



Fairy Lamps

Elegance in Candle Lighting

www.fairylampclub.com

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CLUB NEWS

As so many times before, this issue of the newsletter is filled with new information. The generosity of our members to share their collections and knowledge continually amazes me. It is through your support that we have been so successful in expanding our knowledge of fairy lamps and the companies that produced them. Thanks everyone!

As I complete this issue, I am already looking ahead to May. The spring months are likely to be a busy time for Patsy and me as we prepare to leave Virginia for the moun-

tains of Colorado. I only bring this up because you can help me by providing articles for the next issue. It is a tremendous help to me when I have "complete articles" ready for publication. Sure, it still takes reformatting and perhaps a few photos to edit but not having to "create" is a real timesaver. So, if you have been waiting for just the right time to submit your article, now is the time. I am looking forward to hearing from you.

WEBSITE UPDATES

Our Club's website continues to grow in both content and popularity. In the past 20 months we exceeded 15,000 visitors and January 2004 was our record month with nearly 900 visitors! It is hard to imagine that many people interested in fairy lamps. However, where else are you going to find the wealth of information that we provide. ☺

I have added new pages to our website and updated many more. The new pages are:

- **Royal Worcester Cricklite and Fairy Lamp Stands.** This page documents all the known examples of Royal Worcester products related to fairy lamps. This is a "work in progress" and needs your help to complete the documentation.
- **Samuel Clarke's US Patents.** This page documents Clarke's patents in the United States. Currently, it contains only the drawings. If you know of other patents, please let me know.
- **Fairy Lamp Related Books for Sale.** I have developed this website to provide a means for authors and collectors to offer their new and used books to our members. If you have a fairy lamp related

book for sale, just drop me a note and I will list it for you at no cost.

- **Registered Designs Associated with Fairy Lamps.** This webpage is not really new but has been extensively updated with additional information. Previously this list of design numbers was only those registered designs that had photographic documentation. With extensive assistance from Club member Louis, we now have a nearly complete list of registered design numbers associated (or suspected to be associated) with fairy lamps whether we have a photographic example or not. This new information certainly broadens the understanding of the range of manufacturers of fairy lamp related items and reminds us that there are still plenty of "new discoveries" yet to be made.

In addition to these new pages, I have added new information to many others including:

- Additional on-line fairy lamp articles
- Newly identified fairy lamp reference materials
- Additions to the Undocumented Fairy Lamp Photo Gallery
- Several new "Lonely Parts"
- Additional links to useful and informative websites
- Several new fairy lamp advertisements

and, much more.

If you have not visited the Fairy Lamp Club website recently, you really need to check it out. Unlike so many websites, we are in a continued state of update. It is, without a doubt, the place to go for in-depth information on fairy lamps. Of course, my opinions are slightly biased — you will have to check it out for yourself.

Well, enough "News." Let us get on with the important stuff. ☺

FROM OUR MEMBERS

ROYAL WORCESTER CRICKLITE

STANDS by Helen, Graham, Connie & Jim

The last issue of the newsletter included an article on an 1898 Clarke advertisement in the *Pears Christmas Annual*. The advertisement illustrated four Royal Worcester Cricklite stands. Two examples we were aware of; the others were undocumented.

With help from Helen, Graham, and Connie, I now have much more information to pass along and much better photos for you to fully appreciate these incredible works of art.

Helen and Graham were first to respond to the article to let me know they were the "proud owners" of the Royal Worcester vase illustrated in U-229. I have already replaced the on-line undocumented image with the one they provided.¹

For those members without access to the Internet, I have included it here for your convenience. This printed image, however, does not begin to capture the incredible detail. You really need to see the on-line image to be able to fully appreciate the detail.



¹ www.fairy-lamp.com/Fairylamp/U-229.jpg

In addition, Helen and Graham indicated they also have a matching pair of the "Cairo Water Carriers." The male figure is illustrated in R-715 and the female figure is illustrated, undecorated, in the Clarke's Royal Worcester advertisement. Both of Helen and Graham's figures are fully decorated.



It is interesting to note that these figures are decorated differently than the figure illustrated in R-715 and, of course, the undecorated versions illustrated in the 1898 *Pears Christmas Annual* advertisement.



Helen and Graham have made efforts to research the Royal Worcester Cricklites by contacting the curator of The Museum of

Royal Worcester Porcelain, Worcester, England.

In response to their inquiry the curator replied:

I have done some searching though the records to see if there are any references to Clarke's Cricklites. I have found nothing in the Directors minutes, but maybe that is not so surprising. During the 1880's and 1890's this type of rich and expensive item would have been made by Royal Worcester to special order. Department stores and specialist retailing was a growing business, as luxury goods became available to a wider audience.

Clarke from the 1880's onwards, would have commissioned Royal Worcester to convert and produce some of their standard shapes as Cricklites. He would then have chosen the shapes from the range available and he would also have chosen the type (and cost) of the decoration. Shapes that were designed as candelabra would have been relatively easy to adapt as the candle sconces were often made of brass. Worcester made oil, candle and electric lamps for other retailers too.

Are you familiar with Henry Sandons book *Royal Worcester Porcelain—1862 to the Present Day*? It lists all the different shapes produced and although he does not indicate all the shapes that had been converted, some are listed as Cricklites. Almost any vase shape could be produced as a lamp and therefore it is possible that hundreds of different lamps were made.

The curator goes on to say that the museum is trying to compile a photographic record of all the pattern shapes produced by Royal Worcester but, as you might imagine, this is a gargantuan task!

Almost immediately after receiving Helen and Graham's note, I received a note from Connie. She also has the female version of

the Cairo Water Carrier and it is also stamped model #1890, which was recorded by Royal Worcester in 1896.² Connie's, however, is decorated differently.



This version is decorated with a finely detailed floral decoration along the bottom of the gown. While different, it would appear that is the companion to R-715, shown on the right.



² *Royal Worcester Porcelain - 1862 to the Present Day*, Henry Sandon, London, Reprinted 1984.

It is almost impossible to make a comparison of two dissimilar photos, however, it would appear that these two bases were designed and decorated as a pair or as part of a "series." It would be nice to get these two "water carriers" together for a group photo and comparison.

Connie also provided another photo of the Greek Water Carrier, a.k.a. "The Lady."



This model is very similar to R-730³ but is decorated differently. Could it be that there is a "mate" to this design waiting to be found?

To answer that question I only had to review Helen and Graham's collection. While I was unable to find a male version of the Greek Water Carrier," I did find a good companion.

³ The description of R-730 is described on the inside title page of *Fairy Lamps - Elegance in Candle Lighting*, Ruf & Ruf and is illustrated on the front jacket cover.



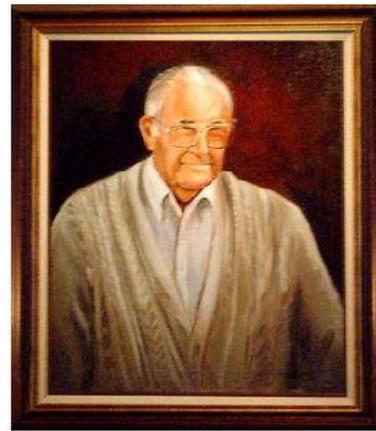
This design is similar to Connie's version of the Greek Water Carrier and R-730. It is also a "left-handed" version of R-732. Were they intended to be a pair? Or, do these figures represent a "series" designed to satisfy the interests of Royal Worcester Porcelain collectors? I suspect the same was true in the 1890's, as it is today when it comes to collector's passions.

While we have learned a lot about the Royal Worcester Porcelain Cricklite stands, I suspect there are many more designs to be identified, and much more to learn. To help consolidate this information, I have developed a webpage to host the data. A link to the webpage, "Royal Worcester Cricklite Stands", can be found on our Club's homepage. It is, of course, in the early stages of development and that is where you can help. Just click on the link and you will find all the information we have gathered so far. There are plenty of gaps to be filled and corrections to make, so let us get busy. ☺

THE BLAIR LITHOPHANE MUSEUM

by Connie

Last September on a Sunday afternoon John and I visited a wonderful Lithophane museum, which is located in the Toledo Botanical Gardens⁴. It opened in July 2002 and houses the largest Lithophane collection in the world. On display are about 450 of the 2300 Lithophanes in the collection.



*Laurel Gotshall Blair, 1909-1993
 Founder of the Blair Museum of Lithophanes. Portrait by Peggy Grant, artist and Blair Museum Advisory Board member.*

Mr. Blair, a Toledo resident, started collecting about 1958 and traveled around the United States and Europe buying Lithophanes. When flying, he often purchased a separate ticket for his purchases. He had about 450 Lithophanes when he purchased a 1500 piece collection from a Florida couple in the early 1960s.



⁴ www.toledogarden.org

He left his collection to the City of Toledo which donated the current building to house the collection.

Each Lithophane in the museum is lit with its own light that allows you to view each picture, as it should be seen. With all the preparation necessary, it took several years to prepare the collection for viewing.



The subjects of the Lithophanes include: landscapes; natural phenomena such as volcanoes, mountains and waterfalls; ships and battles on land and sea; portraits of famous people; copies of paintings; village scenes; family scenes, many of which include children; and religious art. Originally Lithophanes were lit by candle or oil.



The image on the left shows the various thicknesses in the porcelain to create the Lithophane. The image on the right is backlit revealing the detail in the resulting image.

Lithophanes are a 19th-century art form. They must be backlit to make the picture visible. To make a Lithophane, wax is placed on a piece of glass that is backlit. The picture is sketched on the wax, and then the picture is developed in the wax with a modeling knife. The depth of the cut deter-

mines how light or dark different parts of the picture will be. The wax design is covered with Plaster of Paris that hardens into a mold. The soft porcelain is pressed into the mold, fired in a kiln and the translucent porcelain Lithophane emerges. Because they are so delicate, many were broken in the process of being made. Some Lithophanes are left white while others are hand-colored.



The colors appear harsh in reflected light but becomes soft and diffuse when backlit adding greatly to the beauty of the scene.

Many are flat plaques of varying sizes from a miniature 1" x 1 1/2" to about 12" x 14" which are displayed in showcases around the museum.



King Edward VII – Reign 1901-1910

Famous people are sometimes depicted in Lithophanes. Among some we saw are Zachery Scott and Abraham Lincoln. Some plaques are in metal frames and placed on lamps or hung in front of a light source.



Some round shades are just porcelain and are very fragile. Other plaques were in frames with candleholders in the back that would hold fairy lamp candles, others had no candle holders and would be placed in front of candles.



There were a few steins with Lithophanes in the bottom and tea warmers or Vielleuses with Lithophane bases.



There also was a Lithophane ladies' fan used to protect her eyes from an open flame. Fairy lamp shades, both white and colored, were displayed in a variety of holders. Two fairy size lamps on a stand had metal finials attached to the bottom on the candle holders. I had never seen this before. John took pictures of the Lithophanes, but not of any of the fairy lamps, because he says he lives with them. The illustrations of fairy lamps and tea warmers are from my personal collection.

The museum is open May to October on Sunday afternoons between 1 and 4 pm. To make an appointment for a group tour on a special day or to get directions call 419-745-1356.

The Toledo Botanical Garden
5403 Elmer Drive
Toledo, OH 43615

The are open by appointment for groups of 10 or more upon request. Admission is \$5.

Editor's Note:

If you love Lithophanes, as I do, this museum is certainly worth a trip to Ohio. The Antique Journal described this collection in its November 1966 issue. The article is filled with additional photos and contains a wealth of information including a detailed description of the process to make Lithophanes. I have put the article on-line for your convenience. It can be found in the "On-line Articles" category.

In addition, the Blair Museum of Lithophanes website has additional information about this wonderful collection and its founder, Laurel Blair. The address for the website is: www.Lithophanemuseum.org

UNUSUAL BURMESE FAIRY LAMP ACID MARK — A FOLLOW-UP

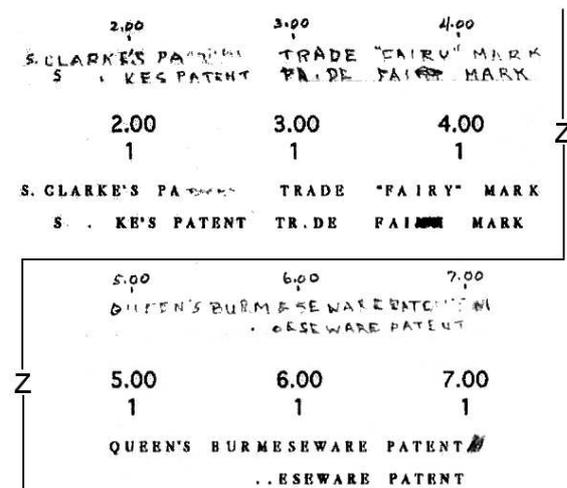
by Lloyd & Nan

In FL-XXV-5 Jim described a hard to see "reverse acid mark" around the bottom rim of a fairy-size Burmese dome. We have now discovered a similar mark on a pyramid-size dome. It appears, however, to have been applied as a pale brown dye using a transfer print process instead of the "reversed acid" treatment. Both markings are made of 1/16" high block letters.

The eye is definitely better than the camera in detecting the markings but after digital contrast enhancement you may be able to see the word "TRADE" in the following photo.



Surprisingly we have had better success photographing the faint brown dye on the newly acquired Pyramid dome than the shiny lettering on our Fairy-size dome.



The second photo is of drawings made of the Clarke logos along with computer simulations of those drawings. Strips of paper were taped around the circumference of both the Fairy and Pyramid-size domes just above the printed logos on each. Then with a magnifying glass, critical lighting and a shaky hand, the printed logos were reproduced in pencil both in size and position, even down to the quotation marks around "FAIRY" on the Pyramid dome. Smudges were recorded as well where they appeared.

The drawings of the two logos were laid side-by-side and aligned with the last letter in each at an arbitrary point on an inch scale. The drawing from the Pyramid dome is on top and is slightly longer. This comparison strongly suggests that both logos are worded the same, except perhaps for the quotation marks around "FAIRY," although with not quite the same spacing.

The circumferences of the two domes are 7.47" (2.377" d.) and 10.18" (3.43" d.).

Below the drawings are computer simulations using Size 6 Bodoni Svty Two ITC TT Font, plain for the top (pyramid) and boldface for the bottom (fairy) to simulate the higher visual contrast of the shiny reverse acid etched letters on the fairy dome. The space bar was used extensively between both letters and words to make the simulations.

There must be other Burmese domes of both sizes with these logos on them so good hunting among the ones in your collections. Be cautioned however, as a fellow club member informed us, the brown dye WILL WASH OFF! Oops!

Editor's Note:

Finding a signed pyramid-size Burmese shade is an exciting discovery. Surely there are many more just waiting to be found.

Can you imagine Webb's reaction when Clarke insisted that all his products be

marked in such a way? What a production nightmare that must have been considering the number of Burmese shades produced. Thank goodness for paper labels. Of course, that leads to the question of which method of marking came first — paper, dye, or acid marking. I guess that is another story for another time. ☺

BACCARAT FAIRY LAMP — AN UNUSUAL COLOR by Marianne & Jim

The last issue of the newsletter identified the patterns used in several known fairy lamps.⁵ In addition, the colors blue, Rose Teinte, and clear, were identified as the most common colors with only a reference to an unusual clear version, trimmed in gold, and flashed in lavender or blue color. At that time, I did not have a good photo to include in the article.

Marianne is the proud owner of this lamp and has provided a photo to share with us.



You will recognize this Baccarat fairy lamp as R-213 in the "Russian" pattern. The glass is clear and trimmed in gold on both the saucer base and the shade. The center portion of the shade is either flashed or stained in a

⁵ FL-XXVIV-7, Baccarat Fairy Lamp Patterns Identified

light blue. This is the only example I have seen in this color and I have made inquiries to determine the name for this unique color combination but to no avail. I would appreciate knowing if other examples exist and what name Baccarat uses to identify this color combination.

COLORED CLARKE FAIRY LAMP CUP by Ken & Jim

It continually amazes me the amount of new information about fairy lamps that comes to my attention. Just when you think you have "seen it all" (certainly not my case) something you have never seen before shows up. Such was the case with a colored Clarke fairy lamp cup from Ken.



The fairy-size cup is a classic beaded and ribbed Clarke design. However, as you can see, it is Vaseline colored with a touch of opalescence along the beaded rim. The cup is embossed "S. Clarke's Patent Trademark Fairy."

From all appearances, this cup looks to be an authentic Clarke cup but, is it? Ken has reported this cup as being reproduced in China.⁶ I sure hope this is not one of them.

Should this cup turn out to be a reproduction, I would really like to get my hands on one of them so that we could document the differences. Assuming, of course, there are differences to be documented. ☺

⁶ FL-XXV-11 "Left-handed Fairy – A follow-up"

FAIRY LAMP ARTICLES BY LINDA ROSENKRANTZ & DAVID ISSITT by Jim

I was informed of two articles on fairy lamps this quarter. The article, *Fairy Lamps Cast Their Spell*, by Linda Rosenkrantz appeared the *San Diego Union Tribune* on Sunday, November 9, 2003 under the heading of Contemporary Collectibles. The article, while brief and without illustrations, was general in nature and well researched.

The second more in-depth article, appeared in the December 2003 issue of *The West Coast Peddler*.⁷ Author, researcher, and British colored glass expert, David Issitt, wrote the article, *The Legacy of Samuel Clarke – The Man Behind the Fairy Light*. David is well-known throughout the art glass community and has authored numerous articles on a broad range of glass-related subjects.

The fairy lamp article was well written, included numerous illustrations, and addressed both Victorian and contemporary fairy lamps. As the title suggests, much of the article focused on Samuel Clarke's influence on the development of fairy lamps and the companies that produced them.

With only a couple minor exceptions, the article was well researched and filled with information related to fairy lamps and the companies that contributed to their success and popularity.

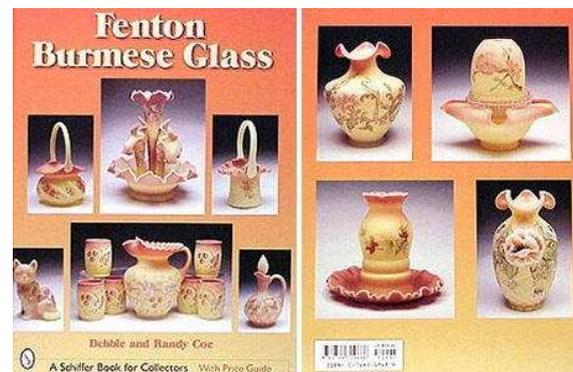
If you have a passion for glass, which I am sure you do, David's website "A Touch of Glass – England"⁸ is certainly destined to be one of your "favorites." The website is filled with information and articles about different types of glass, techniques, and manufacturers. You will also find an abbreviated version of the article, *The Legacy of Samuel Clarke – The Man Behind the Fairy Light*, on the link to "Page 1a Articles."

⁷ www.westcoastpeddler.com

⁸ www.david-issitt.1hwy.com

FENTON BURMESE GLASS by Jim

We are fortunate that we have several well-known authors in our Club. Debbie and Randy Coe are certainly no strangers to many of you. They have authored or co-authored several books on a wide range of glass collectibles. Their latest book, *Fenton Burmese Glass*, has just been published and provides an excellent reference for Fenton fairy light collectors. I have not ordered my copy yet but according to Debbie:



"This comprehensive book gives history of Burmese and how Fenton came to produce this wonderful glass. You will find information about the following Fenton people: family members, designers, mould shop, decorators and some fun backgrounds. There are many fine examples of the glass in this book. Pieces from Fenton's General Catalog, Connoisseur Collection, Supplements, Gift Shop, QVC and Special Orders are presented, organized by the year of their introduction. You will be amazed at the wide range of Burmese items and so many have never shown up in any book before this one. There are over 700 color photos in this hardbound book with 192 pages. Listed in each caption are ware number, size, year of production and price. There are a couple photos of Victorian Burmese for comparison and a few photos of Gibson Glass pieces also for comparison. For Fenton glass lovers and especially Fenton Burmese collectors, this book is a must have item.

Each book ordered will be autographed by both authors. Burmese glass was developed by the Mt. Washington Glass Company in 1885 and was named by Queen Victoria because the shaded colors reminded her of a sunset in Burma. The Fenton Art Glass Company is the only company to successfully replicate the original Burmese formula in modern time. Until now, information on Burmese could be found only in bits and pieces. Now collectors finally have one comprehensive source on Burmese glass."

If you would like to order a copy of this book, you can contact Debbie at:

elegantglass@aol.com

Or if you prefer:

Debbie Coe
2459 SE Tualatin Valley Hwy #321
Hillsboro, OR 97123
(503) 640-9122

UNDOCUMENTED FAIRY LAMPS

Included with this issue are two new pages of undocumented fairy lamps. We now have identified over 240 fairy lamps that were previously undocumented. If you have any additional information on these fairy lamps, drop me a note and I will include it in the next issue of the newsletter.

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"⁹ webpage at no cost. All you have to do is send me a

⁹ www.fairy-lamp.com/Fairylamp/ForSale.html

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

FOR SALE

Fairy Lamp Club Newsletters & Complete Undocumented Photo Album

A complete set of all the back issues of the Fairy Lamp Club Newsletters and a complete set of the Undocumented Fairy Lamps in three binders. The Newsletter volume includes an index of articles and numbered tab pages. Each collection is bound in three-ring binders with a colorful cover insert and spine label. Both collections are only \$85 including shipping to anywhere in the US.

Undocumented Victorian Fairy Lamp Photo Album

This photo album (included in the above offer) of previously undocumented fairy lamps was developed from contributions of members of the Fairy Lamp Club over a six-year period. It is a unique document not available anywhere except through the Fairy Lamp Club. The photo album currently contains 61 pages of photographs. Each page contains four color images with a description and unique identifier. The collection is bound in a three-ring binder with an attractive cover insert and spine label. This single volume is only \$25 including shipping to anywhere in the US.

You may send payment to: Jim Sapp, 6422 Haystack Road, Alexandria, VA 22310-3308. Or, you may send PayPal payment to 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 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.

MEMBERSHIP INFORMATION

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:

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Back issues of the Fairy Lamp Newsletter are available for \$4.00 per issue plus postage.

Foreign membership dues are \$25.00 per year.

Thanks

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

