



Fairy Lamps

Elegance in Candle Lighting

www.fairylampclub.com

IN THIS ISSUE

Club News

Sapps on the Move	1
Membership Renewals.....	1
Website Update.....	1
Association of Collecting Clubs	1

Fairy Tales

Thanks to Mama and Granddaddy.....	2
------------------------------------	---

From Our Members

Diamond Candle Company	2
Dorothy Tibbetts – The Mother of Fairy Lamp Collecting.....	6
Phoenix Art Glass by Leland Marple.....	9

Classified Ads	10
----------------------	----

Reference Guidelines	12
----------------------------	----

Membership Information	12
------------------------------	----

Undocumented Pages	None
--------------------------	------

Current Membership	140
--------------------------	-----

Membership Dues	\$20 US - \$25 Foreign
-----------------------	------------------------

CLUB NEWS

SAPPS ON THE MOVE

This is a little off topic but I wanted to let you know that Patsy and I are leaving Virginia for the mountains of Colorado. Our home of 34 years has been sold and we will be in Colorado before the end of the month, just in time to oversee the construction of our new home.

This issue of the newsletter is a little different than most and the fact that it is late is

certainly unprecedented. I am sure, however, that you understand the complexities of our move. Once we are settled in our new home, hopefully, I can get back to "fairy lamp business." ☺

MEMBERSHIP RENEWALS

If you received a membership renewal notice with this newsletter, you will notice that the return address on the envelope is in Bailey, Colorado.

PLEASE DO NOT SEND YOUR MEMBERSHIP RENEWAL UNTIL AFTER JULY 1ST.

By that time we will be in our temporary home and your payment will have less chance of getting lost in the shuffle.

WEBSITE UPDATE

Due to the preparation for our move, very few updates were made to the Fairy Lamp Club website this quarter. I have, however, added new items to the fairy lamp and books for sale web pages. If you have not visited the website for a while, this is a good time to check it out.

ASSOCIATION OF COLLECTING CLUBS

On behalf of our Club, I have joined the Association of Collecting Clubs. To be honest, it remains to be seen if this association has any value to our Club members. However, it was worth the \$10 introductory membership fee for me to find out.

I will receive an information packet in a couple weeks and I will let you know of any "perks" associated with our membership.

FAIRY TALES

THANKS TO MAMA & GRANDDADDY

by Pappy

How old were you when you first heard the term "fairy lamp"? Well, I can not remember not knowing what a fairy lamp is. Even as a small child, I knew what a fairy lamp looked like. I did not know the difference between a pyramid or a fairy-sized lamp, satin glass or nailsea, but I certainly knew what a fairy lamp was. My grandmother had her collection neatly presented in the corner cupboard as well as a few favorite fairy lamps proudly displayed on tabletops.

Long before interstate highways were built, my brother, sister and I would take turns traveling the countryside with our grandparents searching for fairy lamps as well as other treasures. I can remember being quite bored sitting all day long in a barn at an auction. My grandparents collected many items from furniture to jewelry and, of course, fairy lamps. My grandmother kept records of items purchased and sold. It is interesting to note the prices in the 1950s that they paid for fairy lamps. Below are a few excerpts directly from her journal:

Large Size

Blue MOP herringbone satin glass, ruffled dome and base	25.00
Blue nailsea with hanging base	30.00
Blue shading to white, candle cup, blue satin base, ruffled	15.00
Brass jeweled, six jewels, with handle	22.00
Brass, 3 part with jewels	18.00
Cranberry overshot dome (round) with clear overshot base	11.50
Cranberry to amber Baccarat dome with matching base	10.00
Electric blue Baccarat dome and base	30.00
Four-panel lithophane on china base	30.00
Green satin glass pedestal. Green dome and base with clear petaled feet	24.00
Lithophane dome	16.00
Mirrored fairy lamp sconce	7.50
Peacock, china with jewels, brass frame	8.00
Peachblow dome, pottery base marked	30.00

"Clarke", turquoise, pink and gold	
Pink bisque, jeweled crosses	8.00
Rainbow MOP Satin dome with pink satin ruffled base	30.00
Rose nailsea dome with rose nailsea ruffled base and clear cup	45.00
Rose nailsea with matching hanging base	20.00
Staffordshire base with lithophane insert	15.00
White parian standard, child's figure, clear paneled dome	3.00

Small Size

Blue thread glass dome, clear base	5.00
Cranberry overshot dome, clear base	5.00
End of Day dome and ruffled base	13.00
Lime green satin glass dome, clear base	10.00
Lime nailsea dome, clear base	15.00
Pink and white candy striped dome, clear base	12.00
Pink opalescent petaled, ruffled base	27.00
Pink satin dome, thorn design, clear acorn base	11.00
Pink satin glass swirled dome, clear base	8.00
Ruby swirled dome, clear base	7.50
Yellow swirl satin glass dome, clear base	7.50

My grandparents passed away in the '60s and so much of their antique knowledge with them. They started collecting in the 1940s and had many fine treasures to pass down to our family and we are grateful.

Consequently, thanks to my parents and grandparents, my children have had no other choice than also to know what a fairy lamp is — but they still do not know if it is a pyramid or a fairy-sized lamp, satin glass or nailsea!

FROM OUR MEMBERS

DIAMOND CANDLE COMPANY

by Lloyd & Jim

We have all seen them and perhaps collected them. Dorothy Tibbetts had at least one in her collection in 1951 (T-VI-18) marked Diamond Candle Co., Brooklyn, New York, which also included a candle cup. They are not particularly attractive but they are intriguing in their diversity, which suggests they were made over an extended period of

time and thus must have been popular in their time. It is a mystery that we know so little about the company that made them or even when they were made. It is the purpose of this review to solicit further clues about their origin from other collectors.

There are only three basic types of domes; 1000-eye, smooth, and beaded as seen in Figure 1. Each type is found with and without an embossed logo around the bottom edge.



Figure 1. Three types of Diamond Candle Company domes

Two variations of the logo that have been seen on the beaded type are "DIAMOND CANDLE COMPANY INC. BROOKLYN, N.Y." and the same except with no period after the "N" in "N.Y.".



The only logo that has been seen on the 1000-eye type is "DIAMOND CANDLE COMPANY INC. PAT. APPL'D. FOR." The beaded domes with the logo have been seen in blue, green, pink, red, white and in blue and red without the logo. These were all made by pressing in a 4-part mold. The 1000-eye domes with the "---PAT. APPL'D. FOR" logo have only been seen in clear and clear with a red paint or dye on the outer surface. These were pressed in a 2-part mold. The ones without logo were pressed in a 4-part mold and have a base diameter consis-

tently 0.05 to 0.10 inches larger so they do not fit all of the many types of bases that are found. These have been seen in amber, clear, green and red.



Figure 2. Candle cups and votive holder.

The two types of candle cups that have been found are shown in Figure 2 along with a metal holder for their use as votives. The vertically ribbed one is embossed on the bottom "DIAMOND CANDLE CO INC" in a circle around "BROOKLYN N Y" in a smaller circle. The punctuation shown is as it appears. This candle cup has only been seen in clear glass. The red one has a diamond optic pattern impressed on the inner surface to refract the candle light. Embossed on the bottom is "DIAMOND CANDLE CO INC BROOKLYN, N.Y." in a circle around "FOR 15 HOUR CANDLES" on the outside of a triangle and "DIAMEX HEAT RESISTING GLASS" on the inside. It has also been seen in a white marbled glass. It is believed that the red and white candle cups were made by the Akro Agate Company sometime after the mid-1930s and before the company stopped production in 1949. The metal base has no logo.

There are many types of bases, which provide the great diversity in the styles that are found. Only two of the many types have a logo. These are shown in Figure 3. The deep well type on the left is stamped on the bottom of the well "DIAMOND CANDLE CO." in a circle around "BKLYN N.Y." and could also be used to hold a taper.



Figure 3. Base styles with logo.

The medium well type on the right is stamped on the inside bottom "BUY DIAMOND CANDLES IF YOU WANT THE BEST", somewhat reminiscent of Clarke's advertising in an earlier era.



Both of these types had an inside shoulder of the right diameter to support a candle cup and 13 air holes for ventilation although the medium well type with logo has been found with only three somewhat smaller holes and a slightly smaller diameter. These types were all made of pressed brass, some left with the brass finish and some painted.



Figure 4. Base styles without logo.

There are some similar bases found that have no logo. Two of these, called shallow well bases, are shown in Figure 4. These have no flat bottom for imprinting a logo but

still have the inside shoulder for supporting a candle cup. They are all made of pressed steel. The brass plated one has 13 air holes the same as the ones with a logo but the gold painted one has only 12 holes.

Additional types of bases are shown in Figures 5a – 5b.



Figure 5a. Glass beaded base

The glass beaded base has been found in all the same colors as the beaded domes. (This is the same base that was used with a different dome for the "Lenox Ice Crystal Candle Lamp" made by the Brooke Glass Company, FL-XX-4.)



Figure 5b. Variety of metal bases and accessories

The other metal bases and accessories are quite varied. Were they all made for the Diamond Candle Company or are they just cheap rip-offs?



Figure 5c. Unmarked cast metal base with colored glass flowers and leaves



Figure 5d. Unmarked cast and pressed metal base with clear glass posey holders

The base of the "epergne" in Figure 5d is a white metal casting embossed on the bottom "L&L 6848". Two other pieces, shown in Figure 6, marked similarly, are the "tulips" (R-712) embossed "L&L 7007" and the standard for a table centerpiece embossed "L&L 111".



Figure 6. Types with L&L cast bases.

These are apparently from the same era but are they also Diamond? Wouldn't it be interesting to discover that the Diamond Candle Company emulated Samuel Clarke by providing a variety of appliances for the public to use to sell more candles?

One final note — I have been trying to make contact with the Brooklyn Historical Society through their website,¹ but to no avail. In addition, I contacted the Brooklyn Library and asked them a couple of questions related to the Diamond Candle Company. Their responses are below.

Our full-text online version of the Brooklyn Eagle², Brooklyn's major daily newspaper, covers the period 1841-1902, but does not show any listing for Diamond Candle Company, Inc.

Likewise, the Thomas Register³ (a national directory of manufacturers and distributors) does not list this company in its 1905-06 edition, which is the oldest edition owned by the Business Library.

Our next most recent edition for 1945, however, lists Diamond Candle Company, Inc at 19 Park Place, New York, NY (which means

¹ www.brooklynhistory.org

² www.brooklynpubliclibrary.org/eagle

³ www.thomasregister.com/

Manhattan, not Brooklyn). There is no description of their products or line of business, however, the entry does mention a factory in Newburgh, NY. Also mentioned is a cable address "Diacandle," which might indicate that the company was soliciting export trade.

In the 1947 edition of the Thomas Register, the company is listed in Newburgh, NY, only mentioning a "branch" in New York, NY. The cable address is the same and is probably the same company.

The company is listed continuously in the Thomas Register at the Newburgh location through the 1991 edition. There is no explanation as to why it is not listed thereafter. It may have gone out of business or merged into another company.

For what it's worth, the earliest Thomas Register entries estimate the minimum capital of the company at \$100,000, but the last entries estimate the sales to be over \$1 million.

The earliest listing for Diamond Candle Company is in the October 1919 New York City Telephone Directory. The address is listed as 324 Leonard St, Brooklyn, which was in the Greenpoint neighborhood. I subsequently found the company listed at 992 Metropolitan Avenue (in 1926) and 1073 Metropolitan Avenue (in 1933-34), still in what I believe would be considered Greenpoint.

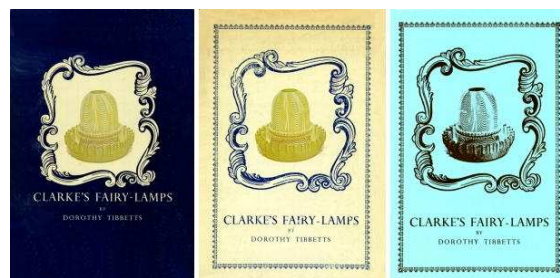
So, to summarize, from 1919 to 1934 the Diamond Candle Company was in Brooklyn and after 1945 in New York with a gap in info from 1935 to 1944. I plan to follow progress of the Historical Society and see what additional information they can provide.

If you have additional information related to the Diamond Candle Company or its products, please let us know.

DOROTHY TIBBETTS — THE MOTHER OF FAIRY LAMP COLLECTING by Jim

If you collect fairy lamps, especially Victorian-era fairy lamps, I am sure you will recognize the names Dorothy Tibbetts, Amelia MacSwiggan, T. Robert Anthony, and, of course, Bob and Pat Ruf. Each of these authors of books on fairy lamps has contributed enormously to information related to the diversity of fairy lamps and the companies that produced them. Each book contains original research material, supporting documentation, and of course, photographic examples. It is difficult to judge which is best as each contains information of value to the fairy lamp collector. One book, however, holds the exclusive right to the title "First among many."

Dorothy Tibbetts' book, *Clarke's Fairy Lamps*, was published in 1951 by Mission Press, Huntington Park, California — over 50 years ago! It remains today a valued source of information to fairy lamp collectors, albeit an increasingly scarce publication to find.



The first edition, recognized by the dark blue cellophane cover, is extremely difficult to find. My cherished copy includes Dorothy's autograph and the date October 1951. The second edition, with a light colored cellophane cover, is more common but still difficult to find. The third version, with light

blue cover, contains only the photos and descriptions contained in the original version. It does not include any of the associated text. For many years, I was not aware of the complete version of this book. The source of this abbreviated version is unknown but it appears to have been privately done.

Unlike others, most notably Amelia Mac Swiggan, Dorothy did not write fairy lamp articles for antique journals like the *Spinning Wheel*, *Hobbies*, or *Antiques Journal*. In fact, I am not aware of any other publications or articles related to fairy lamps by Dorothy Tibbetts. However, an article by an unknown author was published in the *Sunday News* on May 12, 1957. (The city of this publication is unknown.) The article featured Dorothy's collection of fairy and miniature oil lamps and includes several color photos of her collection. Most of the examples you will recognize but a few will be unknown variations. The most unusual feature of the article is not the fairy lamps but a photo of Dorothy herself. To the best of my knowledge, this is the only known photo of Dorothy and it is for this reason that I would like to share this article with you.

As you read the article, especially the captions, I think you will agree that we have come along way since this article was written. Hopefully, in another fifty years, someone will say the same thing of the articles included in this publication.

Enjoy.

LAMPS OF LONG AGO

Sunday News, May 12, 1957

Author Unknown

Perhaps they were not as efficient as today's models, but the were a lot more colorful.

Oil lamps, which are gradually disappearing in this country, have been lending their mel-low light to humans since 8,000 BC. The

original lamps, made of terra cotta, had a spout at one end for a wick and a handle at the other end. It was during the last century, when kerosene appeared (around 1860), that oil lamps grew in size and use both here and in Europe. And, as in the past, they were made not only to give light but also to make a pleasing appearance so that they would fit in with any decorative scheme.

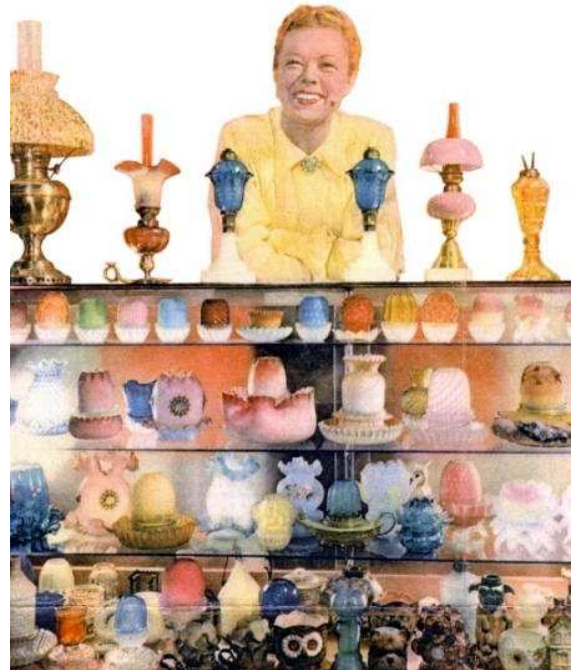


Figure 1 Dorothy Tibbetts of Hunington Park, California, poses with part of her collection of rare and old lamps. Artists of the past used blown glass to produce really beautiful effects.

On these pages are some pictures of fine examples of lamps that were in use during the 19th Century. They are part of the collection, of Dorothy Tibbetts of Huntington Park, California. Her specimens include fairy lamps, which burned candles, as well as ornamental lamps for the drawing room.

The fact that we were accustomed to the shape of the two-piece oil lamps in our homes explains why many modern electric lamps follow those shapes. Sometimes the still beautiful old oil lamps are wired for electric lights. Many of the lamps used by

our grandparents are now collectors' items. Rich decorations and skillful craftsmanship made them real works of art.



Figure 2 Oil lamp (left) has a world map on its shade. Blue lamp is a Bristol-type fairy lamp.



Figure 3 The ancients modeled lamps after animals. These are kerosene lamps of the past century.



Figure 4 Two fine examples of Tibbetts' collection. Left is a Mary Gregory style; the other is a French miniature.

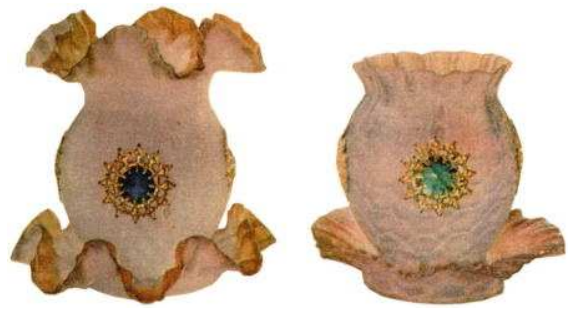


Figure 5 The glass blower's art is at its best in these examples of fairy lamps. The finely blown glass is enriched by the insertion of semi-precious jewels.



Figure 6 Miniature lamp of pink satin glass is matched with a honeycombed fairy lamp.



Figure 7 Kerosene lamp in the shape of a street light and schoolhouse night light were 1870 items.



Figure 8 Fairy lamp has picture frames. Kerosene lamp is of rare amberina glass.



Figure 9 Jeweled candle lamps and a French night light with cut glass stars are from the 1880's.



Figure 10 This beautiful Aladdin lamp was lighted by a candle. It is embellished with gold trim.



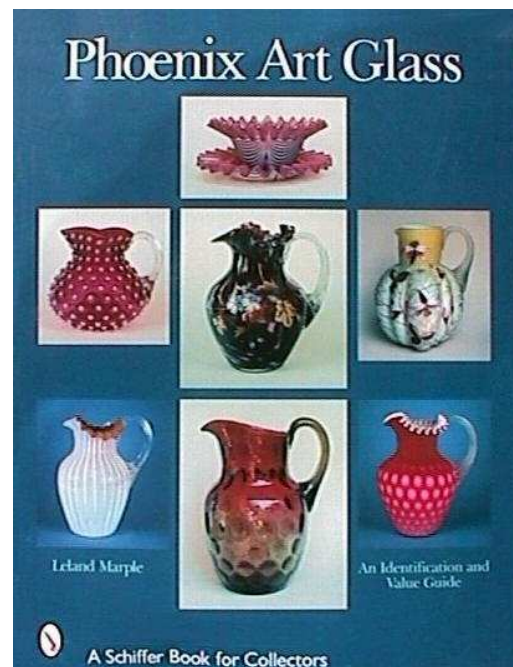
Figure 11 The name "Fairy Lamp" was patented by an Englishman. They contained some of the gaudiest bits of glass of the Victorian-era. The lamps were used in children's bedrooms.



Figure 12 Lamps such as these were always a favorite of children. The eyes of the animals would shine as soon as the candles were lighted. France and England made most of them.

PHOENIX ART GLASS BY LELAND MARPLE by Jim

I wanted to let you know about a new art glass book — *Phoenix Art Glass, An Identification and Value Guide* by Leland Marple.



\$29.95

(Free shipping to Fairy Lamp Club members in the US)

This long awaited research will go along way to identify the complete line of Phoenix art glass including several fairy lamps. With this publication Lee hopes to provide a glimpse of the artistic glassware made by Phoenix, and to interest others in expanding what is known about the early glass products from this firm.

Lee writes:

Written records show that Phoenix Glass Company was the major domestic manufacturer of colored and specialty glass between 1880 and the turn of the century and within this relatively short period of time, the firm made a wide variety of art glass products in a large number of colors and effects. Since it was not signed, nearly all the art glass made by Phoenix has now lost its identity. This beautifully photographed and extensively research book identifies hundreds of Phoenix Art Glass tableware, lighting products, and novelties by matching objects to descriptions and illustrations in the trade literature. Organized by mold and optic patterns, the objects are presented in an easy to follow format. With values in the captions, this beautiful book will become an indispensable reference.

I just received my copy of Lee's book and have only begun to delve into it. I have, however, a few first impressions that make this book a worthy investment.

The first impression is, of course, the quality of the photography. It includes well over 300 color photos of a broad range of art glass patterns and shapes. In addition, there are numerous advertisements, patents, and excerpts from trade journals that document the Phoenix products and chronicle the milestones of their influence on the glass market in the United States. The book also includes an invaluable history of the Phoenix Glass Company and the influence of Joseph Webb on their diverse production of art glass, in-

cluding significant production of fairy lamps in the United States.

If you have an interest in art glass — you really can not collect fairy lamps without loving art glass — this book will be a welcome addition to your library.

Lee is taking orders for autographed copies of his book. If you would like to order your copy, just go the following website for details:

[www.fairy-lamp.com/Fairylamp/
FairyLampBookSale.html](http://www.fairy-lamp.com/Fairylamp/FairyLampBookSale.html)

Or, you may order you copy by mail. Send your order to:

L. W. Marple
12311 Viewoak Drive
Saratoga, CA 95070

UNDOCUMENTED FAIRY LAMPS

We now have identified over 240 fairy lamps that were previously undocumented. I typically include new pages of undocumented fairy lamps with each issue of the newsletter. I have not, however, included any new pages with this issue. If you have photos of previously undocumented fairy lamps, drop me a note and I will include it in the next issue of the newsletter. A complete library of undocumented fairy lamps can be found on our website www.fairylampclub.com.

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"⁴ webpage at

⁴ 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.

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 BASE



Nailsea-type fairy lamp base trimmed in clear with frosted piecrust edge. \$350 including postage and insurance. Contact:

Ken Ely, 8 Selwyn Street, Brighton,
Melbourne, Victoria, Australia 3186.
Phone: 011 03 9596 6183

E-mail: ken_glo@bigpond.com.au

UNDOCUMENTED VICTORIAN FAIRY LAMP PHOTO ALBUM



This photo album of previously undocumented fairy lamps was developed from contributions of members of the Fairy Lamp Club over a seven-year period. It is a unique document not

available anywhere except through the Fairy Lamp Club. The photo album currently contains over 60 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.

FAIRY LAMP CLUB NEWSLETTERS



A complete set of all the back issues (since November 1996) of the Fairy Lamp Club Newsletters in two three-ring binders with a colorful cover insert and spine label. These are unique documents not available anywhere except through the Fairy Lamp Club. The Newsletter volumes include a complete index of articles and numbered tab pages. This two-volume set is only \$85 including shipping to anywhere in the US.

You may send payment to: Jim Sapp, P.O.
Box 438 Pine, CO 80470. Or, you may send
PayPal payment to jimsapp@wispertel.net.

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 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:

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@power.net

Telephone & Fax:(775) 747-2675

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.

