

# Fairy Lamp Club



ISSUE XLVIII

NEWSLETTER

AUGUST 2008

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## CLUB NEWS

### REPORT OF THE ALADDIN LAMP MEETING IN INDIANAPOLIS, IN, AUGUST 7-9, 2008

By Connie Scott

This year our table was in the room with all the dealers. I like this because more people come by to talk and ask questions. We had some Fairy Lamp newsletters to give away and people picked them up. The brochures and my trade cards also disappeared. One person joined the Club on the spot.

The show dealers bring Aladdin lamps in many sizes and shapes. Parts for these lamps are also available. Colorful Victorian hanging lamps were around the room. I wanted a round globe with camels pictured on it as I like camels, but I have no room for it.



From left to right: John & Connie Scott, Fairy Lamp (FL) Club; Maxine Weibel, Aladdin Lamp, FL and Miniature Lamp Clubs; Peter Gregory, President, Donna and Don Schoenly, Rushlight Club; Kay and Barry Schwartz, Miniature Lamp Club; Paul and Kathy Gresko, FL and Miniature Lamp Clubs; Bob Culver, President Miniature Lamp Club and FL Club member; Ian McCulloch, Canadian Glass Club, FL and Miniature Lamp Clubs.

I brought a few fairy lamps for people to comment on and to sell. Animals were popular. A dealer from Australia commented that he was looking for a base for a Clarke owl. I told him that the clear Pyramid candle cup was the only base I had ever seen for it. After showing him a picture of it in one of my reference books, he bought my Pyramid base!

For my presentation this year, I showed pictures of lithophanes, fairy lamps and others. I also had a section with Veilleuses. Some fairy lamp collectors include them as they

are also nightlights. Bisque houses and animals were the last part of the talk. I included match holders as people use them as fairy lamps. We had a discussion in a couple of Fairy Lamp newsletters about match holders a while ago.

Our presentation room was full. Two people who had to leave early apologized later in the day! People made comments and asked questions. One lady said she comes to listen and enjoy each year.

### **LITHOPHANES – A BOOK REVIEW**

I am very pleased to announce a new book, *Lithophanes* by Dr. Margaret Carney. Margaret is a fellow Club member and, most importantly, the curator of the Blair Lithophane Museum<sup>1</sup> in Toledo, Ohio. She is also a highly regarded author, researcher, teacher and respected authority of ceramics throughout the country. Some of you will remember meeting Margaret at our Fairy Lamp Club meeting in May 2007.



*Lithophanes* includes over 370 stunning photographs and a detailed scholarly text; this is the first book about this popular 19th century European art form. Lithophanes are porcelain three-dimensional pictures, which can be seen only when backlit and were popular throughout the Victorian era. Lithophanes enhance many household items, such

<sup>1</sup> [www.lithophanemuseum.org](http://www.lithophanemuseum.org)

as tea warmers, lamp shades, plaques, night lights, beer steins, and many others. The text of the book presents years of accumulated research and provides information on the Asian inspiration, manufacturing techniques, production history, and forms.<sup>2</sup>

In addition to a wealth of information about lithophanes in general, the book also has a section devoted to fairy lamps.

The book is available from the Blair Museum of Lithophanes or on Amazon.com.

For a complete review of this important reference, visit:

[www.fairy-lamp.com/Fairylamp/Lithophanes\\_Toledo\\_Blade\\_072708.html](http://www.fairy-lamp.com/Fairylamp/Lithophanes_Toledo_Blade_072708.html)

### **FAIRY LAMP CLUB "FIND TOOL"**

The "Find Tool" has proven to be very useful for many of our website visitors. How do I know? I get a weekly "search report" of the search requests made by our visitors.

The search report shows the frequency of requests for specific terms and a listing of all the search terms. It is a very informative listing and alerts me to the type of information that visitors are seeking. For example: Who would have ever thought to search for "Sitzendorf." Certainly not me. Someone, however, was successful in their search by locating a candlestick associated with U-28.

Did you know the Fairy Lamp Club website is actually 135 separate webpages? The "find tool" searches each one looking for your keyword and provides a report with links to the specific webpage. It also checks the website looking for new or modified pages each and every week.

So, the next time you are looking for some "fairy lamp information" do not forget the "find tool." It is a great time saver and a valuable resource at your fingertips.

<sup>2</sup> [www.amazon.com](http://www.amazon.com)

## FAIRY LAMP FORUM

The Fairy Lamp Forum<sup>3</sup> continues to grow in popularity. Currently, we have 46 members.

We have had several very good discussions related to fairy lamps and, perhaps, helped a few folks along the way.

The only concern I have is that just a handful of members participate on a regular basis. I appreciate the participation but often wish others would contribute more frequently. It is only through your participation that each of us will learn from one another.

If you are having problems with the forum, please do not give up. Let me help you. I have worked with several members to resolve their problems. Some were easy to resolve with explanation of the login process or how to attach a photograph and a link to a webpage. It is not a difficult forum to master – just different from what you may be used to.

If good "fairy talk" is not enough to get your attention, there are also many items being offered for sale including reference materials and even a few Christmas lights.

### FROM OUR MEMBERS

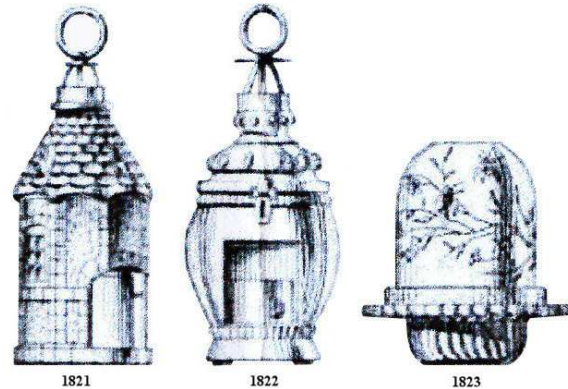
#### VALLERYSTHAL-PORTIEUX CATALOG – CLARKE LAMP CUP IDENTIFIED by Jim

In the last issue of the Fairy Lamp Club Newsletter, I prepared an article on fairy and candle lamps produced by Vallerysthal-Portieux.<sup>4</sup> In the article I identified model 1821 as being R-426. At the time, I thought that was a great discovery. However, I completely overlooked an equally important discovery.

<sup>3</sup> [www.fairylampforum.com](http://www.fairylampforum.com)

<sup>4</sup> FLC-XXVII-8,9 Vallerysthal-Portieux Catalog – R-426 Identified

#### Vallerysthal & Portieux France 1896



In my comment regarding Vallerysthal Model 1823, I said: *"The lamp cup is quite similar to the fairy-size Clarke beaded lamp cup."* This was an understatement to say the least.

Brian, a longtime Club member with a keen eye for details, positively identified this lamp cup as being a Clarke cup and provided the following photos.



As you can see the lamp cup is similar to Clarke's clear beaded lamp cup. There are, however, significant differences. The most obvious being the broad scalloped rim with impressed "dots" and the swirled ribs on the bottom section.





In addition, the Portieux lamp cup is approximately 5.0" in diameter, compared to approximately 4.0" in diameter for Clarke's standard beaded lamp cup. The lamp cup is also embossed on the interior: "*Br. Clarke, SGDG, Portieux.*"

It is not clear what "*Br.*" stands for, but "*British*" is a good possibility. The acronym "*SGDG*" stand for "*Sans Garantie du Gouvernement*" in French which translates to "*Without Guarantee of the Government*" in English. Portieux, of course, refers to the Vallerysthal glass house in Portieux, France. The company is often referred to a Vallerysthal-Portieux which combines the two glass operations in Vallerysthal and Portieux.

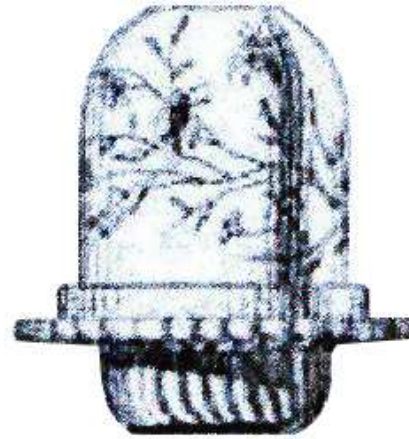
The Portieux lamp cups are illustrated in R-59, R-64, and R-85. In addition, the lamp cup is shown in figure 11, Appendix D, page 232 of Ruf's book.



This illustration is very helpful in comparing the Portieux lamp cup with other known Clarke lamp cups.

Finally, the Portieux lamp cup is "double shouldered," to accommodate different size shades. To quote Ruf: "*This cup has flange with separated rounded bars holding a dome of 3.37" maximum diameter. It will also hold a 2.87" diameter dome with notched or scalloped bottom rim.*" Does this imply that the cup is designed for shades commissioned by Clarke as well as shades produced by others?

This brings us to the shade illustrated in the Vallerysthal-Portieux catalog.



This fairy lamp is identified as Model 1823 in the Vallerysthal catalog. Now that we have identified the lamp cup as being commissioned by Clarke, the question is, "Was the shade also commissioned by Clarke?"

The dome of the fairy lamp appears to be lightly ribbed and decorated but it is not clear if the decoration is painted on or if the design is embossed or etched into the glass. Your task is to check your collections carefully and perhaps we can identify this shade.

Finally, to highlight the importance of the "Find Tool" on the Club's website, a search of the website reveals that U-268 has an un-

usual stand marked "Portieux" and U-219 also has a Portieux lamp cup.

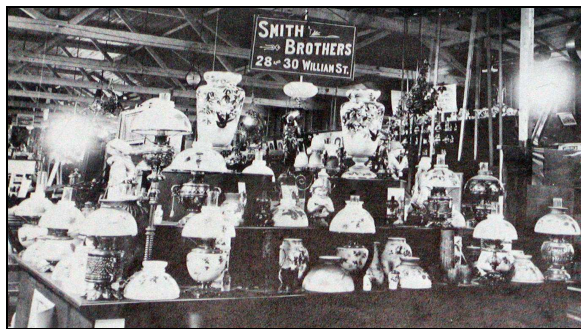
**SMITH BROTHERS FAIRY LAMP CANDELABRA IDENTIFIED** by Jim

Some time ago, longtime member and major contributor, Lloyd, sent me a photo of a Smith Brothers' glass display in one of their showrooms.

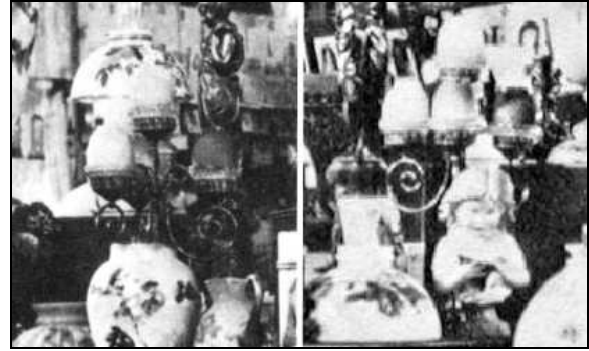


The photo was obtained from *Nineteenth Century Glass – Its Genesis and Development* by Albert Christian Revi. The photo is titled, "Old photograph showing a view of Smith Brothers show rooms, circa 1895."

Lloyd also included another photo of what appears to be the same display at a different time.



As you can see, the display contains many oil lamps, vases, and other decorated glassware. Both photographs also show a fairy lamp. The fairy lamp is located dead center in each photograph. Still can not spot it? Let me help you.



The fairy lamp, four-lamp candelabra, is shown, partially hidden, in both photographs. It is a brass standard supporting three fairy lamps on scroll formed arms. The fourth fairy lamp is supported from the center column. The shades appear to be different colors or different glass types.



Now, before I go much further, I am not suggesting that Smith Brothers made this fairy lamp or was even a distributor for Clarke's fairy lamps. Exactly why the fairy lamp candelabra was in the Smith display is unknown. Considering, however, the Smith Brothers had a close working relationship with the Meriden Britannia Company, a silver company, perhaps they were simply marketing the metal candelabra itself and the fairy lamps were included to show the utility.

Smith Brothers glass was made after 1878. Alfred and Harry Smith had worked for the Mt. Washington Glass Company in New Bedford, Massachusetts, for seven years be-



fore going into their own shop. They made many pieces with enamel decoration.<sup>5</sup>

Additional information on the Smith Brothers can be found in Revi's book, *Nineteenth Century Glass – Its Genesis and Development*, pgs, 81-86.

So, why is this important? Because, we have seen this fairy lamp candelabra before.



The candelabra is illustrated in *19th Century Fairy Lamps*, by T. Robert Anthony, plate 16, item 5. The caption reads:

"This all brass, weighted base, four lamp Epergne is nineteen inches high and sets in a matching nine inch brass dish. The stem for the top lamp is removable at the upper ball, permitting the use of only three lamps if desired.

The four Fairy Lamps have Blue Verre Moiré (Nailsea) shades, Clarke crystal bases and ribbed Clarke candle cups."

Is this the same lamp shown in the Smith Brothers photograph? Considering the rarity of this design and the close proximity of An-

<sup>5</sup> [www.kovels.com/priceguide/kovels\\_smithbrothers](http://www.kovels.com/priceguide/kovels_smithbrothers)

thony's home to New Bedford, I would not be surprised that they are one in the same.

It is interesting to note that this candelabra was not included in the auction of Anthony's collection on September 20, 1984. Was it sold prior to the auction? Or, perhaps it still resides with his family.

#### DAUM FAIRY LAMPS by Jim

I have been holding on to this article for some time in hopes of discovering more information. Unfortunately, my efforts have been in vain, including my attempts to contact the Daum Museum in Nancy, France. Perhaps sharing what little information I have will encourage others to take up the challenge to find more information about these lamps.

The first known example of Daum's fairy lamp<sup>6</sup> was illustrated in R-163.



"Daum Nancy French type Cameo dome, carved in winter scene, 2" dia opening in top rim, four rounded air vents in bottom rim, resting in matching lamp cup with wide rim decorated with winter decorations. Cup holds clear candle holder and Burglar's Horror Pyramid candle. On cup exterior is written

<sup>6</sup> I will use the term "fairy lamp" but, "candle lamp" is probably more appropriate in this case.

*Daum Nancy and a line with two crosses equidistant from the ends."*

The original owner of this lamp considered it extremely rare (*which it is*) and perhaps was a "one of a kind" (*which it is not*).

In August, 2000, another Daum fairy lamp was discovered on eBay, of all places.



This lamp has the same shape as the first but the color and decoration are different. The discovery of a second lamp was a bit of a disappointment to owner of the first, but it clearly opened the door to the possibility of even other Daum fairy lamps. Sure enough, a third Daum fairy lamp was discovered.



In 2007, this Daum fairy lamp was discovered. You will recognize it as U-340 with the following description:

"Daum Nancy (French) cameo dome carved in sailboat design resting in matching undecorated base with wide rim. Shade is signed "Daum Nancy" on the lower edge with the Cross of Lorraine (Croix de Lorraine) trademark. Shade has four rounded air vents in bottom rim."

So, with that introduction, who was Daum?

Daum was a French family of glassmakers. In 1878 Jean Daum (1825-1885) acquired a glass factory in Nancy, France and began to produce traditional tableware. His eldest son, Auguste Daum (1853-1909), joined the factory in 1879 and was followed by Antonin Daum (1864-1930), who managed the business from 1887.

To save the company from financial ruin, the brothers enlarged the range of colored glassware in the 1890s, producing etched, molded and cameo glass with naturalistic motifs in the Art Nouveau style inspired by the work of their fellow townsman Émile Gallé (1846-1904).

The Daum brothers were members of the École de Nancy<sup>7</sup>, founded by Émile Gallé in 1901. All pieces made after 1890 bore Daum signatures.<sup>8</sup> Examples of their ware are marked "Daum" or "Daum Nancy," sometimes with a cross of Lorraine. The factory still exists as the Cristallerie Daum.<sup>9</sup>

There is much more information related to the history of Daum glassware on the Internet but this summary is enough for now.

<sup>7</sup> School of Nancy – An alliance of several artistic industries credited with the Art Nouveau movement in France.

<sup>8</sup> [www.answers.com/topic/daum](http://www.answers.com/topic/daum)

<sup>9</sup> "Auguste and Antonin Daum," Microsoft® Encarta Online Encyclopedia 2008, [www.encyclopedia.msn.com](http://www.encyclopedia.msn.com)

Now, let's explore the similarities and differences between these three examples.

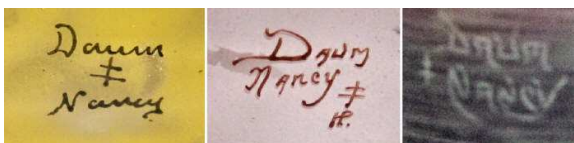


These three examples are fundamentally the same basic design with only minor differences in the shape of the shade and, to some extent, the base. Each shade rests on the smooth rim of a "saucer-like" base and has four to six oval cutouts on the lower edge to serve as air vents. All appear to be handcrafted.



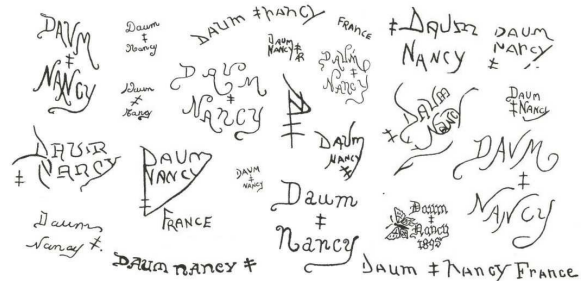
The decorations are classic Daum. They include a winter scene, a country side scene, and a sailing scene. The method of decoration, however, is completely different. The winter scene is hand painted with minimal detail. The country side scene, also hand painted, contains significant detail and almost appears "decal-like." The sailboat scene is etched cameo in true French tradition. The dark colored image is etched from a cream yellow ground. The saucer-like base is unmarked and appears to be an undecorated "blank" matching the shade.

Exactly what accounts for the differences in techniques is unknown. It could reflect a different period of production. Or, I think more likely, periods of "experimental" production.



Each lamp is signed<sup>10</sup> "Daum Nancy" with the trademark "Cross of Lorraine" symbol. Each signature is unique in its design reflecting the "artistic license" of the artist. In addition, the signature in the center photograph includes another signature, "HP" or perhaps "IP". Could this be the signature of the artist?

The Cross of Lorraine consists of one vertical and two evenly spaced horizontal bars. There are many variations to the Cross of Lorraine with subtle differences taking on a different significance or time period.



Apparently, the actual shape of the Daum trademark signature bears no significance. Many variations exist as indicated by this small sampling from the reference, *French Cameo Glass* by Henry and Bernice Blount.

My efforts to learn more about the Daum fairy lamps caused me to develop a website of information. I shared this webpage with everyone I contacted in hopes that they could provide additional information. Perhaps this web page will enable you to contact your network of glass experts to solicit additional information.

The web page is:

[www.fairy-lamp.com/FairyLamp/Daum\\_Fairy\\_lamps.html](http://www.fairy-lamp.com/FairyLamp/Daum_Fairy_lamps.html)

Good luck and be sure to let me know what you learn.

<sup>10</sup> The signature can be found on either the base or the shade, or on both.



**METAL FITTINGS** by Jim

I wanted to document a few of the more unusual metal fittings found on fairy lamps. With one exception, they are all undocumented.



By way of illustration, the most common and well known example is found on R-268. The metal fitting on top of this shade is, although undocumented, part of the original design. It is found with and without the handled saucer base. The shade itself is available in several colors.



This metal fitting, shown on a Clarke Nailsea-type (Verre Moiré) shade, is very unusual. To the best of my knowledge, this is the only known example of such a fitting.

Considering how well the fitting conforms to the shape of the shade, it appears to have been made specifically for this purpose. Exactly what that purpose is, however, is un-

known. There are, however, a couple possibilities.

The fitting could be purely decorative. It certainly adds a little elegance to the shade and hides the sometimes rough appearance of the top opening. Or, the fitting could have a more practical purpose.

The fitting could serve to dissipate and distribute the heat around the top opening. But, not being well versed in "thermal dynamics," it is not clear to me if the fitting would dissipate or trap the heat, making the risk of cracking the shade even worse.

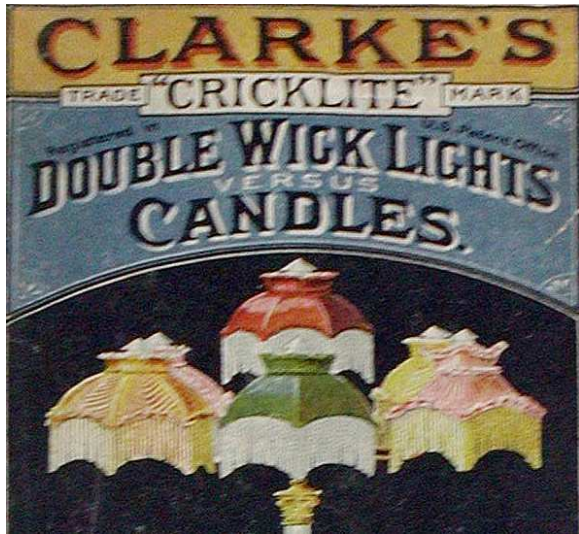
I do not know if this fitting is marked in some way. If it is unmarked, I would tend to believe it is not a Clarke commissioned fitting.



This is an interesting metal fitting found on a Clarke Cricklite shade. It fits directly on the top of the shade and has openings to allow the heat to escape. It also has decorative prongs to allow a minor adjustment for a snug fit.

While decorative, I would assume this fitting has a more practical purpose. It would serve to keep insects, such as moths, from getting inside the shade.

Surprisingly, this Clarke Cricklite fitting is documented.



This is a portion of an ad found on a box of Clarke's Double Wick Lights. (*Remember....Clarke's candles were called "Lights." The device that used the candles were called "Lamps."*) The illustration shows different styles of Cricklite shades in several colors. It also shows, protruding from the top of the shades, a metal fitting. I believe this is the same fitting shown on this Cricklite shade.

Clarke was a fanatic when illustrating his products in advertisements. The ads were painstakingly drawn to capture every detail. The fact that this metal fitting was shown in the advertisement indicates, to me at least, that the fitting was indeed a Clarke product that he marketed as an option for his customers.



The first thing that comes to mind about this metal fitting is that it is a shade holder. That

is probably true but, I think there is more to it than that.

Clarke commissioned shades, primarily of silk or paper, to be made for his Cricklites. There was a range of designs and colors available for his customers to select from.<sup>11</sup>



His shades were designed specifically to fit his Cricklites. They had an integral fitting, like the one shown above, or a wire frame that fits around the top of the Cricklite shade. So, if his shades already had a fitting, why was this additional device needed?

We may never know for sure, but I think this device was to allow his customers to use their own shades on his Cricklites. Are there other possible uses?

Finally, a discussion of metal fittings would not be complete without this example.



I suspect everyone will recognize this as the brass band commonly found on Clarke's Cricklites. Most of us have seen them and

<sup>11</sup> Examples of Clarke commissioned Cricklite shades at: [www.fairy-lamp.com/Fairylamp/ClarkeCatalogCricklites.html](http://www.fairy-lamp.com/Fairylamp/ClarkeCatalogCricklites.html)

rarely pass up an opportunity to buy them to complete a Cricklite shade that is missing one. However, have you ever seen one like this?



The embossing is upside down. Could this be a "one-of-a-kind?" Probably, as I do not think "Ol' Sam" would have allowed these to get into the market place.

It reminds me of another "printing error" that occurred before my time.



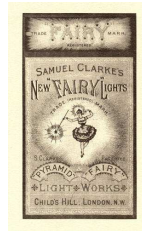
Could this upside-down brass ring be the next treasure sought out by fairy lamp collectors? Only time will tell.

**CLASSIFIED ADS**

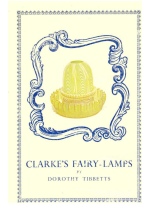
**REFERENCE MATERIALS OR SALE**



*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. \$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 two three-ring binders with a colorful cover insert. The Newsletter volume includes a complete index of articles and numbered tabs. \$95 (plus shipping).



**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 *19<sup>th</sup> 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:

**JIM SAPP**  
**P.O. BOX 438**  
**PINE, CO 80470**

E-mail:.....jimsapp7@msn.com  
 Telephone:.....(303) 816-0944

**Checks must be made payable to Jim Sapp.**

PayPal payments to jimsapp7@msn.com are also accepted at no additional charge.

**Thanks**

Thanks to everyone who contributed to this issue of the newsletter.