

Fairy Lamp Club



ISSUE LXII

NEWSLETTER

FEBRUARY 2012

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CLUB NEWS

DEARBORN MICHIGAN LAMP CLUBS MEETING, OCTOBER 12 AND 13, 2012 by Connie

Dearborn is a Henry Ford city. Attractions include the Henry Ford Museum, the Fairlane Estate, the home of Henry Ford, and the Fort Rouge assembly plant. You will be able to go to at least some of these places, if not all.

Bob Culver, President of the Miniature Night light Club, is organizing this meeting. It will be held at the Doubletree Hotel in

Dearborn, Michigan. The room rate is \$92.00, including a full breakfast plus an omelet station. Registration opens Thursday evening at the group price.

Plans are also being made to have a lamp auction in near-by Neapolis, Ohio on Thursday morning. With the Historical Society of Canada, the Rushlight Club, the Miniature Night Light Club, the Fairy Lamp Club and one more club attending, this weekend will be very interesting. Lamp clubs meeting together is the way to decrease cost in this economy.

I have requested a room for our club to meet. We may also be able to find a place to eat together on Friday evening. If anyone is familiar with the area and is willing to help find a restaurant, please contact Jim Sapp. Many attendees bring lamps to sell in their rooms. All of us have the opportunity to go "room hopping" in the evenings. This is an opportunity to meet people and to buy lamps. Last year I bought a couple of lamps!

This meeting is an opportunity for the Fairy Lamp Club to get together. Our last meeting was four years ago.

The final plans for the meeting will be in the next Fairy Lamp Club Newsletter.

THANKS TO YOU by Jim

It is not uncommon for me to receive words of appreciation about our newsletter from our members. These thoughtful expressions of support are greatly appreciated. Recently, however, I received a very kind note from a

visitor regarding our website. I am very pleased to share it with you.

Mr. Sapp,

I am sure you receive many letters thanking you for your most informative and beautiful website regarding fairy lamps.....the scholarly articles, the pictures, and of course, the beauty of the lamps themselves, makes this one of the finer websites I have had the pleasure of perusing.

It is clearly a labor of love, dedication, and arduous work. I thank you for your guidance, your knowledge, and for your website....it is both educational and inspiring.

I wish you and your fellow colleagues continued success and I thank you for providing such documented research towards educating so many.

*With Very Kind Regards and Respect,
Zelda*

While this note was directed to me personally, it really belongs to all our members, both past and present, who have supported this Club, the newsletter, and the website over the many years. Such recognition would not have been possible without your support.

It is with pleasure that I accept this note of appreciation on your behalf.

FAIRY LAMPS – EVENING'S GLOW OF YESTERYEAR BY AMELIA MACSWIGGAN – MYSTERY SOLVED by Jim

With a little effort, the "mystery publisher" for this book has been identified. The publisher is Literary Licensing, LLC, 913 Wisconsin Avenue, # 103, Whitefish, MT 59937.

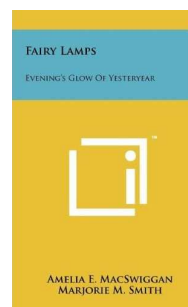
On Friday, March 4, 2011, a US federal trademark registration was filed by Literary Licensing, LLC and they were allocated se-

rial number of 85258113 for their trademark design.

The trademark is filed in the category of Education and Entertainment Services . The description provided to the US Patent and Trade Office is "publishing of books." In addition to the trademark design, they also registered the name "Literary Licensing" as a brand name.

The trademark and brand name were registered by Erik M. Pelton, a trademark correspondent at Erik M. Pelton & Associates, Arlington, Virginia. Erik M. Pelton has filed a total of 2300 trademarks in the USPTO.

Apparently, this corporation publishes "on demand" copies of out-of-print books.



It is not clear to me exactly what the copyright laws are regarding the publishing of out-of-print books. I would assume, however, that they know their rights as a quick search on Amazon for "Literary Licensing" produces tens of thousands of republished out-of-print books.

WEBSITE MONITORING by Jim

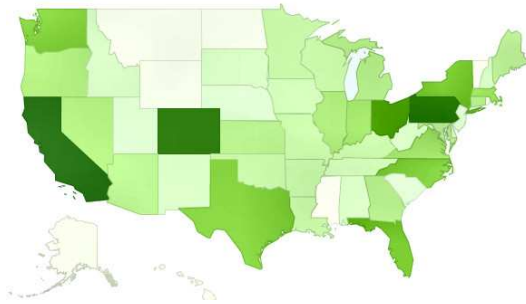
Almost all website server providers offer a means to monitor the traffic of their client's websites. Of course, I monitor the visitors to our website primarily just to be reassured that our website is achieving its purpose – the promotion of our Club and the education of our members and members to be.

As some of you know, I am a volunteer website manager for a variety of non-profit organizations. I regularly report to these organizations the statistics of their websites in terms of the number of visitors, how they found their website, where they live, and what they find most useful. In many cases it helps them appreciate the value of a strong

web presence to their organizations, to their membership, and of course, their "bottom line." Needless to say, collecting and reporting this information has become a burden as the number of websites I manage grows. So, I have selected Google Analytics to help me.

Google Analytics monitors my websites and tracks a variety of statistics. The statistics are easily accessible and can be configured to present only the information most important to me. Since I now have only one source of statistics, the comparison from one website to another is valid and meaningful.

I will not bore you with a lot of "geek stuff" but I would like to show just one of the statistics related to where our website visitors are coming from in the US.



January 2012 – 424 unique visitors from around the globe representing 23 countries.¹

This map illustrates where our US website visitors are from. The darker the color, the more visitors there are from that state. This data is only for January. Naturally, I would expect the remaining seven states to be represented very soon.

Now, before anyone gets paranoid about "big brother," I can not get statistics on individual visitors. The closest I can get to "you" is the city that your service provider is located in.

In addition, we have many visitors from around the globe representing 23 countries,

¹ Complete website statistics are available on the Fairy Lamp Forum in the "Announcements" section.

including significant numbers from Canada, England, Australia, Germany, Spain, and France.

ANNOUNCEMENTS by Jim

The Historical Lighting Society of Canada (HLSC) will hold its Spring 2012 Meeting on April 20 – 22nd at The Best Western Plus in Midland, Ontario. New members are welcome. Visit their website www.historical-lighting.org for more details.

FROM OUR MEMBERS

BACCARAT CANDLE LAMPS by Jim

I have been contemplating this article on Baccarat candle lamps for some time. A recent acquisition of a 1903-1904 Baccarat catalog page from the Corning Museum, Rakow Library and a collection of photographs of seldom seen lamps has prompted me to finally pull it together. Hopefully, this article will prompt others to contribute additional examples of Baccarat's line of candle lamps.

The name Baccarat is an English variant of the French word "baccara." It is pronounced "Bac-cah-rah." And, I must confess, for many years I mistakenly pronounced it "Bac-cah-rat."

The Baccarat glass factory is located in the small town of Baccarat, approximately 250 miles (4 hours drive time) from downtown Paris.



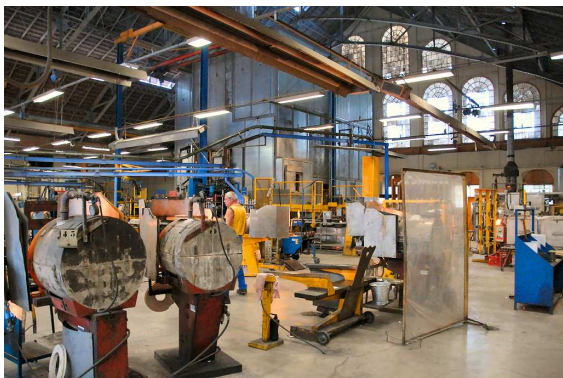
The factory is located at 20 rue Cristalleries 54120 Baccarat, France.



As you can see, the Baccarat factory is quite large and is very likely to be the principal employer of this small town of approximately 4600.²



The factory buildings may appear to be modern on the aerial view, they are quite old judging from this street view. I am relatively sure, however, that the factory has undergone significant upgrades over the many years of operation.



² Baccarat's population had steadily dropped 20 percent in the last fifty years.

The interior of the Baccarat factory buildings are as you would expect. While much of Baccarat's wares are mass produced, there are still many articles made by hand, one at a time. This view shows a few small furnaces but other views show very large furnaces with multiple "ports" to service many glass artisans at once.

The company was incorporated in 1824 as Société de Cristallerie de Vonêche-Baccarat³ and currently employs approximately 1900 people. In 1996 it had retail sales of approximately \$100,000,000. It has over 3000 products of purchased glass and over 3000 products of pressed and blown glass. In addition, they have retail outlets in over 6000 locations world wide. It is not what you would consider a small operation.⁴

History - 200 Years of Tradition⁵

While much of Europe, including France, was engaged in the Seven Years War (1759-1763), a number of French notables had become concerned about the lack of glassworks in France and French artisans capable of producing decorative crystal glass that could rival that of the Bohemian, Venetian, and English glass houses.

By the end of the Seven Years War, however, the bishop of Metz, Monseigneur de Montmorency-Laval, had become convinced that his region, with the beech forests (for potash) and plentiful quartz of the Vosges mountains, as well as a ready supply of artisans, contained the raw materials needed to create a glassworks to compete with foreign glass houses.

The Bishop went into partnership with a glassmaker Antoine Renaut and founded the Renaut Glassware Company in 1764 in the small village of Baccarat. Housing was pro-

³ Society of Crystal Vonêche, Baccarat

⁴ www.fundinguniverse.com

⁵ Ibid.

vided for some seventy artisans and their families. The factory, however, restricted its initial production to flat glass for window-panes and mirrors, and to the production of white glass.

In 1816, the factory was bought by Aime-Gabriel D'Artigues and renamed to Verrerie de Vonêche à Baccarat, (Baccarat Glassware). The Baccarat glassworks began crafting crystal tableware and art glass.

The Baccarat glassworks would achieve a reputation not only for its design excellence, but also for its continued refinement of lead crystal materials and techniques. The glassworks name was changed to Société de Cristallerie de Vonêche-Baccarat (Society of Vonêche-Baccarat Crystal) in 1824; soon after, the name was changed again, to Compagnie des Cristalleries de Baccarat (Baccarat Crystal Company) – which the company would keep until 1994 when the name was changed again to simply Baccarat.

19th-Century Success⁶

In the late 1830s, Baccarat pioneered the use of colored glass, adding various materials to its crystal formula to achieve layered color effects. In the 1840s, Baccarat introduced a new crystal, called "dichroic crystal" – the addition of uranium oxide gave this glass the appearance of changing colors, depending on the angle of view and light.

Another key element of Baccarat's success was its innovative relationship with its employees. The company set rigorous standards for its employees, including an eight-year apprenticeship program. The company's artisans and workers were given housing within the factory's confines. In 1827, Baccarat began adding benefits far in advance for its era, including medical assistance for its employees and opening a school for its employ-

ees' children. In 1830, the company began offering pensions to certain of its workers; the following year, employees were offered a savings account, with a five percent annual interest rate. In 1850, Baccarat established a retirement fund for all of its employees, paying in one percent of workers' annual salaries. A second retirement fund was established at the end of that decade for the company's engravers. In 1890, the company established an unemployment benefits fund for its employees. While its employees and its technical improvements formed the raw materials of Baccarat's work, its excellence in design would provide the company its fame.

In 1846, the company began producing paperweights, starting with the Italian-inspired Millefiori style, but quickly extending the range to include sulfide paperweights featuring real flowers, insects, and other objects enclosed in glass. Toward the end of the century, Baccarat paperweights often featured cameo portraits of its famous customers.

Baccarat also began producing vases, urns, and other objects. By the mid-19th century, the company was working on a larger scale as well, producing elaborate interior furnishings, such as chandeliers, candelabra, oil lamps, and large vases. Two Baccarat triumphs were unveiled at the 1855 Paris World's Fair – a 17-foot-tall candelabra and a 23-foot-tall crystal water fountain.

The Modern Years⁷

While the 20th century brought mass-production techniques to manufacturing, Baccarat maintained its tradition of hand-crafted elegance and excellence. Recognizing the economic power of the United States, Baccarat opened its first subsidiary, Baccarat and Porthault Inc., operating a Baccarat store in Manhattan, NY in 1949.

⁶ Ibid.

⁷ Ibid.

In the 1960s, Baccarat began modernizing its factory by installing new furnace in 1962. In 1967, the company installed the industry's first continuous-melting tank, which enabled Baccarat to create larger, single-piece crystal designs. One such design was the company's 200 pound "De la Terre à la Lune," a representation of the earth and moon displayed at the Lisbon fair in 1972. Baccarat went public in 1978, reserving 11 percent of the company's shares for its employees.

In 1984, the company created another subsidiary, Baccarat Pacific KK, to tap the Japanese market. The following year, Baccarat launched a German subsidiary, based in Frankfurt. In that same year, Baccarat added computer-aided manufacturing and design techniques to its production process. The bulk of the company's work, however, remained the province of its glass craftsmen.

The 1990s would slow the growth of Baccarat company. The reunification of Germany in 1989 led to an extended economic crisis in that country, forcing Baccarat to end its German subsidiary's operations. The war in the Persian Gulf, and the economic recession of the early 1990s would soon lead to Baccarat's own financial crisis. The company was struggling to maintain profitability, aided principally by the booming economies among the Asian countries. Falling sales in the United States led the company to post a loss in 1994.

Even though sales rebounded in 1995, Baccarat was forced to reorganize and lay off a number of its workers. The reorganization proved successful in bringing the company back into profitability in 1996. In that year, the company moved to expand its Asian presence, forming a Hong Kong-based subsidiary, Baccarat Pacific Limited. The new subsidiary's chief market was China.

Baccarat, led by CEO Marc Leclerc, continued to maintain its tradition of hand-crafted

designs. Today, Baccarat remains a name synonymous with luxury and elegance.

The Baccarat Trademark

The trademark – wineglass, carafe and goblet and the name of the company in capital letters within a circle – was registered in October 1860 in Paris right after the introduction of the German laws protecting trademarks, in 1875, the trademark was registered in Germany.



As the "General Observations" in the 1893 catalogue say, all Baccarat products bore a label with the trademark.

Not before the 1920s did Baccarat begin to mark its products with an etched trademark, first perfume bottles only, since 1936 all the other glassware was marked.



There is, however, another "trademark" which has been applied to pressed glass only. Since the 1870s, "BACCARAT" and "DÉPOSÉE" (translates to "Filed" in English) have been pressed in relief onto the glass. This embossed marking is found on all pressed glass candle lamps today. Most likely, however, the pressed mark is not a trademark at all, but a sign indicating that the design has been registered for protection.

Baccarat's Candle Lamps

The Baccarat 1903-1904 catalog identifies its line of candle lamps as veilleuses, which translates into English as "night lights." Since the term "night light" is general in

nature, I will use the term candle lamp⁸ to identify the night lights that burn candles as opposed to oil.

Baccarat has only a few candle lamps in its line of lamps. Some of the more common designs are illustrated in R-213-215. They came in three primary colors, clear, rose teinte, and blue with an exception being R-213 which has been found in clear, partially flashed in lavender tint, and trimmed in gold.⁹ There are, however, other Baccarat candle lamp designs and colors that are not so common.

This brings me to the primary focus of this article – the line of candle lamps illustrated in Baccarat's 1903-1904 catalog, plate 40.



"Article d'éclairage pat l'hulle" (plate 40)
 Tarif des articles d'éclairage/ 1903-1904
 Compagnie des Cristalleries de Baccarat, Paris, France
 The Juliette K. and Leonard S. Rakow Research Library of the
 Corning Museum of Glass, Corning, New York (54276)

This is a portion of the 1903-1904 Baccarat catalog, plate 40. It illustrates five basic designs, including the well-known R-213 and R-215. The remaining designs are seldom seen. Model number E217, however, is U-433 in our undocumented photo gallery. Each color of each design has been assigned a model number, E209 through E220. Not shown in

⁸ I am purposely using the term "candle lamps" reserving the more popular term "fairy lamp" for those designs registered as such.

⁹ *Baccarat Fairy Lamp – An Unusual Color*, F:-XXX-9

this example are several gas lamp shades which are of interest to oil lamp collectors.

Baccarat Models E209 and E210



This Baccarat candle lamp is illustrated in R-214 and R-215. It comes with either a deep or shallow saucer base with two integral rings, one to center the shade and one to accommodate the candle. The saucer base is embossed "Baccarat Depose" between the two rings.



The available colors are clear, rose teinte, and blue. Ruf refers to this pattern as "pinwheel" which is the most commonly used name. The official pattern name, however, is "Rosaces Multiples."¹⁰ Translating to English, the pattern name is "Multiple Rosettes."

Baccarat Models E211 and E212



This Baccarat candle lamp is illustrated in R-213. It comes with a nearly flat footed

¹⁰ The pattern was identified in a 1916 Baccarat catalog as reprinted in *The Perfume Atomizer - An Object with Atmosphere* by Tirza True Latimer.

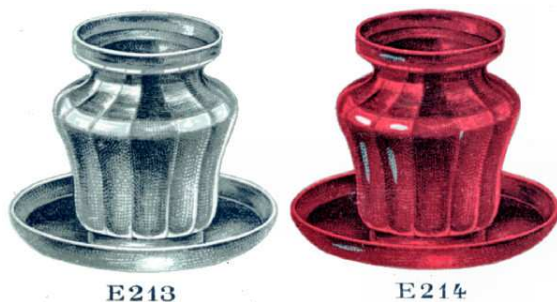
saucer base with two close integral rings, one to center the shade and one to accommodate the candle. The saucer base is embossed with very small letters "Baccarat Depose" between the two rings.



The catalog shows two colors, rose tinte and clear. I do not have any examples of the clear version. I do, however, have an example of clear, trimmed in gold with a lavender flashing on a portion of the design. If anyone has an example of a completely clear version, I would like to see it.

Ruf refers to this pattern as "helical twist" and I have often heard it referred to as the "snail pattern." The official pattern name, however, is "Russe."¹¹ Translating to English, the pattern name is "Russian."

Baccarat Models E213 and E214



To the best of my knowledge, there are no real examples of this Baccarat candle lamp. Please let me know if anyone has one. I would like to add it to our documentation.

This design is shown to be available in clear and red. It is unknown if other colors are available.

¹¹ Ibid.

The shade appears to be ribbed optic with 15-16 panels. It rests on a very plain saucer base which would be difficult to identify without the shade unless it has embossed rings in the center similar to the previous examples.

Baccarat Models E215 and E216



This is an unusual candle lamp for a variety of reasons. The most prominent unusual feature is the use of brass fittings in the design. The brass candle cup is attached to the footed base by what I assume to be a bolt and nut. The brass/metal "crown" at the top of the globe is also an unusual feature.

While E215 has a clear globe on a clear base, E216 has solid red globe on a typical baccarat rose tinte base.



I only have one photograph of this model. What appears to be brass colored in the drawing is "silver colored" in this example. The "crown" is cast but the connecting candle cup appears to be spun/pressed tin or tin clad

brass. Since this is the only example we have available, I think a little "dissection" would help to understand how it is made.



The metal candle cup has an outside ring to support the shade. The center section has an integral depression to contain the candle surrounded by six pierced holes to allow for air. This configuration is very similar to the design used by the Diamond Candle Company in the US. The round section in the very center is assumed to be the head of the connection bolt.



The cast metal "crown" has a flange that slips into a brass fitting around the top opening of the globe. The lower opening of the globe does not have a brass fitting. The globe rests directly on the metal connecting fitting.

Baccarat Models E217 and E218



E217

E218

It is apparent that the globes of these two models are different, but so are the brass wire stands. The stand on E217 has three single rods for the shade supports and for the feet. E218 has three "looped" shade supports and feet. One would think that in developing this design Baccarat would have designed a single base to fit all shades. Each wire frame also includes a finger handle with a thumb rest.



E217 has been documented as U-433. It is similar in color as the one in the drawing, has an original paper Baccarat label, similar etched design, and a similar brass stand as in the drawing. However, U-433 has four legs instead of three shown in the Baccarat catalog drawing.



In addition to supporting the glass globe, the stand also supports a glass candle cup. The cup rests in a brass ring supported by four vertical posts. This example shows a partially burnt candle. It is not clear if the can-

dle was a separate item or if the glass container came with the candle already in place – as many votives do today.



In addition to the Baccarat label, this photo illustrates the detail of the etched design. It is not clear, however, if the design is actually etched or pressed into the glass.

I do not have a complete example of E218 but I do have a photo of the shade.



The shade is green shading to clear with a distinctive "double crimp" ruffled top opening. It is etched with a swirl pattern similar to the design in the catalog drawing. The shade is approximately 5" tall and has a bottom opening of only 1.75". Without the benefit of the Baccarat catalog page, I doubt anyone would suspect this shade was designed for a candle lamp.¹²

¹² The owner of this shade would dearly love to find a frame for it.

Baccarat Models E219 and E220



Unfortunately, I do not have any examples of these two models. E219 has a melon-shaped shade with a ruffled top opening and etched design on the surface. The brass stand is a different design than the stands shown in E-217 and E-218.

E220 is a clear shade with a crimped top opening trimmed in red. It is not clear if the red color is applied to the surface or is a band of colored glass. The body of shade has an etched design similar to the previous examples and is decorated with what appears to be red asters. Again, it is not clear if the decoration is applied or is part of the glass itself. This design has a brass wire stand identical to that shown with E218.

CLASSIFIED ADS

FAIRY LAMPS FOR SALE

I continue to list fairy lamps for sale on our Club's website. This is a free service for our members and there are over 50 lamps available for sale. Several of these lamps have been sold but others have been available for a very long time. I will remove these unsold lamps in the coming weeks unless the seller offers a price reduction. Most of the remaining lamps already have price reductions of 20 percent or more.

Two new choice fairy lamps have been added to the webpage including a very nice

Burmese menu holder lamp complete with the brass menu card holder.

The following are only a few of the offerings; there are many more available. Please refer to our website for details and contact instructions.



R-579 Burmese Pyramid-size Menu Holder Fairy Lamp complete with card holder



R-650 Citron Nailsea Fairy Lamp with matching footed base



Webb Queen's Burmese decorated in Moss Rose design on Taylor & Tunnicliff pottery base (Fairy-size)



R-859 Blue Reverse Drape on matching quadrafold base (Fairy-size)



R-671 Burmese pyramid-size menu holder fairy lamp



R-546 Citron striped Cleveland pattern fairy lamp (Fairy-size)



R-630 Burmese fairy lamp (Fairy-size)

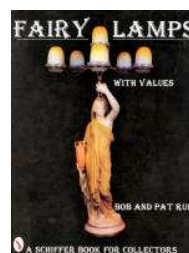


R-611 Blue Cleveland fairy lamp with matching base (Fairy-size)



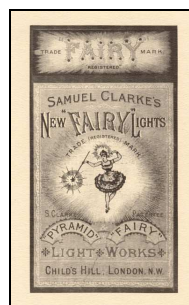
R-659 Yellow satin reverse drape fairy lamp (Fairy-size)

REFERENCE MATERIALS FOR SALE



Fairy Lamps - Elegance in Candle Lighting by Bob and Pat Ruf

If you collect or deal in antique fairy lamps, this is probably the most important reference book to have in your library. 8.5 x 11 inches, 240 pages, over 800 color photographs. The condition is excellent but used. \$55



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. \$45



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 15-year period. The collection is bound in a three-ring binder. \$50



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. In addition, the CD includes all the Undocumented Fairy Lamp pages. All documents are in Adobe PDF format. \$35



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. The condition is new and unused. \$30

Shipping to US is included in the price of all reference materials.

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, 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. 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.

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.

Thanks

Thanks to everyone who contributed to this issue of the newsletter. I really appreciate your support.