



Fairy Lamps *Elegance in Candle Lighting*

www.fairylampclub.com

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CLUB NEWS

This issue is jammed packed with a wealth of new information from our members. I can not afford much space to ramble on so I will simply bring you up-to-date on a recent change to our website.

WEBSITE UPDATES

Our website, FairyLampClub.com, is supported by your membership. The support is in the form of dues and, most importantly, information, documentation, and articles. I think most of you will agree that it is one of the most informative websites about fairy

lamps, especially Victorian-era fairy lamps, available on the Internet.

I am sure many Club members visit our website frequently to learn from the wealth of information available. We also get many visitors who are not members but benefit from the information our Club provides. This information is available as a service of our Club and many visitors have sent me notes of appreciation for the assistance we have provided them.

I have no intention of ever charging or limiting access to non-members to the information on our website. I have, however, provided a means to allow them to show their appreciation by voluntary donating to the website's development. The additional funds, if any, will be used to support the purchase of additional server space, domain name registration renewal, and new informational materials.



This graphic (located at the bottom of our home page) is linked to the Amazon Honor System where they can make a donation through their Amazon account with their credit card.

The donation process is quick and easy according to the few who have already made small donations. The jury is still out, however, on how effective it will be but, so far, it has not cost me a cent and has already netted a whopping \$4.80. If anyone wants to send me a \$1 donation to test it, I will let you know how well it works. ☺

FROM OUR MEMBERS

FENTON FAIRY LIGHT MOLDS

by Joanne Nehler

During the Victorian Era, fairy lamps became very popular and many elegant pieces were produced. The person credited with starting the molds and holding the patents for many of these patterns was Samuel Clarke of England. Quite the businessman, he wanted a way to sell more and more of the candles produced in his factory. Thus he started marketing fairy lamps and commissioned many other glass companies to make his patented design.

The Fenton Art Glass Company started producing "in-line" fairy lights¹ in 1953. The term "in-line" means they are offered in the Fenton catalogs. Fenton did, however, produce fairy lights prior to this time for companies such as L.G. Wright.



Fenton introduced the first fairy light in 1953 with the one-piece design #2092 made in several opalescent colors including Blue,

¹ The Fenton Art Glass Company uses the term "Fairy Light" for their products.

Green, Cranberry and Blue Opalescent with a treatment called Swirled Feather.

Also at that time, there were additional options for a shiny finish and electric lighting. Many other colors and designs, some by special order, were also produced later during the 1970's and 1980's.

Before going on I would like to explain that fairy lights are sometimes referred to as fairy lamps. In the Victorian Era Samuel Clarke used the term "light" when referring to his squatty candles. The term "lamp" was used to describe the holder, principally a dome-shaped shade and lamp cup to hold the candle. The fairy lamp dome was marketed in three basic sizes, the larger "fairy-size," the smaller "pyramid-size" (sometimes referred to as "Fairy Pyramid") and the very small and very rare "Wee Fairy-size."



The "bread and butter" fairy light line for Fenton was the hobnail pattern. Starting in 1969 the two-piece hobnail line #3608 fairy lights began. They were produced in many colors including Colonial Amber, Colonial Blue, Green, Pink, Milk Glass, Peking Blue, Jonquil Yellow, and Cameo Opalescent to name a few that were used with the hobnail molds.

The 1970's brought Fenton into a very active role in producing new fairy light molds. The new shapes included the hand blown fairy light, the Santa Claus Fairy Light, Madonna Candlelight, Owl Fairy Light, Chou Ting

Ceremonial Light, Fine Cut and Block Fairy Light, Beaded Fairy Light, Heart Fairy Light, and Lily of the Valley Fairy Light.

For a brief time, Fenton tried hand blowing the two-piece fairy light and then cutting them apart. Later they decided to go back to using the two-mold method as in the hobnail lights.



The Santa Claus mold #5106, introduced in 1971, was very popular, however, due to the high cost to produce, it was discontinued in 1979. During the process of making them many of the chimneys cracked from the heat. Colors included Colonial Green, Ruby, Milk Glass, white with hand-painted holly berries, Custard Satin and Lime Sherbet.



Madonna Candlelight #5107, introduced in 1978, was also used as a vase. It came in Crystal Velvet, Custard, Blue Satin and so on. As in other fairy lights you can find some that were hand painted. It also came with an interesting wire bracket to hold the candle cup.



The Owl #5108 was introduced in 1973 and came in several colors including Blue Satin,

Lavender Satin, Custard, Lime, Crystal Velvet and Rosalene.



The Chou Ting Ceremonial Light #8407, introduced in 1977, can be found in Ruby Carnival, Rosalene, White Satin, and Crystal Velvet.



The Beaded Fairy Light #8405 was very successful and is still popular today. In 1978 Fenton produced this light in Ruby Carnival, and you can also find it in Rose Garden, Willow Green, Pink Chiffon, Crystal decorated with daffodils and several other colors.



The Fine Cut and Block #9102, introduced in 1969 was also in the Olde Virginia Line. Among the colors to look for are Colonial Green, Milk Glass, and Rose Pearl in 1993.



The Heart Fairy Light #8406 was produced in Rosalene in 1976 and comes in many other colors including Wisteria, Spring Green and Teal Marigold. This mold has also been called the Pineapple because of its resemblance to the fruit, as well as the heart.



The Lily of the Valley mold # 8404 in Topaz Opalescent was introduced in 1979. This large 8" fairy light is still produced today and can be found in the 2000-2001 catalog in Ice Blue Pearl.



The 1980's also introduced new molds. The bas-relief Nativity design #9401 came in several colors including Florentine Blue, Antique Green, Florentine Brown, Antique Blue and Crystal Velvet. You can also find this fairy light in decorated and undecorated Antique White. Robin Spindler developed the decorations for a Nativity Fairy Light #9401 N7 in 1996 made from the 1980's bas-relief mold.



The "Quadrafold" style fairy light, by various model numbers, is an elegant shape that Fenton had reproduced from an original design of Samuel Clarke. The first one was Pink Dogwood on Burmese followed by others such as

the 1997 family signature piece #2040 in Topaz Opalescent with Hydrangeas.



Persian Medallion #8408, introduced in 1974, can be found in the 1980 Fenton Catalog in Velva Rose. This was a so-called "stretch glass." A treatment begun about 1917 and marketed during the last half of 1980 to commemorate Fenton's 75th anniversary. The Persian Medallion shape is a three-piece fairy light.



The Basketweave mold #9304, introduced in 1981, was first a two-piece fairy light but was also available in a three-piece candle-light #9504 in 1983.



Faberge Fairy Light is a 5 1/2" #9404 piece that was made in Carnival and Sunset Peach in the 1980's and in Aquamarine in 1999.

By the 1990's Fenton had several molds for making fairy lights. This was the decade to enhance their product with many different treatments.



The 2000's decade has introduced still more molds and we are only starting the year 2003. The Spanish Lace Fairy Light was

first introduced in 2001 on the shopping network QVC in irridized Ice Blue Satin #c58842. From the Fenton catalog the #3520 Spanish Lace Fairy Lights can be found in Pink Chiffon and Violet.



Atlantis, #5204, is very popular and already comes in many colors. The large Snowman Fairy Light #5940 V4 that stands some 7 1/2" is called "Jingles." Both are Jon Saffel designs.



I know I am hoping there will be another Snowman to come out next year. Once you have the tea light lit, this whole fairy light is aglow. What will the Fenton staff come up with next? I am anxiously awaiting the new molds of the future.

Editor's Note:

This article presents a representative sample of Fairy Light styles made by Fenton Art Glass Company. A complete listing of Fenton's Fairy Light production, "Fenton Fairy Lights, 1953-2002" by Raymond and Barbara Carver, can be found on-line through our Club's home page.

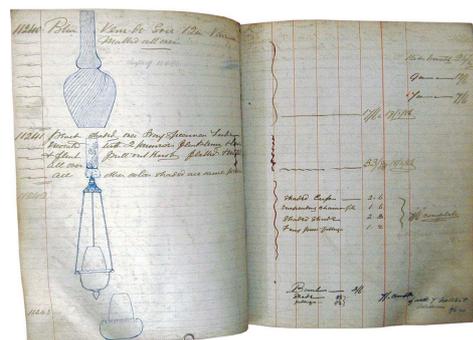
Additional information on Fenton's production of Fairy Lights is available in the "Fenton Glass Compendium – 1970-1985" by John Walk. This valuable reference includes many of the designs referenced here along with many other decorated designs.

The photographs used to support this article are representative and do not necessarily reflect the broad range of colors available in each style. The photographs are from my personal collection obtained from many of our members and other Internet resources.

Finally, a note of appreciation to Joanne for tackling such a difficult subject as Fenton's Fairy Light production. Considering Fenton's prolific production over many years, it was a monumental task at best and impossible to address in its entirety. Hopefully, however, this article will open the door for future articles related to specific features of Fenton's Fairy Light production.

STEVENS AND WILLIAMS HANGING FAIRY LAMP by Jim

It is so rewarding when someone shares with us the results of their research. Such was the feeling when Mr. Dilwyn (Dil) Heir sent me additional pages from the Stevens and Williams (S&W) design book. If you recall, it was Dil who provided earlier pages from the design book that lead to the identification of several S&W fairy lamp designs and a much better understanding of how they were marketed.² The source of these pages is the Dudley Metropolitan Borough Council Archives.³



² Matsu-No-Ke Rose Bowl – Or is it, FL-XXIII-3 and Stevens and Williams Matsu-No-Ke Update, FL-XXIV-4

³ www.dudley.gov.uk/council/library/archives/archive1.htm

These new pages are from the same ledger-like book with hand-drawn sketches, design numbers, notations identifying color or glass type, pricing information, and often a date. This is a real treasure trove of information that includes the identification of three additional fairy lamp designs by S&W.



The first design is a hanging fairy lamp that includes a slightly ruffled bowl with a finial-like prunt, a typical S&W crimp-top shade, and a three-chain suspension device very similar, if not identical, to those found on Clarke's fairy lamps. The notations in the design book identify it as S&W design number 11.242 and includes the following pricing information:

Shaded cup.....	2 shillings 6 pence
Suspension Chain.....	1 shilling 6 pence
Shaded Shade.....	2 shillings 3 pence
Fairy Glass? Fittings.....	1 shilling 2 pence
Complete.....	7 shillings 6 pence

There is no date associated with this design, however, the adjacent design number 11.241 is dated 18/3/86 (March 18, 1886). This is very early in the development of what we consider the hey-day of Clarke's fairy lamps.

I shared this drawing with several prominent collectors to see if they have ever seen it before and, hopefully, if anyone happened to have one. To my surprise, Bob and Pat just happened to have one and sent me several photos.



This shade matches the base pretty well but a shaded red to pink S&W crimp-top shade would probably be better. It is interesting how well the Clarke lamp cup fits the scalloped base and that the lamp cup is not shown in the S&W illustration. It may have been an artist oversight that the lamp cup was omitted or further evidence that the lamp cups were made elsewhere. As we know, many manufacturers provided only parts to Clarke's finished fairy lamps.



The hanging base is cased in white and has a finial-like prunt over the pontil mark. In this case the prunt is decorative, but it is not uncommon for glass companies to polish the pontil mark or cover it with a berry or flower-like prunt to cover the rough pontil scar. The chain hanger is marked "Clarke" but was most certainly manufactured by yet another unidentified company.



At first glance, the prunt appears to be capped in white. However, the white portion is simply the white interior of the finial that was exposed when the pontil rod was removed and the pontil scar on the finial was polished smooth.

The next design, number 11.243, is a little more common.



It has the well-known S&W crimped-top shade (design number 11.138) on a squatty, tightly crimped, rose bowl-like base that I am sure is a welcomed addition to many rose bowl collections. Once again, however, the Clarke lamp cup is not illustrated.



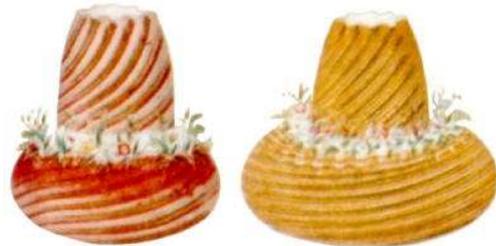
As you can see, however, the lamp cup fits nicely atop the crimps and comfortably within the opening of the bowl. The blue

version has an original paper label, presumably, from an English distributor of S&W wares.



A portion of the label is missing; however, it appears to read "Phillips 175 Oxford Street."

In addition to the documentation uncovered in the S&W design book, Clarke advertised these bowls in an advertisement that appeared in a 1888 issue of the *Pottery Gazette* Diary as Clarke models 98 and 104.



These two bowls are illustrated in S&W ribbon satin with matching shades and a floral arrangement for which the bowls were used. It is interesting to note that there were two distinctly different sizes. The smaller version is also illustrated on the left in blue and caramel. I have not seen the larger version, but a good candidate is illustrated in *Collectable Glass Rose Bowls* by Johanna Billings, figure 168, page 58. Without dimensions, however, it is difficult to tell for sure.

Finally, there was one additional fairy lamp shade illustrated in the S&W design book. It is identified as design number 12.497.



This shade design has the classic S&W crimp top but with a "floral decoration." It is unclear from this sketch if the decoration is painted, etched, or applied as a glass decoration. I am not aware of any S&W shades of this type that are decorated in this manner. Perhaps, since the sketch was apparently scratched out, it was discontinued or never actually produced. I would be very interested in finding anyone who has a similarly decorated S&W shade.

Well, to wrap up this rather long-winded article, I thought I would take this opportunity to highlight the broad range of colors the S&W crimp-top shades come in.



Several members contributed to this collection of images and I greatly appreciate their support in providing them. Are these all the colors? I sincerely doubt it. That is what makes our collections so enjoyable....the elusive search for the unknown.

PRICE'S BUNNY NIGHT LIGHT IDENTIFIED by Marianne and Jim

Marianne has done it again! She has made a positive identification of the Price's Bunny Night Light. If you recall, it was Marianne who also identified Price's Noah's Ark.⁴



Many of you will recognize this figural candle lamp as U-153. At the time, we did not know too much about it, however, now we know "the rest of the story."



Marianne was able to find one with not only the original box but also with the original candles! The "Bunny" was marketed by the Price Candle Company but, like Clarke, they did not actually make it. It was made by Wadeheath Pottery and is marked on the base "Wadeheath Ware England" similar to U-153. My brief efforts to find out when it was made or information about the company

⁴ Noah's Ark, FL-XXVI-5

were unsuccessful. Perhaps someone can help determine when these figural night-lights were made and a little history of the company.

Now that we have two of Price's figural candle lamps identified (Noah's Ark and the Bunny) the third likely candidate for identification is R-418.



The style and colors of this "English cottage" are very similar to the Bunny and Noah's Ark; however, it is simply marked "Made in England." Did Price's Candle Company also market it? Does it have a more specific name? The answers to these questions will certainly come when Marianne finds one with the original box. Keep looking Marianne. ☺

GOSS NIGHT LIGHTS – A FOLLOW-UP by Jim

It truly amazes me sometimes how information comes to us. I am sure our website has a lot to do with it. As people do research on fairy lamps or, as in this case Goss cottages, they quickly discover our website which leads them right to us with questions and new information.

I received an e-mail "out of the blue" from one such visitor asking simply, "Would you like to have a photo of the Holden Chapel by Goss?" Since this was one of the images that we were missing from Pat and Bob's article,⁵ I said, "Sure." The image quickly ar-

⁵ Goss Night Lights, FL-XXVI-6

rived and, to my surprise, also a link to an ongoing eBay auction.



The Goss Holden Chapel is a relatively simple design and was made only as a night-light. It has an opening in the back and a hole in the roof for ventilation. The base is stamped:



Model of Holden Chapel
 Built 1744
 Harvard University, Cambridge Mass.
 R^d No 643867
 Jones, McDuffee & Stratton Co.
 33 Franklin Street, Boston, Mass

It is only 5.4" long and considered to be very rare. That surely must be the case as the eBay auction was already approaching \$400 by the time I got to it. But, there is a lot more to this story.

After a little research into the estimated value, I congratulated the seller on her fortunate find and informed her of what she had and the 1992 "book value" of around \$2200! She was already in shock at the current level of bidding and the thoughts of it even going higher were overwhelming.

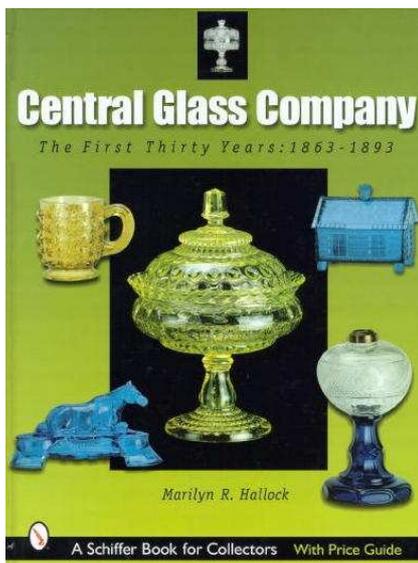
The remainder of the auction was pure excitement. The bid steadily climbed from \$400 to 600, 750, 1200, 1750.....Will it go higher? It certainly did, topping out at \$2567! Now, for the rest of the story.

This fortunate seller "discovered" this little cottage in a dark dingy corner of a "junque" shop. Recognizing its potential resale "value" she purchased it for \$1. Kind of like winning the lottery, isn't it? ☺

MEMBERS IN THE NEWS by Jim

CENTRAL GLASS COMPANY – THE FIRST THIRTY YEARS: 1863-1893

It is always a pleasure when members in our Club receive a little notoriety. Or, in the case of Marilyn Hallock, author of the recently published book *Central Glass Company – The First Thirty Years: 1863-1893* by Schiffer Publishing, a lot of notoriety!



To quote Marilyn:

"This new study of the Central Glass Company, Wheeling, West Virginia, and its beautiful glass is one of the most comprehensive books in the collecting field. Heavily illustrated with color images, historical documents, and catalog pages, it will satisfy both the collector and the glass historian.

Each pattern is illustrated, most with beautiful color photos, and all are carefully described. A guide to current values is included.

The pattern designs, collected from a variety of incomplete, partially destroyed, and randomly numbered catalogs, are placed in the correct order of the mold number, offering the first chronological overview of the company's growth.

An easy identification guide compiles every known pattern made by the Central Glass Company from 1863 to 1893. The reader will discover many formerly unknown patterns with correct attributions to the Central Glass Company."

The extensive documentation also includes the catalog page illustrating Pattern 836 fairy lamp. This is what we know as "The Central Glass Lamp" R-140 and includes a photograph contributed by our very own, Lloyd and Nan Graham. In addition, this in-depth record of the Company includes many hand, stand, and miniature oil lamps that I am sure you will find interesting and very informative.

You can probably find the book on many online resources but the best bargain seems to come from Marilyn herself. Marilyn is offering the book to Club members at \$32.00 plus \$3.00 shipping. Florida residents will be required to add sales tax. If you would like to order a copy, just drop Marilyn a note at ctrlglas@tampabay.rr.com or give her a call at 941-351-9405. Now, while supplies last, do not forget to ask to have your copy autographed. ☺

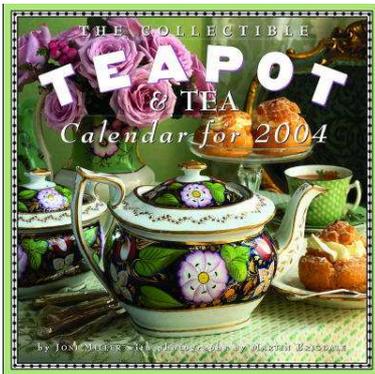
Congratulations on a great book, Marilyn!

TEAPOT & TEA – CALENDAR FOR 2004

I can hear you now, "What on earth do teapots have to do with fairy lamps?" Well, just ask any Veilleuse collector and you will

know. ☺ But, that is another story for another time.

Last September I was contacted by Joni Miller, author of the *Collectible Teapot & Tea Calendar*, published each year since 1996 by Workman publishing. She was currently working on the 2004 edition of the calendar and wanted to include a fairy lamp in one of the photographs. To make a long story short, Helen and Graham Pullen agreed to have Joni and her photographer visit them in the UK and photograph a fairy lamp of her choice for the publication. If you are familiar with the Pullen's collection, can you imagine what a difficult selection that must have been? ☺



The calendar is finally complete and Joni was kind enough to send me an advance copy. Needless to say, the photographs are spectacular, even if you do not know a thing about teapots.

As it turns out, the fairy lamp they selected for publication was the decorated Burmese epergne featured in the article "Anatomy of an Epergne," FL-XXI-6. I am sure many will agree this was an excellent choice.

The photo of the epergne appears on the first page and it is described again on the February calendar. The photograph on the February calendar also contains another fairy lamp. A pyramid-size red diamond quilted satin is tucked in the background. Apparently, this fairy lamp belongs to another unidentified collector. Hmm...another member?

If you are interested in ordering a calendar, you have a few options: most Barnes & Noble and Borders bookstores carry it, as do many smaller bookstores; Amazon.com always has it; or you can order directly from Workman Publishing, 708 Broadway, New York, NY 10003-9555 (\$11.95, plus \$3 shipping and handling); call 800-967-5630, or fax 800-521-1832.

Now, wouldn't it be nice to have a 2005 Fairy Lamp Calendar? Can you imagine what a nice promotion that would be for our Club and joy to fairy lamp collectors? Joni? ☺

QUESTIONS & ANSWERS

MOSER FAIRY LAMP from Donna

Regarding Donna's Moser fairy lamp,⁶ I received the following information from the Art Glass Discussion Group:

"The Moser Company is located in Karlsbad, a.k.a. Karlovy Vary in Czech Republic. There were around twelve different trademarks or signatures used during its history. The scripted "Moser Karlsbad" was used from 1911-1938."

If you would like to know more about the Moser Company, the following link will take you to the Moser webpage and company's history.

www.moser-glass.com/eng/obsah.html

CLASSIFIED ADS

SERVICES

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

If you prefer to sell your Victorian-era fairy lamps direct, I will post your advertisement on the "Fairy Lamps for Sale"⁷ webpage at

⁶ FL-XXVII-11

⁷ www.fairy-lamp.com/Fairylamp/ForSale.html

no cost. All you have to do is send me a photograph, brief description, and price. I will take care of the rest.

If you have not visited the "Fairy Lamps for Sale" webpage lately, please do so. Several of our members have been very successful selling their fairy lamps and the new owners are very pleased with their purchases.

Contact me for details.

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

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 well documented in any of the above 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 (\$25 foreign) to:

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Thanks

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

