp of mine, which looks the same as Ruf-346, except for the color. Looking at Ruf-346, that lamp is a brown color, which is close to the Pantone Matching System (PMS) book No. 365C. This book is found in any print shop or in the possession of any graphic artist. My nursery lamp is a warm gray (PMS 7U) and is also painted close to the lower lip (Ruf-344, 345 are painted lower). My lamp is the same height but the greatest width is 3.25." The one shown in Ruf-346 has a width of 3.75."

My lamp is also thicker and heavier than Ruf-346, which also has a fleur-de-lis blue back. The yellow eyes with black centers are glued in place by something shiny. My lamp has always looked "new" to me. It also feels a little rougher than some other nursery lamps I own. John told me that the lamp he saw was also rough.

I have followed the nursery lamps offered on eBay and wonder why many receive no bids and others low bids. Are people not interested in them or do they think they are reproductions, or what. I would like to hear from anyone who has additional information or comments on these nursery lamps.

<sup>6</sup> Contemporary Figural by John, FL-XXV-6, November 2002.

**DAVIDSON AMBER BRIDESHEAD<sup>7</sup>**

—A FOLLOW-UP by Lloyd, Connie, & Jim

As luck would have it, Lloyd acquired another Davidson amber fairy lamp in the Brideshead pattern. However, he has reported several inconsistencies with other Davidson products. Lloyd reports:

"Certain characteristics of two amber Brideshead pattern domes have been compared and found to be different from the vaseline and blue examples illustrated in FL-XXIV-3. They are:

1. There is no embossed R<sup>d</sup> 130643 on the inside of the dome.
2. The bottom edges of the thick flutes are sharp with chipped edges, not rounded and smooth as the other Davidson domes.
3. There is no hint of opalescence, which is a hallmark of Davidson's Brideshead pattern no matter the form of the item.



These differences put interpretation of Tibbetts' comment about a catalog citation in a different light and suggest that the amber ones were not made by the Davidson Company."

By way of confirmation, I asked Connie to check her amber Pearlline dome for similar characteristics. Connie reports:

"My amber dome has no R<sup>d</sup> numbers. The bottom edges of some of the amber flutes are rough and look like they were damaged a little. The flutes on my blue Pearlline are

<sup>7</sup> Davidson Amber Brideshead by Jim, FL-XXIV-3, August 2002.

almost perfect. There is no opalescence in the amber dome."

As you can see, the examples owned by Lloyd and Connie have similar characteristics. Could it be that, as Lloyd suggested, these are not Davidson products? We may never know for sure but these inconsistencies along with the unusual color makes you wonder. Or, as Connie says, "Another thing to ponder."

It sure would be nice to find the catalog Dorothy Tibbetts cited in the book for it has the definitive answer to this mystery.

### **JULES BARBE PATTERN BOOK**

—A FOLLOW-UP by Jim

In the last issue of the newsletter I referenced an article by Jane Chester Young titled *Insight into the Development of Burmese: The Jules Barbe Pattern Book*. The article was printed in the NAGC<sup>8</sup> Glass Club Bulletin, Number 158, Spring 1989. At that time, I did not have permission to reprint the article or to include it in our online articles. Shortly after the newsletter was issued I received permission from the Editor, NAGC Glass Club Bulletin, Jane Spillman.

The article in its entirety was put online and linked to our Fairy Lamp Club Articles Online webpage and an announcement went out to all our online members. In addition, I sent an announcement to the Fairy Lamp Discussion Group, the Art Glass Discussion Group, and the Rose Bowl Collectors Discussion Group. All of these groups share an interest in art glass and most found the article interesting and informative. However, there is more to the story.

Shortly after making the article available online, I received valid concerns from several experienced collectors and researchers of Mount Washington and Thomas Webb

Burmese glass. Most appreciated that the article was available online but had concerns that the information was, in some cases, misleading or not reflective of current research. Each provided specific information detailing the areas of concern. In one case, the contributor edited the article, correcting and providing additional information where necessary.

Before I begin to discuss the primary areas of concern, I think it is important that we remember some of the qualities of learning. Learning or, in this case, research never ends. It is an ongoing process to acquire new information and, perhaps, a better understanding of old information. Such is the case with Ms. Young's article.

The article was based on information available at the time. Certainly new information has become available; glass terminology has become better defined; and previously known information is better understood.

This editorial review by our members is not intended to be critical. Instead, their primary purpose is to simply clarify some information and to provide additional new information to support the article.

In reviewing the concerns of our contributors, it became difficult for me to properly characterize them. I wanted to make sure their concerns were properly addressed and, at the same time, maintain the original integrity of the article. With that in mind, I have decided to summarize the major areas of concern in this newsletter and also to make a complete editorial review available online. A link to the editorial review is available at the end of the original article on our website<sup>9</sup>. It will include all the comments and information provided by our contributors. In some cases the changes replace the original text and in

<sup>8</sup> National American Glass Club, [www.glassclub.org](http://www.glassclub.org)

<sup>9</sup> [www.fairy-lamp.com/Fairylamp/ArticleNAGCBarbe.html](http://www.fairy-lamp.com/Fairylamp/ArticleNAGCBarbe.html)

other cases corrective or explanatory notations augment the original text.

A brief summary of the concerns are:

1. The article was misleading in characterizing all the design pages as being those of Jules Barbe. Most of the illustrated pages from the design books are attributed to Thomas Webb, not Jules Barbe.
2. The shapes in the design book are not all Burmese ware. In some cases, the designs and patterns are cased "air trapped" satin glass.
3. The references to the air twist, honeycomb-molded forms, "water wave" and diamond-molded forms illustrated in figures 7 and 8 are not Burmese products. They are examples of stain glass that Webb also produced.
4. The references to several different colors of "Burmese ware" are misleading and confusing.

There are additional areas of concern and several clarifications in the online revised article. All the editorial changes, clarifications, and constructive comments are shown in red in the article. Where appropriate, I have also provided the source of the information.

Finally, I would like to thank Ken W., Dil H., Ken E., and Johanna B. for taking the time to provide us the benefit of their expertise in this area. By sharing your expertise we all can benefit from your years of research and experience.

### UNDOCUMENTED FAIRY LAMPS

Included with this issue are the remaining ten pages of undocumented fairy lamps. This completes the project to reprint the early undocumented examples in color. Now that it is finally finished, we can move on to new examples of undocumented fairy lamps.

I plan to issue at least one additional page of undocumented fairy lamps with each issue of the newsletter. At that rate, I have enough examples to carry me through the next year. It is only a matter of time, however, before my backlog is exhausted. If you have a fairy lamp that meets the criteria as defined earlier for an undocumented fairy lamp, by all means send me a picture with a brief description and dimensions.

### CLASSIFIED ADS

#### SERVICES

For members of our Fairy Lamp Club, I will list your Victorian-era fairy lamps on eBay online auctions for a nominal fee.

#### Contact me for details.

Jim Sapp, 6422 Haystack Road, Alexandria, VA 22310-3308, Phone (703) 971-3229, e-mail: [sapp@erols.com](mailto:sapp@erols.com)

#### WANTED TO BUY

Eileen McKay in Australia, Phone: 61 7 3355 4953 or email: [lee.mckay@bigpond.com](mailto:lee.mckay@bigpond.com), is interested in buying a clear pegged lamp cup of any size.

#### FOR SALE

The opportunity to list your fairy lamps for sale in this newsletter is still available. However, a much better opportunity is available on our website. The Fairy Lamps for Sale website has several choice fairy lamps for sale right now. If you have a fairy lamp or part for sale, just send me a photo, brief description, and of course, a price and I will put it online for you. This is a free service for our members.

If you still have not visited the Fairy Lamps for Sale webpage, what are you waiting for? You just may find exactly what you have been looking for.

## 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 *19<sup>th</sup> 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 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 \$20.00 to:

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

E-mail:.....sapp@erols.com

Telephone:.....(703) 971-3229

Fax: .....(508) 448-8917

or, if you prefer:

**BOB & PAT RUF**  
**4165 FALLING WATER**  
**RENO, NEVADA 89509**

E-mail:.....bpr@powernet.net

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Foreign membership dues are \$25.00 per year.

Back issues of the Fairy Lamp Newsletter are available for \$4.00 per issue. Complete volumes of all the back issues of the Newsletter and Undocumented Fairy Lamp pages are available for \$75, postage included.

These volumes include two three-ring binders, numbered tabs and a Newsletter Index.

### 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.

