



Fairy Lamp Club

ISSUE LXIX

NEWSLETTER

NOVEMBER 2013

IN THIS ISSUE

Club News

Combined Lighting Club Meeting	1
Fairy Lamp Auction – The Graham Collection – October 26, 2013	1
Catalogs and Advertisements.....	2

From Our Members

Auspice Maria – An Update	3
Fairy Lamps – Catalogs and Advertisements	3
Josef Rindskopf's Söhne	
Vereinigte Radeberger Glashütten (Radeberg)	
Brockwitz	
August Walther & Söhne AG	
Sjedinjene Tvornice Stakla N.D. – STS Abel	
M. H. Wiltzius & Company	

Classified Ads	12
Membership Information	12

CLUB NEWS

COMBINED LIGHTING CLUB MEETING

The next combined Lighting Club Meeting will be held the weekend of April 24-28, 2014 in Rochester, New York.

The Rushlight Club is organizing a joint meeting of the Historical Lighting Society of Canada, the Night Light, the Rush Light and the Fairy Lamp Club. They are also working with the Rochester Museum and Science

Center to make it possible to see their lighting collection, much of which is in storage.

Additional details will be available in the February issue of the newsletter.

FAIRY LAMP AUCTION – THE GRAHAM COLLECTION – OCTOBER 26, 2013

I suspect many of our Club members could hardly wait for Lloyd and Nan Graham's fairy lamp auction last month in Virginia.

Reports from those who attended indicated that it was well attended and many of our members went home with prize possessions. For those in attendance who were not able to "win the bid", rest assured that the fairy lamps went to Club members who either submitted absentee bids or were able to bid on-line.

Congratulations to all who added new "children" to your collections. Apparently, however, not all of the winning bidders were fairy lamp collectors.

Within a week of the auction, I began seeing portions of Lloyd and Nan's collection on eBay. Many of these lamps were part of small lots that went for "resalable prices" as individual lamps. I suspect even more of the Graham collection will begin to show up on eBay as times goes on. The high end lamps, however, will likely remain in private collections until passed on to future generations.

In addition to seeing portions of the Graham collection on eBay, I am already receiving inquiries from winning bidders. Inquiries like: "I just bought this at auction and want

to know what it is and what is it worth?" As always, I help when I can, but inquiries such as this continue to puzzle me. I know I am tight with a dollar, (my better half may disagree) but it continues to amaze me how money can be spent on something you know very little about.

Following the auction, I prepared a report for Lloyd and Nan of the auction results. I know they will get complete auction reports from the auctioneer, but I thought they would like a PDF document for their records.

If you like to keep records like I do, the document is available at:

www.fairy-lamp.com/Fairylamp/Graham_Fairy_Lamp_Auction_102613.pdf

Only Lloyd and Nan will know if the auction met their expectations. From my perspective, however, many of the lamps brought good prices. Some, however, did not. For those that seemed to be under valued, you have to wonder why. Perhaps they were damaged, perhaps priority was given to the high end lamps, or it could be that there was a lack of appreciation of what was being offered.

Another perplexing feature of the auction was the auctioneer's "estimated value." While some estimates were pretty good, many of the values in the auction catalog had little or no relationship to the true value. I have to wonder why the auctioneer even bothers to make an estimate if it is so far off the mark. Perhaps it would be better to leave the estimate blank if they have no references to make an estimate. Or, perhaps there is some underlying purpose to deliberately underestimating the value?

Perhaps a low estimate has some value to enticing potential bidders to attend the auction in hopes of winning the bid. Or, perhaps over estimating the value would have more influence on the winning bidders. Everyone would go home thinking they got a

bargain. But, auctions are auctions – more often than not I usually go home in wonderment of the sales.

CATALOGS AND ADVERTISEMENTS

For many fairy lamp collectors, it is sufficient to take pleasure in the sheer beauty of their collections. I think it is likely that nearly all of us fall into that category. For some, however, the value of our collections is increased by what we are able to learn about the origins of our collections. For me, knowing who produced and marketed the lamp is of significant value and adds greatly to the personal value of my collection. That is why catalogs and advertisements are as important to my collection as the fairy lamps themselves. I am constantly on the hunt for periodicals, catalogs, and advertisements that shed some light on my collection. Sometimes, others who understand my passion lead me to amazing discoveries. "Charles" was such a person.

Charles sent me an email with a link to a glass catalog page that I was not aware of. That single page led me to a website with dozens of Victorian-era glass catalogs, many of which contained fairy lamps. Those discoveries led me to even more discoveries of new information about our collections. Needless to say, these new discoveries were an exciting time for me and I want to share them with you.

Beginning with this issue I will begin to lay the foundation for a new Club publication. A publication that will begin to document what we know about fairy or candle lamps that were not commissioned by Clarke. We already have a wealth of information available and more is being discovered all the time.

As Club members, you have already and will continue to benefit in the future from what we have learned about these candle lamp producers through newsletter articles. In addition to sharing new finds with you, I

will gather together the information into a single publication and make it available to our membership. So, stay tuned, another project is underway.

FROM OUR MEMBERS

AUSPICE MARIA – AN UPDATE, by Jim

Shortly after publishing the article *Auspice Maria – A Mystery Solved*¹ Joy sent me a note explaining what the Fleur-de-lis on the monogrammed candle lamps actually means. My speculation that it represents a "crown" was probably incorrect. Joy writes:

"The Fleur-de-lis, for those of the Catholic faith, has long been a symbol of the Virgin Mary. This symbology is very well documented on a Catholic Tradition website."



The Fleur-de-lis is a symbol of the Blessed Virgin Mary be-

cause it resembles both the Iris and the Madonna Lily. The Fleur-de-lis to the right is the more ornate form, and also symbolizes the Lady's Slipper flower.²

FAIRY LAMPS – CATALOGS AND ADVERTISEMENTS, by Jim

Over the past seventeen years, we have learned a wealth of information about fairy lamps, especially those commissioned by Clarke. This information has come from a variety of sources including reference books, catalogs, advertisements, design books, and documented sources from our membership. It would not be a far reach to say that we have collected more new information than ever before.

¹ Newsletter FL-LXVIII-6

² www.catholictradition.org/Mary/marys-symbols.htm

While Clarke's commissioned fairy lamps are well documented, there is still much to be learned from other manufacturers. Information from other manufacturers is a little more difficult to come by, but occasionally new information continues to bubble to the surface.

As I mentioned earlier, this article begins a series of articles highlighting fairy lamps – candle lamps to be more precise – that have been documented in newly discovered catalogs and advertisements.

These catalogs and advertisements are primarily Bohemian (Czechoslovakia and Austria) but they also include manufacturers from Germany, France, Poland, and the United Kingdom.

Some of the catalog publication dates are from the Victorian era through the 1920s, 1930s, and 1940s. Some of the designs we have seen before but many are new discoveries.

These catalogs are made available on-line at www.glas-musterbuch.de

The website translates from German to English as "Glass – Pattern Book." They publish catalog donations from collectors and researchers from around the world and currently have nearly 12,000 catalog pages on-line with more being added every day.

So, without further delay, let's begin.

JOSEF RINDSKOPF'S SÖHNE

Josef Rindskopf was born in 1829 in Teplitz in Bohemia, which was at that time part of the Austrian Empire. It became part of Czechoslovakia after 1918 and the name of the town changed to Teplice. There were a number of glass factories in Teplitz and the surrounding area at that time.

Josef Rindskopf's father, Beer Rindskopf (1799-1876), had a large family, and in 1876 Josef and some of his brothers co-owned a glass company called Bruder Rinds Kopf.

A year after Josef's death in 1890, four of Josef's sons - Sidney, Albert, Edwin and Sherman, established a new glass company called Josef Rindskopf's Söhne (Josef Rindskopf's Sons) at Kosten.

In the 1890s factories at Dux and Tischau (both near Teplitz) were added. The factory at Dux was producing mainly blanks that were sent to other factories for decoration. It was not long, however, before all of the Rindskopf's glass was finished at their own factories. Iridescent art glass, crackle glass and frosted items were made at Dux, and Tischau was producing the popular art nouveau styled iridescent art glass, much of it for export.

There was a serious fire in the Kosten factory in 1903, which resulted in a new, fully-equipped factory being built for mass production, and all their iron moulds were also produced in-house.

By the early 1930s, financial constraints meant that the name of Rinds Kopf was lost as the company was taken over by Inwald³, although the family remained involved.⁴



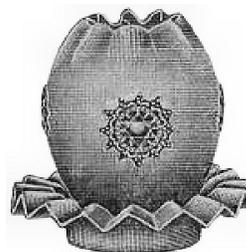
This catalog page is an excerpt from a 1915 Rindskopf catalog. The cover page reads:

³ Inwald was one of the largest producers of pressed glass in Bohemia.

⁴ www.onlinegalleries.com/artists/d/josef-rindskopfs-sohne-co/9220

**KATALOG DER GLASFABRIKEN
JOSEF RINDSKOPF'S SÖHNE
TEPLITZ – SCHONAU (BÖHMEN)**

The three candle lamps shown on this page are combined with other gas/oil lamp shades and what appear to be vases.



Model 20415



R-224

This is Rindskopf model 20415. It is a well known design of a chimney-type candle lamp. It has four brass framed jewels mounted in holes cut into the sides of the shade. The saucer base has a broad angular-fluted rim. There are several identical, or very similar, examples of this lamp including R-224, U-483, and U-481.

Rindskopf's model number 20415 has been seen in a variety of colors and is shown in blue in R-224. The brass framed jewels are common to many other designs of chimney-style candle lamps. In addition, there are very similar examples without the characteristic jewels, i.e. R-216.

R-224 is but one of many lamps that are very similar Rindskopf's model 20415. The Ruf description of this lamp reads:

Blue satin dome, cased white, inward pinched top rim, four openings with ormolu frames holding various colored faceted jewels, two air vents in bottom waisted rim, sitting in matching base with outward fluted rim. 5.25"h. x 5.625"dia.



Model 20718

This is Rindskopf model 20718. To the best of my knowledge, it has not been documented in any of the reference materials, including the Undocumented Fairy Lamps collection.

It is unclear from the drawing if the decoration is painted, etched, cut, or embossed. The glass type is unknown but is assumed to be uncased. It does, however, have a couple unusual features worth noting.

The opening at the top of the shade is slightly flared and the matching lamp cup is corrugated where the shade rests. This feature would lead me to believe the shade has a smooth bottom rim.



Model 37022



R-243

This is Rindskopf model 37022. It is a classic chimney-type design. The design includes an unusual six pointed crimped design on the top opening of the shade, perhaps to match the angular fluting of the base. This design is also common to several other chimney-type candle lamps.

This exact model is shown in R-243. The Ruf description of this lamp reads:

"Pear shaped floral embossed dome, golden brown shading to opaque. Top rim pulled to six pointed star. Bottom rim waisted and contains two air vents. Dome rests in matching low base with flared ribbon rim."

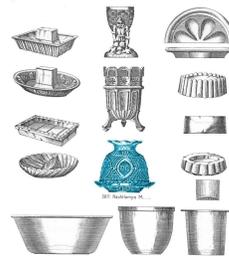
I have included the description of R-224 and R-243 to point out similarities between the two distinctly different models – they both have only two air vents cut into the bottom rim of the shade. Could this be a common feature of all chimney-type lamps produced by Rindskopf ?

As you may know, there are countless configurations of air vents in candle lamps. It would not be too much of a leap to assume that a manufacturer would be consistent in using the same configuration on similar designs. However, it would be equally logical that other manufacturers could use the same configuration of air vents in their design as well. When it comes to "precise attributes" in vintage glass production, there are many uncertainties.

Another interesting similarity between model 10415 and model 37022 is that they both use the same saucer base with the characteristic angular fluted rim. Is this another design feature of Rindskopf 's lamps? If so, you will find this same design on many documented chimney-type lamps. But, before we jump to too many conclusions, it is important to remember that glass manufacturers of the period often copied one another's designs.

VEREINIGTE RADEBERGER GLASHÜTTEN (RADEBERG)

Radeberg is a small town located approximately 12 miles northeast of Dresden, Germany.



Model 3911

The cover of their catalog is very ornate and shows a large production facility. But, as hard as I tried, I was unable to find any historical information on this glass company.

There is only one candle lamp in this catalog. It is illustrated on a page titled "Miscellaneous (hospitable economical products, rich milk, jelly glasses, etc.)." I suspect that this may be the only candle lamp design they produced.



Model 3911

The candle lamp has a bell-shaped shade with a waisted, flared, and scalloped top opening. The shade rests on a simple saucer base with a castellated rim. It ap-

pears to be pressed glass (probably clear) with several embossed oval medallions separated by a diamond point design. I am not aware of any examples of this design.

BROCKWITZ



Glasfabrik Aktiengesellschaft
Brockwitz, abw. 25. Juli 1915.
Das Glaswerk

Brockwitz was founded in Germany in 1903. The largest amount of high quality pressed glass items were produced at their Ottendorf factory from 1915 – 1929. They produced many table items including bowls, compotes, pitchers, and tumblers, as well as lamp shades.

Brockwitz exported a significant portion of its wares to England, South America, and Australia. Most Brockwitz glass, however, was sold in Germany. During the war in Germany much of the company's history and glass production were lost.

Glass production appears to have peaked during 1941 when Brockwitz issued a major catalog of glassware but then stopped entirely during World War II. After the war ended, Brockwitz was nationalized by the

German government. It continued operating up to 1990 although the pieces produced after 1941 are not well documented and much of the production shifted into simple clear as opposed to elaborately designed colored glassware. Much of the Brockwitz glass in Germany is thought to have been destroyed in WW I and WW II.⁵



c. 1915



c. 1935

In their early years Brockwitz had a trademark design of three flowers on stems with the letters GAB, which stands for Glasfabrik Aktiengesellschaft Brockwitz.⁶ The trademark was embossed into some, but not all, of their glassware.

Twenty years later the Brockwitz trademark featured crossed swords and the letter "B." In addition some of their glassware was embossed with the word "Deutschland."⁷

There are three catalogs showing seven designs of candle lamps. The catalogs are dated 1926, 1936, and 1941. The candle lamps were called "Nachtlampe" which translates for German to English as "Night Light."



Model 310

This is Brockwitz model number 310. It is illustrated in the 1926 and 1941 catalogs. It was advertised as being available in clear, colored, and ruby. The clear was

only slightly less expensive than the colored, but the Ruby was twice as expensive.

⁵ www.glassviews.com/Brockwitz

⁶ Glass Factory Corporation Brockwitz

⁷ www.thistlewoods.net/Germany-Brockwitz.html

The shade is ribbed and rests on a corrugated rim of a matching lamp cup with a broad flared rim. I have been unable to find any examples of this lamp.



Model 311

This is Brockwitz model number 311. It is illustrated in the 1926, 1936, and 1941 catalogs. It was also advertized as being available in clear, colored, and ruby.

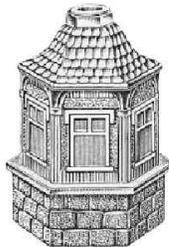
The shade is molded to resemble flames and rests on a corrugated rim of a matching lamp cup very similar to the lamp cup shown in model 310.

It is interesting to note that models 310 and 311 use the same lamp cup.



R-41 shown in center

I have three candidates for the Brockwitz model number 311, none of which seem to match the catalog drawing very well and all are shown inappropriately on Clarke's pyramid lamp cups. Aside from the embossed flame pattern, the catalog drawing clearly illustrates a central "chimney." Only R-41 has such a feature, but it is different than what is illustrated in the drawing,



Model 312

This is Brockwitz model number 312. It is illustrated in the 1926 and 1941 catalogs.

At first glance, you might think this lamp is R-29, identified as a product Vallerystahl (French) in

2001.⁸ This lamp, however, is very different.



This comparison illustrates the differences between the Brockwitz model 312 (left) and the similar lamp produced by Vallerysthal (center and right). The differences seem to be pretty obvious so there is no need to point them out here. To the best of my knowledge, the Brockwitz model 312 has not been discovered.

Like the others, this model was advertized as being available in clear, colored, and ruby. It was produced at the same time as model 310 and slightly more expensive than the other Brockwitz models.



Model 316

This is Brockwitz model number 316. It is illustrated in the 1936, and 1941 catalogs. It was advertized as being available in clear, colored, and ruby.

This bell-shaped lamp with religious connections appears not to use a lamp cup. The bottom rim is notched to allow air to enter. Apparently, it simply sits around a squatty candle.

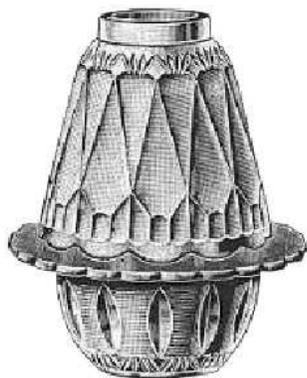
Of all the lamps illustrated in the Brockwitz catalogs, this is the only one with dimensions. It is documented as being 11.5 centimeters high or 4.5 inches.

The embossed "X" and "P" is one of the earliest Christian symbols. It consists of the

⁸ Vallerysthal Building, R-429 - FL-XVIII-3, February 2001

first two letters of the word "Christ" in the Greek word "Χριστός."

To the best of my knowledge, the Brockwitz model 316 has not been discovered.



This is Brockwitz model number 317. It is illustrated in the 1936 and 1941 catalogs. It was advertised as being available in clear, colored, and ruby.

The multi-faceted cone shaped shade with a scalloped lower rim rests on the smooth shoulder of a matching lamp cup. I suspect the lamp is pressed glass and not cut glass. There are no known examples of this lamp.



Model 1059

This is Brockwitz model number 1059. It is only illustrated in the 1926 catalog. It was labeled "Lampe, ohne Schirm" which translates to "Lamp, without shade." It is 28.5 centimeters high or 11.2 inches.

centimeters high or 11.2 inches.

It is not clear if the candle stand is offered without the fabric shade or the glass shade that is barely visible under the fabric shade.

We have seen candle stands similar to this many times before. They come in various sizes and designs. This design, however, is not documented.

It is curious that, for the exception of model 311, (which I am not fully convinced that

this is a product of Brockwitz) none of these lamps have been found. Could it be that they were never exported? Or, perhaps the quantities produced were so small that they have been lost over time. Or, perhaps inventories and personal possessions were lost during the war years. If anyone has any of these lamps, we would like to see them.

AUGUST WALTHER & SÖHNE AG

August Walther founded his glassworks in 1888 at Ottendorf-Okrilla near Dresden, and called it August Walther & Söhne AG⁹. They produced a wide range of table ware and ornamental glass, and are best known for their art deco figurines and designs from the 1930s.

Walther merged with Saxonian Glass Company in 1932 and became "Sächsische Glasfabrik August Walther and Söhne AG"¹⁰. They continued with the same production lines.

After WW II the company was nationalized and became "VEB Sachsglas", continuing to make many of the same designs and export them, principally to England. By the mid 1960s it had become very difficult for East German companies to export into Western Europe. In addition the original moulds which had been used by August Walther from 1933-1939 were by this time totally worn out, and new moulds would be needed if production of these items was to continue. VEB Sachsglas decided in 1965 to stop the production of pressed glass from August Walther moulds for these reasons. The company continued to operate until about 1990 when East and West Germany were unified. Most of the glass works in Eastern Germany were closed following unification, including, VEB Sachsglas.¹¹

⁹ August Walther & Sons Ltd.

¹⁰ Sächsische Glass Factory August Walther and Sons Ltd.

¹¹ www.glassencyclopedia.com/Waltherglass.html



This is Walther model number 2029. It is illustrated in their 1925 catalog. The finely ribbed pressed glass shade has a corrugated lower rim. It rests on the smooth shoulder of a simple lamp cup with embossed vertical decorative lines.



Walther 1925 catalog page

Unlike other catalogs, the candle lamp is shown with other candlesticks and a selection of bobeches. It is not clear, however, what the handled dish is used for or if it is

related to the candle sticks or night lamp.



No number

This candle lamp was illustrated in the 1931 Walther catalog. There was no model number provided. We have seen the shade on this candle lamp many times before. It is heavy pressed glass with a fine rib pattern. It has two molded air vents in the bottom rim. There are examples of this shade in most of the reference books including several examples the *Fairy Lamps* by Ruf. The candlestick shown in this example is unknown.



1931 catalog

This candle lamp was illustrated on a catalog page of miscellaneous items including inkwells, small trays, tea cups, pitchers, water bottles, and vases. Its association with

these miscellaneous items indicates that this candle lamp was not a primary production item.

SJEDINJENE TVORNICE STAKLA N.D. – STS ABEL

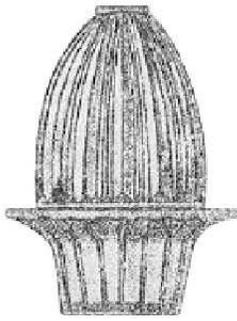
In 1921 four glass factories in Yugoslavia merged to form a new company called Sjedinjene Tvornice Stakla N.D. (STS) which translates into "United Glass Factories", with its head office in Zagreb. Those four factories were Drastic, Rotate, Ragusa Saltine, and Drover, each located in a different town, the first three in present-day Slovenia, and Drover in Croatia.



Their STS catalogue for 1936 shows a trademark of STS inside the bowl of a stemmed goblet, surrounded by a circle with the word "ABEL."

Today the companies are independent - STS disappeared after the second World War when all the glassworks in Yugoslavia were nationalized under Marshall Tito's communist regime. They re-emerged as separate companies in the 1990s.¹²

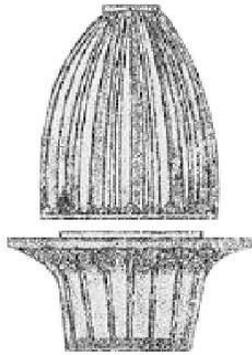
¹² www.glassencyclopedia.com/STSGlass.html



Model 2262

This candle lamp was illustrated in the 1936 STS catalog as model number 2262. It appears to be pressed glass, probably colored although the catalog gave no indication of available colors.

There are no known documented examples of this lamp.



The catalog also provides an exploded view of this lamp. As you can see the shade has a smooth rim and fits around an integral rim to keep it centered on the lamp cup. It is not clear if the shade rests on the smooth surface of the lamp cup or raised lobes on the rim of the cup. I suspect the latter. In addition, the lamp dimensions are labeled as being 14cm high (5.5 inches).



To put the STS candle lamp in context with other articles, it is illustrated with a collection of unrelated items suggesting that candle lamps are not a primary production item.

M. H. WILTZIUS & COMPANY

Not much is known about the M. H. Wiltzius Company except that it was a manufacturer and supplier of religious items, including a broad range of vigil lights.¹³ These candle lights were often mounted in ornate metal stands, some of which have been used inappropriately to display fairy lamps. I do not intend to diminish the usage of the stands to display fairy lamps, but I think it is informative to illustrate the original purpose and usage of these stands.

The following examples are only a few designs from the 1897 *Hoffman's Catholic Directory, Almanac and Clergy List, Volume 12*. Among the many merchants included in the directory was W. H. Wiltzius & Company, Milwaukee, Wisconsin.

There were four catalog pages in the directory that illustrated over forty different designs of vigil lamps on metal stands of all types. There is no need to discuss them all but I will highlight those that have been documented as stands for fairy lamps.



Each catalog page had 12-15 lamps per page. Each design had a model number, overall height, and a price. Each page was titled "Small Sanctuary Lamps – brass, varnished, with red glass." And, of course, the company name M. H. Wiltzius & Company.

I was not able to find much historical information about the company, but I did manage

¹³ A small candle in a church lighted as a devotional act.

to glean some information from postcards and invoices.



Michael H. Wiltzius
M.H. Wiltzius & Co.
Church Goods
Milwaukee¹⁴

Surprisingly, I was able to find a photo of Mr. Wiltzius himself. He was included in a listing of Wisconsin's most notable businessmen.

In addition, considerable information was gleaned from an invoice letterhead.



Letterhead from a 1911 invoice

The invoice, dated April 6, 1911, includes a letterhead which states "Importers and Manufacturers of Church Ornaments, Vestments, Chalice and Statuary." I suspect this company did not actually produce the sanctuary lamps, but imported them from other sources.

At the top of the letterhead it reads: "Awarded Grand Prize and Various Medals at St. Louis World's Fair, 1904." That bit of information led me to a postcard.



¹⁴ *Notable Men of Wisconsin, 1902.*
www.familytreelegends.com/records/38011?c=image&page=237

The postcard shows the years of operation as 1872 to 1904. Exactly how much longer the company was in existence is unknown, but we know it was after 1911.



This is Wiltzius model 15 shown alongside R-302. The drawing and actual stand are nearly identical. The original stand included a red candle holder, was 11 inches high, and cost \$2.70 each in 1897.



This is Wiltzius model 19 shown alongside R-303. The drawing and actual stand are nearly identical with the exception of a slightly different base and extra Trefoil, "shamrocks." The original stand included a red candle holder, was 7 inches high, and cost \$1.20 each in 1897.

One of the most common symbols of the Trinity is the Trefoil, generated from three interlocking circles. It is generally believed that this symbol was created by St. Patrick when he illustrated the Trinity by pointing to a shamrock and remarking that its three separate leaves form yet one shamrock. Hence the name Trefoil, i.e. three-leaved.¹⁵

¹⁵ www.thisischurch.com



This is Wiltzius model 36 shown alongside the actual stand. The drawing and actual stand are nearly identical. The original stand included a red candle holder, was 8.5 inches high, and cost \$2.70 each in 1897.



"Fairy Lamp" shown alongside R-283. R-319 also uses the same brass holder

Also in the directory was a full page ad for miscellaneous items, including this "Fairy Lamp." The ad did not mention Clarke by name but spent some time promoting his "fairy lights" (candles). The drawing illustrates a brass holder with a finger handle with a bisque flower.

Clarke did commission a few bisque flowers; perhaps religious tradition was the market he was trying to reach.



Model 1 and Model 2

This is Wiltzius model 1 and model 2. I do not have an example of this lamp but the drawing represents a colored glass globe with a brass base and brass fixture at the top opening. Both models were 5.5 inches high. Model 1 with a colored glass globe was \$.38 each and model 2 with a red globe was \$.63 each in 1897.



U-007

Finally, we have U-007. This brass stand mounted on a modern oak base probably had a brass base at one time. While this design was not shown in the 1897 Wiltzius catalog, I think there

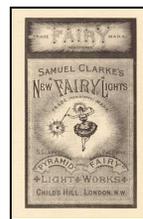
is enough similarity to be reasonably confident that the stand was originally designed for a vigil light and quite possibly marketed by the Wiltzius Company.

The next issue will continue where I left off.

CLASSIFIED ADS

REFERENCE MATERIALS FOR SALE

Samuel Clarke's New Fairy Lights



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

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

MEMBERSHIP INFORMATION

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.