

Christmas Lights and Other Related Candle Lamps

J. F. MADSEN

1940

Notes and Drawings Assembled by His Nephew

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 1. McKearin, p.90, Illus. p.47.
 2. *American Home*, Jan. 1938, "What to do When the Glass Bug Bites."
 3. *American Collector*, Fairy Lamps, Sept. 1940, Burglar's Horror by Naomi Waugh.
 4. *Hobbies*.
 5. Knittle, *Early American Glass*, p. 140 & p.362, Illus. Plate 44.
 6. *Antiques*, Dec. 1941, Trimming the Christmas Tree by Morgan Towne.

SOME NOTES AND MUSINGS ON CHRISTMAS LIGHTS

There are very many shapes of Fairy lamps, as duplicates are seldom seen. They may be found in many types of glass and many colors. Overlay, satin, Burmese, enameled, overshot are represented, and in colors blue, green, rose, pink, burnt orange, buff, yellow and others. Fairy lamps come in three and four parts. The three part lamps consist of (1) a dome shaped globe, (2) either a colored base to match the globe or a clear glass dish in which the globe rests, and (3) a clear glass cup to hold the candle which is contained in the base. The clear glass saucers are of two patterns, one a vertical ribbed and the other a lacy diamond point. The last named comes in two types, flat and peg. All of these clear bases have printed in the glass, "Clarke Fairy Patent Trade Mark." There is also another base (not marked). It is of heavy glass, octagonal outside edge and is of the peg type. These are probably not so old as the "Clarke" bases. If the lamp is a four part one an extra bowl holds one of the three part types mentioned above. There is another type of light which is handled. One of these bases is usually of colored frosted glass. Another is of clear and colors and is marked in the bottom, "Blue Cross Safety Candle Lamp, pat. Applied for." Another one of this type has a peg on the bottom and no handle. If the globe is intended to fit a clear glass holder the bottom is smooth, as the glass dish has ridges which hold up the globe and allow the air to circulate, so the flame will burn. If it is intended to fit into a colored base then the bottom must have some sort of holes or notches for air circulation. The knowledge of this simple fact sometimes helps in determining whether a lamp is original or whether it has been "made up".

The smaller Fairy Pyramid lamps usually have the clear glass base but there are some which are exact counterparts of the larger Fairy lamps. These, however, do not have a candleholder so they are two part lamps. I have never seen one with an extra colored bowl.

Fairy lamps are sometimes very elaborate in the form of epergnes. I saw a number of colored Fairy Pyramid bases sold as nut cups.

I believe many Christmas lights may be in other collections such as collections of match holders, toothpick holders and even salts. One salt pictured in a well-known collection can be clearly identified as the base of a Fairy Pyramid lamp, which is sometimes listed as a Christmas light. I have had dealers tell me that they had sold some types shown in my checklist as match and toothpick holders. The owner of the first light I ever saw (diamond quilted pattern) said she thought it was an old jam jar. (Legless kettle type in kettle collection). I believe this may be the way the jelly glass idea may have originated. Or perhaps some early thrifty housewife being "short" on containers or "long" on jelly, conceived the idea of using her thousand eye Christmas lights as jelly glasses. I cannot believe they were originally intended as such or they would not have been made in so many and such intense colors. Can you imagine what a deep blue or green jelly glass would do to your lovely current jelly? Or a red glass to your green mint jelly? And you surely could not be expected to match the color of jelly to every container.

Both types (5 eyes high and 6 eyes high) 1000 eye were definitely used as lights as I have found them with original rusty wires intact. Even the rim of the glass was quite stained with rust and required much scrubbing to clean.

Several types of candlelights were used in the centennial celebration of 1876. Such, I believe, were those labeled "Panie's (sp.???) Fire Works" and those called Centennial lamps. It is said that 1000 eye peg lights were used at garden parties to mark the paths. The tin holders were nailed to a board and placed as wanted. The Chicago lantern types were said to be hung on

hooked rods a few feet off the ground along the paths.

I include in this book not only true Christmas lights but also closely allied lights of other types. A true Christmas light is in reality a religious light so who can say where one ends and the other begins. The life light is a birthday light and it also carries the idea of the Xmas light for is not the Xmas light a birthday light in celebration of the birth of Christ. Fairy lamps and other night-lights are not so closely related only that they are candle burning.

This checklist is compiled with the hope of helping both the collector and the dealer to recognize unfamiliar types and classify them. As well as serving as a basis for "haves" and "wants." I have been using a form of this list for several years and it has proved helpful to me in securing many additions to the collection.

CHRISTMAS LIGHTS AND MEMORIES

I think I am a born collector. Since the time when I was a small child and visited at a neighbor's home, I have loved antiques. In her house could be found all manner of old and unusual things. Shells from the shores of California, one of which was very large and held captive, as she said, "the roar of the sea." Two large bulbous vases with applied flowers, "art glass", stood on the mantle and lovely "doo-dads" were everywhere. Then came a devastating fire and her home and everything in it reduced to ashes. We children found in the debris one single flower from one of the mantle vases. From then on it was one of our most treasured possessions. Then another piece we found around the farm was the head of a "Minerva lamp." Of course we did not know what it was then, it was just one of our treasures. But years later it was quite a thrill to identify that little piece of broken glass of our childhood days.

Christmas was the greatest event of the year, of course, with the crowning event the community Christmas tree, with its glorious presents. Nearly all our Christmases were white with all the "trimmings" of sled rides, etc. How sweetly the sleighbells sounded as a honeymooning couple came down the country road in the young beaux's cutter!

Then came the bustle and breathless hurry of preparation, when everyone met at the church to string popcorn and cranberries to festoon the tree. About noon of the day before Christmas the twenty-five foot tree was brought in on a big bobsled, an event we little ones had been restlessly awaiting. This was a mission which we had not been allowed on, only the larger boys had been allowed to go with the men. How proud was the man who had picked out the tree, "such a fine one," and to us he was a temporary hero. Finally Christmas eve and a blaze of glory. Recitations by the little ones and tableau by the larger girls dressed in Grecian robes made of bed sheets and wearing wreaths of tinsel sparkling in their long flowing hair. These tableau were illuminated by gorgeous, breathtaking tableau lights - burning powders which made lovely colors of red, green, blue and not so lovely clouds of choking smoke. But tableaux over, the windows were opened, the smoke cleared and we settled down to the real business of the evening. Hush, expectancy and finally Santa. Who would get the bright red sled and who the big doll?

These and many other memories come crowding back as I look at my Christmas lights. My interest was at once aroused after reading an article concerning these early lights in the magazine "The American Home" for Dec. 1938. "There," I thought, "is what I would like to collect." Some few months later I found a whole basket full in a little junk shop. They were very early blown mold in the form of pinecones. These were all in clear glass and I started wishing for a colored one. Again some months later I was in a shop and asked for Christmas lights. "It's after Christmas", the dealer said. "But I just collect them," I told her and started to describe what I

wanted. Oh, she knew what they were but she did not have any. I started out of the shop quite disappointed for it had seemed such a likely shop, when on a high shelf I spied what I knew was a light. I casually bought the piece of glass and could scarcely wait to examine my find. It was a lovely red float light, with opalescent overlay, in flame pattern. What a thrill - my first colored one. Then came some in other patterns, Thousand Eye, Diamond Quilted, etc. I began kidding myself that I wanted to collect whole sets of a kind - all the colors ever made in a pattern. Now, after about five years of collecting, my dream is turning to reality, for I am completing sets in several patterns. At least, I believe the sets are almost complete for I have as many as fifteen different colors in some patterns and I don't believe there could be many more than that. But when one set nears completion there are always the more elusive ones to look for and then too, new types and patterns are always popping up so that Christmas light collecting is a perpetual hobby.

CHAPTERS

I. Blown

Overlay. Enameled
Threaded ped.
Ball
Tiffany

II. Expanded

Stiegel
German
English

III. Blown in mold

Acorn
Hob Nails
Tree of Life
Hob on Hob
Bark
Deco ??
Life Lights
Chicago
Pine Cone

IV. Pressed Glass

Diamond Point (footed)
Diamond Point (pegged)
Diamond
Corn (pegged)
Life Light (camphor)
Life Light Lin. Th. ??????
Lantern. 1000 eye.

V. Metal

VI. Bisque

METHODS

This book is not intended as a treatise on the art of glass making and therefore the processes will be only briefly discussed. For more detail there are many books which cover the subject very scholarly. There are however some points which should be understood in order to know and appreciate the different types of Christmas lights as they were made in almost all periods and all methods used. The method in forming the lights help in placing the period and age of the light. The first type discussed will be the free blown. This was one of the earliest methods of forming the glass into certain shapes. This process covers a long period and comes down to recent times. However since the cheaper method of pressed glass was perfected about a hundred years ago, there have been very few commercial glass blowers for some years. So ordinarily the free blown glass can be considered quite old. In this process a ball of fluid glass is gathered on the end of a hollow rod and blown into a bubble somewhat like a soap bubble. Now a small bit of glass is put on the end of another rod and this is touched to the bottom of the blown bubble. The hollow rod is then broken off and the top of the bubble is shaped and smoothed by the use of tools into the desired shape. The rod is now broken from the bottom leaving a rough spot called a pontil. The blown ball types (No. _____) are made in this way. They are often Bristol and Nailsea and are often found in colors typical of these English factories. These are quite early probably before 1800. The threaded peg light (No. _____) is similarly made. For the threading a long slender filament of glass is attached to the shaped piece and is applied to the glass as the piece is rotated. The pontil, in this case, was left on and later roughly ground into a peg. The Tiffany light appears to be quite rare, as it is the only one I have heard of. Tiffany made beautiful glass, using all the knowledge and methods of the best glassmakers of all times. He worked from _____ to _____ and exhibited at the Chicago Fair of 1893. He displayed a beautiful church window and these lights may have been shown at that time. He is noted for his lovely color combinations and also for the iridescence which he developed. Many of his pieces glow with the iridescence of peacock feathers and insect wings. This one maker _____.

Chapter II. Expanded.

This is a type of blown but in order to give the piece a pattern the ball of glass is placed in a metal mold and blown out to fit the mold. It is then removed from the mold and expanded. (Marginal note: Raised on outside, opposite inside). Thus the pattern is somewhat retained yet it loses part of the sharpness of detail and looks more like a free blown piece. These types have a turned over rim around the top and the rough pontil on the bottom. No. _____ is the true Stiegel type. The glass is thin and light in weight and the colors are brilliant and clear. There are usually some specks of sand and perhaps a few bubbles in this type. The shapes vary some but they are usually nicely proportioned and shaped.

No. _____ German. These are of heavier glass and much thicker. They are not so regularly shaped and the design is much smaller. This is rather lightweight but the shape is different and said to be English.

Chapter III. Blown in Mold.

These are blown into a mold and removed keeping the exact size and shape as the mold. They are not expanded. The top is usually not finished so there is no pontil. The top is sometimes broken off and left rough and sometimes ground off smooth. The pinecone is made in a 3-part mold. It is rather heavy glass of a fluity nature. The molds do not fit so they are rather crude. Mold outside rough inside.

Chapter IV. Pressed Glass.

These are pressed in a mold by a plunger. The design is outside, the inside is smooth. No pontil and the top usually finished. Sometimes ground smooth. Also sometimes flashed by putting in furnace. Melts down roughness and makes them finished.

The pressed glass era in America began about 1830. Most of the early pressed glass was clear and few colors. A metal mold was used but instead of flowing the glass against the mold, a plunger was used to force the glass against the mold. This makes the pattern on the outside and the inside is perfectly smooth. The top is usually rounded by the shape of the mold but sometimes it is smoothed by grinding. There is no pontil. They are sometimes smoothed by returning to the furnace called "flashing." This melts down any roughness.

A little later much color was used and continued in use until present time. The earliest of the pressed glass included gold coin ruby. The later patterns used a red made of some other mineral. Also the earlier ones were made of flint glass, later ones were not of flint.

V. Metal.

Usually not so old. Made of tin usually and very cheaply made. Many imported. Glass stained, not colored glass. Some brass.

VI. Bisque.

Some true Christmas lights. Others are nursery lights. Many are French.

ODDS AND ENDS

Since the beginning of time, man has tried to lengthen the day - to bring light indoors. Campfires in the entranceway to their caves helped in this. Later oil was used in crude containers with a wisp of vegetation for a wick. Water was used so it would not burn down and break the container. Candles were an improvement and later oil lamps and then electricity was used. Many of these developments can be traced in the types of lights on our Christmas trees. The earliest used oil with a floating wick, later candles were used then the electric bulbs of the present day. The changes came about gradually with a great deal of overlapping. Some of the early short candles made by Clarke for use in his Fairy lamps had a sliver of wood for a wick. Also his small, short candles for the Pyramid Fairy lights had a plaster of paris base so the candle could not burn down and break the glass container. It was advertised to be "safe and clean with no water needed."

D.Q. with number on bottom were type sold from green (sp. ?) catalogue.

Very few people seem to remember the Christmas lights. Of course some lights are much too old for the memory of any living persons and many of the others must have been rather rare. Many of the hobnails in my collection were owned by an old lady who said her family had always used them on their Christmas tree. The dealer who found them for me told of her surprise when the lady brought a whole bushel basket full from the basement. They numbered several dozen but many were chipped and broken.

Fairy lamps should be within the memory of many but few seem to remember them either. I have had numerous people tell of their mother using a simple goblet or tumbler as a night light by using oil and a floating wick. I suppose they were substituted for the more elegant ones when they were broken.

SOMETHING ABOUT COLOR

I know of no other group of glass in which so many colors may be secured. The range is almost endless - all the colors of Stiegel, Sandwich, Bristol and other factories may be found.

Canary seems elusive. Amethyst and Purple shades are more common in lights than in most other forms of glass. Earlier Rubies are gold coin or gold oxide in flint glass. Later ones used other minerals and lose much of beauty. The earlier rubies usually ring like a bell. Probably the most common colors are Amber, Green, and much Red. Probably so much red and green because they are Christmas colors.

At first I shied away from opaque colors, thinking they would not be pretty lighted, but I was surprised to find them gorgeous. The milk white and opaque blues glow with a soft radiance, which is much more enchanting than the transparent colors.

The many shades of amber are lovely and range from the lightest "honey" amber to deep "hoarhound" brown and darker. Also much range of color in Blues and Greens. The "Peacock" shades are rich.

The opaque whites vary much - according to the method of making there is the dead white milk glass, the creamy soft enamel, and the opaque porcelain like white of early Bristol and the soft translucence of alabaster. Different types of lights vary much in color intensity. The Acorn type is very intense in color.

LIST OF COLORS OF FACTORIES

Stiegel (Knittle, *Early American Glass*)

- | | | |
|--------------------|-------------------|----------------|
| 1. light sea green | 6. olive brown | 11. purple |
| 2. nile green | 7. dark red brown | 12. rose |
| 3. emerald green | 8. cobalt blue | 13. pale amber |
| 4. olive green | 9. sky blue | 14. deep amber |
| 5. olive | 10. amethyst | 15. canary |

Northend adds Wine, opaque white

Sandwich (Lee, *Sandwich* ---)

- | | | |
|-----------------------|-----------------------|--------------------------|
| 1. blue (for coating) | 8. purple | 15. turquoise |
| 2. canary | 9. light purple | 16. black |
| 3. opal | 10. dark purple | 17. ruby |
| 4. dark blue | 11. red jasper | 18. yellow |
| 5. white agate | 12. olive green (no3) | 19. light (smoky) blue |
| 6. amber | 13. green | 20. sapphire |
| 7. amethyst alabaster | 14. light green | 21. peacock (blue green) |

Chipman adds opaque mauve, jade, salmon, pink

Knittle adds dove, magenta

ASSORTED NOTES FROM JOURNAL OF J. F. MADSEN

Preparation of gold used in making ruby from book of 1859. Very little mention of dark colors - Lee, *Sandwich* --- (C748 L515a, also C748 L515e4).

This compote may be found (at Sandwich) in the following colors besides clear glass; yellow, light (smoky) blue, sapphire blue, "peacock" blue (bluish green) and amethyst -Lee, *Sandwich ---*, p. 350.

1848-49, New England Glass Co. ruby glass before this had been imported - Watkins, *Cambridge Glass*, p. 165 (R748 w325).

Dark sapphire blue, opaque powder blue, opaque blue sometimes streaked lighter blue, opaque light blue, opaque jade green - Lee, p. 368; peculiar shade of dense greenish-black tho held to light it appears purple, p. 243; sapphire blue with purplish tint, p. 367; opaque lavender so soft it merges on mauve, p. 418; greenish yellow, p. 441; "vaseline" - yellowish green, p. 449; pale canary yellow, dark opaque yellow, dark opaque blue, dense turquoise blue, p. 453; light amber, dark amber, dark blue translucent white, p. 454; dense robin's egg blue, p. 455; off-shade purple, p.458; translucent blue, p. 459; opalescent blue, p. 460.

Blown-molded glass made at Sandwich 1826 until the vogue died down in the 40s when pressed glass began to crowd it from the market - Lee, p.121.

Nice Stiegel illustrations of sugar bowls, salts, flasks, etc. and round fishbowl shaped pieces called nailsea (not called Christmas lights but I think they are). - Moore, *Old Glass*, p. 142 (R748 m7850).

Stiegel operated from 1765 to 1774.

Bell shaped light in all colors called "Centennial Lamp" of 1876 - \$1.50/dozen for sale by John R. Shirley, Providence, R.I. The ad of the year 1876 was sent in to Antiques Magazine (July 1940) by Lawrence B. Romaine, Middleboro, Mass.

Hobnail was made in early perfume bottles and were blown - Lee, *Sandwich Glass*, p. 493; Perfume bottles made during 1840s, 50s, 60s - p. 446.

Diamond quilted lights used at dedication of new capitol bldg. at Harrisburg, Pa. which replaced old bldg. destroyed by fire 1897 - string of lights across streets. These were marked "Made in France."

Raised diamond or diamond point pattern made at Sandwich from 1830 to 1840 - p. 84; Hobnail added 1840 - 50 - p. 86 - Chipman, *Romance of Old Sandwich Glass*.

1869 - Scott & Rapp (Greenbank, Burlington Co., N.J.) made "glass stars for Christmas trees, glass fruit & Christmas tree lights." Knittle, *Early American Glass*, p. 362.

"Christmas tree lights were made in nearly every color employed by Stiegel workmen. I have also seen some of these lights, which I believe are authentic, in colors not commonly used at Manheim. It is possible that the blowers experimented with these little glistening cups for their own, and later their children's delight. These pieces should not be confused with those which were used in our early Catholic churches as altar lights, tho some of them are very similar. Nor should they be confused with lights such as were used to illuminate Vauxhall Gardens in London, at Battery Park in New York, or those which were strung about our Centennial Exposition at Philadelphia in 1876, or at the World's Fair at Chicago in 1893". - Knittle *Early American Glass*, p. 140.

Stiegel pontil uniformly large, sometimes partly obscured by indentations of worker's tool radiating around pontil or having rough edge of glass smoothed down. -Knittle, p. 142.

Stiegel - articles were produced in clear flint, and some of them were made in green of varying shades, in wine colored glass, in amethyst, and in blue, the favorite color of Stiegel and the color most frequently used in his glass works. There were also numerous articles in clear and colored flint flashed with opaque white, and some bicolored, such as clear flint with blue, opaque white with blue, and clear flint with amethyst. - Northend, *American Glass*, p.42 (R748 n814).

Characteristics of Stiegel - lightness in weight and thinness of texture, beautiful brilliance of surface and a remarkable uniformity of color. - Northend, p. 43.

The Stiegel blue, at its best, is the bluest, and the Stiegel amethyst the richest deep violet that one can ever hope to see. - Northend, p. 44.

Sandwich - Sandwich black shows purple; Cambridge (New England) shows ruby. New England early purple used for blowing was real royal purple not shading towards amethyst like greater part of purple glass. - Watkins, *Cambridge Glass*, p. 58.

"Sandwich ruby glass is like solidified flame - red and gold sunset - elusiveness of living red. - It causes one to add mentally those touches of changing blue and purple, of sulfur yellow, that characterize a Nov. sky at daylight's end. - Actually there is nothing visible but shifting depths of ruby red." - Chapman, *Romance of Sandwich Glass*, p. 113.

"Sandwich used every color employed in glass making in Am. including canary, peacock-blue, citron, and a peculiar opaque shade appropriately called "dove"" Knittle, p. 295.

Stiegel - Next to blue, purple ranging from a very rich bluish tone to a reddish amethyst seems to have been a popular product of the Stiegel factory. - Moore, *Old Glass*, p. 248.

QUESTIONS OFTEN ASKED

1. Aren't Christmas lights too large & heavy to hang on tree?

In olden days the trees were very large (25 feet tall) & would hold much larger lights & ornaments than the tiny trees we use today.

2. Are Religious lights Christmas lights?

They are so closely related it is very hard to draw a line. Some were called "Church" lights simply because they were used to decorate the church Christmas tree. Christmas being a religious day any light used for decoration might be called a Religious light.

3. How old are they?

The idea goes back almost to the first Christmas I believe. Christ was represented by a light and lights were early used in Christmas celebrations. The Christmas light as we know it was only a colored container for the light, which adds to its decorative power. Most of the ones we now have date from 1775 to 1900 and some even later.

4. How can they be dated?

Earlier ones used oil and floating wicks, later short candles and some of the more recent ones the long candle.

I have had offered to me - Glory Lights - wire or glass frame from which hung 2 or 3 blown cup shaped lights.

CLASSIFIED AS TO SHAPE AND MATERIAL

I. Tumbler Shape

A. Flat Bottom

1. Thousand Eye
2. Tiffany
3. Diamond Quilted
4. Diamond Lattice
5. Diamond Quilted (Vase Shape) (also hole in bottom)
6. Tree of Life
7. Tree Bark
8. Hobnail
9. Baby Hob
10. Overlay
11. Enameled (applied feet)
12. Overlay (Bohemian with metal base)
13. Lacy (handle)
14. Mexican
15. Pressed Diamond

B. Round Bottom

1. Diamond Quilted (expanded)
2. Diamond Quilted (expanded English)
3. Diamond Quilted (pressed band)

II. Cuspidor

A. Daisy Button

III. Spillholder

A. Diamond Point (footed)

IV. Pointed Bottom

A. Float Light Type

1. Pinecone
2. Enameled Drapery
3. Hob on Hob

B. Candle Type

1. Acorn
2. Ribbed Oval (thin glass)
3. Jeweled Metal

V. Ball Shape

A. Legless Kettle Type

1. Paneled Grape
2. Plain Ball (2 mold)
3. Painted Ball (thin glass)
4. Beaded Ball
5. Paneled Ball
6. Plain Ball (blown)

B. Melon Shape

1. Diamond Quilted (round bottom)
2. Diamond Quilted (flat bottom)

C. Large Bulbous

1. Hobnail (round bottom)
2. Hobnail (flat bottom)
3. Star

VI. Irregular

A. Bisque

1. Angel
2. Punch and Judy
3. Egg shaped
4. Face Lights

VII. Lantern

A. Tin and Glass

1. Octagonal (large)
2. Rectangular (small)
3. Carriage Lamp
4. Candle Lantern (Fairy)

VIII. Hurricane

A. Glass Shades (tin holders)

IX. Peg

A. Flared Cup Shape

1. Diamond Point
2. Thistle (ribbed)
3. Corn

X. Tulip Shaped (tall vase like)

A. Life Lights

1. Ruby and Clear
2. Canary
3. Cranberry and Clear
4. Imitation Threaded
5. Tiffany
6. Camphor (2 part)
7. Hobnail

XI. Dome or Pyramid

A. Fairy Lamps

1. Bisque Rose
2. Bisque Owl
3. Regular Shape Bisque (swirl globe)

B. Fairy Pyramid

1. Diamond Point Pressed Globe
2. Diamond Quilted Globe
3. Regular Miniature of Fairy Lamp





XII. Candlestick







A. Tall Bisque






B. Cane







C. Cut Glass (beaded shade)







CHRISTMAS LIGHT CHECK LIST






No.	Sketch	Pattern	Description	Size	Colors
1.		Thousand Eye	Probably the most common. Tumbler shaped. Some have two holes near the top rim to put wire for hanging. Some have plain bottom, others have star in bottom. Also comes in peg light.	Regular 3 3/4" high, 3 1/8" diameter, 6 eyes high. Canary 3 1/4" high, 3 1/16" diameter, 5 eyes high.	Emerald green, apple green, olive green, light or honey amber, light red amber, olive amber, opalescent, ruby, medium blue, clear, cobalt blue, canary, peacock Olive green, green, light amber, red amber, dark amber, opaque white, opaque blue, red jasper, cobalt blue, clear, light (smoky) blue, amethyst, medium blue, peacock, light amethyst
2.		Diamond Quilted	Probably next most common. Made through a number of years. The newer ones have "Made in France". Also vary considerably in shape. Some have holes for hanging wires, others do not.	3 5/8" high, 2 1/4" diameter	Olive green, green, light amber, red amber, dark amber, opaque white, opaque blue, red jasper, cobalt blue, clear, light (smoky) blue, amethyst, medium blue, peacock, light amethyst
3.		Diamond Lattice	A variant of "Diamond Quilted."	Similar in size, shape and appearance to No. 2..	Amberina
4.		Diamond Quilted (large)	A very large light, using the "Diamond Quilted" pattern in a large size. Wide flaring top, rounded base, vase shaped.	4 1/2" high, 3 7/8" diameter.	Cobalt blue.



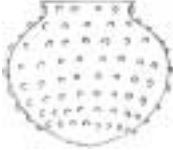




No.	Sketch	Pattern	Description	Size	Colors
5.		Candle Lantern	Really not any named pattern but variously called "Rain" and "printed hobnail." Around the bottom is printed in the glass "Chicago Lamp Candle Co.," These were used for decorating the Chicago Fair of 1893. They have holes for wire handles.	4 1/4" high, 2 1/16" diameter.	Light amber, leaf green, cobalt blue, clear, emerald green
5a		Candle Lantern (Fairy)	Same pattern as No. 5 and almost identical except this one has a tin screw-on bottom, which holds a candle. Printed in the glass is the name "Acme Fairy Lamp Co	4 3/4" high, 1 7/8" diameter.	Clear painted in red, white and blue.
6.		Hobnail	Tumbler shaped. Blown hollow hobs. A widened rim at top around which a wire is fastened for hanging. 6 hobs high. Bottom is rosette or flower rayed from center.	3 3/4" high, 2 3/4" diameter.	Ruby, green, light green, dark blue, amethyst, purple, light purple, opaque white, clear, opalescent, light amethyst, light amber, opaque blue.
7.		Baby Hobnail	A miniature of the above. Bottom plain, instead of rayed. 5 hobs high. Holes in two opposite hobs for hanging wire.	2" high, 1 7/8" diameter.	Opaque white, amber, deep green, cobalt blue.
8.		Diamond Point, Footed	Scalloped top, each scallop containing a daisy pattern except two which have holes for hanging wires. The shape reminds one of the old "spillholders."	3 1/4" high, 3 1/2" diameter.	Ruby, opaque white, medium amber, very dark brown, medium blue, cobalt, dark blue, clear, peacock.
9.		Diamond Point, Peg	Very small, plain, flaring rim, with peg for fitting into candlestick or small metal holder. May be religious light.	2 5/8" high (without peg), 2 5/8" diameter.	Ruby, emerald green, dark blue green, cobalt, honey amber, opaque white, clear, opalescent.
10.		Paneled Grape	Kettle shaped, flat bottom, paneled sides with raised grapes and leaves. Beading around top rim. Two holes in rim and chain for hanging.	2 1/2" high, 2 3/4" diameter.	Fiery opaque white, clear.







No.	Sketch	Pattern	Description	Size	Colors
11.		Acorn	This is not a very old light. Sometimes they come equipped with a wire holder to hold the long candle upright. Very heavy glass, paneled on inside.	3 1/4" high, 2 5/8" diameter.	Green, blue purple, ruby red, fiery opaque white.
11a		Acorn	Almost identical but somewhat smaller than No. 11 and with a short lip extending above the flared rim. Lettered on the bottom near the tip is "RECO." Thought by some to be English but seems more German.	2 7/8" high, 2 1/4" diameter	Green.
12.		Tiffany	Not a pattern, but named for the maker. Deep cup shaped with flaring rim. Hand blown, with smoothed pontil on bottom and signed in the glass with the maker's name.	2 7/8" high, 3" diameter.	Light iridescent canary with white vertical stripes.
13.		Flame	Blown in a 5-part mold. Represents a flame. Overlay glass, red inside, white outside. Flaring rim around which hanging wire was fastened. For use with oil and a floating wick	4 1/8" high, 2" diameter.	Red overlaid with white, fiery opaque white.
14.		Pinecone	Three mold blown. Very heavy glass, crudely made. Frosted on outside. Flaring rim for holding wire. Floating wick type.	5 1/4" high, 2 1/4" diameter.	Clear frosted.
15.		Expanded Diamond Quilted (Stiegel type)	Blown in small mold to form pattern, then removed and blown larger. Flared rim to hold wire for hanging. Rough pontil on bottom. Vary from cup shaped to very deep cup shaped. Blown quite thin and light in weight.	(average) 3 1/4" high, 2 1/2" diameter.	Plum (wine), cobalt, light amber, amethyst, light opalescent blue, clear, very light aqua.
15a		Expanded Diamond Quilted (heavy)	These are very much like No. 15 but made of thicker and heavier glass. The diamond pattern is much smaller also.	Same as No. 15.	golden amber, olive amber, clear with pale greenish cast.







No.	Sketch	Pattern	Description	Size	Colors
16.		Expanded Diamond Quilted	This is almost like No. 15, but has a different shape and is of English origin.	2 1/2" high, 2" diameter.	Green.
17.		Ball Shaped	There is no pattern on this little light. Smooth ball shaped with rounded bottom and flaring rim that is ground smooth. Two mold blown.	2 1/4" high, 2 3/8" diameter.	Cobalt, opaque turquoise, opaque mauve "Dove," fiery opalescent, deep green (slightly larger).
17a		Ball Shaped (blown)	The same shape as No. 17 but slightly larger in size. Free blown with rough pontil on bottom. Size may vary considerably.	2 1/2" high, 2 3/8" diameter.	Cobalt (slightly larger), opalescent rose pink, opaque powder blue.
18.		Bisque Angel	Large fine light made of bisque. Beautifully tinted and decorated. Three holes for hanging.	6" high, 6 1/2" long.	Natural colors with flower decoration.
19.		Cat	A child's light. Three sided with a cat's head on one side. Green glass eyes. Sits on three short legs. All of bisque.	3 7/8" high, 3 3/8" diameter.	Natural colors.
20.		Punch and Judy	Small Christmas light with man's face on one side and woman's face on the other. Amber glass eyes, hole in top of each hat for hanging wire. All of bisque.	3" high, 2 1/4" diameter.	Natural colors.
21.		Daisy and Button	Bulbous with widely flaring rim. All covered with pewter scrolling. Said to have had a chain for hanging.	2 5/8" high, 2 7/8" diameter.	Clear.








No.	Sketch	Pattern	Description	Size	Colors
22.		Life Light	Tall tulip shaped, long stem and leaf shaped feet. Small cup for oil and floating wick. Given on child's first birthday and lighted on each birthday.	6 1/4" high, 1 3/4" diameter.	Vaseline.
23.		Life Light	Similar to No. 22 but much more elaborate.	6 7/8" high, 1 3/4" diameter.	Deep cranberry and clear.
24.		Enameled	Cup shaped, paneled on inside, with applied base pulled into 5 feet. Beautifully enameled wreath of flowers around cup.	3 3/8" high, 2 1/2" diameter.	Smoky amber with clear applied feet and flowers enameled in natural colors.
25.		Blown Ball	Very thin blown. Ball shaped with flaring rim. Painted scene showing tree and windmill. Not very old.	2 1/4" high, 2" diameter.	Clear with scene in natural colors.
26.		Hurricane	Very thin blown in mold shade, fitted into a tin cup which holds candle and clips onto the branches of the tree. One has cherries, another is shaped like ear of corn.	3" high, 1 3/4" diameter.	Painted in natural colors.
27.		Russian	Large deep cup shaped light, made of brass filigree with different color glass jewels set in. Holds candle and hangs from wire or chains.	6 3/4" high, 3 3/4" diameter.	Jewels of many colors.






No.	Sketch	Pattern	Description	Size	Colors
28.		Tin Paneled	The frame is made of tin in flattened octagonal shape. Glass panels, stained or painted, are inserted in the frame. Burns a candle, not very old.	5 1/8" high, 3 3/8" diameter.	Panels of red, green and amber.
29.		Lacy Glass	Three mold pressed glass with a fourth mold to form the handle. Very crude, with wide fins of glass along the mold joinings. Very deep design -- typical of Lacy Glass.	2 3/4" high, 2 5/8" diameter.	Sapphire blue.
30.		Carriage Lamp	Rather small light which looks very much like an early carriage lamp. Sides and base made in one piece of pressed glass. The shape is square with rounded base and each corner gilded to represent a metal frame. The top is of tin with ventilator and wire handle. The top slides into place by means of grooves in the glass.	4 1/4" high, 2" diameter.	Deep green.
31.		Life Light	Another Life Light made of cranberry color glass with clear applied feet and drooping petals around base of thistle shaped bowl. The bowl and stem are closely ribbed, the clear petals pressed into leaf shape with a tool.	6 1/4" high, 2 1/4" diameter.	Cranberry and clear.
32.		Cup Shaped Diamond Quilted	Diamond quilted in a band around this light. It is deep cup shaped and much like No. 15, but this one has not been expanded, it has no pontil, and it does not have a turned down rim. The rim is broken off and left rough (although in some cases it may be ground smooth).	3 1/4" high, 2 3/4" diameter.	Peacock, golden amber.







No.	Sketch	Pattern	Description	Size	Colors
33.		Melon Shaped Diamond Quilted	A large bulbous shaped light deeply scored into six sections making it melon or pumpkin shaped. It has the diamond quilted pattern to the edge of the wide flaring rim. It has a rounded bottom with lines radiating to the diamond-quilting pattern.	4" high, 3" diameter.	Clear, light blue, lime satin.
34.		Melon Shaped Diamond Quilted (flat bottom)	Almost like No. 33 but slightly different in shape and has a flat bottom which gives it the appearance of a basket.	3 1/2" high, 2 3/4" diameter.	Clear, light blue, light blue satin, lime satin.
35.		Bulbous Hobnail	A large ball shaped light with small hobs reaching to edge of flaring rim. The rounded bottom is free from hobs. Blown in a mold but the hobs being so small are not hollow as in No. 6.	3 1/2" high, 2 3/4" diameter.	Ruby clear, lime opaque, lime satin, light blue satin.
36.		Bulbous Star	Similar in size and shape to No. 35. The stars are pressed in the glass but gradually fade near the top.	3 1/2" high, 3" diameter.	Lime opaque, lime satin.
37.		Three Faced Cat	A bisque child's light. It is triangular in shape with a cat's face on each side, each face having green glass eyes. Flat bottom. This type of light was fitted with a small glass candle container having a long wire handle so it could be easily removed for lighting.	3 5/8" high, 3 1/4" diameter.	Natural colors of white & gray with pink & blue cord and gilt tassels.
38.		Small Three Face	Small light of bisque with eyes painted on. Round shape with face of dog, cat and owl. Similar to No. 39 and might have been used as a match holder in a set. Flat bottom.	2 3/4" high, 2 1/4" diameter.	Natural colors. Pink knotted cord around neck.
39.		Three Face	Child's bisque light. Triangular in shape with face of dog, cat and owl on three sides. The cat's eyes are green glass, dog's eyes amber, owls eyes yellow. Sits on three short feet which represent tassels.	3 7-8" high, 3 1/4" diameter.	Dog brown, cat gray, owl gray, pink cord & tassels.

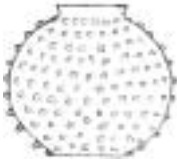




No.	Sketch	Pattern	Description	Size	Colors
40.		Round Bisque Cat	Child's light in slightly smaller size and in round shape. Face on one side, rounded back represents back of head. Flat base formed by cord and tassels. Glass eyes.	3 1/4" high, 3" diameter.	Dark gray with pink cord & tassels.
41.		Egg Shaped Bisque	Made of bisque with raised scrolls and fruit sprays. On one side a spray of strawberries and opposite a spray of currants. Double ruffle around top. Hangs by chains.	3 3/4" high, 1 3/4" diameter.	Painted in natural colors.
42.		Single Owl	Child's light with single owl's head. Back is rounded and resembles bark of tree with scrolls at the bottom. Ribbon around neck tied in a bow. Glass eyes.	3 1/2" high, 2 3/4" diameter.	Light gray with blue ribbon.
43.		Single Dog	Same shape and size as No. 42. The back is identical. This is a cute little longhaired dog. Amber glass eyes are deep set. Rope around neck.	3 1/2" high, 2 3/4" diameter.	Reddish tan color with blue rope around neck.
44.		Three Faced Light	Similar to No. 39. This one has a flat bottom. There is a twisted ribbon at bottom with angular bowknot under each face. A twisted portion of the ribbon separates the faces. The dog's ears are upright. Dog has amber glass eyes, owl amethyst, cat blue-green.	3 3/4" high, 3 1/2" diameter.	Owl black, gray & brown; dog brown; cat gray. The portion between twisted orange ribbon is black. Another identical one is colored differently:
45.		Small Boy	This one is in glazed bisque or China. Similar to a doll head in appearance. Nicely modeled. Hole in back for hanging. Painted eyes.	3 1/2" high, 3" at widest, 2" diameter at top opening	Natural colors. Blond hair, blue hat, blue & gold coat.

No.	Sketch	Pattern	Description	Size	Colors
46.		Finecut	Pressed glass in finecut pattern (illustrated opposite p. 95, American Glass, Northend, Sandwich). Small scallops around the widely flaring top.	4 1/8" high, 3 1/4" diameter.	Clear.
47.		Enameled Drapery	Floating wick type enameled in gold. May be religious light.	6 5/8" high, 2 7/8" diameter.	Slightly opalescent enameled in gold.
48.		Overlay (heavy)	Heavy layers of opaque glass deeply cut into an intricate pattern. Hand enameled in gold scrolls.	4 1/4" high, 2 5/8" diameter.	Deep blue cut to white opaque.
49.		Tree Bark	This pattern somewhat resembles the bark of a tree. In shape it is almost identical to No. 2.	2 3/4" high, 2 1/4" diameter.	Deep cranberry.
50.		Tree of Life	Resembles the well-known pressed glass pattern. The shape is almost identical with No. 2.	3 3/4" high, 2 1/4" diameter.	Very deep ruby red.
51.		Ruffled Top Lantern	Pressed glass, the central portion marked off in squares to represent framework. Flaring top has fine horizontal ribbing and is fluted by hand. Probably not very old	6" high, 4 1/2" diameter.	Light green with opalescent top.

No.	Sketch	Pattern	Description	Size	Colors
52.		Overlay (Bohemian style)	Thin layer of ruby over clear. Mounted on gilt metal stand. Probably a religious light.	4 3/4" high, 2 7/8" diameter.	Ruby cut to clear.
53.		Threaded Peg	Vase shaped light, hand threaded at top and bottom. The central portion has an engraved band. The peg acted as the pontil and was later roughly ground into peg shape.	4 1/4" high, 2 7/8" diameter.	Clear with light pink threading.
54.		Beaded Ball	Plain ball shape with flat bottom. Flaring rim with tiny beads around top edge. Two holes for chain.	2 1/2" high, 2 3/4" diameter.	Opaque white, fiery opalescent, clear.
55.		Large Fluted	Deeply fluted sides with large beaded rim at top. Applied feet pulled into shape by a tool.	5" high, 2 3/4" diameter.	Pale blue with pale pink applied feet.
56.		Paneled Ball	Same size and shape as No. 54 and with the same beaded rim. This one has deeply marked panels on the sides.	2 1/2" high, 2 3/4" diameter	Clear.
57.		Small Tin Paneled	Similar to the large light No. 28. This one is square with painted glass panels and wire hanger.	2 1/4" high, 1 1/4" diameter.	Painted glass panels of red, green and yellow.
58.		Silver Filigree	Probably a Mexican religious light. Silver filigree frame made of tiny wires, with candle cup made of "bubbly" glass.	1 3/8" high, 1 1/2" diameter.	Clear glass cup.

No.	Sketch	Pattern	Description	Size	Colors
59.		Ribbed Oval	Paper thin blown glass, horizontally ribbed. Frosted effect in paint and painted horizontal stripes. Covered with coiled tinsel which is also used as hanger.	3" high, 1 7/8" diameter.	Frosted effect in paint with red, green and black stripes.
60.		Life Light	This, I believe, is a Life Light although it differs somewhat from the usual form. It is of iridescent glass in Tiffany type. There is a metal rim at the top.	6 1/4" high, 1 1/2" diameter.	Iridescent green.
61.		Life Light	Definitely a true Life Light in the usual form. The cup is covered with tiny "hobs" with a hand-tooled drapery near the bottom. The stem is vertically ribbed and there are six tooled petals at the base, three turned up and three turned down for feet.	7 1/2" high, 1 3/8" diameter (opening).	Clear glass frosted with delicate pink lining.
62.		Life Light	This is probably a Life Light although of slightly different form. It is horizontally ribbed to represent threaded glass. The top is hand fluted.	6 1/2" high, 3 1/4" diameter.	Clear with opal rim, green with opal rim.
63.		Thistle Peg	A thistle shaped light with peg. Vertical ribbing, cut into tiny scallops at top. The peg is hand applied.	3" high, 2 1/2" diameter.	Clear.

No.	Sketch	Pattern	Description	Size	Colors
64.			No description		
65.			No description		
66.		Pressed Diamond	Pressed glass in cup shape with slightly flaring plain top rim. Holes for hanging. Rounded bottom but slightly flattened on bottom. In glass below diamond pattern - "Houghin (sp.?) M'f'g Co. pat app for."	2 7/8' high, 3" diameter.	Red amber.
67.		Life Light	This is similar to Nos. 60 and 62 in form except that it is in two parts. The little candle cup sits on the pedestal. It is decorated with flutes and molding in the glass and it has been also crudely decorated with flowers. Barely discernable on the foot of the pedestal are the words "Souvenir (sp.?) Dallas."	6" high (cup 2 1/4" high), 2 3/4 "diameter.	Camphor glass with gilt and yellow painted decorations.
68.		Hob on Hob	No description		
69.		Girl in Window	Bisque with sides marked in blocks of brick or stone - back ribbed horizontally for striking matches?	3 1/8"high, 2 1/4" wide at top, about 2" square.	Nicely colored in natural colors, pink & blue trim.

No.	Sketch	Pattern	Description	Size	Colors
70.		Bulbous Hobnail (flat bottom)	A large ball shaped light like No. 35 except with a flat bottom. It has small hobs reaching to the edge of flaring rim. The bottom is free from hobs. Blown in a mold but the hobs being so small are not hollow as in No. 6,	3 1/2" high, 2 3/4" diameter.	
71.			No description		
72.			No description		
73.			No description		
74.		Berry?	Marked on the bottom is "Hearn Wright & Co. Makers London Reg'd. No. 279881 (indicates 1896).		

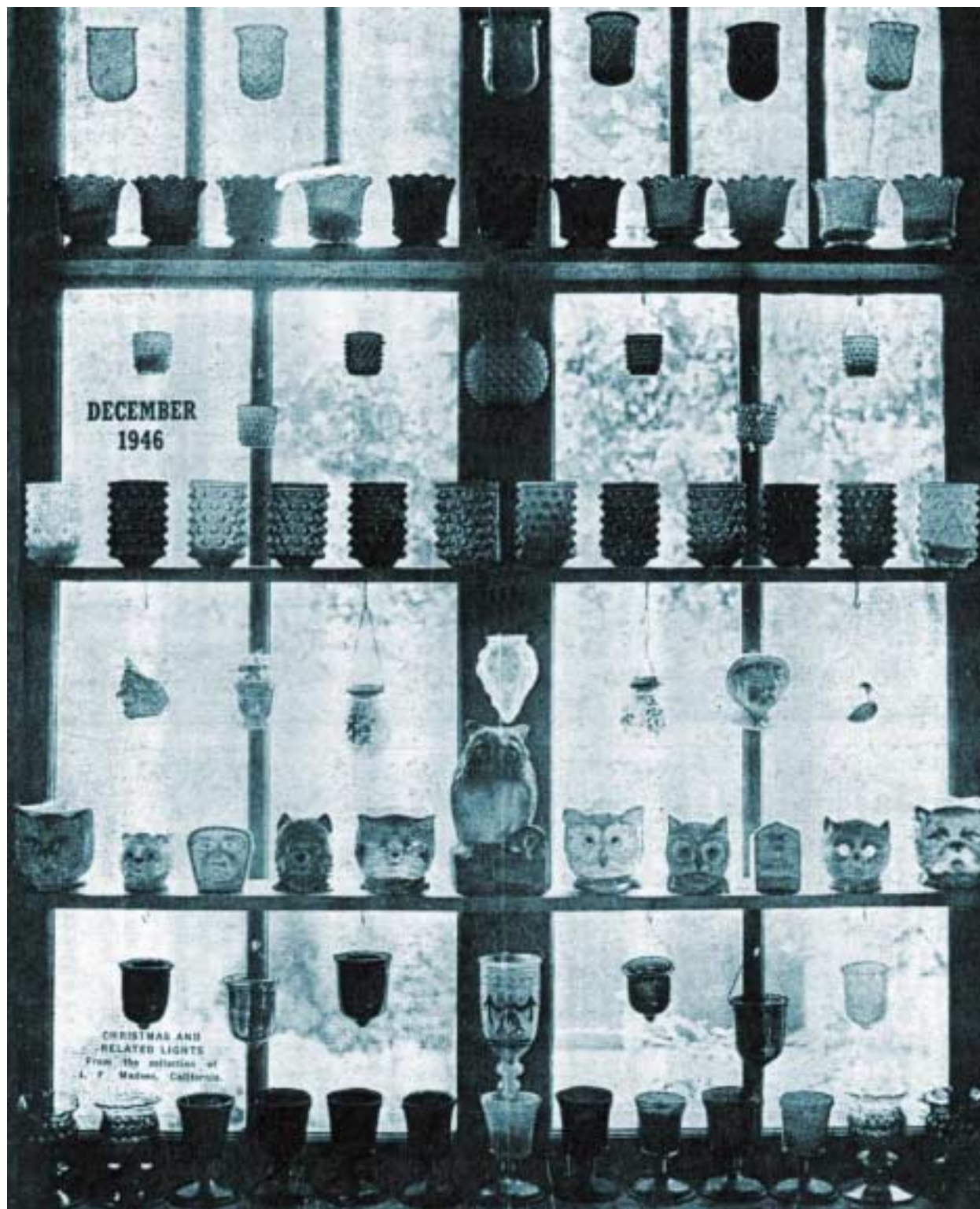
AGES OF TYPES

Stiegel Type	1780 -	160 yrs
Pine Cones	1825 -	115 yrs.
Diamond Point	1830- 1840	100 - 110 yrs.
Sandwich Pegged	1840 -	100 yrs.
Sandwich Footed	1840 -	100 yrs.
Ruby Hobnail	1840 - 50	90 - 100 yrs.
Sandwich Diamond Quilt	1850 -	90 yrs.
Cobalt Ball	1850 -	90 yrs.
Flame Overlay	1860 -	80 yrs.
Grape Opalescent	1860 -	80 yrs.
Thousand Eye	1870 -	70 yrs.
Acorn	1880 -	60 yrs.
English Diamond Quilt	1880 -	60 yrs.
Made in England & France	1891 -	49 yrs.
Rain	1893 -	47 yrs.
Tiffany	1893 - 1900	40 - 47 yrs.

This list and the accompanying sketches were assembled from typewritten and hand written notes made by my uncle J. F. Madsen in 1940 as indicated by the age chart above which accompanied the notes.

Lloyd J. Graham, March 1998

HOBBIES- THE MAGAZINE FOR COLLECTORS
Cover – December 1946



COVER

The front cover of this issue is representative of the Season, for pictured here are Christmas and related lights from the collection of J. F. Madsen, California. Mr. Madsen is right proud of his collection of more than 300 specimens of Christmas, float wick and candle burning lights. Included are night-lights, Fairy lamps, Fairy pyramid lights, and nursery lamps. The Christmas lights include 14 different colors in the Thousand Eye pattern, 12 in Diamond Point, 14 in blown Hobnail, 15 in Diamond Quilted and many more in other patterns. Some of the colors are red, honey amber, red amber, olive amber, dark amber, brown, light blue, medium blue, cobalt, smoky blue, peacock blue turquoise, clear, opalescent, clamwater, emerald green, blue green, canary and cranberry. There are opaque colors of turquoise, powder blue, pink, mauve, milk white and chartreuse.

The collection includes all types of glass and most methods of making, such as overlay, Tiffany, Satin, blown and pressed.

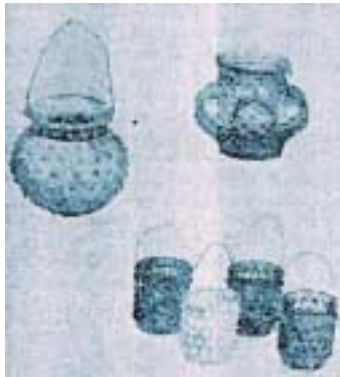
Mr. Madsen has found that some types are very elusive as are some of the colors, but this only adds to his interest in collecting.



10728. GARDEN PARTY LAMPS. In assorted colors, red, blue, white, opal and turquoise. Bucket-shaped with five-hour candles. Part of the lot made for use in London at the coronation of King George V. Lamps are 3 1/2 inches in depth, 2 3/4 inches in diameter. Ribbed reflecting squares, brass wire for attaching to small chain or wire. Gives beautiful effect hung between trees. The candles are made of fine hard wax, with high melting point that will burn for about five hours. We offer the lamps in sets of one dozen assorted colors, with two candles for each lamp, at \$3.00 per dozen lamps.

From an old catalogue:

This pattern is now called Diamond quilted. This type of light was used in America at the dedication of the new capitol building at Harrisburg, Pennsylvania which replaced the old building destroyed by fire in 1897.



100-year-old Christmas tree ornaments. Drop in and see the fabulous Christmas tree with original antique ornaments and lights at Berkeley Antiques. Hobnail, Stiegel types. Charming antiques for sale.

Berkeley Antiques
1805 Grove St. AS. 3-2151



J.F. Madsen c.1950

Old Christmas Lights and Tree Ornaments

By Amelia E. MacSwiggan

Antiques Journal

Christmas is a particular holiday which is associated with festivities the world over regardless of place, conditions or other existing factors which might tend to affect human beings in one way or another. Happiness and glad tidings are expected by persons of all ages through the giving of gifts and also through decorations appearing inside and outside the home. This latter form of Yuletide demonstration has increased with the years to such an extent that elaborate creations are easily within reach of practically every family.

The use of Christmas decorations in the form of greens or trees have come down to us through the years from a custom practiced by the Druids who paid homage to the mistletoe and to the red berry of the holly bush. This custom has now been practiced throughout the world and fancy Christmas wreaths, fashioned from all sorts of greens intermingled with red berries appear on our local markets early in the month of December.

Christmas tree lights in the form of candles were used in Germany many years before the small vase-like glass lights made their appearance. These dainty glass lights were made in varied colors and were set in metal holders. They contained wicks that floated in oil, which, when lighted, gave forth beautiful colors. Such glass containers were manufactured by several early glass houses and William Henry Stiegel, the German glass-maker who operated the well known glass-works in Pennsylvania, manufactured quantities of them which he sold to the larger shops and to industrial centers of the country.

The following list of prices published in a sales catalog dated 1923-4, reveal the market values of early Christmas lights which have become collectors' items in this country.

- Stiegel Christmas Light, welted rim, diamond design, C. 1770's, \$36.00.
- Emerald Green Stiegel Christmas Light, 3 3/4" high, sold for \$36.00.
- A blue Christmas light, slightly cracked, 3 1/4", for \$15.00.
- Sapphire-blue Christmas light, attributed to Milleville, 3" high, dated 1788, sold for \$32.50."
- Stiegel Christmas Light, crystal, faint spiral rib, \$15.00

These lights were all made of beautifully colored clear glass and their rareness commanded these prices.

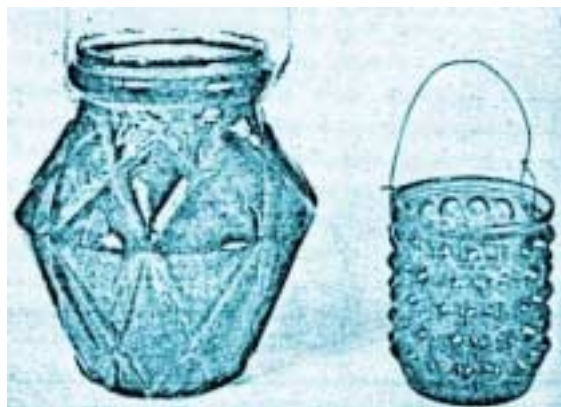
There were also flat metal holders for colored candles which were attached to windowsills and used for Christmas decorating. Small tumblers of colored pressed glass were also similarly used and were very popular. The thousand-eye pattern in glass appeared in early Christmas lights and because they emitted such sparkling colors, they became much in demand. This type of Christmas light was used for Church decorations as well as for the home.

Christmas tree baubles and ornaments are associated with everyone's childhood and bring happy

memories to mind to persons of all ages. Baubles were actually glass products of the 16th and 17th centuries and they were as delicately and carefully fashioned as any other blown glass pieces. The Thuringia forests of Germany were always first in the production of dainty ornaments and toys, and thousands of boxes of baubles were shipped to the United States annually. As an interesting comparison of the growth of the Christmas ornament industry, the Corning Glass Works of New York produce enough Christmas tree ornaments now to supply the entire United States.



Composite picture of a Victorian Christmas in America about 1880-85, showing many home-made ornaments, simple in design as compared to those of the present day. (Courtesy of The Newark Museum, Newark, New Jersey.)



*Cranberry colored light made in England. Small amethyst hobnail light.
Photo by Eric Muller, Lynn, Mass.*

Sweden, a country renowned for its festivals and celebrations, has always been active in the production of Christmas tree ornaments and lights. The inhabitants were descended from families who had been in the habit of worshipping "gods," whom they believed were their benefactors and they continued to follow these traditions for centuries. Just when the practice of idolizing mythical figures stopped is not exactly known but in parts of Sweden, during the Christmas season, homage was paid to St. Lucia, the "giver of light," whose birthday falls on December 13th. At this time, all work in home and field ceased and special rituals were in order. Between the hours of one and four in the morning the prettiest daughter in each household was dressed in a white robe made purposely for the occasion, trimmed with a bright scarlet sash; she also wore a crown made of whortle berry leaves intermingled with small/lighted candles and she went about from room to room to awaken each member of the family, at the same time placing by each bedside, a mug tilled with foaming ale and a plate of cakes. Shortly after partaking of this collation, a tasty breakfast was served in the kitchen and then the men set off with torch or lantern for river or forest, to fish and hunt. This diversion they regarded as a special holiday treat, away from daily chores.

At this season, a lighted candle was generally placed in each window of the home where it was kept burning all night. This custom, which seems to have been practiced in Europe for many centuries, was later adopted in this country, but instead of wax candles, electric light bulbs in varied colors and forms now replace the soft glow of the candles.

In France, as early as 1605, and long before Christmas tree lights were introduced, people brought fir trees from neighboring forests to help decorate their homes. These they proceeded to garnish with flowers and ornaments made of colored paper, fruits and sweets, all being simple, homemade articles and candles were also added for brilliance.

Christmas tree ornaments and lights have been traced back many years in various countries. For instance, in Denmark, lights for Christmas trees appeared in 1807, while in Sweden they were popular in 1817. Trees were decorated with lights in the "Tuilleries" in Paris in 1840 and in 1841. Queen Victoria had a tree decorated in Windsor Castle for the celebration of the Birth of Christ, and Martin Luther is said to have decorated a Christmas tree at his home before 1546, using lighted candles as the principal ornaments.

In Norway, two candles were lighted and placed on a table and they were not extinguished until the following sunrise after Christmas. The remains of candles were never wasted but were put to good use. In Denmark, the people utilized these ends by burning them during thunderstorms, believing their merits to be of value in protecting their houses from possible lightning damage.

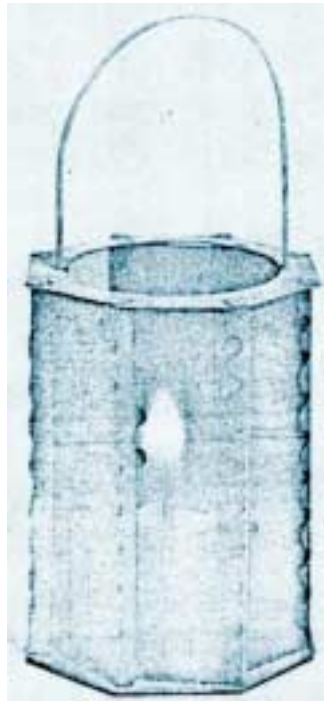
The celebration of Christmas was not always met with approval, for in Massachusetts in the year 1659, laws were passed whereby persons were brought to court and fined five shillings if they were found observing holidays by avoiding labor. After being enforced for about twenty years, these laws were finally repealed. They were often referred to as "blue laws," and covered many sections of this country.

In Strasbourg, Germany, Christmas tree decorating was mentioned around 1800, the ornaments consisting of paper chains and small but colorful boxes. The ringing of bells in connection with Christmas festivities is another custom which is slowly being revived in many parts of the world. This custom dates back to 1750 and has always been practiced by the folk of Pennsylvania.

The Christmas tree was popularized in America before 1850, and the important of baubles and tinsels from Germany was tremendous. In due time however, this practice encouraged tile

growth of a new industry, that of Christmas ornament manufacture in America. Before World War I, most of our ornaments were imported from Europe, but existing conditions changed our trade and foreign imports as soon as the war was ended, and the results are that our own craftsmen have proved their merits through their new products. Each year, new ornaments for Christmas decorating appear on our markets and while the early ornaments hold much charm the modern ornaments display fine workmanship and they afford much delight to everyone.

It is interesting to note that the Pagans were just as aware of the Christmas season as the Christians were, and they rejoiced in a simple manner through their anticipation of their oncoming crops. They celebrated by lighting great fires and parading through the streets with lighted torches, singing and merry-making.



*Paneled Christmas Light with tin scalloped supports, panels in red, blue, amber and green glass.
Photo by Eric Muller, Lynn, Mass.*

Beautiful hanging Christmas lights were displayed in England and in Scandinavia. They were suspended by wires and hung on trees or were placed on windowsills for decorative purposes. Many were of pressed or blown glass in exquisite colors and fancy patterns. Red, blue, green, amber and purple or amethyst are the colors generally sought by collectors today. The thousand-eye pattern is quite popular. Before they became rare as they are today, these colored lights were used in Churches and public buildings throughout Europe for many years. It is no doubt that products of the present era used for Christmas decorating will someday become items of rarity and interest just as the old Christmas tree lights of a century past are at present.