

Fairy Lamp Club



ISSUE XLII

NEWSLETTER

FEBRUARY 2007

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CLUB NEWS

FAIRY LAMP CLUB MEETING

Thanks to the hard work of Connie and John Scott, our next Fairy Lamp Club meeting will be held at the Clarion Hotel Westgate in Toledo, Ohio, on the weekend of May 4-6, 2007.

Enclosed you will find details of the meeting with instructions on making your hotel reservations, travel suggestions, and, of course, a registration form. As we expected, the registration fee for this meeting is a bit more

than our first meeting because of the generosity provided to the Club by the late Louis St. Aubin.

Also included are the "Terms and Conditions" of our Club's first fairy lamp auction. Please read the details carefully if you plan to consign any of your lamps for auction at the meeting. You do not have to be present at the auction to consign items or bid. You do, however, have additional responsibilities as defined in the Terms and Conditions. If you wish to make an absentee bid, a form is enclosed for your convenience.

Since this is our first auction, I am restricting participation to "members only." Perhaps in the future I will provide an opportunity for others to participate depending on the level of participation from our members and any problems that we may encounter.

I had planned to include an auction catalog with this newsletter. Instead, I have decided to only make the auction catalog available through our website, FairyLampClub.com. I know this is not convenient for those who do not own a computer. Unfortunately, however, the auction catalog will continue to evolve right up until the week before the auction. Printing a hardcopy in advance was simply not feasible. Perhaps those without a computer could view the on-line catalog by using a computer at their local library or a friend's computer. I am sorry for any inconvenience this may cause some of our members.

In addition to the on-line auction catalog, I have developed a website, "2007 Fairy Lamp

Club Meeting" that contains all the information you need to attend the meeting in Toledo, Ohio. So, do not worry if you misplace your newsletter, it is all still available at your fingertips on our website.¹

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, including photos of auction items, please email them (.jpg format) 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 to John not later than April 15th!

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

NEWSLETTER PARTICIPATION

I know we are all busy and contributing to the Fairy Lamp Club Newsletter is probably not even on your list of things to do. That said, I and your fellow club members need your help.

Over the years we have set high standards for this newsletter in terms of content. Without exception, every issue has included invaluable information related to fairy lamps, both Victorian and contemporary. I want that standard to continue and, with your help, I am sure it will.

Each quarter, I go through my files identifying topics suitable for the newsletter. Please do not mis-understand, I enjoy passing along information and I hope you find the articles interesting and informative. Unfortunately, however, my files are not a "bottomless pit" of information. Sooner or later, I will de-

plete my resources of information. That is where you can help.

If you have information to share or even a "fairy tale" to publish, send it along and I'll take care of the rest.

Let us all work together to make your newsletter the "best on the block."

AUCTIONFLOOR.COM

Finally! An easy way to find and bid on live auctions online. AuctionFloor.com allows you to search for auctions by category, keyword or even locations close to you. You can bid on those items with their online bidding system or over the phone or even using eBay Live Auctions. This is a great way to find fairy lamps that are up for auction.

AuctionFloor.com also has a new "Collector's Corner" where experts can review and evaluate various items and auctions posted on AuctionFloor.com. One of those experts, John Scherz, is one of our members.

John called me recently seeking permission to publish an article on the Fairy Lamp Club. Of course, I was pleased that he would take the time to help promote our Club. John's article, *A Collector's Club Offering More Than Just Chatting*, dated February 4, 2007, is in the February 2007 folder of the Collector's Corner. I have also added a link to John's article from the "Fairy Lamp Articles" section of FairyLampClub.com.

NEWSLETTER INDEX OF ARTICLES

If you recall, I publish the Fairy Lamp Club Membership Directory and the Newsletter Index of Articles on alternating years in the month of February. This year, the Newsletter Index of Articles is due.

I almost did not include the Newsletter Article Index with this issue because of all the other materials that had to be included. However, knowing that I would need extra

¹ www.fairylampclub.com

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

postage anyway, I have decided to include it with this issue. I hope you find it useful in finding past articles.

In addition to the paper version of the Index of Articles, there is a complete index available on our website, FairyLampClub.com. This on-line index is a complete listing of all the topics discussed in the newsletter including: articles, commentary, auction reports, fairy lamp advertisements, fairy tales, question & answers, references, related clubs, show reports, and internet web sites.

Whew! We have done a lot together.

FROM OUR MEMBERS

ALEXANDRITE FAIRY LAMP by Jim

As we all know, there are many rare and unusual fairy lamps. With so many it is difficult to identify one as the rarest of the rare. Alexandrite, however, surely must be near the top of the list.

My first introduction to an Alexandrite fairy lamp was illustrated in R-633. At first, I did not appreciate the significance of this "rather plain" fairy lamp.



As time passed and my knowledge grew, it took on a much greater importance. That importance grew significantly again when I was able to add an Alexandrite fairy lamp to my collection.



This Alexandrite fairy lamp, shown on a cut crystal stand, came from the fairy and miniature lamp collection of the late Gloria Shulman. Ms. Shulman's family wished to have the collection go to fellow lamp collectors and sold the collection to Bob Culver, founder of Night Light Club. Bob, respecting the wishes of the Shulman family, offered the lamps to members of the Fairy Lamp Club, the Night Light Club and the Rushlight Club. Ms. Shulman was a member of each of these clubs and, I suspect, she would be very pleased to know that so many of her lamps have found loving homes among fellow collectors.³

So, what is Alexandrite? First, it is a rare mineral (chrysoberyl) found in Ural Mountains in Russia. It is light citron green by daylight and red by incandescent light. Other varieties of Alexandrite may be yellowish or pink in daylight and a columbine or raspberry red by incandescent

³ Bob Culver still has several choice lamps for sale from the Shulman collection at mylamplist.com.

light. Because of their rarity and the color change capability, Alexandrite gemstones are some of the most expensive in the world.⁴

Of course, we are not here to talk about gemstones. As you can see, however, the coloration and name of this unusual fairy lamp is based upon naturally occurring colors found in the gemstone by the same name.



The colors of this lamp are exceedingly difficult to photograph and much harder to reproduce on an inkjet printer. The base color is pale citron yellow, (straw yellow) shading to a rose red or lavender, shading to a deep violet or blue. Hmm...not only is it hard to photograph, it is equally hard to describe.⁵

Alexandrite is a homogenous heat reactive glass⁶ much like Burmese. The range of colors is created by reheating the shade twice after the shape is first formed. The

first reheating creates the rose red or lavender color changing from the light citron yellow base color. The final reheating produces the deep violet blue color.⁷ Exactly what glass formula produces the colors is unknown; however, some suggest an addition of gold to the formula could cause the color shift.

Needless to say, it was a complex process and variations in color density are common among the limited examples found. Alexandrite ware is found in both free blown and expanded blown mold shapes. I have not seen any early examples of pressed Alexandrite.

While researching Alexandrite, I consulted with members of the "Glass Message Board"⁸ in hopes of finding additional and more specific information.⁹ It was during these discussions that I learned of another characteristic of the Alexandrite color — chocolate brown.



Apparently, a rich chocolate brown color is evident on the edge of Alexandrite ware. I had not noticed the brown edge on this fairy lamp shade until I inspected it closely. It is a distinctive chocolate brown color that you really can not miss once you know what to

⁴ Wikipedia Encyclopedia, www.en.wikipedia.org

⁵ If you would like to see better photos of Alexandrite's distinctive colors, including the chocolate brown edge, they are on-line at tinyurl.com/27f2ht

⁶ A mixture, glass in this instance, which is completely uniform in composition and changes color when it is reheated.

⁷ *British Glass – 1800-1914*, Charles R. Hajdamach, pg. 318)

⁸ www.glassmessages.com

⁹ This discussion forum is sponsored by Angela Bowey from the Glass Museum and Glass Encyclopedia. www.glass.co.nz

look for. What causes the brown edge effect is unknown.

Alexandrite was first introduced and patented by Thomas Webb & Sons in 1901 or 1902. Without patent documents or company records, the exact date is unknown. Some researchers indicate the production was very limited and short lived. Others even go further and speculate that all known examples of Thomas Webb's Alexandrite came from a single batch of glass.¹⁰ Regardless of where the exact truth lies, it is clear that examples of Thomas Webb's Alexandrite are rare...especially in fairy lamps.

Thomas Webb's Alexandrite is not to be confused with glass by the same name produced by Stevens and Williams. The Stevens and Williams were had a base glass of transparent yellow, cased with blue and rose-red, which was cut to various depths by the decorator.¹¹

The trade name "Alexandrite" or "Alexandrit" was also used by many other glass companies, including: Heisey, Moser, Morgantown Glass Works, Boyd's Crystal Art Glass, and Halama (Czech) to name a few. Still others use Alexandrite to mean Neodymium glass¹²... it gets very confusing!

Just why Webb's Alexandrite fairy lamps are so rare is unknown. Obviously, the production was very short lived and the surviving examples are exceedingly difficult to find. In terms of fairy lamps, perhaps the process was simply too complex to warrant production. Or, perhaps Clarke, realizing that his business was on the "down slope," was not

interested in developing a new line of fairy lamps.

By 1900 gas light was available in towns but the elegance of the wide array of fairy lamp domes lent a mystique provided only by candle light. The popularity of the fairy lamp was clearly coming to an end and the flow of new designs and types of glass was ebbing. The clear dome Cricklite on fancy cut glass standards as used for dining lighting was *de rigueur*.¹³

I know there must be other examples of Alexandrite fairy lamps. If you have one, or have additional information to share, I would love to hear about it.

SAMUEL B. CLARKE – WHAT IS IN A NAME?

by Jim

We all know the name "Samuel Clarke" as being the most recognized name in Victorian era fairy lamps. Of course, his name recognition was by no means an accident. Clarke insisted that his name and trademark was on everything he commissioned for production. Had he not been such a businessman and marketer, perhaps we would all be scratching our heads today wondering who was responsible for so many fairy lamps. There is something about his name, however, few of us know — just what does the middle initial "B" stand for?

I had never given it much thought since my middle initial, "L", has little importance and needs not to be discussed in public. So why should I care about some else's middle name?

Clarke's middle name was revealed while I was researching his US patents, specifically, US patent number 896,275, patented August 18, 1908. It is perhaps the last US patent issued to Samuel Clarke.

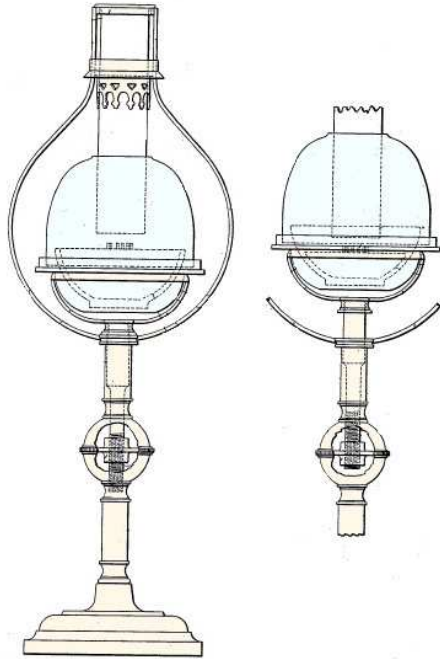
¹⁰ www.antiquecolouredglass.com, Andrew Lineham Fine Glass, London

¹¹ *Art, Feat & Mystery – The Story of Thomas Webb & Sons*, Glassmakers – H.W. Woodward, P. 32

¹² The dichroic, (having or showing two colors), characteristic of neodymium glass is attributable to the use of neodymium oxide in the glass batch.

¹³ *Fairy Lamps – Elegance in Candle Lighting*, Ruf and Ruf, pg. 14.

The patent dealt with a most unusual lighting device that supported a Clarke fairy lamp. The design had a thumbwheel that raised and lowered a glass chimney that fit within the opening of the fairy lamp shade.



It is not clear if the chimney improved the candle light or simply provided a means to extinguish the candle. The framework also provided a fitting to support a shade, much like a Cricklite shade. An interesting device, however, it was the inventors' names that caught my attention.

One of the inventors was, of course, Samuel Clarke. More specifically, Samuel Birdsey Clarke. Yes, "Birdsey" is Samuel Clarke's middle name. An unusual name for certain. Perhaps, like mine, has an endearing family origin. Perhaps his grandmother was affectionately known as "Birdsey" as mine was "Levy." So, the next time you get into a discussion about fairy lamps, mention "Birdsey Clarke" to show off your knowledge. But, wait there is more.

The second inventor listed on the patent document was "Henry Clarke." Who the

heck was Henry? I have no idea. He could have been a son, brother, cousin, or nephew. I will leave that mystery to the genealogists among us. Should anyone find out, please let us know.

Seriously, if there are any genealogists, especially in the UK, who can trace Samuel Clarke's family, I am sure we would all benefit by knowing more about this interesting entrepreneur and businessman.

It is interesting that Clarke shared this patent with Henry. It is the only US patent that Clarke shared with anyone. Was Henry the heir apparent to his company? Perhaps, but within two years Clarke's empire would become a subsidiary of The Price Patent Candle Co. Ltd.

CLARKE PATENT – ACORN SHAPE by Jim

There are many US patents held by Clarke, several of which are illustrated on our website under the heading "Samuel Clarke's US Patents." Most of the US patents address his candle making process, lamp cup, supporting stands, or chandeliers. Recently, however, I came across a US patent that registers the actual shape of the fairy lamp.

The US patent number 17,355, dated May 24, 1887, includes a brief description which reads:

United States Patent Office

Samuel Clarke, of Child's Hill Works,
County of Middlesex, England

Design for a Candle-Lamp

Specifications forming part of Design No.
17,355, dated May 24, 1887

Application filed March 28, 1887.

Serial Number 232,820. Terms of patent 14
years.

To all whom it may concern:

Be it known that I, Samuel Clarke, of Child's Hill Works, in the County of Middlesex,

England, have invented a Design for Glass Candle-Lamps, of which the following is a specification, reference being had to the accompanying drawing, representing a view in perspective of my design.

I provide a glass candle-lamp of symmetrical and pleasing natural form by giving to it approximately the outline of a conventionalized acorn in its cup.

The cup (A) has an annular projection (a) around it and supports the dome (B). The dome is reduced in its diameter at its upper portion gradually to the top opening (b) so that the appearance of the whole is symmetrical and much like an acorn in general contour.

The ornamental appearance of the cup is increased, without impairing its likeness in general appearance to an acorn cup, by the annular flange (C) projecting upwardly from the annular projection (a) and the scallops (c, f) of the projection and flange, respectively.

I claim –

The design for a candle-lamp of conventionalized acorn shape, consistent with the cup (A) having an annular projection (a) and the dome (B) gradually reduced in diameter at its upper portion, and having a top opening, substantially as described and shown.

In testimony whereof I have hereunto subscribed my name.

SAMUEL CLARKE

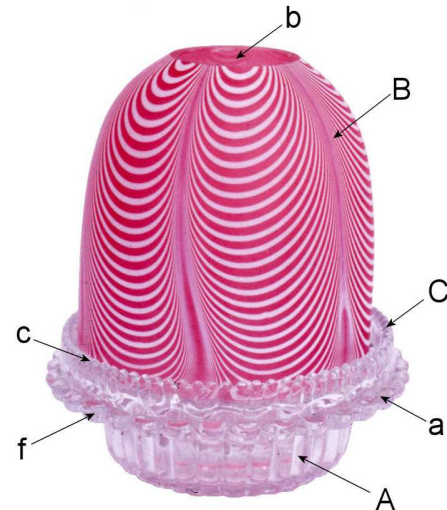
Witnesses:

Geo. J. B. Franklin
Percy Woodward

17 Gracechurch Street, London, E. C.

Typically, and consistent with other patents issued to Clarke, there is a detailed line drawing of the patent item. In this case, however, there was an annotated black and white photograph of a Nailsea-type fairy lamp in a Clarke clear glass lamp cup. The

photo was of poor quality so I have replaced it with another of the same type to illustrate the annotations referenced in the patent specifications.



It is not clear exactly why Clarke found it necessary to patent the "acorn shape" of his fairy lamps. There is, however, some circumstantial evidence that may offer some insight as to why he thought it was necessary. They are:

- **The date of the patent.** 1887 was the same year that the Phoenix Glass Company began advertising Clarke's fairy lamps.¹⁴ Phoenix Glass also advertised that they were "*The sole manufacturer in the United States of fairy lamps under Samuel Clarke's Patent.*"
- **The use of a photograph instead of a line drawing.** Clark used a staff of highly skilled artists to provide detailed drawings for his patents and advertisements. In this case, however, a photograph was used. Could it be that Phoenix Glass provided this photograph for the US Patent documents? The fact that the example shown is a Nailsea-type provides some support that they may have. A Nailsea-type fairy lamp was also used

¹⁴ Crockery and Glass Journal, January, 1887

in the 1887 Phoenix Glass advertisements.

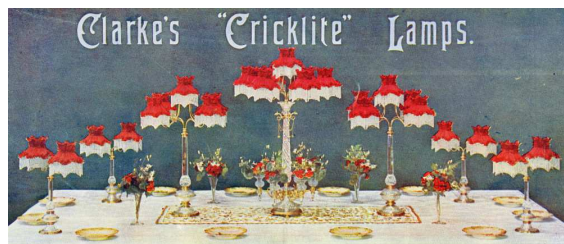
- **The beaded lamp cup.** This type of lamp cup was also used in the Phoenix Glass advertisements of the same year. The beaded lamp cup was also patented in the US under patent number 352,296, November 9, 1886 — just 6 months prior to this "acorn design" patent. The specifications of that patent also describe the lamp cup in the same manner as this patent.

While circumstantial, I think the evidence points toward Clarke protecting his designs in the US, specifically, in relation to the production of fairy lamps by the Phoenix Glass Company.

I suspect many of our members will find this "detailed look" at patent information meaningless trivia. To some extent, they may be correct. For me, however, discovering and correlating data only adds value to my collection. Not necessarily monetary value, but value that goes beyond simply "pretty glass." The more we learn...the more we understand.

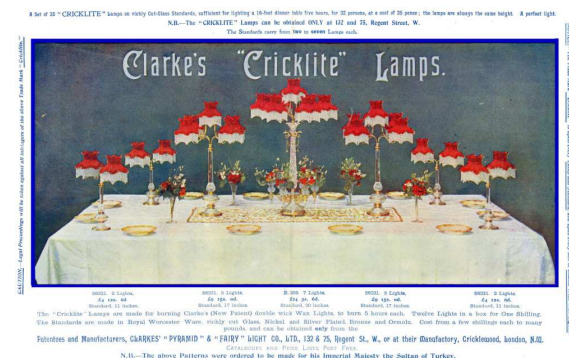
CRICKLITES – FIT FOR ROYALTY by Jim

We all know the story behind "Queen's Burmese." It could very well be that it was Queen Victoria's admiration of Webb's Burmese ware that made it so popular. But, what about his Imperial Majesty the Sultan of Turkey? Is he not of sufficient importance to also enhance the popularity of Clarke's Cricklites? Samuel Clarke seemed to think he was.



Many of us have seen this advertisement before. It appeared in the 1898 Christmas issue of the *Illustrated London News*. It shows an elegant table setting of Cricklite crystal standards with 2, 5, and 7 Cricklites complete with beaded silk shades. In this case they are Clarke's model numbers 58231 and model E. 258 (center Cricklite standard). The standards vary in height including 11, 15 and 20 inches tall. The large standard with 7 Cricklites also has an arrangement of 6 crystal posey holders. An elegant table setting by any standard (no pun intended).

Quite often, however, many of us are distracted by the illustration and overlook "the fine print."



In this case, there is an abundance of "fine print" worth noting. This brings me back to the subject of this article, his Imperial Majesty the Sultan of Turkey.

On the very bottom of this advertisement, in bold font, it reads:

"N. B.¹⁵ THE ABOVE PATTERNS WERE ORDERED TO BE MADE FOR HIS IMPERIAL MAJESTY THE SULTAN OF TURKEY."

Clarke surely must have been impressed to put such a statement in the advertisement. Or, more likely, he saw an opportunity to enhance his Cricklite sales. After all, if

¹⁵ N. B. Used to draw somebody's attention to something particularly important. Latin: nota bene

Cricklites are good enough for His Imperial Majesty.....

So, just who was His Imperial Majesty the Sultan of Turkey? To put it plainly, he was:

Abd-ul-Hamid II also Abdulhamid, Abdülhamit, Abdul Hamid, Abd al-Hamid II, or Abdul-Hamid (Arabic: *أبى ناسل دى مى لى دى ع*) (September 21, 1842 – February 10, 1918) was the last real Sultan of the Ottoman Empire.

He was the son of Sultan Abd-ul-Mejid, and succeeded to the throne on the deposition of his brother Murad V on August 31, 1876. He himself was deposed in favor of his brother, Mehmed V in 1909.¹⁶

Now, you know.

It is also reported that His Majesty was a world traveler, and often traveled to European countries and, of course, England. Could he have met Clarke personally? Or, perhaps more likely, he placed his Cricklite order at the one of the many expositions held in the 1890's, including the Great Britain Exposition of 1899.

Well, that is probably more than you need to know about His Majesty. What else is in the "fine print?"



¹⁶ www.byegm.gov.tr

Aside from being a handsome fellow, His Majesty obviously had a penchant for entertaining. Clarke's Cricklite standards were just the thing for royal entertainment. The advertisement states:

"A set of 25 Cricklite lamps on richly cut standards, suitable for lighting a 16 foot dinner table for five hours, for 32 persons, at the cost of 25 pence; the lamps are always at the same height. A perfect light."

The advertisements further states:

"The standards are made in Royal Worcester Ware, richly cut glass, nickel and silver plated, bronze and Ormolu. Cost from a few shillings each to many pounds." (*The large seven-lamp Cricklite standard sold for over 24 British pounds! A handsome price for the 1890's.*)

The reference to Royal Worcester Ware refers to the many porcelain Cricklite standards used as bases for Clarke's Cricklites.¹⁷ It is unfortunate, however, that Clarke does not give an indication who may have made the "richly cut" crystal standards. That attribution still remains a mystery.

Finally, Clarke included the following warnings to anyone who dared to infringe on his patented "Cricklite."

NOTICE – The trademark "CRICKLITE" is upon every lamp and standard and upon every box of "DOUBLE WICK WAX LIGHTS."

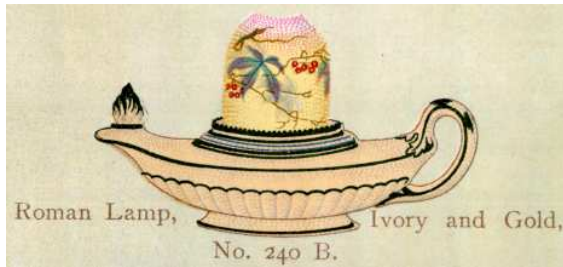
CAUTION – Legal proceedings will be taken against all infringers of the above trademark "CRICKLITE."

This notice and warning is typical of Clark's passion for protecting all that was his. The candle making business surely must have been competitive in the 1890's.

¹⁷ Clarke published a color advertisement for Royal Worcester Cricklite standards in the 1898 issue of the *Pears Christmas Annual*.

CLARKE'S ROMAN LAMP US PATENT by Jim

I have recently come across Clarke's US patent number 18,378 dated June 12, 1888 for his model number 240, "Roman Lamp." This lamp is part of a series of designs produced by the Taylor Tunnicliff Company¹⁸ in the same year.



The lamp design was advertised in the *Pottery Gazette*, December 1, 1888 and was advertised in two colors, Ivory and Celadon,¹⁹ both trimmed in gold. The design came in both fairy and pyramid sizes.



The design was also registered in the UK as Rd 93321 on February 1, 1888 also by Samuel Clarke.²⁰

The US Patent document contains a brief description of the design that includes:

Be it known that I, Samuel Clarke, of Child's Hill Works, in the County of Middlesex, England, a subject of the Queen of Great

¹⁸ "Tunnicliff" spelled correctly and documented in FL-XXXVIII-3

¹⁹ Characteristically pale grey or blue green in color derived from iron.

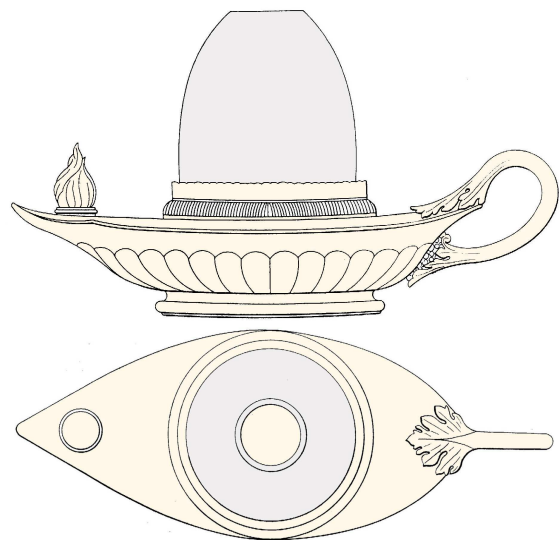
²⁰ The "Roman Lamp" is illustrated in R-517.

Britain, have invented and produced a new and original design for a lamp, of which the following specification, reference being had to the accompanying drawings, forming part thereof.

The main features of my design are a boat-shaped lamp body resting on a circular central molded base, with ornamental scallops around the sides of the body and a rounded raised central flange on the deck or cover, in which rests an open topped dome-shaped cover.

The lamp is in the class known as "Fairy Lamps."

Inventor, Samuel Clarke



Except for minor differences in the design of the leaves forming the top portion of the handle, the design drawing is very similar to the final product.



While most of these pottery bases are stamped with the Taylor Tunnicliff Co. trademark, some are completely unmarked. Other lamp bases that are not stamped with the Taylor Tunnicliff Co. trademark have a "Made in Germany" stamp along with the UK Rd number 93321.



It is not clear to me what the rationale might have been to export the production of this lamp base to an unknown German company. Could it be that this production was not authorized by Clarke or Taylor Tunnicliff Co.? Perhaps, but we may never know for sure.

Finally, it is interesting to look at the time line for the registration and patent of this design.

UK Rd number granted	Feb. 11, 1888
US Patent applied for	Mar. 6, 1888
US Patent granted	Jun. 12, 1888
Pottery Gazette Ad.	Dec. 1, 1888

Considering the logistics and communications of the period, it would seem that Clarke had his processes down pretty good.

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

WANTED

W A N T E D**\$6,500 REWARD**

Interested party is offering a \$6,500 reward to anyone willing to sell this shade. If you have one and are willing to sell it, contact me for details and contact information. Jim Sapp, 303.816.0944 or jimsapp7@msn.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.

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.