

Fairy Lamp Club



ISSUE LI

NEWSLETTER

MAY 2009

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CLUB NEWS

ALADDIN LAMP COLLECTORS MEETING IN LOUISVILLE, KY – July 30 – August 1, 2009
by Connie Scott

This year John and I will travel to Louisville, the home of the Kentucky Derby, for the 37th Gathering of The National Associa-

tion of Aladdin Lamp Collectors.¹ The Lamp Show and Sale for the public is on Saturday, August 1 between 9 AM and 3 PM.

The Aladdin Lamp Collectors give us a free table at the lamp show to advertise the Fairy Lamp Club and display fairy lamps. To obtain this I have to give a 45-minute slide presentation. Last year the room was full.

Several other lamp clubs (Miniature Lamp Club²) also attend and advertise their clubs. We have met many interesting people.

The emphasis of the Lamp Show is Aladdin Lamps. We have introduced people to Fairy Lamps. Last year I lit some of the lamps with LED lights. People smiled and asked questions.

We would love to see some of you in Louisville! John and I love to meet Fairy Lamp Collectors.

UNDOCUMENTED FAIRY LAMPS – A MILESTONE

The inaugural Fairy Lamp Club Newsletter was published in November 1996. That modest four-page newsletter was the genesis of the most informative collection of fairy lamp newsletters ever produced. It built upon other well-known reference material by Tibbetts, MacSwiggan, Anthony, Godden, and of course, Ruf. It has added to and enhanced their scholarly research with new found information and greatly expanded our

¹ This year's Gathering will be held at the Crowne Plaza Airport Hotel - 830 Phillips Lane, Louisville, KY 40209. Details at: www.aladdinknights.org

² www.nightlightclub.org

knowledge of both contemporary and Victorian-era fairy lamps and their manufacturers.

In Issue II, February 1997, two new proposals were made. The first was to begin a "Lonely Parts" database. This proposal was slow to get started and only began to take hold after our website was developed in May 2000. With the development of the Club's website, the ability to advertise the "Lonely Parts" was greatly enhanced and members began to participate. It has been moderately successful over the years and has contributed to many matches among our members.

The second proposal was to develop a library of undocumented fairy lamps. This proposal was very well received by our members and the first four pages (sixteen lamps) were released in May 1997. It seems that many members were all too eager to share their collections with others.

Needless to say, many of the first examples of undocumented fairy lamps were poor at best. Several were incomplete, marriages, or not fairy lamps at all. This would have been somewhat acceptable if they were identified as such, but they were not. I will accept responsibility for the less than accurate beginning as my focus was on "member participation" rather than accuracy.

Aside from the weak beginning, the Undocumented Fairy Lamp library has become an invaluable reference and greatly expands our knowledge of fairy lamp production and diversity.

With this issue, we have achieved a significant milestone — 100 pages (400 lamps) of Undocumented Fairy Lamps!

This milestone would not have been possible without the contributions of our members. For those who have contributed, and there are many, you deserve the gratitude and appreciation of all our members who look for-

ward to each issue to see what undocumented fairy lamp has been discovered.

Thanks to one and all for your support!

I had planned to self-publish this collection of undocumented lamps and had already begun laying out the pages. However, the complexities associated with getting permission from known and unknown contributors have caused me to put this project on the back burner for now. I will, however, publish a copy for my personal use and will try to figure out how to make it available to our members. So, stay tuned for more on this project.

WEBSITE CHANGES

For Sale Slide Show – I have added a slide show on the home page that highlights the fairy lamps and reference materials being offered for sale. This is intended to serve as a reminder to visit these web pages periodically to see what is new.



In addition, I would ask our sellers to visit these web pages to insure that it is current and that the pricing is correct. Please let me know if you wish to add or delete items for sale or wish to adjust the pricing.

Two previous sales have been terminated due to the sale of their offerings. For those contemplating a sale of fairy lamps, I would be happy to help you promote your items to our members at no cost.

NEWSLETTER BINDERS – PRICE INCREASE

As I mentioned in the last issue, I have increased the selling price of the complete collection of newsletters. This increase is due to the additional three-ring binder, the need for the 51-75 numbered tabs, and slight increase in required postage. The new price is \$120 (increased from \$95) for the three-volume set including shipping to the US.



I would be the first to agree that this is a significant investment to the beginning collector and perhaps out of reach for many. With that in mind, I have added an option to purchase selected single volumes. The new pricing structure is:

Volume – I	Issues 1 – 25	\$40
Volume – II	Issues 26 – 50	\$50
Volume – III	Issues 51 - Current	\$30
All three volumes		\$120

Shipping to US included.

This pricing structure provides an opportunity to purchase a single volume at a modest price and build your library over time. Obviously, the cost of Volume III will increase over time as new issues are added.

SEARCH TOOL

The search tool continues to be a useful feature of the website with 40-50 searches being conducted each month. Some of the more common search terms and the number of occurrences during April include:

18 – lamp, 6 – auction, 6 – brass, 6 – sale, 5 – rose, 5 – bowl, 5 – ring, 5 – fairy, 4 – glass,

4 – lily, 4 – parts, 3 – oil, 3 – satin, 3 – hobnail, 3 – miniature, 3 – purple, 3 – Monk, 3 – owls, 3 – cranberry, 3 – slag, 3 – youngs, 3 – grab, 3 – young's, 3 – auctions, 3 – Peachblow.

One has to wonder, however, how many search results you get when you search for "fairy" or "lamp". ☺

A more useful search might be for the registered design number 50725:

<< Prev | Next >> ☒ New ☐ Refine

1. [Clarke Catalog Models 051 - 100](#)

Blue Cleveland Rd 50725 Clarke 53 Clarke 54 Rose Threaded Rd 50725 Clarke 55 Rose Cleveland Twisted Rd 50725 Clarke 56 Blue Satin Rd 50725 Clarke 57 Rose Satin Rd 50725 Clarke 58
www.fairy-lamp.com/FairyLamp/ClarkeCatalog051100.html

2. [Clarke Catalog Models 051 - 100](#)

Blue Cleveland Rd 50725 Clarke 53 Clarke 54 Rose Threaded Rd 50725 Clarke 55 Rose Cleveland Twisted Rd 50725 Clarke 56 Blue Satin Rd 50725 Clarke 57 Rose Satin Rd 50725 Clarke 58
www.fairy-lamp.com/FairyLamp/ClarkeCatalog051100_Mod.html

3. [Fairy Lamp Design Numbers - All](#)

Glass Fairy Light 50725 10 June 1886 Boulton & Mills Pattern of fairy lamp (examples in Ruf) 50725 10 June 1886 Boulton & Mills Ruf - 054 50725 10 June 1886 Boulton & Mills Ruf -
www.fairy-lamp.com/FairyLamp/FairyLampDesignNumbers_All.html

4. [ClarkeCatalogShades.html](#)

Rose Threaded Rd 50725 Clarke 055 Clarke 056 Blue Satin Rd 50725 Clarke 057 Rose Satin Rd 50725 Clarke 058 Clarke 059 Rose Rd 50725 Clarke 060 Citron Satin Rd 50725 Clarke 061
www.fairy-lamp.com/FairyLamp/ClarkeCatalogShades.html

5. [ClarkeCatalogShades.html](#)

Rose Threaded Rd 50725 Clarke 055 Clarke 056 Blue Satin Rd 50725 Clarke 057 Rose Satin Rd 50725 Clarke 058 Clarke 059 Rose Rd 50725 Clarke 060 Citron Satin Rd 50725 Clarke 061
www.fairy-lamp.com/FairyLamp/ClarkeCatalogShades_Mod.html

6. [Fairy Lamp Values](#)

Cleveland pattern fairy-size shades with embossed ribs. Each shade marked Rd 50725, Trade Mark, and Fairy. Clarke ... rim. Shade is acid-marked Rd 50725 and Trade Mark Fairy 4.75
www.fairy-lamp.com/FairyLamp/FairyLampValues.html

7. [Fairy Lamp Undocumented 021 - 040](#)

Fairy-size dome on ribbed lamp cup. Dome etched R D 50725 (Boulton Mills, June 10, 1886) and "Trade Mark Fairy." Rose pink cased satin glass floral tubes arranged in a tripod with
www.fairy-lamp.com/FairyLamp/FairyLampUndoc021040.html

8. [Fairy Lamp Undocumented 051 - 080](#)

The base has an applied frosted glass foot. The dome is identical to R-190 and is also marked "R d 50725" & "Trade Mark Fairy." 6.5"h. x 6"d. U-74 Pale blue Nailsea fairy-size
www.fairy-lamp.com/FairyLamp/FairyLampUndoc051080.html

9. [Julia Auction Fairy Lamp Results 2008](#)

Rd 50725 Trade Mark Fairy" sitting in a matching base signed "Clarke's Patent Fairy". SIZE: 5-1/4" t. CONDITION: Very good with one spot on the base edge that may have been
www.fairy-lamp.com/FairyLamp/Julia_Auction_Fairy_Lamp_Results_2008.pdf

Imagine how useful this search tool would be if all the fairy lamp books were online and linked to our website!

Having the fairy lamp books online could indeed be a viable option. After significant labor, I have the text from all the fairy lamp books on my computer and search them often when I am looking for specific information. Of course, putting the text online for others to use is a much different issue. Those pesky copyright restrictions seem to get in the way. That said, could permission be granted from the copyright owners to put the text online? Perhaps, with some research into who and where the copyright owners are.

POSTAGE INCREASE – NO IMPACT

Believe it or not, I am often encouraged to increase the Club's membership dues. I am usually flattered by such encouragement as it indicates that I am producing a good product at a good value. And, that is enough for me.

Postal increases are an insignificant additional expense that I can easily absorb. In addition, the generosity of our member's donations, the sale of back issues of newsletters, and the sale of reference books covers any additional postal increases and my ever-increasing reoccurring expenses, including the unexpected expenses, i.e. a new printer.

It is not my goal to make this a profit making endeavor. I simply want to provide a useful product for a fair price. That said, there are no increases in membership fees for the foreseeable future.

AUSTRALIAN FAIRY LAMP AUCTION

On March 29th, Youngs Auction³ in Australia offered approximately 25 lots of fairy lamps for auction. Four fairy lamp lots went to buyers in the US. The remaining fairy lamps went to nine different buyers in Australia. I wonder if they were fairy lamp collectors or dealers. If they were dealers, perhaps we will see these lamps again on eBay.

As always, the auction results were mixed, but there appeared to be some really good buys. Without knowing the condition of each lamp, however, it is difficult to judge if the hammer prices were in line with the value of each lamp.

I have tabulated the fairy lamp lots and put the results online for your reference.⁴

³ www.youngsauctions.com.au

⁴ www.fairy-lamp.com/Fairylamp/Youngs_Auction_Hammer_Prices.pdf

FROM OUR MEMBERS

CLARKE'S FOOD WARMER – REDUX by Jim

I suspect many have had enough discussion on Clarke's Food Warmers. I would be remiss, however, if I did not pass along a newly identified feature.



Graham sent me an auction photo of three Clarke Food Warmers. Two were already known to us but the third had a seldom seen feature...steam vents on the water vessel.

The addition of steam vents on the water vessel would seem to be a logical modification since there was no efficient way for the steam to escape with the Pannikin in place.

JEWELLED FAIRY LAMP – OR NOT by John

While there are a few art glass "Fairy Lamp" variants known that are actually kerosene night lights powered by a small oil lamp, I was surprised to find a jeweled brass fairy lamp form with an oil lamp base.

The 2-part lamp consists of an over-sized dome (4.125" diameter) containing five 1" faceted multi-colored jewels around the shoulder and a low, broad turned brass font base. The lower rim of the dome has .75" wide x .25" deep scallops with 2 rows of al-

ternating 0.1875" diameter vent holes above. The upper shade opening has 5 vertical "petals".



The turned brass base is 5.125" diameter at the bottom and 1.125" high to the lamp collar, excluding the burner. The shade rests securely on an embossed ridge just below the shoulder of the base. There are 2 small ring handles riveted at opposite sides of the base.

The base contains a standard P&A Nutmeg nightlight oil burner, which holds a clear glass chimney.

The underside of the font is a 4.25" diameter tin circle which is soldered in place. Assembled, it measures 4.75" tall excluding the glass chimney.

Editorial Note: This is an interesting find as it would have clearly been considered a candle lamp if it was found without the oil lamp. Thanks for bringing it to our attention, John.

ARMOR ALL – IT'S NOT JUST FOR TIRES by Lloyd and Jim

Some time ago, Lloyd sent me this "tidbit of information." I found it interesting and thought you might also. It is an inquiry from Lloyd to the Fenton Art Glass Company regarding the use of Armor All on Fenton fairy

lights. The following is Lloyd's inquiry and their reply.



Lloyd writes:

We have been avid Fairy Light collectors since 1994. In going over past records we came across an advisory from Fenton Art Glass Co. that was included with the Model 7300 VT, "Our Home is Blessed" fairy light in 1995. It stated that the satin effect finish was produced by coating with Armor All Protectant as an alternative to the use of acid in the interest of environmental concerns. It also recommended the use of Armor All if future cleaning changed the finish.

We had forgotten about this advisory and believe this was the only time we had heard of this practice. Can you tell us more such as is it still in use in production, still recommended for home maintenance and, particularly, how in the world did anyone come up with the idea of using Armor All for this purpose?

Fenton Replies:

Armor All is still in use to bring back a soft shine to a select group of glass colors that have been sanded for a softer appearance. Your advisory is still valid. The use of this protectant was first used to replace an acid wash that is now an environmental concern and is outlawed by the EPA in factories.

The use of Armor All is widespread in the glass industry and a little known "secret" to those outside of glass manufacturing. The application of this product will leave a soft glow to the glass after it is applied and al-

lowed to dry. Wiping with a clean, soft cloth between applications should leave your glassware with a nice polish. Be careful not to over apply - a little goes a long way. Let air dry for 24 hours and then wipe with a clean soft cloth.

This product is used on dark colors of glass that have been sanded to achieve a satin finish - colors such as favrene, purples, dark green, or gold.⁵

I was fascinated by the use of Armor All on satin glass and had to try it for myself. It performs as you might expect, leaving the finish with a smooth shine and brightened colors. I had planned to photograph the before and after results, but the difference is much too subtle to capture in a photograph and print in the newsletter. You will just have to try it yourself.

JUST A WORD OF CAUTION....I have no idea what the long term effects are and I have no idea how it might effect painted decorations.

WEDGWOOD FAIRY LAMP – OR NOT by Jim

As all eBayers know – "Do not rely upon sellers too much when it comes to proper attribution or description." Most sellers do not intend to mislead, they are simply misinformed in many cases. Such was the case when this Wedgwood Fairy Lamp was offered for auction.

I will be first to admit, I was taken in with this lamp. My initial reaction was, "Wow! That is cool" and began to wonder what my bid would be. But, fortunately, reason quickly set in and I began to ask, "What is this thing?"



Since I know zip, nada, zero about Wedgwood pottery, the opportunity to learn was wide open. The following is a chronology of events that helped me figure it out. Perhaps my experience will help others to make good decisions before bidding on an unknown "fairy lamp."

My first question was, "What is Wedgwood?" Since my library contains no books on Wedgwood, I quickly turned to Google for help.⁶ Needless to say, there is a wealth of information on the long history of Wedgwood Pottery available on the internet, including a long chronology of Wedgwood trademarks.⁷ But, sadly, there was nothing to help with the fundamental question, "What is this thing?" So, let us ask the experts.

I turned to the Wedgwood Museum⁸ in the UK for help. Surprisingly, I received a reply from Ms. Lynn Miller, Museum Trust Information Officer, the very next day. Since the reply was very informative, I have included it in its entirety.

⁵ Nancy E. Bobbitt, Executive Assistant and QVC Production Coordinator, 304-375-6122 x 256

⁶ Did you know that Google has complete books online? What a resource! (www.books.google.com)

⁷ www.antique-marks.com/wedgwood-marks.html

⁸ www.wedgwoodmuseum.org.uk

The overall appearance of the item would suggest that it is not, in actual fact, a 'candle lamp', but that it is an amalgamation of a square plinth⁹ in dark blue Jasper "dip",¹⁰ plus a column in "dip" again – and what would appear to be part of a hookah¹¹ (Hubble bubble pipe). Such items were made by the Wedgwood (Etruria) factory in the late 18th century – and again during the first few decades of the 19th century. The chillum¹² (I believe that this is the term applied to the circular portion of the hookah) has been inverted – if you consult the two volume work entitled "Wedgwood" by Robin Reilly, which was published in 1989 by the MacMillan Press London (ISBN 0-333-34649-1 (Volume One) and ISBN 0-333-45571-1 (Volume Two), you will be able to see (Volume One, page 643, plate 976) two bell shaped hookahs dating to circa 1800 – the top part of the hookahs are similar in appearance to the top of your chillum. The volumes were a limited edition print and would only be available in a reference library. The overall appearance of the individual items suggests a 19th century date - I hope you find these comments to be of help.

Needless to say, I was impressed that someone actually knew what this was. But, I needed to research it for myself and planned to find a copy of the book. Sadly, the price of the book was beyond my reach and the Denver Library did not have a copy. So, back to Google.

⁹ A block or slab upon which a column, pedestal, or statue is based.

¹⁰ Jasper "Dip" was invented by the Wedgwood Company of Britain in the late 18th century, and is a process in which jasperware is "dipped" only partially into a colored oxide, staining only the surface of the pottery.

¹¹ A tobacco pipe of Eastern origin that draws smoke through a bowl of water.

¹² Part of the hookah containing the tobacco and charcoal bails, sometimes loosely used for the hookah itself.

I quickly discovered several Wedgwood sources and asked for their help in providing a copy of the pages referenced in Reilly's Wedgwood book. All quickly replied and two sent me copies of the referenced pages.¹³



This photograph of two Hookahs included the following caption:

Bell Hookahs: (left) cane ware ornamented with figures of the Muses after Flaxman, Marked: WEDGWOOD Z. c.1800; (right) blue jasper dip ornamented with 'Acanthus and Belt' and floral scroll reliefs, Mark: WEDGWOOD. c.1800.

Wedgwood and Bentley made their first attempt on the Turkish market as early as 1773, when Josiah reported that he had been "setting our people at the ornamental works of making a few each of the Turkish articles" and it is not unlikely that Sir Robert Ainslie¹⁴ supplied Wedgwood with models of hookahs in 1777.

A memorandum from Etruria to the London showrooms dated 21 April 1800 reads: 'You order Chilums. . . we don't know what these are unless you mean what we have heretofore called Hookers [sic].'

¹³ Wedgwood Society of Washington, D.C. - www.wedgwoodcapital.org and Alexis Antiques - www.alexisantiques.com.

¹⁴ Ainslie, Sir Robert, first baronet (1729/30–1812), UK diplomat to Turkey and numismatist.

Both of the Hookahs shown in this illustration are much older than the one shown on the "fairy lamp," but, as you can see, the fundamental shape is very similar.



It is not clear to me if the "bowl" section is part of the Hookah or not. It may just as well be another "part" added to the collection. It has been suggested that it may be part of a potpourri and the holes may help to disperse the aroma.

Whatever it is, it appears to be upside down based on the Acanthus design. But, as one of my sources pointed out, that is not always an indicator.

Finally, a bit of anecdotal information from one of my helpful resources:

Yes, we saw this on eBay, whose seller bought it the week prior at a New Jersey auction. We all had a good laugh, as this is comprised of a number of married pieces which came together by one very creative person as Lynn at the Wedgwood Museum alluded to.

My apologies for allocating so much space to a "non-fairy lamp," but I think this bit of information could be helpful to someone should this item come up for auction again.

WEBB BURMESE DECORATION - PERIWINKLE WITH MOTH by Jim

I am amazed that new and significant information related to fairy lamps continues to bubble to the surface. I suspect we will never know all there is to know and that is a good thing. As collectors we all enjoy the

"hunt," but when a new discovery is made we not only expand our collection, but we also expand our knowledge. For me, the second benefit is as important as the first.

Not too long ago, a decorated Burmese fairy lamp shade was offered for auction on eBay. The auction only had two small images showing the front and back of the shade. They were, however, sufficient to show very significant features that quickly caught my attention. The decoration was one that I had never seen before. It also included a moth, while not unprecedented, that was very unusual. Of course, my first question was, "Is it an original decoration?" There was only one way to find out — I bought it.

It took nearly two weeks for the fairy lamp to arrive from Australia. I could hardly wait for the verdict!

On the day the package arrived I was prepared to be disappointed, but had my fingers crossed for the best. I was not disappointed!



The decoration appeared to be original. The fired on colors, techniques, general design, and scale all are consistent with other Webb/Barbe designs. I had no reason to suspect otherwise.

The Clarke/Webb Burmese lamp cup, although badly broken, was also decorated. To the best of my knowledge, this is the first example of a decorated lamp cup.



Each scallop of the lamp cup was decorated with a small blue circle trimmed in black. In addition, each scallop was decorated with a touch of green. Even though a decorated lamp cup is very unusual, I have no reason to suspect it is not original.



I have identified the floral decoration as Periwinkle.¹⁵ Unlike some Webb/Barbe decorations, this design mimics the actual plant very well.



The design includes pointed single-lobe leaves, five squared-off flower petals, deep receptacle on the blossom, narrow pointed buds, and the blue color. While the similarities are significant, the Jules Barbe Recorded Pattern Names, 1886-1888 lists Design Number 3123 as "Periwinkle."¹⁶ I believe the evidence is conclusive. The question remains, however, why are there so few examples of this design? The answer may be

¹⁵ Vinca Minor, www.vincaminor.org.

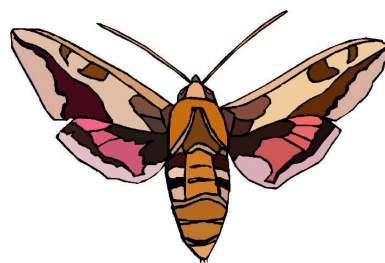
¹⁶ *British Glass, 1800-1914*, by Charles R. Haddamach, pgs. 433-434. Source: Stan Eveson, Thomas Webb & Sons Works & Technical Director, 1929 – 1978.

as simple as, "the consumer drives the market."

Now, what about the moth?

The moth, often referred to as a "butterfly," is a characteristic of many Webb/Barbe designs. So much so, that some mistakenly attribute any design with a "butterfly" to Webb/Barbe which is certainly not the case.

In this case, I believe this moth has relevance to the Periwinkle design. I would agree with one of our members, Brian, that the moth is representative of the Hawk Moth, specifically the Oleander Hawk Moth.¹⁷



Apparently there are over 1500 species of the Hawk Moths and 9 species are resident in the UK. While we may never know exactly which species the Webb/Barbe design represents, the Oleander Hawk Moth is a good candidate due to the multicolored wings, heavy body, presence, albeit rare, in the UK and a preference to Oleander and Periwinkle as a food source.

There are no references to "moth" in *Fairy Lamps* by Ruf. There are, however, three references to "butterfly" on fairy lamps attributed to Webb. They are:

- R-494 Burmese with Moss Rose design
- R-513 Burmese with Forget-me-not design
- R-535 Cameo with floral design

Of these, only two are on Webb Burmese. Considering how extensive the Ruf docu-

¹⁷ www.habitas.org.uk/moths/photo.asp?item=6073

mentation is, the presence of a "butterfly/moth" on a fairy lamp is indeed very rare. The Periwinkle design is equally as rare, but it is not a "one of a kind." At least one other example exists.

A second example of the Periwinkle design with moth was in the collection of the late Douglas Gole.



At first glance the decorated Burmese fairy lamp is overshadowed by the impressive bronze stand. On closer inspection, however, the decorated shade clearly shows a butterfly/moth and what appears to be the Periwinkle design.

Fortunately, the lamp was sold to one of our members and they were very helpful in providing photographs of their lamp for comparison to mine.



The above collage shows similar views of both fairy lamps. As you can see, the decorations are very similar but are distinctly different in both artistic style and content.

While differences in style are common in Webb/Barbe decorations, I thought it would

be good to document some of these differences since the design is seldom seen.



The most obvious difference between the two designs is the scale of the moth; one is much larger than the other and, of course, a completely different design and perhaps a different moth entirely.

I had previously suggested the moth on my lamp was an Oleander Hawk Moth. The moth on the second lamp, however, is completely different and includes large "eyes" on the lower wings.



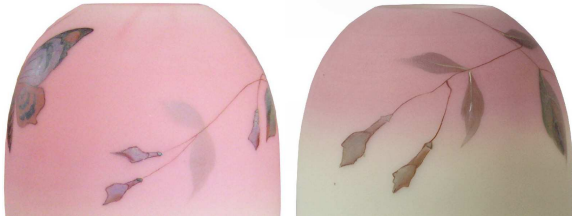
I think it is also a Hawk Moth, specifically, an Eyed Hawk Moth, also found in the UK.¹⁸



The single five-petal blue blossoms in each design are very similar, aside from artistic differences. The design on the right seems to originate from the top while the other clearly originates from the bottom. The de-

¹⁸ Eyed Hawk Moth: www.ukmoths.org.uk/show.php?bf=1980

sign on the left also includes two unopened blossoms and clearly shows the distinctive deep receptacle on the blossom and the other does not.



Both designs include nearly identical buds, although one shade has five buds in the design and the other has only two.

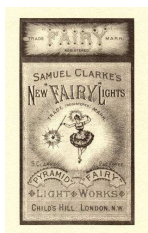
I am aware of only these two examples of the Periwinkle design on Webb Burmese. If you have additional examples, on any shape, I am sure our members would love to see them.

CLASSIFIED ADS

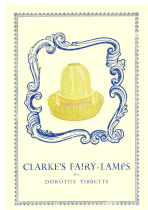
REFERENCE MATERIALS OR SALE



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).

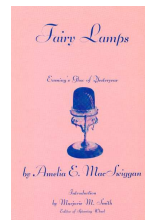


Samuel Clarke's New Fairy Lights, catalog reprint by T. Robert Anthony. This is a rare reprint of Clarke's original fairy lamp and Cricklite 1887/88 and 1898 catalogs. The condition is new and unused. \$40 (shipping to US included).



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 (shipping to US included).



Fairy Lamps - Evenings Glow of Yesteryear by Amelia E. MacSwiggan. This early reference, while not as well illustrated as others, is filled with detailed information about fairy lamps and the companies that produced them. The condition is good but used. \$35 (shipping to US included).



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).



Fairy Lamp Club Newsletters in Binders A complete set of all the back issues (quarterly since November 1996) of the Fairy Lamp Club Newsletters in three three-ring binders with a colorful cover insert. Each Newsletter volume includes a complete index of articles and numbered tabs. \$120

Pricing, including shipping to US, for individual volumes are:

Volume I	Issues 1 – 25	\$40
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Volume III	Issues 51 - Current	\$30



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 10-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).

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 and 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 and Pat Ruf's book *FAIRY LAMPS-Elegance in Candle Lighting*, figure 167.

T-PV-8 Refers to Dorothy Tibbetts' book *Clarke's Fairy-Lamps*, plate V, number 8.

U-10 Refers to photographic examples of fairy lamps that are not shown in any of reference books. They have been assigned an undocumented reference number in the Undocumented Fairy Lamps section of the newsletter. In this example Undocumented fairy lamp number 10.

MEMBERSHIP INFORMATION

The Fairy Lamp Club is a not for 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:

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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.