



**Fan Association of North America**

NEWSLETTER

PRESIDENT'S MESSAGE

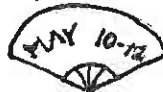
Three noteworthy matters of interest to all fan fanciers . . .

Miss Esther Oldham was interviewed October 5th by FANA Research Chairman, Lenore Gershuny. Mary Rhoads, Elsa Zelle, Charlotte (Chim) Stokes, Ellen Dennis and I were also in Boston for the occasion to offer our help. Ann Borntraeger, Miss Oldham's sister, and a renowned pewter collector, had interesting sidelights to offer during our conversation.

The questions and answers covered all aspects of Miss Oldham's lifelong interest in fans. The interview was taped, and will be placed in the FANA Archives. Portions of the transcript will be printed for our members and other interested persons.

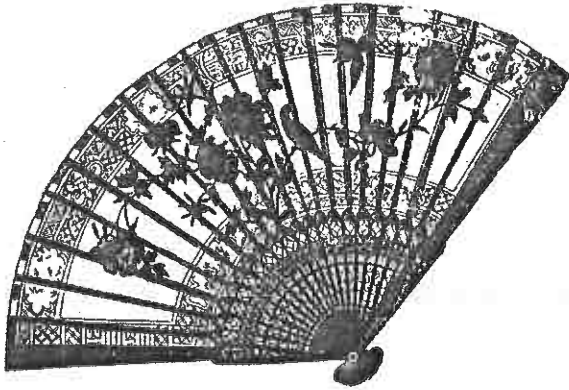
Miss Oldham and Mrs. Borntraeger were charming, gracious, and extremely knowledgeable. FANA is privileged to have them as members. Miss Oldham will go down in fan history as a preeminent collector, and contributor to fan knowledge.

The third, upcoming annual FANA meeting, A CELEBRATION FOR ESTHER OLDHAM, will be held in Boston, May 10-12, 1985, at the Colonnade Hotel. Mary Rhoads and Ellen Dennis are handling the arrangements, and doing a super job. You will be hearing more, but for now circle the date on your calendar with a large red



FANFARE, at the Renwick Gallery, is such a success that the National Museum of American Art has received requests for the loan of the exhibition, should it "travel". It will not. However, Allan Bassing of Renwick Gallery and Lenore Gershuny, Curator of FANFARE, have suggested that FANA sponsor a show of fans loaned from members' collections. It would be sent to qualified museums by a department of Smithsonian Institution which organizes and handles special private exhibitions of interest to the public. This is a fabulous idea, and the offer of help by Allan and Lenore is appreciated. A committee has been appointed to study the proposal.

October 14, 1984



# East Bay Fan Guild

P. O. BOX 1054  
EL CERRITO, CA. 94530  
PHONE

HELLO FELLOW FAN FANCIERS!

## JULY

Our meeting was held at the home of Beulah Mc Auley. The program for the evening was to bring a fan to share and discuss. Beulah's beautiful fans were on display for everyone to enjoy.

AUGUST 1984....The EBFGB met at the home of Lorene Hottendorf who asked each member to BRING AN UNUSUAL FAN. Among those displayed was a rigid fan, the shoulder blade of a buffalo, bleached, carved and pierced; a rigid jade plaque fan once owned by the Empress of China, magnificently carved and mounted on an ornate rosewood stand; a mechanical fan, Victorian but in restrained French taste, made of "French Ivory" (CELLULOID) in the shape of a banana with a wasp waist...the front of the handle delicately inlaid with rhinestones and gold-tone metal, the round head and blades activated by pressing a white button at the side...inscribed on the back "LE ZEPHIR", La petite rue ecuries (stables), Paris, 1910." There was also an unusual card holder in the form of a cockade fan on an easel with a space to contain a business card...made of spelter or possibly bronze...this holder was traditionally given to a Geisha upon graduation from her apprenticeship...thereafter she was permitted to display it with her card wherever she worked. And finally in front of the fireplace stood a wonderful fireplace screen of embroidered olive satin held in a bamboo frame, steam bent into a large folding fan shape...Victorian ca. 1900 done in the Chinese taste....**NOTE!** Almost identical fans are illustrated in the Magazine "Décoration Internationale" described in the article "Fanning Out" in this issue.

## SEPTEMBER

The meeting was held at Frances Hanna's home. Her program was "A TOUCH OF THE ORIENT". Frances specializes in Oriental Fans. She started the evening by showing us a pair of Korean Dance fans identical to the ones used by the Korean dance troupe in the Closing Ceremonies of the Olympics. She showed us some of her fans and described some of the ceremonies that used fans. The climax of the evening was Frances dancing some of the authentic Japanese dances using flowers and fans. What a treat!

Costume During the Reign of Louis XV

Weary of the austerity and solemnity imposed during the last years of the reign of Louis XIV, due to the influence of Madame de Maintenon, France, under the Regency of the Duc d'Orleans, rejoiced in a new period of unbridled splendor and magnificence that was halted only by the French Revolution. The young Louis XV, or le Bien Aimé, as he came to be known after his installation at Versailles, demonstrated his intention to follow in the joie de vivre and esprit established by his cousin, Philippe, the Regent. Of an intelligent and cultured personality, vain and sensual in nature, Louis XV had a considerable effect on fashion, as did his royal mistress of twenty years, Madame de Pompadour, whose enormous influence on French art and the Louis XV style was remarkable. Gloom was banished. The stateliness and grandeur of Louis XIV years gave way to the delicacy and grace of the rococo, with warmth and intimacy prevailing - a lightness took hold of everything.



While the costume of men during this new period of elegance retained the general characteristics of the latter part of Louis XIV's reign, the coat, vest and breeches were modified as the century progressed and became the perfected design for formal gentlemen throughout Europe for one hundred years. The coat, or habit a la francaise, was made of silk, velvet, or wool. Its skirt became fuller and was held out and reinforced at the sides and back by stiffened materials. The long vest was made of brocade or embroidered fabrics, elaborately decorated with delicate designs in silk, gold, or silver thread and with buttons and pockets. The necklines of the coat and vest were cut away to reveal the soft lacy finish of the chemise. Below the three-quarter length coat sleeve with wide, turned-back cuffs, lace ruffles were exposed. In the 1750s, the front of the coat began to be cut back away from the waist and side pleats and buttons moved toward the back. The vest "skirt" became shorter until it fell to over the hips and was cut away in front at the waist. Tight breeches with pockets buttoned or buckled above the knee, and later below. Over the breeches were rolled silk stockings, some decorated with silver and gold clockwork. Garters were concealed in the stocking rolls. Although lower in height, red heels continued to appear on shoes for court dress. Redingotes, which came from England, with several small shoulder capes, were worn along with greatcoats or overcoats.

The powdered wig had changed by 1740 from its previous large and full size to a few long curls which fell down the back, held by a bow of black ribbon. Curls were arranged in one or two rows above each ear. A fashionable headdress was the cadogan wig, with the back hair looped under and tied with a concealed string or solitaire of black taffeta, satin or velvet. The ends of this solitaire were sometimes brought to the front over the white cravat and tied in a bow beneath the chin. The bagwig consisted of a black silk bag with a concealed drawstring encasing the ends of the wig at the back of the neck. The ramillie wig had one or two hanging braids in back tied with black ribbon at both top and bottom. Wigs were white in the first quarter of the century, and in the second quarter they were grey. From 1760 one's own hair

## Costume During the Reign of Louis XV, continued

was powdered and dressed in the fashion of wigs. The use of powder then declined. Underneath wigs, heads were cropped or shaved. The tricorne, or three-cornered hat, was carried so as not to disturb the wig.

The eighteenth century lady's silhouette was broad, but broken, because of the draping and lifting of her skirts. In 1718, the panier or hoop, made of reed or whalebone connected by ribbons and covered with taffeta or brocade, appeared beneath skirts, some of which were extremely broad. The round neckline with lace edging and the boutonniere of artificial flowers placed at the left side were retained. A deep, square-cut neckline became fashionable with graduated bows or ribbons sewn down the front of the stomacher. The Watteau gown, loose and comfortable, hung full from the shoulders, its back fullness arranged in a deep box pleat from neck to waist. It was worn over a tight bodice and full underskirt. The shape of the neckline varied and it had elbow-length sleeves with vertical pleats and wide cuffs. In the 1740s, the pagoda sleeve, tight to the elbow, then flaring into ruffles headed by ribbon bows, came into fashion. In the 1730s, the Watteau gown became known as the robe à la française, and by 1770, it was formal court dress with six flat-stitched box pleats in back, ending in a train. The ankle-length robe volant, or "flying gown," was a variation of this style, with pleats in both front and back flowing from shoulder to hem. It was worn over a wide hoop, which caused the wearer to fairly undulate when walking. The confining bodice or corset was still worn, but was now lighter in weight and the underskirt was held on to it by lacing through eyelets on tabs below the waist.



French women of the 1740s wore special costumes for morning, walking, theater, supper and formal occasions. Taffetas, satins, damasks, as well as flowered lawns and pastel dimities were used with trimming of lace, ribbons and artificial flowers. Aprons continued in vogue and scarf-like wraps and mantillas as well as the fur-lined mante or mantle endured. Kid or silk gloves, as well as silk and lace mittens were worn and collarettes of lace and ribbon graced ladies' necks from 1730.

Simple hairstyles were preferred until mid-century, arranged close to the head, off the forehead and drawn up in back. From about 1750, the front short hair was arranged off the forehead with the ends in curls going from ear to ear, supported by a tiny black taffeta cushion. For full dress, hair was powdered and from 1760 hairstyles increased in height. Lace and lawn caps were worn for everyday, but after mid-century they grew in shape and size and were decorated with frills, ruchings, and lappets. Hats of straw, felt and fabrics elaborately trimmed became fashionable around the 1770s. Highly rouged ladies used makeup lavishly and patches were worn. There was an extravagant use of perfume on all personal articles and clothing. Parasols replaced masks. Satin and brocade and kid slippers, embroidered in gold and silver had high Louis XV heels with buckles in gold and steel. They were worn with silk and cotton

Costume During the Reign of Louis XV, continued

stockings. Perfume cases, rings with scent compartments, patch boxes, vanity boxes, and rouge pots abounded, as well as exquisite watches, canes and beautiful fans. No eighteenth century woman would be caught without her fan. Muffs grew larger and were used by both men and women and small bags and purses of expensive fabrics were carried. Although generally less jewelry was worn, paste buckles and buttons were favored.



R. Turner Wilcox, The Mode in Costume, Charles Scribner's Sons, New York and London, 1958

Mary Evans, Costume Throughout the Ages, J. B. Lippincott Company, Philadelphia and New York, 1930

---

(My apologies to Lenore Gershuny. This article was sent to be included in the April Newsletter. It concerns the opening of the Fan Exhibition at the Renwick Gallery last March. I include it now, even though it's past history, because the Affair was so interestingly discribed. -S.L.-)

On Friday evening, March 30th, the Smithsonian's annual black-tie ball for contributing members of the Smithsonian Associates used the exhibition FANFARE as their theme. Ladies were encouraged to bring fans, and fans were handed out to those who did not have their own. It was truly a gala affair, held in the Renwick Gallery's grand salon. The Renwick was glittering with elegantly dressed men and women and some truly beautiful fans were seen. "Fan fever" seemed to have overcome everyone. The press turned out fascinated by rumours about The Language of the Fan which ladies were happy to demonstrate for them. One lady was heard to comment quite appropriately: "I have a feeling they're coming back..." The ball commenced at 10:00 p. m. and lasted into the early morning. As each couple entered the Gallery, two herald trumpeters on the front steps announced them with a fanfare. As one reporter so aptly put it: It's the late 20th century, an era in which chivalry is out, Michael Jackson is in and "let's get physical" is as lightly suggested as "let's have lunch." But restrained 18th-century Europe was the rage last night..."

---

READING LIST - HISTORIC COSTUMES  
(emphasizing 18th and 19th c. costumes)

- Arnold, Janet. PATTERNS OF FASHION, c. 1660-1930. 2 vols. New York: Drama Book Specialists, 1972.
- Blum, Stella. (ed.) ACKERMANN'S COSTUME PLATES - WOMEN'S FASHIONS IN ENGLAND 1818-1828. New York: Dover Publishing, Inc., 1978.
- Blum, Stella. VICTORIAN FASHIONS AND COSTUMES FROM HARPER'S BAZAR: 1867-1898. New York: Dover Publishing, Inc., 1974.
- Boucher, Francois. 20,000 YEARS OF FASHION. New York: Harry N. Abrams, Inc., 1966.
- Buck, Anne. VICTORIAN COSTUME AND COSTUME ACCESSORIES. London: Jenkins, 1961.
- Byrde, Penelope. THE MALE IMAGE: MEN'S FASHION IN ENGLAND 1300-1970. London: B.T. Batsford, 1979.
- Corson, Richard. FASHIONS IN HAIR. London: Peter Owen, 1965.
- Cunnington, C. Willett and Phillis. HANDBOOK OF ENGLISH COSTUME IN THE 18th C. Philadelphia: Dufour Editions, 1957.
- Cunnington, C. Willett and Phillis. HANDBOOK OF ENGLISH COSTUME IN THE 19th C. Philadelphia: Dufour Editions, 1959.
- Cunnington, C. Willett and Phillis. THE HANDBOOK OF UNDERCLOTHES. London: Faber and Faber, 1981.
- Davenport, Millia. THE BOOK OF COSTUME. New York: Crown Publishers, 1948.
- \_\_\_\_\_. EVOLUTION OF FASHION 1835-95 - CLOTHING THAT CAPTURED THE IMAGINATION OF JAPAN. Exhibition catalog of the National Museum of Modern Art, Kyoto, Japan, 1980.
- Ewing, Elizabeth. DRESS AND UNDRESS - A HISTORY OF WOMEN'S UNDERWEAR. New York: Drama Book Specialists, 1978.
- Kohler, Carl. A HISTORY OF COSTUME. New York: Dover Publishing, Inc., 1965.
- Laver, James. THE CONCISE HISTORY OF COSTUME AND FASHION. New York: Charles Scribner's Sons, 1969. Revised edition: Oxford University Press, 1983.
- Maeder, Edward. (ed.) AN ELEGANT ART - FASHION AND FANTASY IN THE 18th C. New York: Harry N. Abrams, Inc., 1983.
- Payne, Blanche. HISTORY OF COSTUME. New York: Harper and Row Publishers, 1965.
- Rothstien, Natalie. (ed.) 400 YEARS OF FASHION. London: Victoria and Albert Museum, 1983.
- Von Boehm, Max. MODES AND MANNERS - 18th C. Philadelphia: J.P. Lipponcott, 1936.
- Waugh, Norah. THE CUT OF MEN'S CLOTHES 1600-1900. New York: Theatre Arts Books, 1964.
- Waugh, Norah. THE CUT OF WOMEN'S CLOTHES 1600-1930. New York: Theatre Arts Books, 1975/76.
- Wilcox, R. Turner. THE MODE IN HATS AND HEADDRESS. New York: Charles Scribner's Sons, 1946.

## WORTHWILE BOOKS FOR FAN STUDY and RESEARCH

You may like to check these new books out of your library, or purchase them for your own fan reference library.

### COSTUME

"Clothing that Captured the Imagination of Japan ROMAN ISHO TEN the impact of romantic clothing EVOLUTION OF FASHION 1835-1895" This is the catalogue of an exhibition at the National Museum of Modern Art, Kyoto, organized with the cooperation of the Metropolitan Museum. There is an essay on fashion by Stella Blum, Curator, Costume Institute of the Metropolitan, and beautiful, stylish photographs of exquisite gowns, and accessory clothing. Only five fans, two opened. (\$18.95)

"A History of Costume" by Carl Kohler is reissue by Dover Publications of 1928 edition. Shows construction details of clothing, including patterns. (\$6.50)

"Victorian Fashions & Costumes from HARPER'S BAZAAR ..1867-1898" Dover Publ. 1974. Edited and introduction by Stella Blum. Fashionable dresses, hats, coiffeurs, fans, shoes, corsets, parasols. (\$9.95)

"THE ART of COSTUME in RUSSIA 18th to early 20th century" The Hermitage, Leningrad. Aurora Art Publishers. Selections from the magnificent collections, which now run into the thousands. Started after the revolution when the Museum received costume collections from palaces around Petrogard, where aristocratic families had accumulated them for centuries, the collection has been constantly extended. Pictures of fabulous costumes and paintings. 11 fans. (\$49.00)

### LACE

"LACE A HISTORY" by Santina M. Levey, who is Keeper of the Department of Textiles and Dress at the Victoria and Albert Museum. This massive, scholarly, comprehensive book is the definitive book of lace. Fine text and photographs tell you everything you may ever want to know about lace. Published by W.S. Maney & Son, Ltd, 1983. (\$125)

The above books can be ordered from the Bookstore of the Metropolitan, if not available from your local bookseller.

### FANS

"FANS" by Nancy Armstrong, published 1984 by Souvenir Press, 43 Great Russell Street, London WC1B3PA. This is Mrs. Armstrong's third book on fans, the others are now out of print. A valuable tool for collectors, there are chapters on Collecting Fans, Historical Background, Alphabetical Catalogue of Types, Styles, Materials, Identifying Illustrative Techniques, Making and Repairing Fans, Guilds, and Present-Day Collectors.

C.L.J.

MORE ABOUT THE POSSIBILITY OF WATTEAU FAN . . .

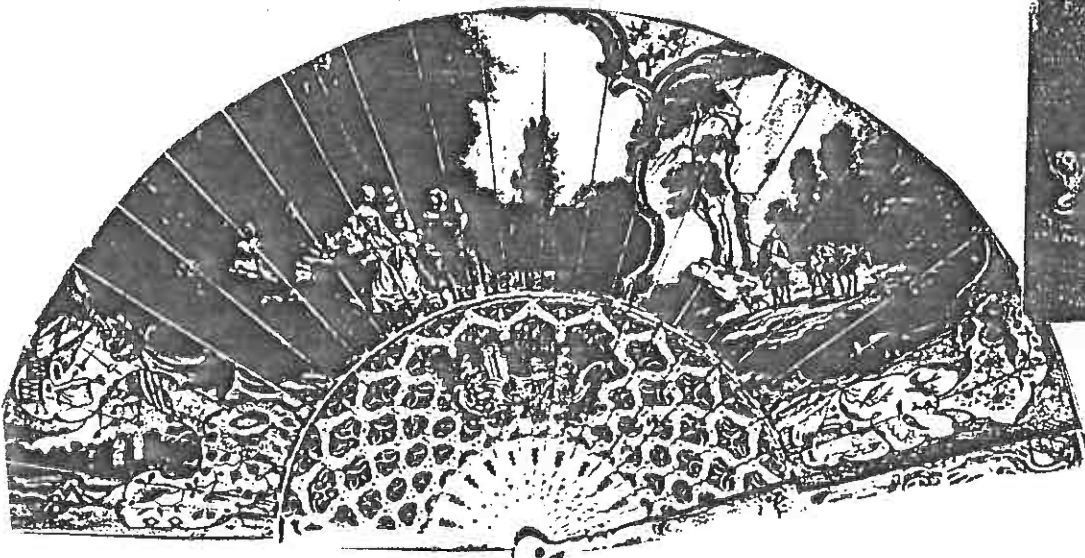
Last month, Margaret Graselli, Curator of the Watteau Exhibition at the National Gallery of Art, came to see Part I of Fanfare, which is now back in storage at the National Museum of American Art. She was particularly interested to see our fan after Watteau, Landscape with Traveling Players. Margaret tells me that although Watteau did paint decorative wall panels, she does not know of any instance where he may have painted a fan. As regards our fan, the irregular rocaille shapes which separate the vignettes one from the other give the fan away as being much later than Watteau's work and date it from the 1750s. The little landscape rendering in the right vignette which closely resembles the style of Pillement whose work was so popular in the latter part of the century, confirms this. The group in the left vignette is most certainly taken from a print done by Philippe Mercier which is, Mrs. Graselli believes, after a lost painting by Watteau, The Italian Troupe on Vacation, and which is known to us through this engraving. There are some drawings by Watteau related to the painting which is believed to date 1719-20. Our fan leaf, although a very nice rendition, would date later than the period of the first generation of Watteau imitators. After 1740, no one was working directly from Watteau's work, but rather from engravings. Watteau copies had become a "copy medium, twice removed," according to Mrs. Graselli. There is also another painting in the Watteau exhibition, called The Artist's Dream, which also incorporates the same group of figures pictured on our fan. There is, however, serious disagreement as to whether or not in fact Watteau actually painted this work and the composition of the figures in the painting is the reverse of the way it appears on our fan - further evidence that the fan leaf was copied from the engraving.

There is a design for a fan leaf, attributed to Watteau, in the British Museum . . . so perhaps we should keep looking.

Lenore Gershuny  
Curator of Fanfare Exhibition at the  
Renwick Gallery, National Museum of American  
Art.



Philippe Mercier



Dear Fanny;

I do frequent talks on my fan collection for various groups. What would be a good safe way to transport my fans to and from my talks?

"Speakes"

Dear "Speaks";

The new disposable Baby diapers (not the ones with the form fitted built-in elastic legs) make excellent padding for all delicate items. Try not to get the perfumed ones. Roll your fans in the paper diapers and pack them into a picnic basket with a strong handle and off you go! Flat rigid fans can be stacked on top of the rolled fans.

Fanny

Dear Fanny:

I have several rigid cardboard advertising fans. What is the best way to store these?

?????

Dear ?????;

I think most people store them lying flat, stacked one upon the other, (hopefully not too many too deep), in a drawer. I took a lesson from the Japanese and made a holder similar to the one they use to display their round rigid fans. Build a 10 inch square,  $\frac{1}{4}$  to  $\frac{1}{2}$  inch thick wooden plaque to hang on the wall. Protruding from the plaque, attach two  $\frac{1}{2}$  inch thick, 8 inch long wooden dowels two inches apart, opposite each other. (This dimension can vary depending on the thickness of your fan handles.) You now have an object that looks like a hat rack with the hooks too long and too close together. Set your fan between the two dowels, the cardboard leaf resting on the dowels and the stick hanging down between the dowels. If you angle the dowels upward a bit, it keeps the fans from sliding off. You can stack many fans on the dowels without crushing your fans. I've used this method of storage for about six years and haven't noticed any damage to the cardboard leaf where it rests against the dowels yet. If anyone reading this can think of a reason why this method should damage a fan, please let me know. If anyone stores their flat ad fans some other way, please write and we will put it in the next Newsletter.

Fanny.

Exerpts from a letter written by Audrey North, of Salisbury, Australia, with news of fans collectors there...

"We now number 19 in all states of Australia...As we are so far apart geographically we do not have any meetings as such, but keep in contact via letter. Also if you take into consideration that the whole population of Australia would fit into one of your larger cities we aren't doing too badly recruiting interested people. I do find, however, that there are many interested people quietly collecting fans, but not interested in joining organizations. This is a great pity as they can learn so much as to How? When? and Where? to buy or just look at other fans..."

"You never know where your knowledge and collecting of fans will be used. I have been collecting for over 14 years and was recently asked to instruct the cast of the Queensland Theatre Co. on the way to use a fan and the language of the fan for the restoration comedy 'Love for Love', set in England in 1695. As the young people of today have little of no knowledge of the fan it was interesting to see how quickly they mastered its use, both male and female, and I felt quite proud on opening night at the way they manipulated it. I also realised why some of these 17th century fans have lasted and how stongly they were made as I understand three fans were broken during rehearsals and performance of the play. The fans were large plastic, modern Spanish fans of quite good construction."

8th August, 1984

-----  
FANS IN LISBON...

On October 16th, the National Palace of Ajuda, the Royal Palace of Lisbon, under the directorship of Isabel Maria Segura de Faria da Silveira Godhino, will exhibit about thirty fans belonging to the former Queen of Portugal.

Mrs. Godhino was in Washington recently and viewed the Fanfare exhibition at the Renwick Gallery. She then went to New York City to see fans at the Metropolitan Museum and at the Cooper-Hewitt Museum.

The Royal Palace of Ajuda is one of the last homes of the Braganza Royal family. It was originally built in 1761 but destroyed by a fire; then it was rebuilt in the classic style in the early nineteenth century. After numerous fits and starts during the first half of the nineteenth century during which the Portugese throne passed through tumultuous days, in 1862 Maria Pia, the daughter of the King of Italy, married the Portugese monarch D. Luis I. Maria Pia is credited with the achievement of making the Palace of Ajuda one of the most splendid palaces of its time. For the last forty years of the nineteenth century it shone as a jewel of artistic achievement and served as a home filled with the warmth of family life. But in 1908, Maria Pia, now a widow, saw the assassination of her son the King and her grandson in the streets of Lisbon. She then withdrew into loneliness and sorrow. It is her spirit and personality which is reflected in this magnificent building.

The fans from this Royal collection will be on view for three months.

## THE FRENCH FAN

(LECTURE TO F.A.N.A. WASHINGTON, D. C. - MAY 1984)

by Hélène Alexander

French fans, in the same way as French fashions, have acquired, over the years, a "cachet", a distinction which is altogether in line with, and indeed follows, the reputation for elegance attributed to all things French which have to do with fashion.

It is necessary to go back in time to try to define a concept which could explain why French fans have, since they were first made in France, been synonymous with French "chic".

An "esmouchoir" is mentioned in the inventories of Charles V as early as 1380: "un esmouchoir rond qui se ploye, en yvoire, aux armes de France et de Navarre, a un manche d'ibvenus" which seems to indicate a brisé cockade shape with an ebony handle. It is not, however, until the sixteenth century that the folding fan (probably bought from the East by sea-traders and overland traders on the "silk route"), known in one form (shape) or another in Italy, became part of Court apparel in France; this fashion was sponsored by the Italian Catherine de Medici whose effeminate son, Henri III, is described by Pierre de l'Estoile in 1588 as carrying an "esventail". This is one of the earliest references to fans as esventail or éventail in French literature. Brantôme also mentions fans and recounts how Marguerite de Navarre gave her sister-in-law Louise de Lorraine (wife of Henri III) a fan made of mother-of-pearl ornamented with jewels and large pearls which was so fine as to be deemed a masterpiece and was valued at over fifteen thousand "écus". Whether Brantôme refers to the fan handle of a fashionable feather fan of that time or the newer "folding" fan which was emerging is not possible to tell.

There are, however, two folding fans of this period, both at Cluny Museum in Paris.

The first one has a parchment leaf with ivory sticks and guards and the ribs are threaded through the parchment which is cut out to make way for little "windows" of mica painted with figures highlighted in silver and gold. The painting depicts the fable of Acteon, and alternating motifs of pierced hearts and attributes of love, with geometric shapes, are all in keeping with late Renaissance style in France.

The other fan, an example of which is also in the Oldham Collection and which may be slightly later in date, is an ivory fan with a double vellum leaf. Between the leaves which are cut out together to resemble reticella lace are inserted bits of mica and fabric, pink and blue silk, linen and gold cloth.

Another probable fan of the sixteenth century, with a possible italo-french provenance, is the one from the Pennickik Collection in the Museum of Antiquities in Edinburgh (Scotland). Here we have a silk cockade opening to a semi-circle with a tortoise-shell handle. This fan is supposed to have belonged to the illfated Mary Stewart who, it will be remembered, was brought up by her de Guise family in France where she married (en premières nocés) the dauphin Francois, Catherine de Medici's eldest surviving son, and for a short time Mary was Queen of France.

It is interesting to note that the silk must be Italian (there was no French silk until the

reign of Henri IV, about twenty years later) and that the handle which is tortoise-shell must also be Italian for it was from there that most of that material was worked and re-exported to the rest of Europe.

So it would appear that in general the pattern of early French fans follows the Italian and that the fans themselves are either of Italian origin or make. Not surprising if we remember that the French were so impressed with the splendours of the Italian Renaissance, they carried home with them great works of art as well as artists: the French king even imported Leonardo da Vinci!

The developments of styles must be seen too against the backcloth of the political and religious climates so that, to a certain extent, England and the other Protestant countries and states develop along different lines, having little direct contact or indeed often being at war with the Catholic factions. Wars do bring a certain contact but the impact in this instance was negative rather than positive. However, it is known that despite being on one side or another, sovereigns were very human and curious of their rivals and questioned the ambassadors not only on strategic matters but on the outward appearance of their fellow sovereigns. We know how avidly Queen Elizabeth I desired to be acquainted with every detail about Mary Stewart, and Mary's formative years had been at the highly sophisticated late Renaissance Court of France where the richness of men's and women's attire now surpassed in splendour most of the other European Courts.

And so it is impossible to appreciate the development of the fan in France without having some knowledge and understanding of the political and, by implication, the artistic scene.

By the seventeenth century France was rapidly becoming the arbitor of fashion.

Engravers such as Abraham Bosse (1602-1676) designed fans and fan leaves and his whole oeuvre gives us a close insight into the lives and habits of people in the 1630's and 40's, and it shows that a sophisticated bourgeoisie was emerging, not greatly different to the aristocracy. At this time fans were carried by both classes and were mostly of the folding type, the pictorial evidence showing them to be of variable size. The feather fan persisted but this seems to have been more favoured by the older woman or the smart bourgeoisie.

As early as 1646 we start to discern the allure of Paris fashions in fans for the English, when Mary Verney's friends among the Paris exiles chose for her "two fannes" at the Palais Royal which cost two francs and fifteen sous.

The sophistication in all things was taken to extreme by the literary set of the attendants of the Hôtel Rambouillet. These were the Précieuses, those blue-stockings of taste and discrimination, and they formed a whole generation of women who, in turn, had influence and no little impact at the Court of the Sun King, Louis XIV. Indeed, Mme de Maintenon had been a Précieuse, married to the poet Scarron. During the reign of Louis XIV France reached a zenith both in political and artistic spheres.

Earlier on, during the King's minority, Cardinal Richelieu, in an endeavour to encourage French manufacture, had proscribed many imports and set up some stringent sumptuary laws, but these did not preclude the use or the wearing of the fan which would lead one to believe that fan making was already established in France.

It was Colbert, one of Louis XIV's famous ministers, who was greatly responsible for the developments of art and industry in France. From 1664 till his death in 1683 the list of his achievements is formidable.

It is during this period that the French "article de luxe" - and what more luxurious than a fine fan - becomes synonymous with all that is in the height of fashion.

In 1671 John Evelyn tells how he "encountered in the Queen's bedchamber a French peddling woman that used to bring fans and baubles out of France to the Ladys". The King of England was, at this time, the debonnair Charles II whose mother was a French princess and one of his most charming imports could be said to be the pretty Louise de Kerouaille, Duchess of Portsmouth, who did much to encourage links with France.

Letters patent and statutes drawn up by the Parliament of Paris in April 1679 confirm that by that date the different trades which made components of fans should be amalgamated into a guild of fan-makers. This is a good thirty years before the setting up of the Worshipful Company of Fan-Makers in England.

These documents are part of the Registers of the Council of State and relate to master guilders on leather wishing to set themselves up into a corporation of fan-makers; ("faiseurs, compositeurs et monteurs d'Eventails de la Ville, Faubourgs et Banlieu de Paris").

In these documents we have the original source from which Diderot's Dictionary derives its material almost one hundred years later!

Also these letters patent are of prime importance if we are to understand what, at this point in time, gave French fans a genre and a cachet all their own. It would be of great merit if someone were to publish them in their entirety and in a good translation. Taking one instance it is easy to see how important a set of documents this is at this early date; for example, Article II allows for the painting of birds, flowers, landscapes and figures on such varied materials as paper, leather and cloth, but Article III prohibits the representation of portraits and certain pictures - "autres ouvrages de Peinture que ce qui est propre et sert à faire un éventail" - in other words suitable subjects. This must surely be to comply with the restrictive practices of the famous Academie des Beaux Arts initiated in the 1630's. Fan painters might not, by this statute of 1679, encroach upon the subjects reserved to the academicians who were themselves grouped in a strict hierarchy, with portrait painters at the top, then the painters of great religious and historical subjects and so on. At this time the "fête champêtre" was not a recognized Académie subject (it only became so in the 1720's with Watteau's admission to the Académie). It is clear that subjects from mythology would have to be cloaked in some acceptable guise such as a theatrical representation of that subject in current theatrical dress. The presence of putti and flowers too gave a decorative genre to a composition. As an example, the marriage of Louis XIV with a recognisable representation of the young King and his bride in 1660, a fan leaf now in the British Museum, is legitimised as it were by the garlands of flowers and attendant amorini. The leaf is treated as a piece of embroidery or a design for a tapestry.

Topographical fans were certainly allowed, and there is a series of six fan leaves in the Carnavalet Museum in Paris depicting scenes from the bustling life of Paris in the 1670's. This series is very much in accordance with the statutes and the dating

tallies neatly. It also means that fans falling outside these categories and at this period must be other than French.

These restrictions do seem to have relaxed by the end of the reign of Louis XIV and fans of all sizes were still in use if one is to believe the evidence of engravings and fashion plates of the late seventeenth and early eighteenth centuries.

By 1765 Diderot's Encyclopédie, with its set of plates showing the manufacture of fans at every stage, gives a clear insight into the now established and, by all accounts, profitable industry. By the middle of the eighteenth century French fans were a byword for top quality fine workmanship and elegance, a bauble to be possessed by any would-be fine lady. Although as early as 1723 Savary des Brouslons records that equally fine fans are being made in England (where, incidentally, many of the fan-makers were of French origin, having established themselves there after the revocation of the Edict of Nantes in 1685), although fine fans were being imported in ever growing quantities from the East, yet, when customs duties were levied in Britain against the importation of French goods, there were shrill complaints of fans being "run ashore" (smuggled) into England!

There is little doubt too that it was because of a Bourbon dynasty on the throne of Spain that French fans were exported there in quantity throughout the eighteenth century and that there is little evidence of an indigenous industry being encouraged in Spain.

Clearly French fans were a highly desirable commodity and it does seem that this is due in great part to the growing influence of France as a leader of fashion and trend setter.

There has been much talk of French fans designed and even signed by well known painters. Undoubtedly there were painters in the eighteenth century who may have painted the odd fan leaf, and there is certainly one fan leaf or sketch of a fan leaf in the British Museum which is attributed to Watteau. There are also known sketches for fans by Lanceret, Fragonard, Coypel, Leprince, St. Aubin and Debucourt, but the custom of signing fans does not, generally speaking, come in until the following century.

What is, however, very clearly an accepted procedure is the use of an engraving of a well-known or fashionable painting or even a part of one painting with parts of another as models to copy or improve upon. It may even be that some of the early densely painted fan leaves were actually painted over an engraving.

Silk fan leaves for the folding eighteenth century fans seem to have originated in France, and with them a new method of pleating and assembling the fan started in the 1770's. This consisted in placing the textile fan leaf in a pleating mould of double cardboard (like the meat in a sandwich) and then inserting it into a tight sheath to ensure permanent pleating.

By the end of the eighteenth century fans were being used and carried by all classes in France (as indeed elsewhere). The printed fans of the Revolutionary period are in themselves pages of history, for they commemorate every event from the taking of the Bastille (1789) to Napoleon Bonaparte's rise to fame in 1798. Each step of this eventful time is marked with a fan!

Dramatic changes seldom occur in the applied arts. Unless a year by year study of dress is made, most people imagine that quite suddenly women were wearing high waisted garments. The student of dress will know that this is a gradual development and fans are no exception in following a process of change. While some women are still arming themselves with their large fans, the little ones are being made and suddenly, or so it seems, no-one wants a large fan any more!

One of the results of the French Revolution and the wars which were to follow was that many trades including, of course, that of the fan-makers lost craftsmen and, perhaps more significantly, apprentices to the armies and navies of their respective countries. France's overseas trades were much disrupted too and most of the luxury goods from her colonies in the East Indies had difficulty in getting through to the French ports. So the French fan-makers resorted to materials which were indigenous and therefore more readily available, such as wood, bone and horn. Once again we are looking at economic and political factors determining some important aspects in the development of the fan.

By the early nineteenth century the centre for the carving of fan sticks in France was established around Méru and Ste Geneviève in the Oise, and it is worth noting that the industry started to flourish there as early as the 1760's after the building of the "Route Nationale" or trunk road between the region and the capital, thus facilitating communications with Paris. For it was in Paris that the fans were assembled and it was Paris which, by the end of the eighteenth century, had superseded Versailles as the arbiter of fashion.

With Dieppe as the established centre for ivory carving in France, with the industries in Meru and Ste Geneviève, a pattern of manufacture emerges which lasts well into the twentieth century.

Some very valuable fans were made for ladies at the Imperial Court of Napoleon I and fans continued to be made up in Paris throughout this period as indicated by the boxes which contain them and which are usually marked with the name and address of the vendor. These boxes contain the smaller ivory, horn and bone fans so fashionable in the first quarter of the nineteenth century.

A revival of the historical fan with its painted leaf is said to have been initiated by the pretty and very fashion-conscious Duchesse de Berry, Marie Caroline de Bourbon, at the time of the Restoration (restoration of the French monarchy 1814 - 1830). The story goes that in 1828 she gave a costume ball at which the guests were invited to wear the dress of the Court of Louis XV. Paris was scoured for fans of that period and finally the old stock of one fan-maker was dug out and bought up. So successful was the ball that it is alleged to have prompted a new fashion in fans. Be that as it may, the 1830's saw a decline in the popularity of the smaller brisé fan and the re-introduction of the painted and more specially the printed fan leaf.

We all like a good story and the pretty, fair, young and vivacious Princess fires the imagination rather more than the fact that historical costume and a revival of interest in the romantic history was at this time a reality, crystallised perhaps by the great fancy-dress balls which were very popular. They are psychologically relevant if analysed in the light of historical events, a natural reaction to the Empire and its emphasis on the Roman classical styles.

Women's fashion magazines and magazines aimed at women became very popular, and a glance at the English ones is enough to show that France is still considered the arbiter of "chic". They report the Paris fashions, the latest vogue in Paris, and what is worn in Parisian salons, balls or promenades. A more careful look gives an almost "blow by blow" account of fans, their fashionable shapes and uses. Townsend's Monthly Museum has a section entitled Townsend's Monthly Selection of Parisian Costume in which, in June 1832, we read that "some ladies carry enormous Chinese fans instead of parasols". An entry in 1833 reports that "they are seen in all the most elegant saloons. It is the fashion to place a variety on the consoles, tables, etc. which are offered to visitors the same as screens are in winter, they are very desirable in this warm season".

It is also noted that the most admired fans are of tortoise-shell inlaid with gold. In September of that year "chinese fans of Japan" (i. e. laquer ware)" or ivory of an enormous size are an indispensable part of the toilette, or even demi-toilette", while in October we read that "fans continue to be used both at the Theatres and Saloons". This then is the eye-witness evidence from magazines of the period and it can be seen from these that all shapes and sizes of fans in an ever growing variety of materials were being used.

Because of the wider use of materials and because so much legitimate copying was carried out, it is essential to know the styles of related objects such as, for example, furniture, jewellery, dress to be able to date fans with some degree of accuracy.

1851 was a watershed for the manufacture of fans in France and elsewhere, 1851 being the date of the first Great International Exhibition in London - the first of a great many which were to follow and take place all over the world. But France established her prime position in the world of the fan in 1851 with Mr. Duvelleroy carrying off the laurels. The Art Journal states that a collection of fans from the manufacture of Mr. Duvelleroy of Paris caused much comment and admiration and adds that: "he is at present moment so entirely without rival in his trade that no lady's 'corbeille de mariage' is considered complete without one of Mr. Duvelleroy's fans. Some of them are indeed perfect bijoux and are decorated with a profusion of expensive ornaments which render them objects of the greatest luxury. Besides being studded with precious stones, the most eminent artists of Paris do not scruple to make some of the most finished designs upon them. Roqueplan, Johannot, Gavarni, Eugène Lami, Dupré have from time to time been employed to enhance their attractions".

Note here the extensive use of French terms used by the correspondent of the Art Journal to qualify the best in fashion.

Duvelleroy was already established in the 1840's and was to become one of the great names in fan "maisons" in the same way that there were "maisons de couture", but with the distinction that the firm now revitalized still exists to this very day.

At the Paris Exhibition of 1868 it was to Mr. Alexandre that the highest "Honours" were awarded, and it seems that this firm had a well established reputation with establishments in Europe and in America. It certainly enjoyed royal patronage which included the Queen of Spain, the French Empress Eugénie, the Empress of Russia and many others. Like Duvelleroy, Alexandre employed the best artists, not only

for painting fan leaves but also for creating and making some of the most sumptuous sticks ever seen.

By 1867 the American Civil War was concluded and American businessmen and merchants were attracted to the Paris Exhibition the following year. Harpers Bazaar, "a repository of Fashion, Pleasure and Instruction" (note the order), made its entrance in the world of fashion on November 2nd 1867 and later relates that the wives and daughters who accompanied their husbands and fathers to Paris returned with trunks filled with French treasures for their wardrobes. Statistics which can be made to speak louder than words certainly show that at the time of the American Civil War there was a considerable drop in the French export of fans which rose again to a peak period between 1871 and 1890 with another good revival between 1894 and 1904.

With the opening of Japan and the Occident with the flooding of art markets with Japanese prints, there was an inevitable influence from all things eastern, and never more than in French painting and consequently on French fans. Yet it is curious that, although such well known painters as Degas, Gauguin, Toulouse Lautrec, Maurice Denis and others painted fan leaves, this is practically unknown to the world of the fan collector. It is the oriental concept of design within a given shape which attracted the Impressionists but it is perhaps because fans were considered primarily, at this time, to be adjuncts to a fashionable woman's attire that the sophistication of the Impressionists had little appeal. No doubt, too, that their work, being as it were in advance of its time, was not regarded in the way it is today and was not thought suitable for decorating the "indispensable accessory".

Nevertheless, in the 19th century in France, the fan industry reached a peak on the level that later on the perfume industry was to achieve. (It is certainly charming and lovely to use sweet smelling roses or lavender from an English country garden, but the real "chic" is that touch of French perfume on the wrist or behind the ears).

Duvelleroy, more than any other of all the great Parisian fanmakers, employed well known artists, and Mr. Georges Duvelleroy was able to boast in 1929 that the firm had employed a formidable list of artists which included Soldé, Donzel father and son, Cecile Cheneviere, Marie Dumas, Censier, Saily, Prieur, Garnier, Lazellas, Ostolle, Bourdier, van Garden and others. Also mentioned are Philippe Rousseau, Veysserat, Vibert, Diaz, Glaize, Eugène Lami, Rosa Bonheur, Calamatta, Boutry, Chaplin, Corot, Gavarni, Chann, Depenne, Armand Dumarecq, Francois Ferrogio, Robeda, Ed. Detaille, Louise Abbéma, Madeleine Lemaire, Louis and Maurice Leloir (the Maurice Leloir who founded the French "Costume Society"), Léandre, Redon, Thomasse and many more. Fans painted by these artists were signed and could, as the artists usually exhibited at the annual Salons, command top prices.

Besides these, the names of the "sculptors" or top quality craftsmen who made the finest sticks and guards are also known to us. There were, for example, the brothers Bastard, Cresson, Dourain, Jorel, Loizel (father), Hennequy, Vaillant, the brothers Fallieres and others, all talented artists who could hold their own when it came to creating the beautiful "montures" which were the hallmark of the finer French fans.

It would be quite fair to say that, from the middle of the nineteenth century, the finest European fans were made in France and were exported throughout the world, and not


only the Western world. We find the ubiquitous Duvelleroy making fans for the Turkish and Persian Courts. As late as 1938, when the young King Farouk of Egypt married the beautiful Turkish Miss Zulfikar, a fan of pure white ostrich plumes, mounted on blond tortoise-shell sticks with diamond initials in the guards was ordered from Duvelleroy in Paris, and Queen Farida is seen in all the official photographs holding, not a bouquet, but the majestic fan.

I have only mentioned the top end of the market, and there is much more to be said about the organisation of the fan trade and industry in France, more about the techniques, the subject of advertising and many others, but it is such a vast panorama, one cannot hope to see it all at one sitting!

You will have realised by now that there are many different aspects to examine, that you really need a course encompassing the art history of France to understand and appreciate the wonderful variety the subject offers.

There is no proper conclusion to a talk like this and one has still not been able to say precisely what makes a French fan different from all other fans: perhaps only that it is French.

-----

CAUTION: Some members have overlooked paying their FANA dues. However, their names are still included in the above list. If you are among those who have not pay, please do so. You will receive a reminder from our hardworking treasurer. Should your dues not be received within two weeks, it will be assumed that you wish to resign. We hate to lose any of our fan family, and you will miss our happy faces  and newsletters!

Send: \$15 Regular,, \$20 Overseas, or \$100 Patron dues to Wendy Blue, 2118 Van Buren Drive, Whitehall, PA 18052. THANK YOU.

\*\*\*\*\*

The U. S. Internal Revenue Service has recognized FANA. We are now an official "I.R.S. Tax Exempt- Non Profit Public Foundation." Donations and FANA expenses paid are tax deductible.

\*\*\*\*\*

Plans are underway to organize area groups of members for small meetings, social gathering, fan show-and-tell sessions, and other such serendipitous events. Fortunate members in California, Philidelphia, Washington D.C., New York and other areas have had enjoyable events. We hope to include all members, although some may have to travel a long way to attend, unfortunately.

\*\*\*\*\*

FANNING OUT..... Grace Grayson.

In April, 1984 I flew to South Africa, where I was born, to rendezvous with my twin brother who flew in from Sydney, Australia. On our actual birthday we met in Johannesburg and later visited the house where we were born. Pretty heady stuff!

Other highlights included visiting the Johannesburg Art Gallery, visible from my hotel window, and the Africana Museum for private views of their fan collections; then, weeks later, driving to the Ostrich Centre of South Africa. (See separate article.)

At the JOHANNESBURG ART GALLERY a mutually rewarding afternoon was spent with Mrs. M. Cohen, Technical Specialist in examining the Lady Lionel Phillips' fans, which were described in the Fan Circle International Bulletin #25 Autumn 1983. (My twin brother's name is LIONEL!)

Only eleven in number, they are interesting and varied. Unique to me was a charming German fan, painted parchment, birds of brilliant plumage fluttering about or fancifully caged. Old German script tossed off sage advice such as "Girls are gay and don't wish to be caged." Ca. 1760. (Promised photos of the fans have not arrived for me to include here.) The fans are not on public display due to the lack of facilities at present while the Gallery is building a new wing.

Across town at the AFRICANA MUSEUM (In Progress) a wonderful morning was spent with Mr. T. Van Niekerk, Conservator, discussing and photographing their collection. Again, due to ongoing construction, these fans were not on display not yet catalogued, but are stored individually in boxes made of acid-free board with hinged lids. Each fan is secured inside with loosely tied acid-free tapes.

The most interesting fan, still in the donor's frame and hard to see behind dirty glass, was a betrothal fan painted on paper (or kid?) with a classical scene of Aphrodite in a chariot with putti, doves, garlands and gambolling maidens and men. The sticks are very finely and ornately carved ivory, the shoulders inset with mother-of-pearl shields and circles each again inset with goldstone. Guards decorated similarly, Possibly Dutch ca. 1740-50.

Most unusual was a "Physiognomy" Fan drawn with FOUR faces depicting the FOUR Races of Man, thus pictorially describing their characteristics. This dates the fan as before the 1930's as today most anthropologists agree there are just THREE types---Caucasian, (white); Negroid, (black); Asian, (yellow, brown etc.)

At the Gold Mine Museum in Johannesburg I bought a rigid plastic souvenir fan; and two old fans from the estate of people who had migrated to South Africa from England in 1810. One is a Chinese sandalwood brisé, carved both sides with monogram "L.P" in central oval, barrel rivet set with pastes, ca. 1850. The other is a folding paper fan printed and partly hand colored with central scene of musicians and four couples dancing. The reserves contain printed instructions in French for the dance steps, and musical scores for the dances themselves which are the "ALBERTINE" and the "ANAXARETTE". This "aide memoir" fan has plain wood sticks and guards, French ca. 1770.

---0o0---

While driving to Canada in July, 1984 I contacted two FANA members in Oregon; Pat Harris and Wendy Liebreich. Pat Harris will regretfully be resigning owing the hip surgery and Wendy Liebreich is a very new collector with six fans so far. Both were interested in possibly attending!

the neighboring California assemblage in 1986. In Vashon, Washington I visited with Bob Reed who previously had sent me a 14-page xeroxed article on antique lace with detailed descriptions on how to make a lovely lace fan. All in French. I called to tell him how much I appreciated his effort. Since Costume is Bob's prime interest, he will leave our membership, but was interested in the 1986 Assemblage.

On the Olympic Peninsula and in Victoria and Vancouver, CANADA I bought five interesting fans, including one "Made in Occupied Japan" the first I had seen. Folding paper, printed in vivid colors, it's a sly send up of the Chinese "Mandarin" or "100 Faces Fan." Another is an 18th cent. fan blue vellum mount engraved with classical figures in a central medallion bordered with sequins. Relief carved ivory guards, pierced and "profile" carved sticks.

While Vancouver's bus strike hampered my hunting, I was able to study close up a pair of magnificent peacocks lending their name to the hotel's Tea Lounge. The gorgeously plumed male and his ghostlike off-white mate were great specimens of the taxidermist's art. Such extraordinary variety of feathers (color and shapes) clothe the whole bird. Well worth studying at the Natural Science department of your museum.

The greatest privilege was having Mrs. Carol E. Mayer, Curator of the Decorative and Applied Arts Department of the VANCOUVER MUSEUM arrange for me to meet Mrs. G. Lieblich who loaned most of the fans exhibited by the Museum from September 1983 to January 1984.

In her exquisite home Mrs. Lieblich not only shared her marvellous fans, but refreshed us with an elegant luncheon before resuming the pleasant task. There was much that was new to me, but what intrigued me most concerned the "ribboning" of a Chinese black and gold lacquered brisé fan ca. 1810. Not ribbon at all, not even textile, the connecting material, resembling coarse braid, was woven natural HAIR! So check your early brisés--lacquered; sandalwood; carved tortoiseshell. You too, may find this rare feature.

(An illustrated catalogue, "FANS" of the exhibition may still be available. Price is \$4.50; write to: The Vancouver Museum, 1100 Chestnut St., Vancouver, British Columbia, CANADA, V6J 3J9.)

The more I FAN OUT the more I'm impressed with the serendipity of fan collecting. There are infinite variations, innovations and individual distinctions to each fan. Every corner one turns yields the unexpected in either an acquisition or knowledge, or in meeting generous and gracious people wanting to share their treasures.

---oOo---

There is AN INTERESTING ARTICLE in the Paris magazine "DECORATION INTERNATIONALE" issue of June 1983, #62. Five pages, glorious color, written in French by Esther Henwood, it describes fans in the collection of the Galerie Marigny, Paris. All 18th century.

It is followed on page 36 by an amusing piece on KARL LAGERFELD entitled "The Fan Man", in which she describes him as... "knowing all the rules and respecting none save those of courtesy." It is less amusing when she later quotes him as saying "...doubtless I'm a little cruel, but I don't respect the rules...(I like to use my fans)...to knock on furniture when I'm angry, so much so that they may break."

---oOo---

I remembered this story recently when I attended the gala opening of an elegant new store. The Cosmetic Department featured PARFUMS LAGERFELD

especially his signature fragrance in the fan shaped flacon. The store advertised that "A passionate collector of fans from all over the world Karl Lagerfeld has lent us his personal collection of priceless fans."

I rushed to see them. One enormous acrylic cube filled with ten fans-- the oldest a carved ivory brisé, Chinese ca. 1880, one guard dangling loose, two splits in the BRIGHT PINK SATIN ribbon with which it had been re-ribboned. Fully opened, a cockade souvenir fan from Cuba stood on its head. A Dutch horn brisé, painted with pastel flowers was re-ribboned with thick WHITE SATIN RIBBON; a celluloid brisé painted with a bouquet of bright flowers was re-ribboned with SCARLET SATIN; a Spanish carved, gold painted wood "gallery fan (the ornamented sticks laying up over the black gauze mount, which had splits) was also displayed on its head; a gay Art nouveau folding fan with three huge painted poppies rippling the top edge had all the steels missing from the wood sticks; A large folding paper fan painted with a "Beauty" in an enormous hat, ca. 1910 had several splits in the leaf, and flaking paint where the design carried over the sticks. The only fan that was mercifully intact was a pretty Spanish (or French) fan, silk mount featuring central cartouche painted with courting couple (whose portraits were repeated on the sticks) the reserves containing sequin bordered medallions holding love trophies etc. Ca. 1900. The store graciously allowed me to take photographs.

For Mr. Lagerfeld it seems fans are for writing off as a business expense---merely a logo, never a love. Quel dommage!

---oOo---

Attending conferences in Sacramento in September I acquired three interesting fans. One rigid hand screen of pale powder blue designed in the shape of three ostrich feathers in a handle, with a central painted portrait of a sweet child's face. Interesting because it is signed 1891, "Maud Humphrey", the artist who was Humphrey Bogart's mother.

The other scarce fan was one by Shulton's OLD SPICE Company. The same form as their "Language of the Fan" example, but this one was a World War II issue, 1942 depicting the Women of America "Ready to Give" for the war effort and Freedom.

---oOo---

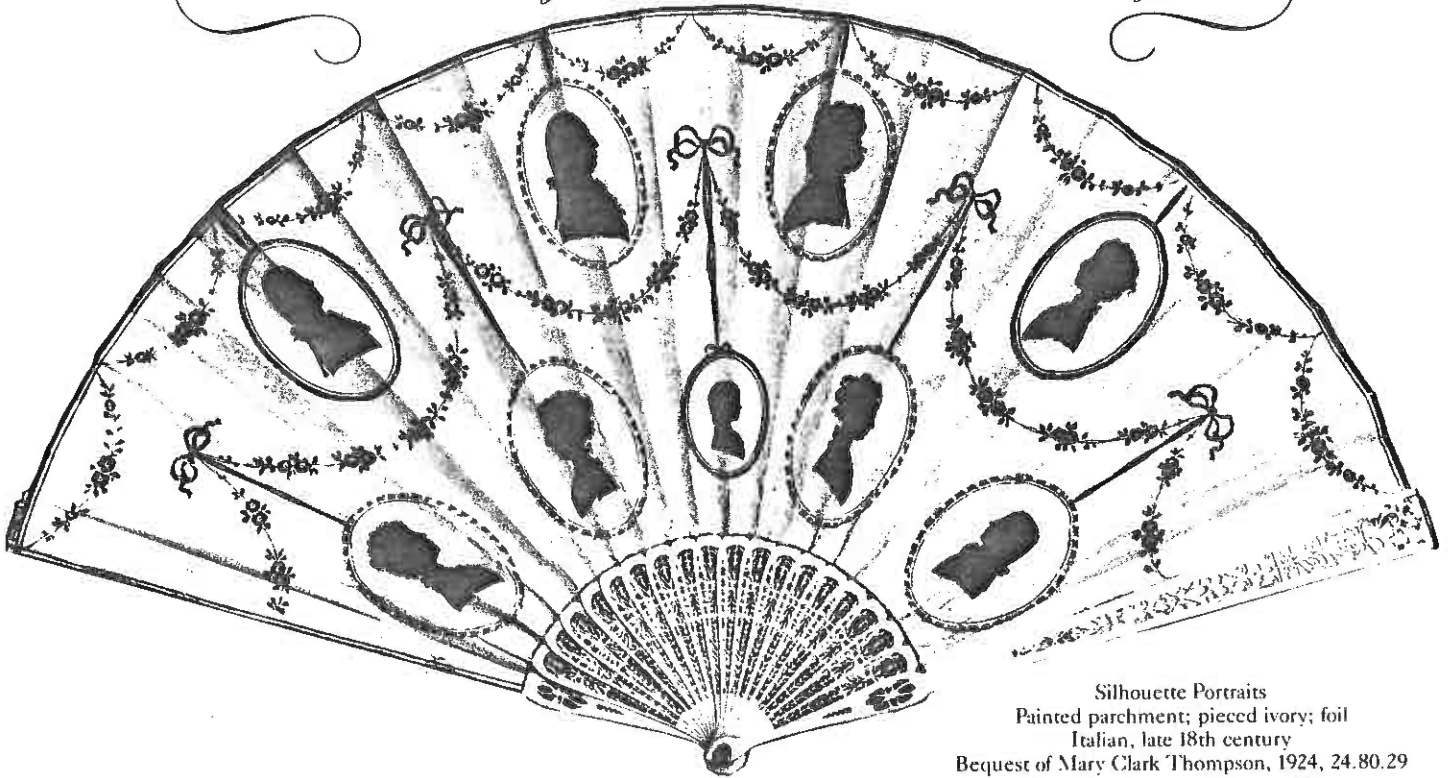
Jane Houston, a member of the East Bay Fan Guild, was invited by the Community Relations board of Rossmoor, Walnut Creek, to exhibit some of her fans in the upper hall gallery of the Stanley Dollar Clubhouse.

From the 1st of September through the 1st November Jane is showing a pair of folding peacock feather fans on ivory sticks, in rectangular frames. In addition there are fan shaped frames holding six 19th century European scenic paper fans mounted on ivory sticks, pierced and gilt.

Long a collector, Jane has had seven more of her fans featured in an article she wrote for The Antiques Journal in June 1958 entitled "Your Fan". Another article she wrote for Spinning Wheel in September 1963 called "Fans Around the World" was an interview of the late Mrs. Ernest Copp of Worcester, Mass. Mrs. Copp was shown with six fans from her extensive collection.

---oOo---

# Decorative Arts and Costume in the Eighteenth and Early Nineteenth Century



Silhouette Portraits  
Painted parchment; pieced ivory; foil  
Italian, late 18th century  
Bequest of Mary Clark Thompson, 1924, 24.80.29

A handsome postcard came recently from the Metropolitan Museum of New York. It scheduled their programs on Decorative Arts and Costume in the 18th and early 19th centuries. Listed were two on September 11th and 18th by Alice Zrebiec, a FANA member, on "Commemorative Fans." Alice is Associate Curator in the Textile Study Room.

The postcard shows an unusual fan decorated with Silhouette Portraits hanging from ribbons and looped garlands. It is painted parchment, on pierced ivory backed with foil. Italian, late 18th century.

---oOo---

**K. E. SKAFTE - Denmark**

**Nykobing 48003-Falster**



We are probably the leading specialist book-sellers for Portrait Miniatures and Fans.

Even though our stock of Fan books is and always will be low due to demand and supply we have world-wide connections and many strings to pull. Your inquiries for special titles will be met with full attention.

## THE OSTRICH INDUSTRY.

### FARMING FOR FEATHERS.

GRACE GRAYSON.

I shall never again look at a sensuous elegant ostrich feather fan without seeing behind it the extraordinary bird that produced it, and the primitive, arid habitat where it lives.

The ostrich, the largest of living birds, reaches eight feet high and can weigh 300 pounds and belongs to a widely dispersed family of flightless birds with no evidence to prove that nature ever intended them to fly. Its relatives are the South American RHEA; the Australian EMU and CASSOWARY and the New Zealand KIWI.

Man has valued them all since ancient times, especially the ostrich. It was relished for its meat, killed for its leather, harnessed to carts, and used as a pack animal to carry loads. While the handsome plumage -long before it became the vogue in the fickle world of fashion-was used by primitive warriors as headgear and decoration.

Originating in all the North African deserts, the ostrich species, *Struthio camelus*, was prolific. At least 10,000 years ago a stone age artist carved them across a rock in the Sahara. Pharaohs hunted them in Egypt as depicted on King Tutankamen's gold embossed standard fan, once rimmed with white ostrich plumes. This type of fan was a symbol reserved only for a Pharaoh or his family. Greek and Roman generals wore ostrich plumes in their helmets.

Today, the species *Struthio australis* occurs south of the Zambesi river in South Central Africa and is still numerous in both wild and domesticated states. It flourishes also in Southern Africa on any large and solitary land areas. Here the thorn bush savannas are ideal country, having low seasonal rainfall and long periods of drought (8-10 months) and scattered tufts of grass.

Admirably designed for desert life the ostrich can go without water for two months, (but in seasonal floods is versatile enough to be able to swim); it has two-toed feet padded like a camel's to prevent it sinking in the sand; keen eyesight, long legs and neck enable it to see over hills and sand dunes for 5 miles.

The ostrich's eyes are huge, bulging and moist. Covered by a nictitating membrane (third eyelid) which constantly flashes back and forth to keep out dust and grit. Long damp eyelashes also shade the eyes from the blazing sun. These eyes are very vulnerable and the ostrich fears the vicious thornbush and will back away from a branch waved in front of it.

It can run at a speed of 30mph, but only in short bursts, then, hoping to escape aggressive action by hiding, it will lower its head to the ground to reveal as little of itself as possible. The chicks will scatter, melting into the grass or feigning death.

Equipped with a teaspoon-sized brain and generally docile the male can become aggressive in the mating season and lashes out with a dangerous kick. At this time the skin of his bare legs turns a flaming pink and he looks like he's wearing colored tights.

The male courts the hen with a booming call and displays his beautiful feathers in an elegant dance, bending his knees, falling to his haunches and swaying from side to side. On the other hand, the birds are accident

prone, often breaking their own legs in an excess of high spirits when they habitually perform a gyrating dance of welcome to the rising sun!

The polygamous male acquires two or three females, and scrapes a hollow in the sand for the brooding hen to lay a clutch of 15-20 eggs. Then they all share the hatching duties, the male sitting at night when his black color makes him invisible; the greyish brown females sitting in the daytime when their protective coloring matches the earth. Every six hours the birds turn the eggs for even growth of the embryo.

Ostriches have a blood temperature similar to a human's. There is a funny story told about a black nanny who was hired for 12 hours a day to hatch one dozen eggs and was paid £1/7/- . The incubation period is six weeks with the chickens taking 18 months to mature and having a life span of 40 years.

Domestication of the Ostrich. Early native tribes had kept flocks of birds, then in 1850 the English in Cape Colony began ostrich farming. However at first it was difficult to corral the birds, and if penned up and unable to forage for themselves a staple diet had to be found.

The ostrich has peculiar eating habits. It eats vegetation and insects but because it has no teeth it also eats sand, bits of metal, glass, bullets, bones and stones which are necessary to grind up the food in its gizzard. Tin cans and bottles, full or empty, have been swallowed, ground up in the gizzard and, incredibly, digested. In the Ostrich Museum is a preserved stomach containing a conglomerate of debris and stones with a sparkplug and a Coke bottle bent double! Ancient Egyptians used the pebbles found in an ostrich's stomach to cure eye infections-- the pebbles were laid on the lids to alleviate pain!

With the introduction of the wire fence and lucerne pasturage to the Little Karoo region of South Africa large scale domestication became possible. The first primitive incubator was imported from the U.S.A in 1868 and gradually improved on to allow farmers to control hatching and, by systematic removal of the eggs, to induce the hens to lay more and more.

When fashion adopted the feather the Little Karoo boomed; land values shot up and breeding pairs of birds fetched high prices. By 1880 the ostrich industry yielded greater profits than any other type of farming in Southern Africa. A feather-brained mania hit the Little Karoo in 1905 and lasted until 1914 with millions of Rands worth of feathers exported worldwide. Feather "Barons" built fantastic Feather Palaces several of which are show places today.

Then came the first World War, 1914, and the feather trade collapsed and did not revive at the war's end, 1918. The feather-brained era was followed by the scatter-brained era of the flapper and emancipated fashion. The little Karoo suffered severe depression, the ostrich population ran wild and dwindled, but slowly by 1940 the trade did revive until the industry today is firmly established with the town of Oudtshoorn as its centre. It is here that the principle exporting firms are based and the feather auctions are held. There are about 100 farms today running 125,000 birds.

Due to selective breeding and careful feeding there has been a vast change in the quality of feather. The male birds have the best feathers which are glossy black with 24 silky white wing feathers on each wing. Plumes from the females are a mottled grey brown also with white wing feathers.

A first crop of feathers matures about 9 months after birth and when full grown the blood supply in the feather is discontinued, the central shaft becomes hollow and the feather naturally moults. However, at 6 months the feather reaches its peak length and beauty and if allowed to remain longer it can become dirty or damaged. So the feathers, though still green, are carefully clipped a few inches above the blood line.

The remnant of quill remaining in the wing for the further 3 months will dry out and ripen when it will be easily pulled out, because without the feather that weighted it, it will not fall out of its own accord. And if it is not removed the new feather growing in will be spoiled.

During the boom days only the male feathers were harvested and no use was made of other body parts. Today, everything on the bird is used. The various body feathers are made up into boas, capes, feather handbags, and feather dusters; with world governments prohibiting the importation of skins of threatened species, tanned ostrich skins are used for shoes, handbags, wallets, briefcases and coats; and the bones are made into bone meal and fertiliser. The eggs, weighing one to one and a half kilograms are sold to bakeries. One egg equals 24 chicken eggs, is good to eat, generally made into omelettes and will feed 20 people!

In 1959 the Agricultural Co-operative opened an abattoir and today about 50,000 birds annually are selected for slaughtering for cattle feed and processing into Biltong, a dried meat jerky.

While we were in Cape Town the ostrich industry was promoting the use of ostrich food products. Our hotel featured ostrich on the menu--delicacies like "Hard boiled Ostrich Eggs served with Russian Salad"; "Ostrich Tripe and Vegetable Soup"; "Braised Ostrich Neck garnished with Pancakes and Dried Apricots"; "Diced Ostrich Meat in Sherry Soup with Prunes and Apple garnish!!!! Later, when I saw that dusty, ungainly bird with its lead colored neck and tough muscular legs I was SO glad I had not succumbed to that menu.

During this promotion we met Mr. Alex Hooper of "Highgate" Farm who invited us to visit him, and we later toured his show farm in Oudtshoorn. Here too, as the guest of Mr. Lipschitz we also toured his farm "Safari". He owns 4000 acres, runs 3500 birds and 2300 chicks; raises crops of lucerne and tobacco; cattle, sheep and bees.

Mr. Lipschitz's "feather Palace" was built in 1902. The exterior style is Art Nouveau, the interior Edwardian with massive oak fireplaces. The roof tiles were imported from Belgium; the sandstone from Sth. Africa; teak from India; stained glass from the Netherlands. My host and his staff were gracious, patient and co-operative in answering my questions and supplying information.

In the boutique I bought five emerald green plumes to refurbish a rigid flapper fan and two boas--one rust color, one champagne. Alas, no fans are made in Africa. Mr. Lipschitz told me he had made a gift of a sumptuous feather Boa to Princess Diana in the hope that she would stimulate fashion interest in ostrich feathers. He was very interested to learn about the commemorative fan made for the Prince of Wales' wedding, and I later sent him a copy of the Dobbie brochure.

Here are Mr. Lipschitz's tips on CLEANING and CURLING ostrich feathers:  
TO CLEAN: Wash in warm-hot water with Lux detergent. Swish back and forth, replacing the dirty water. Rinse until water is clear. Place in the sun to dry with the CURVED side of the feather up so it will not flatten out.



TO GROOM AND FLUFF: When the feather is dry hold it over steam from a kettle, place on a table and, holding the tip, brush back and out against the grain.

TO CURL: Mr. Lipschitz demonstrated this. Hold the feather in one hand; take a knife blade and stroke a group of the flues out from the central rib or rachis, to the tips which will then curl. The knife does not need to be warm.

The Dyes used to color feathers are specially formulated in Switzerland and are fast to washing. Feather items, (fans, boas ) that are packed away or covered with tissue paper tend to flatten down with time. It is wise to lift them out periodically and either fluff them by hand or (for a fan) gently blow air up and down each feather with a hairdrier: set on cold.

Leaving the farms, we visited the Ostrich Museum in Oudtshoorn whose Director gave permission to take photographs since there was no catalogue. The magnificent Ostrich Room features a series of dioramas focusing on every aspect of the ostrich through the ages. Taxidermists' specimens showed members of the ostrich family--cassowary, emu, moa, and rhea--- grouped in natural habitats and charts illustrated characteristic differences.

There were magnificent reproductions of King Tutankamen's gold and feather fan; a high priest's fan with short ebony handle, gold head and two white plumes; the feather fan used by the early Popes in ceremonial processions (made from female plumes); a replica of the Prince of Wales' Feathers. I learned that the ostrich feather is unique in that the two sides are equidistant from the central axis, and for this reason the Egyptians adopted it as the symbol of Justice and Wisdom to be used only by the Gods and Pharaoh.

During the 19th century vogue for ostrich feathers, so lucrative was the industry that farms were established in Europe, Australia, Central and South America but without notable success. The U.S.A did better.

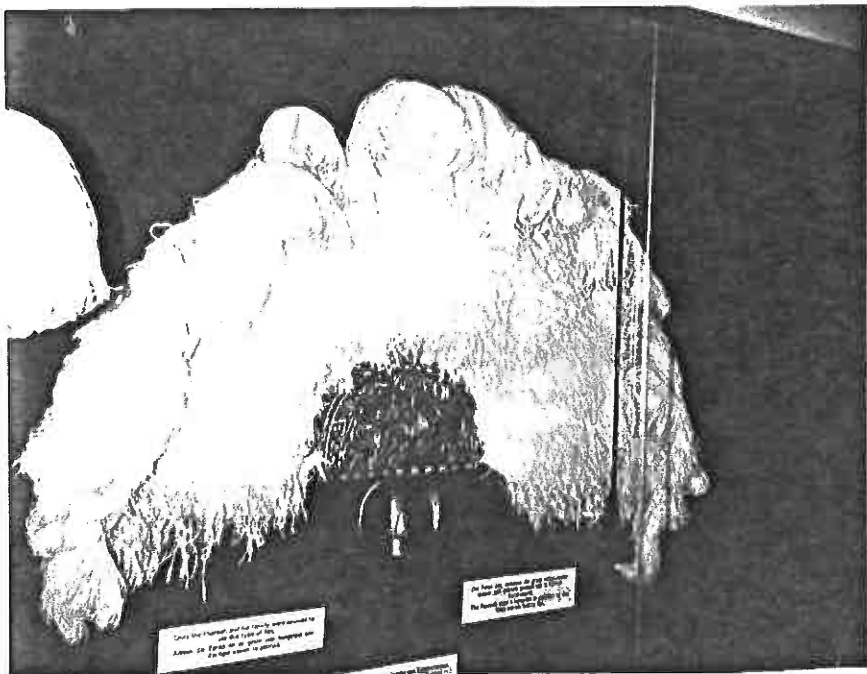
Beginning in 1885 an original shipment of 39 birds were sent to ranches in Arizona, Texas, Florida and California. The Cawston Ostrich Farm in Pasadena, California was first established in 1886. It published a trade paper in 1921 and claimed to have won nine gold medals in nine World Fairs. Two of our members own Cawston fans.

In 1899 the Florida Ostrich Farm was established in Jacksonville. They too published a trade paper in 1904 and manufactured a wide range of feather fashion goods. These farms persevered for some time, but neither climates was ideally suitable, being sub tropical, humid and damp. The birds suffered croup and fungus infections. Finally, after World War I and the radical change of fashion, the industry collapsed and did not revive here.

-----oOo-----

WANTED! WANTED! WANTED!

Sue Beha is looking for fans with ships (China trade Clippers) or hats on them. She didn't mention if she wanted to buy them or just research them. If you have fans matching the discription please contact Sue Beha.



### The Ostrich Industry

Upper left: Replica of King Tut's Royal Fan.

Above: Grace Grayson standing on ostrich eggs.

Left: Showing white and black feathers on wing of male ostrich.

Dorothy Baker sent a cute Comic Strip she had cut out of the newspaper. We can't reproduce it because of the copyright laws but here is the discription. The Comic Strip was "Blondie".

Door-to-door salesman standing on the front porch talking to the lady of the house, (Blondie);

"I have something here I know you'll love. A very modern Spanish Fan."

Blondie; "How come it says, MADE IN JAPAN?"

Salesman; "That proves how modern it is."

(That's as good an explanation as any to use when we are faced with the same dilemma in our local Antique shop!)

THE  
**METROPOLITAN**  
 MUSEUM OF ART                      SEPTEMBER/OCTOBER 1984 CALENDAR/NEWS

# September

## Continuing Exhibitions

*Yves Saint Laurent: 25 Years of Design, through September 2, The Costume Institute*  
*Rhode Island Needlework, 1730-1830, through September 23, The Erving and Joyce Wolf Gallery, The American Wing*  
*People, Places, and Public Events: Fans from the Permanent Collection, through September, European Decorative Arts Gallery 47*

(Sent in by Wilburna Wigelsworth)

**TUESDAY 11**  
 Manet. Gallery talk. Constance Lowenthal. 11:00.  
*Islam, the Prophet and the People; The Holy Qur'n.* Films. 1:00. UCA.  
*Tales from a Book of Kings: the Houghton Shah-nameh; Pattern of Beauty.* Films. 2:00. UCA.  
 Commemorative Fans. Gallery talk. Alice Zribecc. 3:00.  
 Samplers and Pictorial Embroideries: Evidence of Women's Education 1640-1840. Betty Ring. 6:00. UCA.  
 American Silver. Gallery talk. Marvin D. Schwartz. 7:00.  
 Pintura francesa del siglo XIX. Visita guiada. Diana Avellaneda. 7:30.

**WEDNESDAY 12**  
 Commemorative Fans. Gallery talk. Alice Zribecc. 11:00.  
*Digging for the History of Man.* Film. 1:00. UCA.  
*The Silk Bandit.* Film. 2:00. UCA.  
 Manet. Gallery talk. Constance Lowenthal. 3:00.

XX

Thanks to everyone who sent in Newspaper articles about the FANA Convention being held in Washington D.C. and the Fan Displays at the Renwick Gallery and the Freer Museum. Beautiful full page articles appeared in WOMEN'S WEAR DAILY, Friday, July 6, 1984, and ROCKY MOUNTAIN NEWS, Sunday, August 12, 1984. The article includes a picture of Oatsie Charles and an interview in which she tells about her collection.

XX

Fran Doll sent a note mentioning some cute fan stationary she found. Send for the CURRENT CATALOGUE.

The Current Bldg.  
 Colorado Springs, Colorado 80941

Check page 17, item #106, for the fan stationary.

FANA MEMBERSHIP LISTED GEOGRAPHICALLY  
September, 1984

ARIZONA

Ms. Jean Hildreth, Arizona Costume Institute, 1625 N. Central,  
Phoenix, AZ 85004  
Ms. Martha B. Ladd, 316 Hway 89A, Space 2, Cottonwood, AZ 86326  
Ms. Marjorie Moote, 1111 W. Townley Ave., Phoenix, AZ 85021

ARKANSAS

Mrs. Kate Bemis Cravens, 3405 South "O" St., Ft. Smith, AR 72903

CALIFORNIA

Mr. Andre Boissout, 6500 Valle Pacifico, Salinas, CA 93907  
Ms. Susan P. Cahill, 510 Forward St., La Jolla, CA 92037  
Mrs. Darlene Camilleri, 573 Maple Ave., San Bruno, CA 94066  
Mrs. Dee Chambers, 4020 Treat Blvd., Concord, CA 94518  
Ms. Mary Crumpton, P.O.B. 1423, Arcada, CA 91006  
Ms Virginia S. Culbert, P.O.B. 275, Cayucos, CA 93430  
Mr. Glenn De Motts, 140 N. Larchmont Blvd., Los Angeles, CA 90004  
Ms. Ann Dick, 2825 17-Mile Drive, Pebble Beach, CA 93953  
Ms. Margo Dodds, 773 Kern St, Richmond, CA 94805  
Mrs. Frances Doll, 1326 E. Haley St., Santa Barbara, CA 93103  
Mrs. Dolores Gillette, 11640 Mayfield Ave. #22, Los Angeles,  
CA 90049  
Mrs. Jeanne Graham, 501 Ocean Ave. #18, Monterey, CA 93940  
\* Mrs. Grace Grayson, 1950 Redwood Dr., Martinez, CA 94553  
Mrs. Alice Greenwood, 1162 Shevlin Dr., El Cerrito, CA 94530  
Mr. Myron Griffin, 7469 Melrose, Suite 29, Hollywood, CA 90046  
\* Mrs. Frances Hanna, 154 Lawson Rd., Kensington, CA 94707  
Mrs. Ruth Hansen, 349 Monticello St., San Francisco, CA 94132  
Mrs. Essie B. Harrub, P.O.B. 641, Felton, CA 95018  
Ms Tamara Hartley, 2459 Robinhood Pl., Orange, CA 92667  
Mrs. Patricia Hottendorf, 179 Wedgewood, Los Gatos, CA 95030  
Mrs. Rene Hottendorf, 420 Alberto Way #43, Los Gatos, CA 95030  
Mrs. Jane Houston, 1901 Golden Rain Rd. #7. Rossmore, Walnut  
Creek, CA 94595  
Mrs. Bea Huizing, 849 Chestnut Ave., Los Angeles, CA 90042  
Mrs. Susan Hughes, 123 Savoy Way, San Leandro, CA 94577  
Mrs. Ann Knapp, 3715 Oakes Dr., Hayward, CA 94542  
Mrs. Sandra Lawrence, 4135 Fariss Lane, El Sobrante, CA 94803  
Mrs. Wilma Day Mallmann, 102 S. Formosa Ave., Los Angeles, CA  
90036  
Mrs. Ella Mae Manwarring, 235 S. Rossmore Ave., Los Angeles, CA  
90004  
Mrs. Beulah McAuley, 44 Irving Lane, Orinda, CA 94563  
Mrs. Betty Minaker, 470 Northgate Ct., Tracy, CA 95376  
Mrs. Dorothy Namanny, 2209 Westmoreland Ct., Walnut Creek, CA  
94596  
Ms. Celia Noblett, 1171 Oxton Dr., San Jose, CA 95120  
Mrs. Dorothy Palmer, 42515 Isle Royal, Fremont, CA 94538  
Mrs. Geraldine Pember, 199 Glen Ct., Walnut Creek, CA 94595  
Mrs. Elinore Phillips, 8476 Westway Dr., La Jolla, CA 92037

CALIFORNIA - Continued

Mrs. Dorothy Rogers, 900 Calle de los Amigos A408, Santa Barbara, CA 93105  
 Ms. Mary Carol Rudin, 9601 Wilshire Blvd., Suite 508, Beverly Hills, CA 90210  
 Mrs. Ingrid Sparks, 1001 Alvarado Rd. Berkley, CA 94530  
 Ms. Elaina Spitael-Genser, 530 39th St., Richmond, CA 94805  
 Ms Laura Spurrier, 7712 Ricardo Ct., El Cerrito, CA 94530  
 Mrs. Daisy Tallarico, 13718 Forest Park Cr., Lake Wildwood, Smartville, CA 95977  
 Mr. Louis Then, 2666 40th Ave., San Francisco, CA 954116  
 Mrs. Wilberna Wigelworth, 353 S. Las Palmas Ave., Los Angeles, CA 90020  
 Mrs. Byra Wreden, 60 Parkwood Dr., Atherton, CA 94025

COLORADO

Ms Imelda De Graw, 700 Pennsylvania #806, Denver, CO 80203  
 Ms Mary Ellen Gayman, 2601 S. Quebec #12, Denver, CO 80231  
 Mrs. Tillie Ridell, 2509 Skyline Dr., Westminster, CO 80030

CONNECTICUT

Ms Joanne Ferrera, 55 Parade Hill Rd., New Canaan, CT 06840  
 Mrs. Murray Foster, 59 Walton Dr., West Hartford, CT 06107  
 Mrs. Nancy Lee Gaucher, R.D.2 Box 700, Rt87, Lebanon, CT 06249  
 Ms Rosalee Kopf, Box 803, Canaan, CT 06018  
 Mrs. Mary McAuliffe, 285 Oxford St., Hartford, CT 06105  
 Ms Kathy Mooney, 716 A Farmington Ave., W. Hartford, CT 060119  
 Miss Cameran J. Newcomb, P.O.B. 4785, Springdale, CT 06907  
 Mrs. David Negri, 61 Gladiola St., New Britain, CT 06053  
 Mrs. J. Windecker, 4 Kingsbridge, Avon, CT 06001

WASHINGTON, D.C.

\* Mrs. Dick Asjes, 2745 Brandywine St., N.W., Washington, D.C. 20008  
 Mrs. Richard Baronoff, 2141 P Street, N.W., Washington, DC 20037  
 Mrs. Anne Sue Hirshorn, 2039 37th St., N.W., Washington, DC 20007  
 Mrs. Molly Liverman, 3305 D St., N.W., Washington, DC 20007

DELAWARE

Ms Cynthia Ann Byham, 124 E. 3rd St., New Castle, DE 19720  
 Mrs. Ann Loring, 700 Fawn Rd., Newark, DE 19711  
 Mrs. Anna Rockey, 1600 Forrest Rd., Westwood Manor, Wilmington, DE 19810

FLORIDA

Mrs. Dorothy Giles Bigham, Box 1073, Osprey, FL 33559  
 Ms Karen Dunn, 2640 N.E. 52nd St., Lighthouse Point, FL 33064  
 Mrs. Helen Farnsworth, 2774 Pine Ridge Dr., Titusville, FL 32780  
 \* Mrs. Colin Johnson, 505 Peachtree Rd., Orlando, FL 32804  
 Mr. Charles Simmons, Flagler Museum, Palm Beach, FL 33480  
 \* Mrs. Elsa Zelle, 511 71st Street, Holmes Beach, FL 33510

GEORGIA

Mrs. Dorothy Fowler, 210 Palmetta Ct. W., St Simons, GA 31522

#### HAWAII

Dr. Betty Ecke, 3460 Kaohinani Dr., Honolulu, HA 96817

#### ILLINOIS

Mr. Marvin Berns, James Whetstone-Corrie, 615 N State St.,  
Chicago, IL 60610

Ms Donna de la Paz, 880 Lake Shore Dr. Apt 11B, Chicago, IL 60611

Ms Elene Fetsis, 331 Webster Apt 2, Chicago, IL 60614

Mrs. Adair Foy, 7345 N Hoyne Ave., Chicago, IL 60645

Mrs. Hope Heavenrich, 1951 N. Howe Rd., Chicago, IL 60614

Ms Natalie Lewis, 520 W. 15th PL, Chicago Heights, IL 60411

Ms L. Marcangelo, 3430 N. Nottingham, Chicago, IL 60634

Mrs. Phyllis Millard, 1621 E. Mission Hill Dr., Northbrook, IL  
60062

Mrs. J.R. Scannicahio, 13643 Arrowhead Ct., Orland Park, IL 60462

Ms Susan F. Sury, 820 Kenmore Ave., Aurora, IL 60505

Mrs Mary Watson, Rural Rt 2, Mendota, IL 61342

Mrs. Mary Wladis, 1550 N. Lake Shore Dr., Chicago, IL 60610

Mrs. Mary Wuestenfeld, 1103 N. Yale Ave., Arlington Heights, IL  
60004

#### INDIANA

Mrs. Marian Lutz, 2516 Stadium Dr., Logansport, IN 46947

Mrs. Wilma Mason, 427 W. 3rd St., Anderson, IN 46011

#### MASSACHUSETTS

Mrs. Ann Borntraeger, 50 Grove St. Apt 5409, Wellesley, MA 02181  
Boston Scrimshanders, Daniel Kiracofe, 15 Pinckney St #3, Boston,  
MA 02114

Mrs. R. Chellis, 17 Windemere Rd., Wellesley Hills, MA 02181

Mrs. Claudia Clay, P.O.B. 647, Taunton, MA 02780

\* Miss Ellen Dennis, 52 Essex Rd., Chestnut Hill, MA 02167

Mrs. Suzanne Fratus, P.O.B. 182, Brewster, MA 02631

Dr. Mary Johnston, 47 Sears Rd., E. Dennis, MA 02641

(Winter address: 38 Beechwood Dr., Largo, FL)

Mrs. Elaine O'Brien, 440 North Ave. Apt 39, Haverhill, Ma 01830

\*\* Miss Esther Oldham, 50 Grove St. Apt 5413, Wellesley, MA 02181

Mrs. Louise Rust, 260 Waverley Ave., Newton, MA 02158

Mrs. Amelia Stearns, 25 Columbine Rd., Weston, MA 02193

Mrs. Annie Witham, 33 Wakefield St., Reading, MA 01867

Mr. Malcomb Walker, Braintree Historical Society, 786 Washington  
St., S. Braintree, MA 02184

#### MAINE

Mrs. Madelyn Betts, 11 Harrison Ave., Dover-Foxcroft, ME 04426

#### MICHIGAN

\* Mrs. Florence Adair, 25400 Springbrook, Farmington Hills, MI  
48018

Mrs. Sandra Booker, 9244 Ohio, Detroit, MI 48204

Mrs. Grace Cornish, 830 W. Clark Rd., Ypsilanti, MI 48197

Ms Janis Detlefs, 9971 Doris, Livonia, MI 48150

Mrs. Jeanne Judge, 1005 Yorkshire, Grosse Pointe, MI 48230

Mrs. Joan Le Blanc, 9300 Island Dr., Grosse Ile, MI 48138

Ms Kathleen Murphy, 2105 Brown, Flint, MI 48503

MICHIGAN- Continued

Mrs. Janet Shipman, 1943 Georgetown Dr., S.E., Grand Rapids,  
MI 49506

MISSISSIPPI

Mrs. Barbara Gould, 3590 W. Beach Blvd., Apt 7F, Biloxi, MS 39531

MISSOURI

Mrs. Martha Highbee, 1602 N. High, Independence, MO 64050

Mrs. Lee Miller, 3620 Locust St., Kansas City, MO 64109

NEW HAMPSHIRE

Ms Alice Chamberlin, Colonial Village 2-10. Keene, NH 03431

Mrs. Stephen Damon, Box 177, Cleveland Hill, Tarnworth, NH 03886

Mrs. Helena Hartley, Hartley's Barn, Pelham, NH 03076

NEW JERSEY

Ms Mary Brewster, 18 Virginia Rd., Montville, NJ 07045

Ms Kathryn Carroll, 2100 Linwood Ave. #8K, Fort Lee, NJ 07024

Ms Dorothy Cohan, 25 Mirror Pl, Oakridge, NJ 07438 (201)697-5816

Mrs. Pauline Korey, 986 Linwood Pl. N., Brunswick, NJ 08902

Mrs. Hyacinthe Nuber, 66 Clearmont Ave., Denville, NJ 07834

Ms Randi Meg Sathan, 500 Adams Lane, N. Brunswick, NJ 08902

Mrs. Lois Schantz, 650 Glen Ave., Westfield, NJ 07090

Mrs. Marie Schmidlin, 215 Gibson Blvd. Apt 2, Clark, NJ 07066

Mrs. Yvonne Sneviley, Box 137, Stockton, NJ 08559

Mrs. Antonia Walsh, 132 Coopers Kill Rd., Delran, NJ 08075

NEW MEXICO

Mrs. Sara Attleson, 2800 Kathryn St. S.E., Albuquerque, NM 87109

NEW YORK

Mrs. Sue Beha, County Rte 7, Clifton Springs, NY 14432

Mrs. Ralph Bell, 118 Lamarck Dr., Snyder, NY 14226

Mrs. Gloria Boscardin, Gallery 70, Manhattan Antique Center, 1050  
2nd Avenue, NY, NY 10022

Ms Esther Bartosiewicz, 223 Joanne Dr. Apt 4, Rochester, NY 14616

Ms Lucy Commoner, Cooper Hewett Museum, 2 E 91st St., NY, NY 10028

Mrs. Madeline Farnsworth, 246 E. 46th St., NY, NY 10011

Ms Diana Gala, 340 Embury Rd., Rochester, NY 14625

Dr. Evelyn Gause, P.O.B. 412, Upton, NY 11973

Ms Rose Geisdorfer, 175 Franklin St., Orchard Park, NY 14127

Mrs. Cora Ginsburg, 35 Rosehill Ave., Tarrytown, NY 10591

Mrs. Betty Jane Helander, 534 Tremont Ave., Westfield, NY 07090

Mrs. Cecile Horkheimer, 20 Kurt Rd., Pittsford, NY 14534

Mr. Robert R. Hummelwerk, 250 Clearbrook Rd., Elmsford, NY 10523

Mrs. Jane Jackman, P.O.B. 223, Syracuse, NY 13215

Ms Marjorie Johnson, 55 Great Wood Cr., Fairport, NY 14450

Ms Leatrice Kemp, 657 East Ave., Box 1480, Rochester, NY 14603

Ms Silvia Kless, 43 Modelane, Rochester, NY 14618

Mrs. Martha Leopardo, 258 7th Ave., Brooklyn, NY 11215

Mrs. Carl Lloyd, 19 Olympus Dr., Macedon, NY 14502

Ms Gretchen Mahoney, 280 Bronxville Rd., Bronxville, NY 10708

Mr. Robert Richardson, 250 Clearbrook Rd., Elmsford, NY 10523

Ms Patricia Scotland, 11 Highfield Rd., Glen Cove, NY 11542

NEW YORK- Continued

Ms Maura Slon, 62 Simmons St., Rochester, NY 14606  
Ms Catherine Smardga, 24-36 43rd St #1D, Astoria, NY 11103  
Ms Cynthia Stewart, 18 Gay St. Apt 27B, NY, NY 10014  
Mrs. Ninon Townes, 5 Peter Cooper Rd., NY, NY 10010  
Helene von Rosenstiel, Inc., 382 11th St, Brooklyn, NY 11215  
Mr. Howard Weinberg, 140 E. 28th St. Apt 5F, NY, NY 10016  
Ms Paulette Willman, 483 12th St., Brooklyn, NY 11215  
Dr. Alice Zreibec, Metropolitan Museum, 5th Ave. NY, NY 10128

OHIO

Mrs. Susan Cook, 2201 Market Ave., N., Canton, OH 44714  
Mrs. Sally Fowler, 1537 Clermont N.E., Warren, OH 44483  
Ms Joanne Greene, 3637 Green Rd., Cleveland, OH 44122  
Mrs. Cindy Mills, 603 E. Commercial, Leon, OH 50144  
Mrs. Nancy Pennington, 345 Granville St., Newark, OH 43055

OREGON

Mrs. Pat Harris, 735 S.W. St. Clair Ave. #802, Portland, OH 97205  
Mrs. Wendy Liebreich, 7755 S.W. Wilson Ave., Beavonton, OR 97005

PENNSYLVANIA

Mrs. Wendy Blue, 2118 Van Buren Drive, Whitehall, PA 18052  
Mr. Harry Burke, 1919 Chestnut St., Philadelphia, PA 19103  
Mrs. Doris Buchholtz, 4031 Crescent Ave., Lafayette Hill, PA 19444  
Ms Carol Campion, 1041 N. Webster Ave., Scranton, PA 18510  
Ms Helene Dornes, P.O.B. 132, New Hope, PA 18938  
Mr. Wesley Emmons, 258 S. 16th St., Philadelphia, PA 19102  
Mrs. Sharon Ferrante, Rd #1, Box 67B, Mifflintown, PA 17059  
Mrs. Matilda Gleason, 425 Landis Rd., Harleysville, PA 19438  
Ms Ruth Haggy, Chester City Historical Society, 225 N. High St.,  
W. Chester, PA 19380  
Mrs. Virginia Kent, 340 S., Russell St., York, PA 17402  
Mrs. Sandra Melnikoff, 473 Doe Run Lane, Springfield, PA 19064  
Mrs. Winnifred Miller, 1934 Lehigh St., Easton, PA 18042  
Mrs. Mary Rhoads, 504 Meetinghouse Lane, R.D.2, Kennett Sq., PA  
19348  
Mrs. Elvira Sorber, 907 Pheasant Lane, Oreland, PA 19075  
\* Mrs. Joseph Stokes, 1012 Westview St., Philadelphia, PA 19119

RHODE ISLAND

Mr. Arthur Brown, P.O.B. 277, W. Kingston, RI 02892

TEXAS

Mrs. Jane Elmore /Fife and Drum, 4242 Lomo Alto, Dallas, TX 75219  
Mrs. Mary Jane Howe, 117 El Rancho, San Antonio, TX 78209  
Museum Of the Southwest, Ms Sue Devine, 1705 W. Missouri,  
Midland, TX 79701  
Mrs. Pamela Shetzer, 13310 St. Mary's Lane, Houston, TX 77179  
Mrs. Sue Vockel, 1318 Berrywood Lane, Houston, TX 77077  
\* Mrs. Margaret Ware, 1501 Thomas Place, Ft. Worth, TX 76107  
Mrs. Gwen Whalen, 14933 Roslyn Lane, El Paso, TX 79927

WASHINGTON

Mrs. Stella Capozzi, 65 Calgary Way, Point Roberts, WA 98281

WASHINGTON- Continued

Ms Judith Lattish, N. 2427 Morton, Spokane, WA 99207  
Mr. Robert Reed, Rt. 5, Box 487, Vashon, WA 98070  
Mrs. Mary Jane Young, 21020 S.E. 256th Pl., Maple Valley, WA  
98038

VERMONT

Mrs. Dorothy Baker, 425 Dorset St. #39, S. Burlington, VT 05401  
Mrs. Helen Wilson, 110 Lincoln Ave., St. Albans, VT 05478  
Ms Renee Zegarski, P.O.B. 55, Stowe, VT 05672

VIRGINIA

Mrs. Lauren Bisbee, 9709 Kings Crown Ct., #101, Fairfax, VA  
220312  
Ms Linda Baumgarten, Colonial Williamsburg - Box C, Williamsburg,  
VA 23187  
Mrs. Lenore Gershuny, 3709 S. George Mason Dr., 1210 E. Falls  
Church, VA 22041  
Mrs. Erma Gibber, 8226 Cedar Landing Ct., Alexander, VA 22308  
Mrs. Frances Hilgartner, 4183 University Dr., Fairfax, VA 22030  
Mrs. Deborah M. Johnson, 447 N. Armistead St., #14, Alexandria,  
VA 22312  
Mrs. Lillian Knowler, Rt. 4, Box 380, Culpepper, VA 22701  
Mrs. Angela Saunders, Silverman Galleries, 110 North St.,  
Alexandria, VA 22314

WEST VIRGINIA

Mrs. Betty Jane Vinson, 700 North Blvd., Huntington, WV 25701

WISCONSIN

Ms Lisa Englander, Wustum Museum, 2519 Northwestern Ave., Racine,  
WI 53404  
Ms Betty McGuire, Rt. 4 Box 214, Hayward, WI 54843  
Mrs. Chris Wondra, 820 Lina St., Mayville, WI 53050

AUSTRALIA

Ms Yvette Ganon, 59 Spencer Ave., Yokine W. Australia, 6060  
Mrs. Carol Ellis McLennan, 9 Avro Ct., Moe, Victoria, Australia  
Mrs. Audrey North, 263 Henson Rd., Salisbury, Queensland,  
Australia 4107

CANADA

Mrs. Thomas Crick, 50 Cathcart St. Apt 422, Hamilton, Ontario,  
L8R 3J4  
Mrs. Denise Kouri, 10201 Plaza Blvd., Montreal-North, H1H-4L7,  
Quebec  
Mrs. Gabriella Lieblich, 1949 Beach Ave., Suite 207. Vancouver,  
B.C., V6 G1 Z2

DENMARK

Mr. K.E. Skafte, K.E. Skafte Co., DK-4800, Nykobing Falster

ENGLAND

Mrs. Helene Alexander, 1 St. Germans Pl., Blackheath, London SE3  
Mrs. Rosabella Gardner, 50 St. Anne's Rd., Whitstable, Kent CT52DP

ENGLAND- Continued

Miss Avril Hart, Victoria and Albert Museum, S. Kensington, London SW1  
Mrs. Betty Hodginson, 106 Earls Court Rd., London W8  
Mr. Christopher Lennox Boyd, 42 Upper Broost, London, WI  
Mrs. Jacqueline Norris, 24 Asmunds Hill, Hampstead Gardens Suburb, N.W., 116 ET, London  
Mrs. Ann Victoria Shenton, 1 Spruce Grove Rode Heath, Stoke-on-Trent, Stafforshire, ST73SQ  
Mrs. Georgette Tilley, 37 Monkams Dr., Woodford Green, Essex  
Mrs. Joyce Willmot, 10 Temple Orchard Amersham Hill, High Wycome, Bucks.

FRANCE

Madame Claudette Gorand-Hurtes, Galerie Marigny, 2 Rue de Miromesil 75008, Paris

PORTUGAL

Mrs. Linda Cooper-Teixiera, Rua Da Beiras, Carcavelos, Portugal

SWITZERLAND

Madam Maryse Volet, 7 Bois Caran, Ch 12222, Vesenz

\*\* denotes FANA Honorary and Patron Member  
\* denotes FANA Patron Member

XX

PEN-PAL WANTED!

A lady in England who is a member of Fan Circle International wishes to correspond with fan collectors in the U.S. She has two daughters and a son, and began collecting fans in 1975. She repairs fans and gives lectures. She "wishes to exchange ideas several times a year." If you would like to correspond with her, please write to FANA for her address.

XX

Happy Halloween to all the Spooky Fan Collectors!!!

*Sandy Lawrence*  
(editor)

