

Fairy Lamp Club



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NEWSLETTER

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IN THIS ISSUE

Club News

Ten Year Anniversary1

Fairy Lamp Club Meeting3

From Our Members

Mount Washington Connection, Redux ...4

All Doulton Burslem Fairy Lamp Bases
Located.....6

U-304 Fairy Lamp Shade Identified8

Prunus or Hawthorn – What's in a
Name?9

Classified Ads11

Reference Guidelines12

Membership Information12

Undocumented Pages 80 & 81

CLUB NEWS

TEN YEAR ANNIVERSARY by Jim

Ten years ago this month the Fairy Lamp Club was founded and the first Club newsletter was published. The lead paragraph of that first newsletter provided the introduction and set the stage for what was to come:

A Fairy Lamp Newsletter – didn't know there was one? Congratulations—you have just received a copy of the first edition. Two couples, who really don't know each other, have put their heads and loves together to see if their and your common interests are

sufficient to bring about the formation of a Fairy Lamp Club.

The two couples, of course, were Bob and Pat Ruf and Patsy and me. Needless to say, without Bob and Pat's encouragement, enthusiasm, knowledge, and support, this Club would not have been formed. It is with both appreciation and sadness that I remember Bob and Pat on the occasion our Club's tenth anniversary.

Our initial membership of about twenty grew to nearly forty members the first year. Over thirty of those original members are still with us today! I am deeply indebted to their continued support of our Club.

When the Club was formed, there was some initial concern about the content of the newsletter. With such a small group of collectors, was there enough new information to write about? Needless to say, there was no need to be concerned.

With regular contributions from our membership, we have developed what many will view as a very informative and comprehensive database of fairy lamp information and documentation. Thanks to our members, we have published a broad range of information on both contemporary and Victorian-era fairy lamps. One only needs to look at the Index of Articles to appreciate what we have accomplished.¹ The collection of Newsletter articles provides an invaluable source of information to our members and serves as a

¹ www.fairy-lamp.com/Fairylamp/NewsletterIndex.html

ready reference to countless fairy lamp questions that come our way.

My sincerest appreciation goes to all who helped support this Club and Newsletter over the past ten years. I can only believe the years to come will bring even greater accomplishments.

What have we accomplished so far? Perhaps a short review is in order.

- A Club membership of approximately 140 members world-wide.
- Forty newsletters consisting of over 500 pages of information with countless photographs and never before published documentation in the form of catalogs and design books.
- Over 80 pages of undocumented fairy lamps with over 320 individual photographs.
- A database of unidentified contemporary fairy lamps with identifications provided by members and visitors to our website.
- A Fairy Lamp Club website with an average of 500 visitors a month and over 35,000 total visitors.
- Numerous articles and documentation on most of the major contemporary and Victorian-era fairy lamp companies.
- A comprehensive database of Clarke fairy lamp models, US patents, registered designs, advertisements, and wholesale price lists.
- A comprehensive value guide for Victorian-era fairy lamps.
- An on-line database of "lonely parts" and "fairy lamps for sale."
- An in-depth research study on the Burmese decorations of Thomas Webb and Jules Barbe.

- And, last but not least, our first Fairy Lamp Club meeting.

I am sure I could go on but this should be sufficient to highlight what we have accomplished. By many standards, it is a wealth of information and resources valued by members and non-members interested in fairy lamps or art glass in general.

So, what does the future hold in store for us? While we have accomplished much, there is still more to do and, of course, much more to learn. If that was not the case, the days of our Club would be numbered.

I have a few goals in mind and would like to hear your thoughts on additional goals.

Some things I have identified include:

- Continue the documentation of Clarke's fairy lamp manufacturers. We have completed the documentation on Royal Worcester and Taylor Tunnicliff Company but need to develop information on other well-known companies. Perhaps some of you can help with this project by researching and writing a brief history of the companies involved. To be honest, the research of these companies is what has held up this project. Once we have a brief history, I can start populating the database with examples.
- Develop a database of contemporary or reproduction fairy lamps that confuse collectors and dealers. All too often, uninformed collectors pay premium prices for "less than premium" fairy lamps.
- Initiate a campaign to promote our Club by writing articles for newspapers and periodicals. This is something we can all do together.

Finally, a project I hesitate to put on our list of goals....a book. Yes, it has been over ten years since Bob and Pat's authoritative book,

Fairy Lamps – Elegance in Candle Lighting, was published. It will continue to be a valued reference for many years to come.

For 55 years, the names Tibbett's, MacSwiggan, Anthony, and Ruf continued to be the authority on Victorian-era fairy lamps. It is time to add another name to the list?

In my judgment, it is not unrealistic to consider publishing information we have gathered over the years and, of course, adding even more unpublished fairy lamps to our references.

With that, I have planted a seed. Now, I will set back to see who steps up to provide the nourishment.

FAIRY LAMP CLUB MEETING by Jim

Plans are in the final stages for the next Fairy Lamp Club meeting. It will be held at the Clarion Hotel in Toledo, Ohio on the weekend of May 4-6, 2007. The final schedule, however, is still being worked out. I will provide a detailed agenda and registration information in the February issue of the newsletter or, more likely, a separate mailing specific to the meeting.

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 these museums have to offer and this will certainly be a highlight of our meeting.
- **Room sales of fairy lamps.** As before, we are encouraging our members to offer fairy lamps for sale in their rooms. If you plan to offer lamps for sale, please let me know so I can provide each member a list of the rooms.
- **Auction of fairy lamps.** We are still anticipating a fairy lamp auction but there

is much to be done. First and foremost, we need an auctioneer to manage the sales. Certainly, one of our members would be willing to manage this task for us. Secondly, we need photos of the fairy lamps you plan to auction so that we can prepare an auction catalog. They can be old lamps, contemporary lamps, fairy lamp parts, or just about anything your fellow fairy lamp collectors would be interested in. If you have items to auction, please send me the photos of those fairy lamp related items and I will take care of the rest.

Since this auction is a "fund raiser" for the Club, please anticipate a small fee to auction your fairy lamps. We will, however, keep the fee to a minimum so as not to eat into your profit too much. Details will be provided as soon as we work them out.

- **Raffle tickets for prizes.** This raffle will be a "fund raiser" for our Club. I already have several items in mind including books, fairy lamps and parts, and of course, "Fairy Bucks" for those who prefer cash prizes. Please let me know if you have any items you would like to donate to our Club to support our raffle.
- **Guest Speaker.** Of course, we will have a guest speaker – perhaps more than one. If you would consider giving a presentation, just drop me a note. Now let's not all volunteer at once. We can only allot time for a few speakers.
- **Show-n-tell.** Of course, time will be set aside for discussion of unusual fairy lamps and questions.

Finally, John Scott has agreed to host any photographs or presentations on his computer for display at the meeting. If you have photos to share, please email them (.jpg for-

mat) to John² well in advance of the meeting so he can prepare the presentation for you. If you have slides or prints, send them to John and he will return them after they are scanned. (There will be no slide projector available at the meeting.) So....get those photos in ASAP!

With that little bit of information in mind, mark your calendars and prepare to attend the next Fairy Lamp Club meeting in Toledo, Ohio on May 4-6, 2007. This meeting promises to be "the best yet." ☺

Special thanks, once again, to John and Connie Scott for their hard work in preparing for this meeting.

FROM OUR MEMBERS

**MOUNT WASHINGTON CONNECTION
REDUX** by Jim

Once again I am revisiting the possibility of the production of at least one fairy lamp by the Mount Washington Glass Company. I fully understand that there is no firm evidence that Mount Washington had any involvement in fairy lamp production. That said, I am still searching with an open mind.

One particular photograph continues to intrigue me. I have discussed this photograph before and perhaps revisiting it will help to uncover addition information.



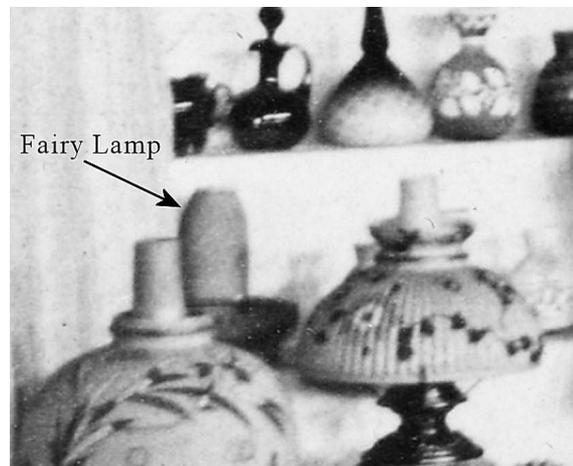
The photograph is from the Mount Washington display booth at the New Bedford Industrial Exposition in 1887. Keep in mind that 1887 was the same year Samuel Clarke began his Burmese fairy lamp campaign in the

² John's email address is jscott2651@comcast.net

UK.³ Clarke's Burmese fairy lamps were produced by Thomas Webb & Sons who received the license to produce Mount Washington's patented Burmese glass in the United Kingdom. The license was granted in 1886, perhaps only a few months before Burmese fairy lamp production began.

The photo of the Mount Washington display contains a wealth of information and examples of well known Mount Washington glass including: decorated Burmese, Amberina, quilted satin, Cameo, Peachblow, Crown Milano, and cut crystal. It also includes many shapes attributed to Mount Washington including oil lamps, vases, bowls, goblets, candelabra, shakers, tea sets⁴, and surprisingly, a fairy lamp.

The display was clearly intended to highlight the broad range of Mount Washington's glass and the types of products they produced. The items were apparently for display only and probably were not offered for sale at the exposition.



The fairy lamp is displayed on the far left side of the display on the second shelf from

³ Supplement to the Pottery Gazette, March 1, 1887 featured Burmese fairy lamps manufactured, but not attributed to, Thomas Webb & Sons.

⁴ Some speculate that the tea set shown in this photo is the same tea set presented to Queen Victoria who helped launch the trade name "Queen's Burmese."

the bottom. It is the only one shown and is partially hidden by a decorated oil lamp in the foreground. Some will argue that it is not a fairy lamp. Or, if it is, it was not a product produced by the Mount Washington Glass Company.

Without original Mount Washington catalogs, patent information, or examples with original Mount Washington labels, we will never know if Mount Washington actually produced this fairy lamp. It is, however, a fairy lamp and the following enhanced images will perhaps provide convincing details.



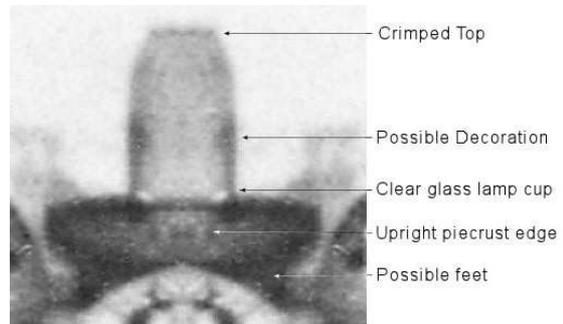
In this enlarged and enhanced image, you can clearly see the basic form of the fairy lamp. The shade is elongated, not typical of Clarke's basic design, and is resting in a matching or complimentary base. It is not clear what type of glass it is but it appears to be more opaque than transparent. It could very well be Burmese. There is, however, much more information to be gleaned from this image.



The first thing to do is "uncover" what is hidden behind the oil lamp. Unfortunately, image processing tools have not reached that state of development – except in well known government agencies. We can, however, replicate and mirror the right side of the fairy lamp to produce a symmetrical appearance. From this image you can see that the fairy lamp base is likely to have a central column that supports the lamp cup and shade.



The shape of the base⁵ appears to be typical of many bases commissioned by Clarke and produced by many companies in the US, UK, and Europe – was Mount Washington one of them?



A close inspection of the image reveals some interesting details – some clear, some not so clear. They include:

- **Crimped top opening.** The opening at the top of the shade is clearly crimped. In addition, it may have a complementary color on the edge of the crimp.
- **Possible decoration.** There is a dark area on the right side of the shade. It

⁵ The photo of the Nailsea fairy lamp base is for illustration purposes only. It has no connection to the Mount Washington photograph.

could be a decoration or, more likely, just a shadow from the oil lamp in the foreground.

- **Clear glass lamp cup.** The shade is clearly sitting in a lamp cup. I would suggest it is a clear glass lamp cup similar to Clarke's patented design. I have, however, seen other clear glass lamp cups designed with a smooth shoulder for the shade to rest on. If it does have a smooth shoulder, the shade will likely have air notches cut into the lower rim.
- **Upright piecrust rim on the base.** The rim of the base is definitely crimped. It appears to be upright and not flared. Of course, one cannot tell if the crimps are an "inny" or "outie" crimp design as explained in Lloyd and Nan's recent Phoenix article.⁶ In addition, the crimps appear to be significantly "shorter" than the example of the base shown.
- **Possible feet on the base.** I cannot tell if the base has feet or not. It could simply be a dense shadow. However, both Mount Washington and Thomas Webb employed the use of feet on their Burmese ware. Some feet were ball shaped; others were a fish-bone shaped or snail shaped.

Finally, the most unusual featured of this fairy lamp is the elongated shape of the shade. Using a shade diameter of 3.25 inches, it appears to be about 6.0 inches high. Certainly this shape is not typical of Clarke's designs and may hold the key to the ultimate identification of this fairy lamp.

So, what does all this mean? Perhaps nothing, including, no real evidence that Mount Washington actually produced any fairy lamps. Perhaps, however, revisiting this im-

⁶ Phoenix Fairy Lamps, FL-XL-5.

age will prompt others to work toward identifying this elusive fairy lamp and – if we are really lucky – identify the maker. I hope so.

ALL DOULTON BURSLEM FAIRY LAMP BASES LOCATED by Jim

Eight years ago this month, Pat Ruf wrote an article on Doulton Burslem Tapestry Ware fairy lamp bases.⁷ The article illustrated nine of the twelve known examples of this type of fairy lamp base. She also included a photo of a tenth base identified by Albert Christian Revi in 1973.⁸ Another base, bringing the total to eleven, was provided by Connie in February 2000.⁹



All twelve of the known models are illustrated in a Supplement to the Pottery Gazette, January 1, 1889. They are identified as Clarke models 297 – 308.¹⁰ All the models are designed for Clarke's fairy-size shades. No known Doulton Burslem Tapestry Ware pyramid-size bases are known to exist.

Recently, Frank provided me a photo of the base identified by Revi in his March 1973 *Spinning Wheel* article.

⁷ Doulton Burslem Tapestry Ware, FL-IX-3.

⁸ Samuel Clarke's Designs for Fairy Lamps, *Spinning Wheel*, March 1973.

⁹ Doulton Burslem Tapestry Ware, FL-XIV-4.

¹⁰ The original ad is available on-line at www.fairy-lamp.com/FairyLamp/CatalogAds/PGJan011889b.jpg. It is interesting to note that Clarke identified the bases as "Doulton Ware." It is rare that Clarke gave any credit to the maker of his fairy lamps.



This tapestry ware base, identified as Clarke model number 297, is illustrated in the upper left corner of the Pottery Gazette advertisement.

Unlike some examples of Doulton Burslem bases, it is unmarked except for the integral lamp cup which is marked "*S. Clarke Patent Trade Mark Fairy.*" It is not, however, uncommon for Doulton Burslem bases to be unmarked. Doulton Burslem bases R-478 and R-480 are also unmarked.

The last known Doulton Burslem tapestry fairy lamp base was recently sold at the Julia auction in Fairfield, Maine.¹¹



¹¹ James D. Julia, Inc. www.juliaauctions.com

The base is Clarke model 298. It is shown on the top row, second from the left in the Pottery Gazette ad. It is a three-footed tiered tapestry base decorated in multi-color floral décor with gold highlighting and tassels. The base is 7.25" diameter and 4.375" tall. It has a Doulton Burslem trademark stamped on the bottom. As of this writing, I do not know if it also has an Rd number.

We now have photographic examples of all twelve of the known Doulton Burslem tapestry ware fairy lamp bases.

There are some interesting facts about the Doulton Burslem tapestry ware bases. The process to produce the tapestry design was patented on March 17, 1885 the United States by Henry Doulton, of Lambeth, County of Surrey, and John Slater, of Burslem, County of Stafford, England.¹² The process was also patented in the United Kingdom March 27, 1882, patent number 1,476, three years prior to the U.S. patent. The patent applied only to the process of applying textile fabric, such as lace, to the clay to produce the "tapestry effect" and not the design of the bases.

The designs of all twelve bases were registered by Samuel Clarke on May 9, 1888, three years after the U.S. Patent on the tapestry process. The Clarke registered design numbers are Rd 99928 through Rd 99939 – exactly twelve registered design numbers and twelve Doulton Burslem tapestry ware bases. So far, so good. Unfortunately, however, there is some confusion with the patent numbers.

According to Ruf's book and Pat's article, several of the tapestry ware bases bear the same registered design number. For example, R-475, R-479, and R-482 all bear the same Rd number 99929. R-472 and R-476 both bear

¹² U.S. Patent Number 314002, granted March 17, 1885, was filed February 10, 1885.

Rd number 99934. Other models bear different Rd numbers. For example: R-477 is Rd 99930, and R-481 is Rd 99932. Other models, R-478 and R-480 have no Rd numbers stamped on the bases. Confused yet?

So what does all this mean? It is likely that the registered design relates to a portion of the base and not the base in its entirety. Perhaps only the shape of the lamp cup, the shape of the handle, the decoration, or simply the location of the cup within the base. We may never know exactly what was registered without the original documentation. Getting copies of those documents from the UK, however, has proven to be difficult, time consuming, and costly. For now, we must be satisfied with speculation.

Now, a request – I would like someone in the Club to volunteer to pull together a brief history of the Doulton Company. Once I have a history, I will develop a webpage of all the Doulton fairy lamp bases, including many that are not tapestry ware. Any takers?

U-304 FAIRY LAMP SHADE IDENTIFIED

by Jim

Sitting on Frank's Doulton Burslem Tapestry fairy lamp base is the matching shade for U-304. If you recall, I devoted an entire undocumented fairy lamp page to unusual, but incomplete, fairy lamp bases. Naturally, I was probing for information and, if I was lucky, locate a missing shade.



The red fern design is actually embossed on the inside the shade. The shade is 3.31" high with a base diameter of 3.25". It was apparently commissioned by Clarke.



There are only two decorative designs, each replicated on opposing sides of the shade. In addition, one side of the shade is stamped "FAIRY"¹³ and the opposite side is stamped "Rd 53731."

The design number Rd 53731 was registered in August 1886 according to adjacent design numbers. I do not have any information on who actually registered the design. There is, however, circumstantial evidence that the design may have been registered by Stuart & Sons, Red House Glass Works, Stourbridge.

The design number 53732 was registered by Stuart & Sons on August 3, 1886. The description of the design was "Pattern of flower bowl for use with fairy lamps."¹⁴ Could this be the fairy lamp base that matches the shade Rd 53731? Perhaps, but without documentation we may never know for sure.

Stuart & Sons also registered two other designs the same week, August 7, 1886. They were Rd 53733 and Rd 53734. Both of these designs were also associated with fairy lamps. Rd 53734 is Clarke model 96 illus-

¹³ The trade name "FAIRY" was registered by Clarke in 1885.

¹⁴ *The Identification of English Pressed Glass, 1842-1908*, Jenny Thompson.

trated in the Pottery Gazette Diary, 1888¹⁵ and illustrated in R-703. It has three "stacked" flower bowls with a Clarke fairy lamp and lamp cup on top. I suspect the registered designs dealt with the method the flower bowls were connected and the arrangement of the bowls.



The base, U-304, appears to be a perfect match for the shade. With the exception of the dragonfly, the fern leaf design and triangular accents are the same.



With a little computer magic, we have a complete fairy lamp. Someday, these two pieces will come together in reality to create a rare and most unusual complete fairy lamp, perhaps, one of a kind.

¹⁵ *Fairy Lamps – Elegance in Candle Lighting*, Appendix I, page 236.

PRUNUS OR HAWTHORN – WHAT'S IN A NAME? by Jim

Change is hard. The older you get the harder it becomes. So, before I get much older, I think it is time to adopt a new name for the Webb Burmese decoration "Prunus."

The Webb Burmese decoration name "Prunus" was first published by Bob & Pat Ruf in the book *Fairy Lamps – Elegance in Candle Lighting*, 1996. Prior to that, the decoration was simply known as a flower and leaf decoration by many Burmese collectors – it had no formal or documented name that was commonly known.



The pattern name, however, was also identified in 2003 by Betty Sisk in her book *Mount Washington Art Glass and Webb Burmese*. Ms. Sisk referred to the pattern as "Hawthorn." The decoration is used on many examples of both Thomas Webb and Mount Washington Burmese ware. Needless to say, I was confused and wondered why Ms. Sisk selected the "Hawthorn" name. Didn't she read the Ruf's book?

To many it is of little consequence what the pattern is called. I, however, believe there is sufficient rationale to settle on the name "Hawthorn." First, just what is "Hawthorn" and what does it look like?



As you can see the flower, flower buds, and leaves look very similar to the Webb decoration. Do not be misled by the white blossom. The blossom color is variable and pink is common.

Hawthorn is probably the most common hedgerow shrub, and can be found throughout the UK. It has lobed leaves and is covered with clusters of flowers in May. By autumn the flowers have turned into the red berries. It has long, sharp thorns and as a hedge forms a very secure barrier.¹⁶

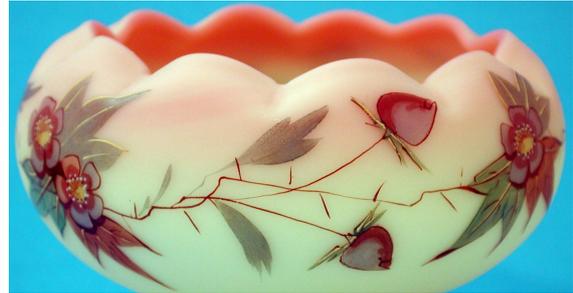


Prunus is a genus of trees and shrubs, including the plums, cherries, peaches, apricots and almonds. There are several hundred species of Prunus, spread throughout the northern temperate regions of the globe. The flowers are usually white to pink with five petals. Leaves are simple and usually unlobed and toothed along the margin.¹⁷

¹⁶ www.rspb.org.uk/gardens/guide/atoz/h/hawthorn.asp

¹⁷ www.en.wikipedia.org/wiki/Prunus

As you can see, the floral structure is quite similar. Many will say, however, there are no thorns in the "prunus" pattern. That is not exactly true. While most decorations in this pattern do not show thorns, there are many examples, including fairy lamps that do. For example:



This Webb decorated Burmese fairy lamp base, R-678, clearly has "thorns." Although uncommon, it is one of many examples that do, including both Webb and Mount Washington examples.



The Mount Washington version of the decoration is quite similar to Webb's. It would seem that they either collaborated or copied each others decorations as they did shapes. This Mount Washington example also shows the Hawthorn's distinctive "thorns."

So, why one name over another? In discussions with Bob and Pat, it seems that they had no basis for the name "Prunus" other than their broad horticultural knowledge. It simply looked like a flower from the Prunus family. Fair enough. But, now we have other evidence that the pattern is called

"Hawthorn" — specifically, Mount Washington and Thomas Webb documentation.

The pattern name "Hawthorn" is listed as pattern number 2363 in the Jules Barbe Recorded Pattern Names, 1886-1888.¹⁸ The decoration of Queen's Burmese Ware at Thomas Webb & Sons was carried out in the decorating shop under the direction of Jules Barbe, a Frenchman recruited by Thomas Wilkes Webb at the 1878 Paris International Exhibition.¹⁹

In addition, the decoration name "Hawthorn" is also listed in the Mount Washington design workbook. The pattern name "Prunus", however, is not listed as a pattern name by either company.

So, with that long winded explanation, I think the time has come to adopt the name "Hawthorn" as the formal name for the well known "prunus" pattern.

My apologies to those older than me and find change difficult. ☺

CLASSIFIED ADS

AUCTION SERVICES

I will list and manage your eBay fairy lamp auctions for a modest commission. My auction services will include:

- Photographing and documenting your fairy lamps;
- Researching and preparing descriptions;
- Listing a seven day auction on eBay;
- Responding to all inquiries;
- Invoicing and collecting payment;
- Packing, handling and shipping;

¹⁸ *British Glass, 1800-1914*, by Charles R. Haddamach, pgs. 433-434, 1966 Source: Stan Eveson, Thomas Webb & Sons Works & Technical Director, 1929 – 1978.

¹⁹ Thomas Webb & Sons – Queen's Burmese Ware, Dilwyn Hier - www.glassfairs.co.uk/Articles/burmese.htm

- PayPal fees for electronic payment, if required.

In addition to my fee, the consignor will pay all fees charged by others including:

- eBay listing fee
- reserve price fee (if required)
- eBay after sale fee

Inquiries: Jim Sapp, jimsapp7@msn.com

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

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.

