

Fairy Lamp Club



ISSUE XL

NEWSLETTER

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CLUB NEWS

MEMBERS REMEMBERED by Jim

I am saddened to report that the Fairy Lamp Club and the art glass collecting communities have lost two respected authorities, Douglas Gole and Louis St. Aubin. They were, however, much more than simply "respected authorities." They were loved ones, mentors, teachers, and friends to all who

knew them. They will both be deeply missed but not forgotten.



Doug Gole was a founding member of the Fairy Lamp Club having joined in 1996. He was also a friend and mentor to Bob and Pat Ruf, who wrote in their book:

"To Mr. Douglas Gole, our teacher and mentor. Like all superior teachers and mentors, he has encouraged us to seek even more knowledge. His quiet and unassuming demeanor hides a jovial and mirthful character. Above all, he is a true friend."

Few words but rich in meaning from those who knew him well.

I never met Doug, but felt as though I knew him through the kind and respectful words spoken by his many friends and fellow fairy lamp collectors. It was a rare occurrence to discuss fairy lamps with any new acquaintance when the name "Doug Gole" was not mentioned. It seemed as though a certain degree of "pride" came from simply making his acquaintance.

Doug's passion for fairy lamps went far beyond simply "collecting." He sought knowl-

edge. He shared this knowledge freely with those who were just beginning to understand the true value of their collections and to the members of our Club through his contributions to our newsletter.

I think Doug would be pleased to know that his inspiration, mentoring, passion, and friendship live on in so many fellow fairy lamp collectors. I am sure, however, that is but one of many legacies left behind by Doug.



Louis St. Aubin was a longtime member of our Club having joined in 1997. His passion, however, was much broader than simply fairy lamps. He was an acknowledged expert in many forms of Victorian-era glass. Above all, he was possibly best known for his in-depth historical knowledge of the Mount Washington and Pairpoint glass companies.

Louis was extremely active in the historical and art glass communities. He was the owner of Brookside Antiques in New Bedford, Massachusetts; author of *Pairpoint Lamp Catalog* and *Pairpoint Lamps: A Collector's Guide*; founder of the New Bedford Glass Museum; the New Bedford Glass Society; and the Society of New Bedford Glass and Fine Arts. He was also a founding member and Past President of the Mount Washington Art Glass Society; Past President of the Southeastern New England Antique Dealers Association and current President of the New Bedford Preservation Society.

Needless to say, Louis was expert in his field and shared his passion and knowledge with everyone through his many endeavors.

For many of us, however, our best memory of Louis was the presentation he made at our inaugural Fairy Lamp Club meeting last year. We were indeed honored to have him as our guest speaker and deeply indebted to him for helping to make our first meeting a complete success.

The passing of these two acknowledged experts causes one to ponder, "Who will fill the void left by their passing?" Perhaps no one. Perhaps, however, it will be one of you to carry on the quest for knowledge where others have left off. Let us hope so.

On behalf the Club and their many friends, we extend our sincerest condolences and best wishes.

THE NATIONAL ASSOCIATION OF ALADDIN LAMP COLLECTORS by Jim

For the second time our Club was represented at the meeting of the National Association of Aladdin Lamp Collectors by Connie and John Scott. Together, they setup a table at the meeting and explained to all who inquired, "Just what is a fairy lamp?" To some, however, it may have been a painful education.

A few Aladdin Lamp collectors came to our booth to inquire about their fairy lamps. One was an incomplete Fenton fairy light; one was an Italian Burmese reproduction; and one was a most unusual "large" floral shade. I mean "really large" with a shade base diameter of approximately five inches! This signed Clarke shade was similar to those illustrated in Clarke models 346 and 348. It did not have an appropriate lamp cup. Needless to say, the owner is in need of a Clarke lamp cup to complete his find.

Like last year, the highlight of the meeting was Connie's presentation on Clarke's fairy lamps. Her presentation, nearly an hour in duration, took her audience on a "around the world" tour of fairy lamps. John's skillfully prepared PowerPoint presentation was organized by country of origin and featured extraordinary examples from their and other members' collections. Connie also used fairy lamp information from the Corning Glass Museum. Needless to say, each slide was punctuated with "ohs" and "awes" from the audience.

This year's presentation was much better attended than last year with about 40-50 people in attendance. In addition, our Club's booth seemed to be better attended than last year. This was due, in part, to being in the Aladdin Show exhibit room instead of the entrance hallway.

Special thanks go to John and Connie for their hard work, research, and conscious efforts to promote our Club.

FAIRY LAMP CLUB MEETING by Jim

The response has been very good regarding our plans to have a Club meeting next spring. We have received positive replies from about forty members who would like to attend if it fits into their schedules. By coincidence, forty members was our target goal for beginning the planning process. I am pleased to report that the planning has begun!

Connie Scott, once again, has agreed to take the lead in planning for this meeting. She has prepared a Request for Proposal (RFP)¹ for several facilities in Toledo, Ohio. The exact dates are still uncertain, pending the response to the RFP. However, we are proposing Friday, Saturday and Sunday April 27-29, May 4-6, or May 18-20. The final

¹ Special thanks go to Bob Culver, Night Light Club, for his assistance in developing this RFP.

determination is dependant on the best rates we can get from the hotel. Our goal, of course, is to keep the registration fees and room rates at an absolute minimum. That said, please keep in mind that last year's exceptionally low registration fee was largely due to the generosity of Louis St. Aubin. We expect a more realistic registration fee for the next meeting.

Although the planning is in the very early stages, we are exploring several activities to entice you to attend. A few special activities being planned are:

- **A visit to the Blair Lithophane Museum and the newly opened Glass Pavilion at the Toledo Museum of Art.** You already are aware of what the Blair Lithophane Museum has to offer and this will be a highlight of our meeting. If you like Lithophanes, you are going to love this visit!

The Glass Pavilion just opened to the public on August 27th. If you like glass, which I am sure you do, you really can not miss this opportunity to visit an internationally acclaimed glass museum. The Glass Pavilion features exterior and many interior walls made almost entirely of curved glass. It is what is inside those walls, however, that will likely be the most rewarding. The Glass Pavilion displays all types of glass from ancient Roman vessels to Renaissance goblets to American cut glass and studio glass sculptures – 3,000 years of glass! And, as if that was not enough, you can watch glass being made right before your eyes in the Pavilion's "hot shop."

- **Room sales of fairy lamps.** This is a great opportunity to turn some of your duplicate fairy lamps into "cash."
- **Auction of fairy lamps.** We will do our best to organize a fairy lamp auction. However, volunteers are needed to as-

sist; many details need to be worked out; and of course, member participation in supplying fairy lamps for the auction is essential.

- **Raffle tickets for prizes.** We will solicit members for donation of prizes for a drawing. Unlike last year, however, this raffle may be used as a "fund raiser" for our Club.
- **Show-n-tell.** Of course, time will be set aside for discussion of unusual fairy lamps and questions.
- And, a few surprises to keep you guessing.

So, with that little bit of information in mind, mark your calendars and prepare to attend the next Fairy Lamp Club meeting in Toledo, Ohio. This meeting promises to be "the best yet." ☺

FROM OUR MEMBERS

TULARE MUSEUM VISIT by Lloyd & Nan

The Tulare Historical Museum in Tulare, California, has on display a collection of fairy lamps some of which were photographed and included in *Fairy Lamps – Elegance in Candle Lamps* by Pat and Bob Ruf. It is convenient for us to stop there in our travels to visit relatives and have been back several times since the first time in 1995. The latest visit in June, however, was the first time we have been allowed in with a camera. There are frequently other events going on that prohibit cameras such as, one time, a juried quilt exhibit and competition. Serious quilters, it seems, are very protective of their creations and will not allow cameras anywhere within range. For those planning to visit the museum the hours are limited so contact beforehand.²

² You may contact the museum by email at info@tularehistoricalmuseum.org or by phone at 559.686.2074.



On our first visit there were fairy lamps along with some other period art glass in two large display cases in one wing of the gallery and more fairy lamps in a third smaller case in the office of the museum curator, Ms. Ellen Gorlick. The museum's collection was donated by Mrs. Gustave, a resident of Tulare. During the present visit only one of the larger cases contained fairy lamps, sharing the space with some very nice French cameo vases and other art glass. This case is shown above.

With each visit the "WOW effect" is lessened a bit partly from familiarity but also we suspect partly because some of the collection has been put in storage for later rotation. We do remember seeing R-104 in the smaller case at the time of our first visit since we were still excited as new collectors about finding that same base in a shop the week before for 50 cents. That case was not available for viewing this time.



There were still many nice lamps on display, at least nine of which are identified as being pictured in Ruf's book and are shown above in close-ups. We think it will be of interest to some collectors to know where those pictures came from.

We had time during our latest visit to have a docent-guided tour of many other interesting exhibits including the collection of Olympic Games memorabilia donated by Tulare native son, Bob Mathias, twice decathlon gold medal winner. Highlights of other exhibits can be seen in the picture gallery of the museum website.³

³ www.tularehistoricalmuseum.org



A close look will reward one with a view of R-791 in its setting in the re-creation of a Victorian living room.

PHOENIX FAIRY LAMPS by Lloyd & Nan

Leland Marple's book, *Phoenix Art Glass*, published in 2004 by Schiffer Publishing, Ltd, documents the production of fairy lamps by the Phoenix Glass Co. in Beaver County Pennsylvania.⁴ Of particular interest are drawings of a Nailsea fairy lamp placed in trade journal ads by Phoenix as early as November 18, 1886, and by December 23, 1886, they advertised "Clarke's Fairy Lamps in Great Variety".

PHOENIX GLASS CO.,
(WORKS, WATER CURE, BEAVER CO., PENN.)
Manufacturers of Art Glassware.
 PEARL, SATIN FINISH, IVORY, CRYSTAL, ETCHED, ENGRAVED, CUT AND DECORATED GOODS.
 TABLE WARE, VASES, WATER SETS, BERRY DISHES, NAPPIES, ETC.
ALSO ALWAYS IN STOCK A FULL LINE OF
Clarke's Fairy Lamps in Great Variety.
 GLOBES and SHADES of all kinds in Opalescent and other colors, for kerosene, gas, and electricity.
PLAIN & DECORATED OPAL SHADES, BELLS, ETC.
Original Designs! No Copies!
Only Manufacturers in the United States of Webb Art Glass
729 BROADWAY NEW YORK.
 A. H. PATTERSON, Manager.

No. 385 Venetian Thread No. 4008 Fairy Lamp No. 343 No. 382 Water Set
Crockery and Glass Journal, January 1887

⁴ The Phoenix Glass Company was formed in 1880 in Monaca, Pennsylvania producing oil and gas lamp chimneys. They eventually produced lamps, globes, shades and electric light bulbs. During the 1880's and 1890's they produced a large volume of colored cut glass, etched glass, hand decorated glass, and fancy colored art glass, such as mother-of-pearl satin glass which they patented in 1885.

Two illustrations, plate 34⁵ and plate 40⁶ in the book, I believe positively identify R-558, a Nailsea, and R-588, a rainbow diamond quilted mother-of-pearl, as being made by the Phoenix Glass Company.



Phoenix Glass Company Advertisement
December 1887



R-558, Nailsea and R-588, Rainbow DQMOP

Marple extended the identification to other individual fairy lamps from a comprehensive study of several characteristics of various forms of art glass such as colors, optic effects, mold patterns and in particular for fairy lamps the response of the glass to short wavelength ultraviolet light⁷ and the details of the crimping on the edges of the bases.

Marple noted that the Clarke patent of June 5, 1888, shows that the crimps on the

⁵ Advertisement from *The Crockery and Glass Journal*, November 18, 1886.

⁶ Advertisement from *The Decorator & Furnisher Supplement*, December 1887.

⁷ Most fluorescent minerals respond most strongly to short-wave ultraviolet radiation. This should not be confused with long wave "black light."

base for the English version R-558 are formed by pressing a set of shorter movable pins on the outside of the rim against and between a set of longer stationary "fingers" on the inside. This leaves a ledge under the bottom of the outer shorter pins that can be seen in the patent drawing below.

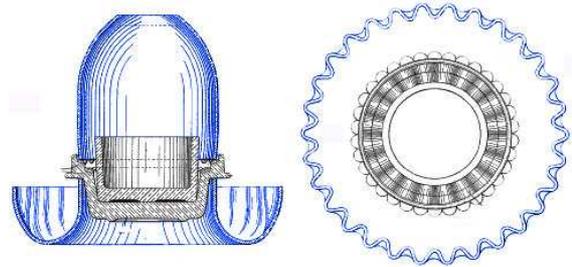
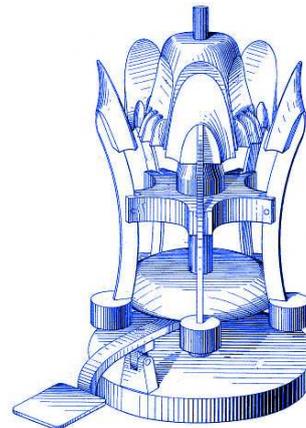


Illustration from Clarke patent of June 5, 1888

He also noted that the fairy lamps shown in the Phoenix advertisements eighteen months before that patent were made in the opposite way with the ledge on the inside of the rim, indicating the longer stationary pins were on the outside in the Phoenix crimping tool.⁸



U.S. Patent Number 344,585, *Glass Crimping Machine*, issued to William Leighton, Jr., Wheeling, West Virginia, on June 29, 1886.⁹

⁸ The patent application states, "I am aware of externally-acting devices....that has been used with interior acting crimping..." Perhaps this is a reference to the English crimping process.

⁹ The original patent application was filed on March 11, 1880. By coincidence, the patent was witnessed by C. M. Clarke which is probably no relation to Samuel Clarke.

Examples of both the English and the Phoenix versions of the edge crimp are shown in the following illustration.



The second characteristic that Marple relies on to identify Phoenix glass is its "chalk white fluorescence – when exposed to short wave ultraviolet light".¹⁰ This characteristic was observed on a wide range of glassware including vases, pitchers, tumblers, salt and sugar shakers, etc., identified by other means as Phoenix products, as well as a few fairy lamps that Marple had available that had the distinctive edge crimp. As I understand it, the fluorescence, or lack thereof, is due to trace minerals that differ in kind and amount depending on the raw materials and are different in the English glass from that used by Phoenix.

As an extension of the tests Marple had already made, he agreed to look at a selection of fairy lamp parts from our collection. When we visited him in October 2004 we took three bases of the type under discussion and sixteen domes for inspection with his

¹⁰ *Phoenix Art Glass*, Leland Marple, p. 14

short wavelength ultraviolet light source. They were all Nailsea and included two fairy pyramid size. We took each one separately into his darkroom for testing. When documenting the results, I relied on his experience and judgment exclusively.

Of the three bases tested, one had the English crimp and two had the Phoenix crimp. The fluorescence result agreed with this designation in all three cases.

Of the sixteen domes tested, two were citron and fluoresced strongly all over as expected so no attribution could be made. Of the other thirteen domes, nine showed what Marple called strong white fluorescence, two showed weak fluorescence, two were even weaker but he deemed them likely to be Phoenix, and one showed no fluorescence and he believed it was definitely of English manufacture. He had no way of knowing that I had received that particular cranberry Nailsea dome from England the week before. I had not realized it at the time, either, but it became apparent upon returning home and consolidating the notes I had taken. This one example certainly adds to the confidence of the many observations Marple has made in identifying Phoenix glass by fluorescence alone. Does the preponderance of the results showing fluorescence mean that most of the Nailsea fairy lamps found in this country were made by Phoenix?

What about the phrase "Great Variety of Fairy Lamps" claimed in the Phoenix advertisement? Inspection of just the Group twelve lamps in Ruf's book indicates that this could be true based on just the style of the base edge crimp. Peloton¹¹ (R-555; notice also this lamp has a U.S. Patent lamp

¹¹ Peloton glass, patented by Wilhelm Kralik, administrator of the Harrach glassworks (not Kralik), in 1880. The characteristic of Peloton glass is short filaments of colored glass imbedded in the hot gather of glass. *Source: Brian Severn, Glasscollector.net*

cup and candle cup with a Nov. 9, 1886 date), Cleveland (R-562), cranberry satin (R-563), decorated opal (R-565), threaded (R-570), DQMOP (R-572), rainbow reverse swirl (R-597) all have the Phoenix style crimp in addition to the two styles shown in the Phoenix ads. Others are difficult to identify from the pictures but it seems that there are many lamps in the book that have the Phoenix characteristic. Many of those that have the English style crimp are also marked in some way positively identifying them as made in England which strengthens the association. Ribbed (R-576; Rd 50725¹²), reverse drape (R-577; Rd 59136¹³), decorated (R-578; signed Webb), Burmese (R-579; made only by Webb), Tartan (R-636; Rd 46498¹⁴) all have the English style crimp.

Extending the analysis to lamps in Group 11 in Ruf's book, for example to R-528 which is also known to be English made, leads one to the conclusion that the rim of the base was standing vertically when the crimp was made and then folded down to form the skirt. Is that reasonable? There are other examples such as R-554, which may have been made in Bohemia since it has ground air vents, that have Phoenix style crimps on one part and English style on another so hard rules can not be made based on this one characteristic.

Questions remain but this analysis seems to be a good start at identifying the maker of some more of the fairy lamps in our collections.

NEWLY IDENTIFIED PHOENIX FAIRY LAMP? by Jim

As a follow-on to Lloyd and Nan's article, I would like to tell you about a recent pur-

chase that may be a newly identified Phoenix fairy lamp.



I purchased this fairy lamp shade a couple months ago with the intention of reselling it. After a little research, however, I have concluded that this shade has a reasonably good probability of being a product of the Phoenix Glass Company. Now, I am on the hunt for the matching base.

The shape of the missing base is unknown but I suspect it may resemble the two bases, Plates 148 and 149 of Marple's book, *Phoenix Art Glass*, with a smooth shoulder for the shade to rest on.

The shade has several characteristics that are a bit unusual and some qualities that lead me to the Phoenix attribution. The features include:

- Size – The diameter of the shade base is just less than 3 inches. This size is a little too small to fit properly in a standard fairy-size Clarke lamp cup. The overall height is 3.5 inches.
- Air notches – The shade has six ground circular air notches on the lower rim. The existence of air-notches indicates the fairy lamp was not commissioned by Clarke and requires a smooth-shoulder lamp cup or base.
- Crimped top – The flared top of the shade has nine equally spaced crimps. The crimps show very distinct tool markings

¹² Registered by Boulton & Mills, June 10, 1886

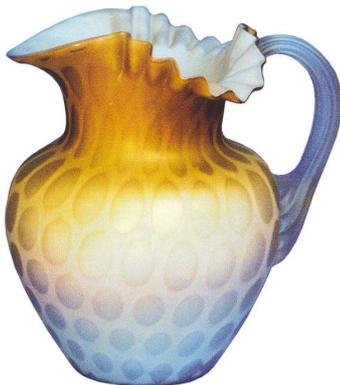
¹³ Ibid.

¹⁴ Registered by H. G. Richardson, April 1, 1886

and appear to have been made by a "crimping tool" of some type.

- Lining – The interior lining of the shade is a satin-finished chalky white.
- Optic pattern – The optic pattern is commonly referred to as "Windows" or "Windows Optic." The air-trap pattern is circular near the base but each "window" is stretched near the pinched top.
- Coloration – The color shades from rich golden amber (bronze) to a faint pink before finally ending up in white.

As you can see, the shade has several unusual characteristics. It is, what I consider, the unique color (shading from bronze to pink to white) of the Windows Optic pattern that leads me to the Phoenix attribution.



This unique coloration is found on many Phoenix shapes documented in Marple's book, *Phoenix Art Glass*. This pitcher, Plate 152, is described as "Satin finish deep apricot (bronze) die-away through light red to crystal over opal glass (white)." While the photo of my fairy lamp shade does not match the color in the pitcher, I believe they are the same – or very similar – color with the difference being caused by the photographer.

The base diameter of the shade is rather unusual and could possibly contribute to the Phoenix attribution. Comparing the shade diameter of R-588 (documented Phoenix

fairy lamp) suggests that it is significantly smaller than the fairy-size Clarke lamp cup it is resting on.¹⁵ Scaling from the photo, the shade appears to be approximately 3.0 inches diameter.¹⁶ Coincidence? Perhaps, but possibly a characteristic of the Phoenix fairy lamps not manufactured under Clarke's license. I would not think Samuel Clarke would allow such a deviation from his fairy lamp size requirements.

I sent photos of my shade to Leland to see if he knew anything about it or had any evidence that it may be a Phoenix product. He indicated that he had no company records of the fairy lamp but it possibly could be a Phoenix product.

So, to wrap up. Another "mystery fairy lamp" has cropped up. Perhaps in the future, conclusive evidence that this is a Phoenix product will be discovered. Until then, I will have to identify it as a "possible," leaning toward "probable," Phoenix fairy lamp.

FAIRY TALES

COLORADO TRAVEL REPORT by Lloyd & Nan

Tucked away on the side of a hill overlooking a peaceful valley where the elk roam freely is a quaint little chalet operated by a most charming young couple. If you like fresh Rocky Mountain air and can tolerate an elevation of about 9000 feet above sea level, we highly recommend a visit. The accommodations are more comfy than elegant but that is compensated by the décor throughout the establishment including displays of Victorian glass tumblers, old curtain tie-backs, paperweights, fancy candle lights they called fairy lamps and other delightful

¹⁵ The "shoulder diameter" of Clarke's fairy-size lamp cups vary slightly (FL-IX-03). However, a "shoulder diameter" of 3.35" is fairly common.

¹⁶ Graham reports that the shade on his R-588 also has a base diameter of 3.0 inches with no air notches.

eye candy. Your hosts encourage picking up, inspecting and enjoying these items and can tell interesting stories about their history if prompted. Your hosts are Jim and Patsy.



Upon your arrival they meet you outside the door on the front drive, help get you parked properly and get your car unloaded. Jim takes charge of the luggage and carries it downstairs to your accommodations at the back of the chalet. Windows are at ground level there and look out over a wide vista. Bears have been known to inspect those windows at night, so far only from the outside though. While introducing you to the spacious bedroom, lounge area, computer and washroom, Patsy is warning against too much physical exertion until becoming acclimatized and to drink plenty of water to prevent dehydration.

You will gain weight while staying at the chalet so perhaps you should prepare ahead of time. Patsy is a marvel in the kitchen and Jim is as well on the adjoining porch grilling area. Have you ever had barbecue sausage and waffles for breakfast? There was an ever-changing variety on the menu so it is best to leave some surprises for your visit.

Also best left as a surprise is the entertainment package which can include interesting side trips, history lectures, secret viewings of local points of interest and, the highlight of

our stay, a spectacular light show. Although not guaranteed for every visit, you might consult with your hosts when the most probable time would be for a repeat performance. A brief description of the light show to whet your interest might be in order.

While finishing dinner with a glass of wine and having pleasant conversation with our hosts a rumbling became apparent coming from the west and a light rain started to fall. Its intensity increased and soon lightning flashes could be seen as the storm advanced and proceeded directly over the valley below. At its height the lightning lit up the whole room through 20 foot high cathedral windows every few seconds and hail stone impacts became deafening. Then within about the same time it takes the storm to subside in the William Tell Overture it was quiet again with only occasional rumblings off to the east.



The next morning the far mountains had a fresh white cover as did the porches around the chalet. Spectacular!

All in all we must say this was a four star respite from daily life. The price was right, too.

WANT TO KNOW MORE ABOUT COLORADO MOUNTAIN LIFE? by Jim

Needless to say, Patsy and I really enjoyed Lloyd and Nan's visit to our "Chalet." Living in the Colorado mountains is certainly an adventure, to say the least. Hardly a day goes

by when we don't say to each another, "Gees, it's pretty here."

Colorado's natural beauty is spectacular to say the least. Colorado, however, is not just another "pretty face." The clear, cool dry air, pure mountain well water, and brilliant sunshine are just a few of the qualities that brought us to Colorado after living nearly six decades in northern Virginia. If you would like to learn more about "our" Colorado, I have a surprise for you.

Shortly after settling into our new home, I volunteered to develop a community website, MyWoodside.com. Woodside is the name of our small community – about 23 homes – and the website was established for the members of our homeowners' association to share information.

The website has an abundance of local information about our community and the surrounding areas that you may find interesting but, more likely, pretty boring. There is, however, a fairly extensive photo gallery of the local environment and surrounding areas.

The photo galleries are organized in subjects including: wildlife, flowers, adventures, weather, etc. The weather section will have photos of a recent "light show" taken by one of my neighbors. Lightning, while spectacular in the mountains, is dangerous and not to be taken lightly. But, do not stop there. Especially, check out the "adventure" and "wildlife" sections for some really interesting and spectacular photographs.

Well, I have wasted enough space promoting Colorado. If you can not visit us in person, at least enjoy the photo gallery tour on my website, www.MyWoodside.com. You will find the Photo Gallery at the bottom of the page. It is the next best thing to actually being here. ☺

CLASSIFIED ADS

FOR SALE

Fairy Lamp Club Newsletters and Undocumented Photo Album on CD

This is a complete set of quarterly Fairy Lamp Club Newsletters beginning in November 1996. Each issue, except the first few, will contain approximately 12 pages of text and numerous photographs. In addition, the CD includes all the Undocumented Fairy Lamp pages. All documents are in Microsoft WORD format. \$35 (shipping to US included).

Undocumented Fairy Lamp Photo Album

This photo album of previously undocumented fairy lamps was developed from contributions of the members of the Fairy Lamp Club over a nine-year period. It is a unique document not available anywhere except through the Fairy Lamp Club. 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. \$43 (shipping to US included).

19th Century Fairy Lamps, by T. Robert Anthony. A spiral-bound reference with 18 color plates illustrating over 200 fairy lamps from Anthony's personal collection. This is a very nice reference that is increasingly difficult to find. The condition is new and unused. \$30 (shipping to US included).

Samuel Clarke's New Fairy Lights, catalog reprint by T. Robert Anthony. This is a rare reprint of Clarke's original fairy lamp and Cricklite 1887/88 and 1898 catalogs. The condition is new and unused. \$40 (shipping to US included).

Clarke's Fairy Lamps by Dorothy Tibbetts. This invaluable fairy lamp reference was first published in 1951. It is the first contemporary

publication on fairy lamps. It contains a wealth of information including photos of Dorothy Tibbett's personal collection and fairy lamp examples from Clarke's original catalogs. This book is increasingly difficult to find. The condition is good but used. \$35 (domestic shipping included).

Place your order by sending payment to:

Jim Sapp
 P.O. Box 438
 Pine, CO 80470

PayPal payments are also accepted at no additional charge.

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 (\$25.00 foreign) to:

JIM SAPP
P.O. BOX 438
PINE, CO 80470

E-mail:.....jimsapp7@msn.com
 Telephone:.....(303) 816-0944

Checks must be made payable to Jim Sapp.

PayPal payments to jimsapp7@msn.com are also accepted at no additional charge.

Thanks

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

