

A Commentary on The
Fans
in Perth Museums

Catherine Smith and Cairns Mason

2025

Introduction

At its most basic, a fan is a tool for changing the flow of air – but a hand fan can open the door to fairyland, as children and those in theatre well know.

The hand fan is also a green machine, as it cools using only human energy, with no greater carbon emissions than from the effort of gently moving a hand.

The fans in Perth Museums are varied, many simple, but some are of themselves very special artefacts. Others have associations with persons of interest. Others indicate how peoples across the world share a common desire that the air they breathe is comfortable and fresh.

This commentary has not been put in any special arrangement of themes, but is presented in the same order as the authors saw the fans, during their research in the Museum. Each fan description is prefixed with the Museum's inventory number in its on-line catalogue.

The authors are both members of Fan Circle International, or FCI, which was formed in 1975 and has members from around the world. FCI was formed to research and preserve fans, to educate on fans, and make more people aware of the beauty and the stories within fans. It has since 1975 been regularly publishing its Bulletin and Newsletters. It has thus built up a considerable body of research on fans, available to all FCI members on the website <https://www.fancircleinternational.org> to read digitally and for download. The cost of production of Bulletins and Newsletters, and maintaining the website is funded solely by the subscriptions of members. Collectively FCI represents considerable expertise on fans, for many members are of long standing – though the authors of this report joined relatively recently. FCI has no fan collection of its own, but almost all of its members will own at least a few fans. It has no full time or paid employees, with all work done on a voluntary basis.

A note on ivory:

Until the development of heavy duty automotive traction and lifting gear, the elephant was – like the horse in the West – significantly more valuable alive than dead. They served many functions. Sometimes their tusks were painlessly blunted to prevent accidental goring of other animals or handlers. Such small pieces of ivory were highly valued because of the versatile nature of the material. Only on death would full tusks become available – and elephant death was typically of natural causes. Even big game hunters in Colonial times had, in almost all areas where elephants were native, to obtain a licence to kill wild elephants, and then only for managed culling or when some elephant had gone rogue. After the successful arrival of heavy machinery made elephants – like horses – redundant, in the East, as in the West, mass culling took place of former working animals. Only then did elephants, like many special breeds of horses, become endangered species. By far the greatest threat to elephants today is not poaching for their ivory, but destruction of their habitats due to uncontrolled expansion of agriculture.



167A 19th century Chinese folding fan on pierced bone 35cm guard. White goose feathers, painted both sides, topped with the tips of peacock feathers, all present. There are remains of a double tassel, of pink and of green silk attached by a green silk thin cord to a brass-coloured ring. Gorge sticks are pointed and shaped slightly between point and throat, with a small round bulge just below the neck, and thereafter straight-sided to their rounded shoulder where the goose feathers are attached. The guards are the same shape to the shoulder, and are then parallel-sided with a rounded top at the level where peacock tips are attached. Verso has painted on the goose feathers a spray of white and blue flowers, with white and pink buds on a branch with simple oval green leaves. The recto has a spray with mixed leaves of rose-style and ivy-style, and various flowers of white, yellow and pink with touches of blue in the buds, and a butterfly touched with red yellow and blue hovering above left of centre. The upper edges of the peacock feathers are slightly thinned. Otherwise the fan is in good condition.

1982.230 Probably early 20th century very large asymmetric purple tinted ostrich feather fan on light orange coloured faux tortoiseshell, few feathers 70cm longer side, 56 cm smaller side. In South Africa, ostriches were farmed free range on such massive ranches that the birds were in effect roaming in the wild, but knowing that they would get fed by the farmer, and in moulting season be relieved by the farmer of their annoying surplus feathers. Unlike sheep which, if nicked when being shorn of their winter extra growth of wool, can merely wriggle and squeal a bit, if a worker hurt an ostrich when removing feathers he would be likely to get a serious kick! So workers were very gentle with ostriches. White ostrich feathers come from both male and female, but the largest feathers come from the male bird. Inventory associates with Isabel Dickson.



1981.251 Late 19th or early 20th century female ostrich feather on tortoiseshell 37cm guard. There are 16 sticks and two guards, and an extra bunch of feather tips attached to the upper part of the upper guard. All feathers are present and complete, and in good condition. These greyish feathers only come from the female bird. After harvesting, feathers were carefully cleaned, sorted by quality and type, and very carefully wrapped for shipment to the centres of fan production, which were mainly London and Paris.

1982.229 Probably turn of the 19th/20th centuries or early 20th century very large white ostrich feather fan on pale or faux tortoiseshell 64cm guard. One feather is dislocated near guard. Otherwise in good condition. Faux tortoiseshell is an early plastic substitute for tortoiseshell, the pale gold version becoming very fashionable. A fan this size might be used either for some fashionable woman to make a big statement, but more commonly was used in dance. Inventory associated with Isabel Dickson.



2002.329.2 Late 19th or early 20th century black fan with sequin-decorated machine lace, guard 35.5cm. The black machine lace is around painted gauze with a further line of black lace zig-zagging across the gauze. The right-hand larger area of gauze is painted with a large female and a small male fairy, both yellow-haired, and both dressed in blue spotted gauze with flowing ties, working together to create a garland of flowers. A small left-hand area of gauze is painted

with a small bouquet of flowers. This decoration means that, though the fan is predominantly black, it is not a mourning fan. The lace is strewn with small white metal sequins, including round, gear, star, 4-petal and 5-pointed-star forms, stars also occasionally on the gauze. The monture and ribs are black wood, with gorge and guards impressed with leafy swirls and lines of beading. Gorge sticks and guards are also inset with round white-metal piqués. The fan has a pointed tip, and slightly splaying sticks continuing into the narrow black ribs, the guards continuing to widen to their flat tops. There is a black

metal ring. The inventory associates this fan with Margaret Kennedy née Jameson, and E M Jameson née Stewart.



6/1969.4 Late 19th century or early 20th century small white ostrich feather fan on tortoiseshell 24cm guard. Good condition except for the upper part of the feather attached to upper guard not being present.

2002.329.1 Late 19th century or early 20th century bone blue double satin cabriolet fan with lace inset strip, 23cm guard. The so-called cabriolet form was an invention of the late 18th century, inspired by the new-fangled cabriolet carriage. Such fans had two parallel leaf areas, emulating the two rings and prominent spokes of the carriage wheels. The name came to be used for all fans of this form. In this case, across the gap between the two areas of double satin is a strip of floral bobbin lace, both edges of which are scalloped. The upper edge of the fan is rimmed with a much narrower strip of bobbin lace, and a slightly wider strip runs along the bottom edge of the fan leaf, both of these scalloped on the upward edge. The fan has a pointed tip and flat top to the guards. Gorge and guard sticks are slightly outwardly pointed at the throat, then widen to the neck, where they are rounded, with the guards continuing to widen slightly to the top. All are pierced between throat and neck with horizontal cuts, widening with the sticks. This is continued, after a gap, to close to the top of the guards. The brass-coloured ring is topped with mother of pearl studs. Attached to the ring by a blue silk cord is a blue silk tassel with two rings of net at its top. Good condition. The inventory associates this fan with Margaret Kennedy neé Jameson, and E M Jameson née Stewart.



6/1969.3 Probably early 20th century white ostrich feather on pink wood 23cm guard. Sticks and guards are straight. On recto, the gorge sticks above the throat are machine-impressed and silvered with on the lower part a vertical swirl, and above this two lines generally parallel but crossing each other several times. There is a pink satin bow attached to the upper guard just above the base of the feather, and a satin ribbon with bow loosely attached to the brass-coloured ring, with rivets topped with mother of pearl.



CNN43 20th century wood folding fan with ship 21cm guard. Fans of this form were made both in Asia for export and also in Spain. Each stick and guard is narrowed at the top for the ribbon to be attached. Traditionally fans from Asia had such ribbons threaded through slits cut in each stick. This would suggest this fan is Spanish. But this fan has attached on a white thread a thin tassel topped with a round green bead, which suggests Asian production. The thread passes through the rivet. The narrow leaf is black, matching the printed picture of a sailing ship, black with touches of red, against a grey background, beyond a white shore with darker grey hints of leafy trees. The guards are painted cream. The verso shows all the natural wood colour of the rest of gorge sticks. Having only a narrow area of leaf joining all sticks together, this might seem to be a brisé fan. However, it is classed as a folding fan. While “brisé” is typically translated into English as “broken”, what it means in fan contexts is that sticks, linked only by ribbon not fixed by leaf, constitute the entire fan.

CNN38 20th century Chinese double paper fan on bamboo, with bird, probably painted, 28cm guard. Sticks and guards are straight. The image is on the recto, towards the right, in black, grey and very pale yellow. It is of a bird seated on a straight stalk above and below palm-style leaves. A red seal mark with signature above is centred above the picture.



CNN39 Probably Spanish, probably earlier 20th century, single paper brown wood fan with printed 18th century image, 22.5cm guard. Though the paper is gold-flecked, which is a typically Chinese or Japanese conceit, the particular shaping of the sticks and guards, and the nature of the image, suggest Western production. The gorge sticks have been cut in sets of six, these separated by single sticks. All gorge sticks have been made slender

near the tip, matching the elegant slender nature of the guards around the rivet area. Guards then gently widen to just below the shoulder, when they take on a shield shape, mirrored in all the gorge sticks, and then after going straight in at the top of this shield, they widen slightly to a straight top. Guards have been polished to emphasise their elegance. The upper parts of the guard once had decoration in a gold-colour, this now almost rubbed away. On the gorge, the shield shapes on all sticks are painted mainly green, and suggest the capitals of columns. The four separator gorge sticks are straight until a slight narrowing just below their shield top. They are painted to look like columns. The sets of six sticks consist of three symmetrical pairs, cut so that the outer two represent rococo columns and the inner four together form across their middle a medallion which is painted with pink flowers. The image is all in the middle of the recto paper, as if viewed through a reddish curtain pulled back, the rest of the leaf painted very dark brown tending to black. The picture is suggestive of a room in a French palace, of the Louis XVI period, with a seated man at a desk pensively listening to a seated woman, with attendants close to them, beyond a near curtain, and others waiting at a distant open door. White metal ring.



CNN37 Probably early 20th century Japanese bamboo fan single paper, with image of three dogs 22.5cm guard. All sticks and lower part of guards are cut identically, with two sets of three symmetrical nicks, so that the fan when opened shows two arcs of cutting. Recto the paper has three hunting dogs looking left, just to the right of centre, and the paper is coloured green to the left of these and almost black to the right. Each stick is painted on the

recto above the lower arc of cuts with a row of vertical green dots, with at the top a flower also in green. There was some corresponding decoration on the upper part of the upper guard, now rubbed. White metal ring.



CNN40 20th century Chinese fan, blue double paper on white painted wooden sticks, 24cm guard. Sticks and guards are rounded inwards at the shoulder and are otherwise straight. Mother of pearl studs. "China" sticker at top of upper guard. Recto printed with a floral spray with a bird towards the right end, with calligraphic single line above left.

CNN36 Late 19th or early 20th century European fan painted double fabric on bone, possibly ivory, 29cm guard. The gorge sticks and guards are, above their pointed tips, shaped around the rivet and widen until rounded at the shoulder. The upper part of the guards, after turning in at the shoulder widen again, to their square tops. The guards are carved below the throat with hatched



triangles topped with a daisy. The upper gorge and upper part of upper guard have been splodged with gold on the gorge along arcs just above the throat and again at the shoulder. This is now generally rubbed. The painting is also impressionistically splodgy. On the recto, against a background of blue vertical lines of irregular length and width are greenish heavy sketches of leaves and flowers, with floral buds round all edges, all such daubed with gold. The verso appears more controlled, to the extent that a previous curator has seen in them a design of peacock feathers, one vertical in every fold, again painted with blue, green and brown, but no gold. sellotape has been used on the verso over the lower part of three folds. A fairly thick brown cord is tied to both ends of the rivet, which will stress the rivet.



15/50L.2 Chinese ivory faces fan 29cm guard. Such fans were made in several parts of China purely for export throughout the middle of the 19th century. The nature of the decoration is of the style that was exported from Macau. Wherever they were made, the mount could be basic to very fine lacquered wood, basic to very fine carved wood, ivory which could be plain or lightly carved or deeply carved

on one or both sides, mother of pearl plain or carved, tortoiseshell plain or carved, enamelled silver filigree, or combinations of the better forms of any of those. Any of these forms could also have shaped sticks, sometimes protruding above the leaf, sometimes of asymmetrical shape, sometimes of telescopic form for fitting more neatly into a bag. Typically they were exported within a fitted lacquered and painted wooden fan box of a range of qualities. This fan is on a fairly simple monture of black lacquer overpainted with gold figure and floral motifs, the same theme on both sides, being three male figures in a garden. The leaf is double paper – also typical of all such fans. One standard image on the leaf was a scene of a Mandarin palace, in which are figures with their clothing area stuck over with silk, and their stuck-on faces made of ivory. This image gave rise to such fans also being called Mandarin fans. In its palace image, this fan has 15 figures, all of which still have their faces. These faces are of the standard form – an oval with a neck. Many little pieces of ivory of this shape were clearly available to make these exported fans. One possible source of this supply is likely to have been the many out-cuts of this form from making the ivory picks required for the many looms used in China for weaving silk! Ivory had been used for faces in European fans in the 18th century, but always deliberately shaped, as would be the ivory that was used for painting miniatures in that era. Similarly, the silk used scraps from the clothing industry. So, makers of ivory-faces fans were using scraps of very valuable materials, otherwise going to waste, and turning them into the key elements of what in Europe became a desirable form of fan. In Macau the fan makers filled with flowers or birds the areas left and right of the palace scene, and usually the whole of the verso also, as in this fan. This fan also has an all-round border both recto and verso, showing that these leaves were made for this monture. Though always emulating woven brocade tapes, such borders might be simply decorated with indications of flowers, as in this case, or themselves be elaborate arrays of auspicious motifs or animals. The lower and upper edges of the fan leaves have been closed together with gold paper in the standard manner for such fans. This fan is in good condition, though the verso with its leaf-wide picture of the bird is perhaps faded.



1/1947 Late 19th or early 20th century Brussels lace fan on white mother of pearl. 35cm guard. Hand-made bobbin lace of flower and leaf motifs made separately, then assembled in an intense arrangement with all components joined up by brides with single picots. The main lily flower in the top middle has slight needle-lace finishing in its centre. The pattern correctly includes that extra width

for attaching behind the upper guard, to make the shown lace side complete in itself. White metal ring.

167C Coronation fan 1902, 27cm guard. Colour printed single paper on impressed and gilded wood. This was a souvenir/advertising fan given out by the Carlton Hotel. Towards the end of the 19th century the big French fan manufacturers/retailers began producing such ephemera, using machine processes. This fan is printed in red, green, grey, blue and gold. The name of the designer, L Daudot, is printed close to the upper guard. Good condition.



1983.201 Early 20th century child's faux ivory (plastic) fan with box marked Eventail Innovation, 14cm guard. Brisé fan. Printed recto with crude image of Chinese porter flanked by indicative blooms. Upper guard has two similar blooms and a pseudo-Chinese monogram. Plastic ring and studs. As soon as they could hold a doll, little girls must be taught how to be ladies, and how properly to open and use their fan! Box is damaged at one end in its main part. Fan in good condition.



15/50L.3 Early 20th century European yellow gauze on black wood black lace edge, 35cm guard. Black wood monture with serpentine gorge sticks, gorge and guards impressed. On the recto the upper part of the lower guard and the ribs are painted yellow to match the gauze colour, but on the verso are black like the rest of the monture. The fan is edged with black machine lace, cut so as to leave fronds of its floral

decoration running down into the area of the gauze. The gauze is painted with a spray of leaves and yellow small carnations in a bunch on the left, with detached carnation flowers scattered over to the right edge. Figured white metal ring. There is a repair on the rib nearest the lower guard. The gauze has various tears, mostly near the guards. Fragile!



15/50L French hand-made black Chantilly lace on tortoiseshell 35.5cm guard. Balanced design, floral bouquet in middle and symmetrical floral bouquets each side, all surrounded by floral border with two swags to highlight the three main motifs. Good condition.

15/50L.1 Late 19th early 20th century lace edged sequined black gauze fan on black impressed and piquéd wood, 34.5cm guard. The machine lace is cut in waves and appliqued across top arc of fan, and in five swirls beneath the top waves, also down both sides, and much narrower along the bottom edge of the gauze. White-metal sequins are small round, ovoid, dumbbell, gears and 5-point stars. These are scattered over the lace, and pendants representing floral sprays down onto the gauze between the swirls of lace. White metal piqués are round. Apparently some losses of piqués.



6/1969 Early 20th century small fontange fan on impressed white wood, 13.5cm guard, with the centre of the fan rising to 21cm. Fontange means that the ribs of the fan are graduated, so that the leaf when open has a broad spear-shape. The tops of the guards are the typical knife-shape of fontange fans. The fan is double white satin, with appliqued white machine lace across the top and in two swags reaching down into the fan. White metal small round sequins are evenly spaced in staggered rows across the uncovered satin, except for the area immediately below the peak of the fan, with an additional row of sequins widely spaced in the top

arc of lace. Generally good condition, but there are breaks on a number of the longer ribs. This is a weakness of this form of fan. Another shape of this era with this same weakness is the ballon, in which the open fan shape looks somewhat like a balloon.

2474 20th century Japanese bamboo fan, single paper, painted with women, 21.5cm guard. Paper is impregnated with gold flecks. Recto

is painted with indicative mountain background beyond a lake, on the left a woman in kimono kneeling, a basket before her, looking back towards two women each with a basket approaching from the right. Sticks have a gentle inward curve towards the top of the gorge, with straight shoulder. The guards are polished. The upper halves of the gorge sticks are painted on the recto with a roundel at the shoulder and vertical floral spray below, these outlined in red and touched in with green. White metal ring. Paper impregnated with gold was an early Chinese invention intended for religious writings and paintings only. However, the wealthy so much wanted it too for their general artworks that Emperors of both China and Japan brought in sumptuary laws preventing its use outside the religious sphere. Needless to say, these laws increasingly got ignored. By the late 19th century, paper with gold or silver flecking was in widespread use in both China and Japan, and became almost a hallmark of Japanese fans made for the tourist market. Associated in the inventory with Katherine Stewart-Murray (1874-1960), Duchess of Atholl. This lady was Scotland's first female MP, constituency Perth and Kinross. (Inventory also lists a K19A.2474 with no further data. This is possibly the same fan.)



2.90 (15/50L.7) (This matches description in inventory of fan CR135.)

20th century European painting on a black wood Japanese single paper fan 22.5cm guard. Sticks are straight except for symmetrical inward curve towards the shoulder. The recto is printed or painted in black and grey with an image of two European figures, a man in a jester-style outfit, sitting with his feet slung over a balcony, taking dictation or drawing as he looks round at a woman seated inside the

balcony, who is talking with arms gesticulating, a branch of a flowering tree above them, rising out of the darkness to their right. This European image with a Japanese cherry blossom touch is structured with all action towards the bottom right corner in a Chinese manner. Brass coloured ring with black studs.



1983.273 20th century Japanese style bamboo fan, with landscape, 26cm guard. White metal ring with ivory-style studs. The leaf has on each side three areas dusted with gold flecks. The image is two villages in a wooded mountain landscape. No signature noted on image, suggesting it is printed. Guards are polished. Gorge sticks curve gently inward just below the shoulder.



CNN44 (Description of this fan viewed tallies with CNN34 on inventory.) Early 20th century European wood fan, painted double fabric, 33cm guard.

The upper guard apparently once had gold spots, now rubbed. Both recto and verso leaves are painted in similar impressionistic style. On recto, in brown and green with blue detailing touched with gold, there is at the middle a roundel containing a floral bunch, with swirls of leaf sprays each side. The upper arc, sides and lower arc of the leaf have regular round daubs of brown and blue, touched with gold. On the verso, there are three floral bunches, surrounded with blobs, without gold. There is a white metal wire in place of a ring hooked round both ends of the rivet. Ivory style studs. A yellow narrow silk ribbon with a bow is tied to the wire.



6/1969.1 Early 20th century wood fan with lace edged painted gauze and two ribbons across the arc of the fan alongside the lower edge of the gauze, 35.5cm guard. The black gauze is painted on the recto with two yellow birds centred on the bottom arc of the gauze with above and to the left of them, branches with small and large flowers in red

highlighted shades of yellow, this picked up below by the broad yellow silk ribbon and then the broad black silk ribbon attached to the sticks, the black not reaching one guard. The sides and upper arc of the gauze are edged with black scallop-edged machine lace. The white metal ring has attached to it a matching broad black silk ribbon, with a broad yellow ribbon tied to it half way down. Both ribbons end in an inward V-shaped cut. The wood sticks have pointed tip, curve slightly inward to make them slender around the throat, and then widen slightly towards the ribs, which are also black.



6/1969.2 Late 19th early 20th century European elaborately carved wood monture fan with painted gauze, 35.5cm guard. Fan montures with relatively high profile carving are known to have been made in Germany and Austria, both in ivory and in wood. Bavarian wood carving in general was known to be particularly fine. To achieve this, the material of the guards of necessity was thick prior to carving. In

this example, the higher-profile carving is carried over into some of the sticks, which also started as wider pieces of wood than for standard sticks. This is visible when the closed fan is laid on its side, when the wider parts of the sticks and guards protrude above the general profile. Nonetheless, elements of the main gorge picture were worked over a number of sticks, this adding to the 3-D effect of the carving when the fan is open. In this case the flowering branch on which it is perched is worked over 11 sticks, with the bird in the centre of the picture worked over 3 of these sticks. Each of the individual pieces of wider wood used for the 3-D effect image would have been individually marked with its part of the design, including its overlaps with those sticks that would be adjacent to it. Gorge sticks are carved on one side only. Upper and lower guards share one design, but are carved on both sides at gorge level with a floral broad area. Above the shoulder a vertical floral spray with a bird above, and then more floral spray. The tops of the guards are slightly varied from being flat by being carved to the shape of the top edges of the spray. The sticks and guard were then individually carved and the carved elements painted before the leaf and then the rivet were added to complete the fan. The black gauze is painted with a large number of individual chicks, a few birds watching chicks emerge from eggs, and a few small flowers, in the same shades of yellow, pale blue, grey and green used for the painting of the wood monture.



15/50L.5 (Description matches CNN135 in inventory.) China or Japan, 20th century, lilac paper with flowers on purple wood, 21cm guard. Brass coloured loop. Printed, with a bunch of flowers in the centre in red, pink and green with green and pale blue leaves, and along the arc in gold, lines representing tiny swags and tails hanging from an edge. (Inventory has this number for the lilac fan with overlaid lace on mother of pearl.)



7J/1944 Chinese 19th century silver gilt enamelled filigree brisé fan, also separately, its previous mounting frame, 19cm guard. This is a rare fine example of this genre, in very good condition and with its original gold-coloured silk ribbon intact. Such fans range in design from those with all sticks being identical or alternate pattern, through those with the overall fan interspersed with small motifs, to those with a number of motifs each spanning two or three sticks of

the fan, to those like this fan in which some motifs not only span a larger number of sticks but with oval or other shapes surrounding other groups of motifs. Motifs might be symbols, floral, animal, figural, or buildings such as houses or pagodas. In the typical manner for Chinese brisé fans, this fan has different arcs of treatment: that from the tip to the neck, from the neck to the throat, from the throat to the ribbon, and above the ribbon. The shapes of sticks and guards reflect this structure: from tip to neck, they curve outward to the rivet then gently inward. From neck to throat, they are an ovoid wider at upper end, this emphasised on the outer parts of the guards. From neck to shoulder they are slightly wedge shaped, this continuing above the slits for the ribbon to rounded tops. This fan has

identical tiny floral motifs enamelled in blue on each of the sticks and guards above the ribbon line, which itself is outlined in gold on each stick with the slits themselves also outlined in gold. From tip to neck, the sticks and guards are plain, not filigree, and gilded. From neck to throat, each stick and guard has the same design: the whole outlined in gold, there is a vertical spray of green and blue leaves ending in a green five-petal flower. The upper guards both recto and verso have throughout their length a vertical spray with central flower, creating a side border to the centre arc design. As guards are solid, not filigree, the enamel here is surface worked in the normal cloisonné manner. Across the sticks, the arc between the throat and ribbon line has at the middle a large downward facing bat holding in its mouth a cord suspending on a green ring a banner which hangs in a broad downward V, from its middle hanging two blue ribbons, which hold broad green banner-like pendants left and right. The bat's wings are open, their ends pointing up to the top of the fan. To left and right are two oval rings of gold marked with tiny circles, containing an image of two small buildings amongst flowering trees in green and blue. All the rest of the sticks are filled out with green leaf and blue stem and blue flower sprays. As in typical cloisonné enamel, all shapes are outlined, and where relevant ribbed, in thin silver wire. All edges of sticks are thicker silver, and areas to remain filigree are covered in tiny spirals of twisted thin silver wire. All wires are hand-placed, soldered together and at the silver walls of the stick. The bat is solid, with two colours of gilding, the body a lighter gold. Its eyes are black enamel dots. Painting with enamel will have been hand done throughout the fan. Each stick and guard would have required a large number of firings alternating with polishing. Any part which failed quality control at any stage would have been replaced during the creation of the fan.



1983.274 Granada Spanish wood and paper fan, figures at a balcony, with box, 25cm guard. The card box is covered with a paper printed with a green diagonal check pattern, and has a seal at the middle of the outside top. Underneath, written in ink is "1 May 1906 Granada". Each stick and guard has slight symmetrical baluster-style shaping just above the throat. The gorge is painted recto from throat to shoulder in vertical leaf sprays in several arcs, variously green or red, with an indicative bloom in green and red touched with white at the

top of each stick. This style of design is continued to the top of the guards. Verso, towards the shoulder, the gorge is painted monochrome brown with two rows of stylised blooms, each row enclosed above and below in double zig-zag lines. Recto the leaf is painted with a spray of large blue, purple and white flowers to the right, and centre impressionistically with five figures looking down through pink blossomed foliage from the balcony of a colonnaded building that rises well above them. Domed white metal studs.



1983.275 Japanese fan with box 1911 Kyoto marked as from Sazayemon Nishimara, 21.5cm guard. Written in pencil on bottom of the typically Japanese box associated with this fan is "Sazayemon Nishimara Kyoto Japan 28 May 1911". The only match to this name so far found in Google on a search on 13th October 2024 was to a designer, weaver and dyer who lived 1855-1935 in Kyoto, himself from a long line of dyers based in Kyoto. Bakumatsuya.com linked to a promotional booklet relating to a company using slightly

different spelling for the English version of this name: "Nishimura Sozayemon Kyoto Promotional Booklet with 3 colour woodblock prints. Marked Not for Sale. [Japan] Beautifully designed booklet published by the well-known Kyoto silk weaving and dying company. Nishimura won numerous awards at various expositions around the world. His embroideries were also highly prized. We had one of these booklets about 10 years ago but this is the first we have found since then. Stamped, 'Not for Sale' in Japanese on rear." (see <https://www.bakumatsuya.com/shop-description.php?ID=1607268023&La=E#here>) The booklet was published in Kyoto and printed by Osaka Kokubunsha. ND (c1892). 20pp+3 photographic illustrations+3 folding woodblock prints. 18.5 x 12.8cm. The fan is on wood, with the upper parts of the upper and lower guards simply carved with

floral imagery. Attached to a white metal ring by a silk cord is a double tassel of white silk. Guards and sticks are shaped symmetrically, with an inward turn just above the rivet, then turning out in baluster form until an inward turn again creating a roundish area at the throat, above which the sticks gently widen until turning in again at the start of the ribs. The leaf is single silk, lightly painted in shades of blue as two large bunches of mixed leaves, with clusters of red touches as buds. Three flowers are embroidered, in white, in lighter pinks, and in darker pinks. Such a fan might be one of the simpler embroidered outputs of the firm to which the advertising booklet refers.



1977.2388 Late 19th century Italian Sorrento style fan, 25.5cm casing, and 14cm radius cockade leaf. Cockade implies that the fan opens to a full circle. From 1870, this type of cockade fan, made of olive wood, was produced in the Sorrento area to sell to tourists. This fan, with stencilled decoration with some hand-finishing on the recto of the two parts of its silk cockade, and edged with bobbin lace, is typical of the period 1870-1900. The mirror on one side with the word "Ricordo" written below, and the inlaid marquetry motif on the other, in this case a swallow, are typical. So is the toggle of red floss silk for pulling the 2-part leaf out of the wood casing, and the lace cord for drawing the leaf in. Each half of the leaf is tightly folded in an even pleat, fixed between two slivers of wood, of which the outer one flexes, all three

gripped at one end inside the fan. The natural tendency of pleats to unfold is what causes the fan leaf to open when it is gently pulled out of its casing, pushing the flexible edge stick down until it meets the casing. On both half leaves, the top end of this flexible stick (which points downward when the fan is open) has a cord attached. Both these cords together form the cord that, when pulled out from the bottom of the fan casing, causes the fan to fold back into its casing. The decoration of this fan is, on each leaf, a number of painted similar floral bunches, set below a green stencilled design on the leaf. The stencil pattern is swirls of foliage with a face above each floral bunch, and a pair of putti in the area half way between each floral bunch. This fan still has its bobbin lace on one side, though this is partly detached. Age fragility advises openly and closing very gently.



CNN313 Late 19th or early 20th century Spanish-style fan printed on black background on black wood NOT ON LIST OF CONTENTS OF BOX containing it. 24cm guard. Brass coloured ring. The black sticks are mostly straight, cut in their central part just above the throat to a baluster shape, with the guard then widening to a flat top. Above the throat, each stick has been impressed with two vertical leafy

sprays one above the other, these coloured mainly with gold with touches of red and green. The guard is coloured only above the shoulder of the fan, also with impressed vertically oriented leafy stems, with central flower, in similar colouring. The main colour of both paper leaves is black. Recto, a gold-printed line of rococo swirls along the lower edge, with similar bigger swirls up each side. Along the top is a band of leafy swirls with two downward floral bunches reaching to the bottom of the fan, which splits the leaf into three areas. Each area contains an irregular edged yellow-background picture, above which, on the upper band are flowers of colour corresponding to colours within its associated picture. On the recto, from left to right, these pictures are: a young man kneeling to return a retrieved hat to a young woman, both of them with butterfly nets; a young woman in over-dressed shepherdess get-up, with her staff topped with ribbons, elegantly sitting in a wooded area beside a pond; a young man with striped stockings seated resting from playing his guitar. Verso, there is one larger picture against a yellow background, this being a woman with fan in a sedan chair speaking to an elegant walking gentleman as she is carried through a flowery meadow by two liveried servants. On the top and bottom arcs of this side of the fan are bands of yellow-gold printed intensely with swags of little coloured flowers. The two leaves are bound at the top with silver-coloured foil. The leaf is splitting in some places.

2E/1951.1 Probably French, mid- to late-19th century double paper fan on pierced, incised and gilded mother of pearl, 26cm guard.

The picture on the recto is of 18th century figures in a garden. On the left are a male flautist standing, and female guitarist seated, centre and right with grand house in background, are two women dancing each side of a man. On verso is a group of four female and one male peasants. The man is seated to the right of an elegant tall water well, with on his left one of the women filling a kettle from the tap of the well, another woman behind her looking towards two conversing women, of whom the first is carrying a flower basket, the other who is trying on a straw hat thickly decorated with flowers. Each scene is centrally set within a dark imprecise wooded background. Recto and verso the paintings are edged with a band above and below and wide area of swirls to right and left, these printed in gold. Below the lower arcs, verso and recto, are on each side one or more lines of gold, the shapes of which indicate that the leaf was prepared to be able to be used on a monture with gorge of different radius, and been cut to fit the present monture. This was probably done when the fan was first assembled. Sticks and gorge area of guards are all the same shape: slightly pointed tip, narrowing slightly above rivet then widening, but curving in towards symmetrical outward bulges, on the thicker guards forming a horizontal narrow band, then a top-heavy baluster shape to the throat, then symmetrically three outward bulges forming three horizontal bands on the guard, then another top-heavy baluster until just below the shoulder, where three more pairs of bulges form a final set of 3 bands across the guard. Corresponding to the middle bands on the guards, on each gorge stick at the throat, are pierced dots forming a crossed X (somewhat like a stylised Mickey Mouse!) with a small gold ovoid below and a gold swirl above. These swirls are alternately right and left facing. Corresponding with the top of the upper top-heavy baluster on the guards, each gorge stick is incised and gilded in a swirling leaf form in the same general direction as its lower gold swirl. These leaf forms are enclosed with a large and a small pierced C shape, the larger one always being at that side which is above the top of the lower simpler swirl. Between its two swirls, each stick is pierced with a jagged line and round holes, this representing stems, buds and a four-petal flower, buds and flowers on the side of the smaller C. The top of each stick has in gold three downward-pointing leaves with a line across, below which is pierced four holes arranged as a flower head. At the top of the upper top-heavy baluster, the guard has an irregular gold ovoid, above which at throat level is an upward pointed leaf pair, also gold. The verso of the sticks have two arcs of gilding, one formed by a horizontal ovoid at the top of each gorge stick, the other by a vertical ovoid between that stick's opposing C cuts. The upper part of the both guards widens with straight edges to a flat top, and has incised and gilded vertical decoration of sprays of leaves and flowers. Both guards on their inner side where visible alongside the gorge have a leafy swirl in gold just below the shoulder. Brass coloured ring and mother of pearl studs. Very good condition.



K1972.195.1 (Marked 'Thomas', box list numbering adjusted by adding .1 to match digital inventory listing for fan of this description.) 18th century carved ivory Chinese monture with single vellum European painted leaf, 28cm guard. The vellum is painted on one side only. It shows an offering to the Goddess Diana, after a successful hunt. In an autumn-coloured lightly wooded landscape, a laurel-crowned bearded blue-robed priest

stands to the right of an elaborate carved and gilded pedestal on which is set the gold statue of the goddess. Seven adults, a number of them laurel-crowned, approach from all sides bringing offerings. To the bottom left a naked child is hugging a hunting dog, near one adult, a female dressed in red wearing a scarf with red and green stripes which at a casual glance could appear to be tartan. In the distant right is a towered city, and another further off in the distant left. The sticks have shallow rounded tip, narrow slightly and then widen slightly to the neck, where they turn in, all this forming a tiny baluster symmetrically nicked intensely. They are then straight to the throat, and after a series of symmetrical nicks, narrow again to the shoulder. At the shoulder the guard abruptly widens, then

gradually widens slightly to its flat top. Guards are carved across horizontally matching these nicks. The effect of all this cutting is to give a very tactile feel to the fan when closed, as well as a unique appearance to its flat side, which could be thought of as an identifier for the particular monture. The upper part of each guard is carved and pierced, with two persons one holding a parasol, in the middle of thick foliage. Ribs are bone, and do not reach to the top of the leaf. Mother of pearl studs. The monture is later 18th century. The picture on the leaf uses the entire area of leaf, without any border decoration. This aligns with the manner of very early 18th century fan leaf painting, but does not of itself prove the picture was painted in the 18th century. The crudeness of the painting, and the large size of the figures challenge that dating. However many a wife and daughter of gentry and higher social levels painted fan leaves. The leaf appears to have been cut down to fit monture. The head of the woman in red, the head of the hunter further right, and the foot of the hunter in the lower centre are all cut through in a manner not common in fan leaf design, suggesting trimming. Without such cutting, the leaf would have needed a monture with larger gorge radius. It was not uncommon for a good leaf to be placed on a different monture after monture breakage, or indeed a new leaf to be fixed to an old monture. Also, it was not uncommon for a picture to be incorrectly designed, so that it needed too much trimming to fit its intended monture. Leaves were normally decorated before mounting and trimmed where necessary.



167d Second half of 19th century French or British pierced bone fan, double paper leaf printed and coloured, 27cm guard. The flat sticks and guards are pointed at the tip, curve inward above the rivet, and are then cut to an oval form just below the throat, then widen to the shoulder where they curve in. The guards then widen slightly to a flat top. From the oval shaping to the shoulder the gorge sticks are all identically pierced in simple short straight or

curved lines, probably by machine. In the lowest area is a decoration of downward leaf bunches; then to just below the shoulder is a lattice of two vertical rows of crosses bordered all round with inward pointing T shapes or at corners, angle shapes. Just below the shoulder-level curve of each stick is an upward leaf flourish. On the recto only, there is also incised a vertical ovoid just below the piercing, this gilded, there is a row of incised gilded ovals horizontally above the lower floral assemblage, the lattice is carved with alternating leaves and 4-petal flowers, the latter gilded, and above the upper flourish of leaves is incised a 4-petal flower gilded, with a pair of leaves curling down from it, also gilded. Both guards are similarly pierced to shoulder level, and both are incised and gilded as in the recto gorge. The upper part of the guards has similar treatment, first with a vertical leafy spray, then a lattice, then the upward leaf flourish, this topped by an incised and gilded row of dots, and some incised gilded decoration along the top edge. The recto leaf has a scene of 8 ladies in crinolines, seated in a floral garden with distant pavilion, and a baby in a cot in the middle. A woman in pink to the right of the baby is holding out a doll for which the baby reaches. There is a grand house in the distance just to the right of this lady in pink. This suggests the rich new mother proudly showing off the baby to the admiring female visitors. This leaf has a gold colour along the top, and at right a broad area of swirling gold with bunches of pink flowers. Indicating that this side of the leaf has been cut to fit the span of the fan, the left hand side has only the innermost part of the same kind of border. The verso leaf is similarly cut off, this time on the right. There is an image of an Italianate house amongst cypress trees beyond a lake within a floral landscape. There are printed gold horizontal medallions of leafy swirls to right and left of this picture. Left side and top have a gold-printed border, but there is no border on the right. The lower guard has been broken, and a piece of ivory has been inserted to replace missing bone. It is probable that the fan once had two more sticks which were also broken, and that the whole fan was dismantled, the leaves cut, and the fan rebuilt. Since the leaves would have been stuck together at the ribs the first time the fan was assembled, this would explain the left side of recto and right side of verso being cut off, rather than trying to separate the two leaves entirely, cutting both symmetrically. Brass coloured ring, mother of pearl studs. Pictures of this sort were typically stipple

engraved (basically lithography finished off with some engraving) and hand-coloured, with the gold edging lithographed.

K1972.195 1765 feather, paper etc decorated fan signed and dated 1765, 28cm guard.

Along with unique decoration, being signed and dated makes the fan doubly important. Unlike the more common order of things, the decoration of this fan has almost certainly been applied to a fan already mounted with a single vellum leaf. Though two sticks are broken, two others missing, and repair splints on others, the decoration alone would make this fan unique and important. On the verso, the fan is signed in script in ink on the vellum attached to the upper guard, apparently "Made with feathers by Caroline Poluys 1765". Ink has blotted to the adjacent fold of vellum. Thus the



name might read Poioys or Poloys or Poluys or Powis. On each of the folds of the vellum that are stuck to a stick (every alternate fold), is painted a thin wavy red line, with tiny green pointed oval leaves in pairs spaced along it. Each intervening fold has first been stained blue, and then decorated by gluing on in a vertical continuous row a range of tiny feather pieces, and some papercut pieces. A proportion of these has been lost but left the impression

of where they had been. An intense examination was not possible in the time available, but the photographs suggest that at least some feathers might first have been stuck onto paper, so that the tiny areas of their fibres could be cut in oval shapes for use in the decoration. While most feathers are shades of brown, there are some vibrant red and some fluorescent green, suggesting that the feather sources perhaps included one or two exotic birds as well as North European varieties. The ivory monture is contemporary with the date on the fan, and is probably French. The fan has a smoothly rounded tip, and each stick is shaped just above the inward thumb shaping to the throat. Its asymmetrically shaped sticks have been placed in alternating directions, so that when riveted together, the flat side of the fan appears as if it has a band of smocking and has an interesting texture. From throat to shoulder, the sticks slightly narrow with straight sides, and have a vertical band of piercings in various shapes of hole, so that with sticks assembled in their correct order, the piercing gives an impression of several sets of concentric ovoids across the upper part of the gorge of the fan. This is copied in the guards, which at the shoulder widen abruptly, with the guard then widening slightly to the straight top. The upper part of the guards is carved in chunky leafy swirls with a flower at centre and near the blank top. Mother of pearl studs. No record of a Caroline Poluys or Powis being found for this era in Scotland, attention turned to the similar surnames 'Polus' and 'Polyus' which are apparently most commonly found in Poland. Links between Scotland and the lands surrounding the Baltic are of very long standing. But equally, a person of this name might have accompanied North European members of a military unit which had been stationed in Scotland in the wake of the Jacobite Rising of 1745. After considerable desk research, it was finally shown by signature matching that the fan was decorated by the Oxfordshire Diarist Caroline Powys née Girdle (1738-1819). Her daughter married the cousin of Jane Austen. In addition to her own literary output, which informs English 18th century social history studies, Caroline's personality and experience therefore undoubtedly informed situations and characterisations in the writings of Jane Austen. The K prefix indicates this fan was formerly in the old Kinross Museum. Fan 2474 probably previously was at Kinross, possibly gifted by local MP, Duchess of Atholl, who perhaps also gave this.



CR138 1780 to very early 19th century Chinese ivory brisé fan carved one side with rounded tips, 18cm guard. Both guards present, with mother of pearl studs to the rivet. There is one stick definitely missing, but probably three sticks are missing, as such fans typically had originally up to 22 sticks plus

guards. One stick is lost towards the left side of the central large oval. The central stick of the central oval motif has a repair at its lower end. The stick nearest to the upper guard is repaired at its lower end. The original ribbon is present but broken, and has been secured on the verso in a number of places using a transparent plastic material. Apart from the losses and repairs already commented on, the fan is in very good condition. All sticks have a solid outer edge all round. The rounded tops are carved either with a single chrysanthemum flower with a small floral basket above, or with the left, right or centre part of a near-rectangular lozenge above which is an animal, crouching left or right facing or standing as symmetry demands. Each part lozenge contains a different motif. Stick tops from left to right are carved as follows: pagoda type 1, chrysanthemum, leaves and flower type 1, leaves and flower type 2, chrysanthemum, huts by a lake, missing, chrysanthemum, boat on a lake with tower in background, house with central tower, pagoda type 2, chrysanthemum, buildings?, pagoda type 3, chrysanthemum, flower with leaves type 1, flower with leaves type 2, chrysanthemum. At the top of the central stick the animal is a lizard standing. The top of the upper guard has a standing animal under a tree, head turned to look outward. The upper side of the lower guard is cross-hatched diagonally, each space in the lattice then cross-hatched again to form a 4-petal flower. The area of each stick to the left of each threading of the ribbon is diagonally hatched. In the normal manner, the fan below the ribbon is decorated in two distinct areas: that from the tip to the throat, and above the throat to the ribbon, with this structure repeated in the guards. The tip to the neck is shaped in inward curve, but not carved, and from the neck to the throat is carved in two arcs with simple leaves, and in a third arc with a flower, then topped with a row of vertical tiny pointed darts. In the upper part, below the ribbon, each stick has a horizontal row of 3 6-petal flower heads. There is then a broader arc across the fan in which sticks are carved to represent floral swags, with a little tail in the middle of each stick. There is then an arc of rows of tiny downward pointing darts, matching those pointing up from the throat area. The main body of the gorge has a large horizontal oval at centre and two vertical ovals, one each side, all these surrounded by sprays of flowers and leaves. The central oval is edged with a rim of little outward pointing darts enclosed in two lines. This large oval encloses a smaller oval at centre top in which is carved a peacock amongst flowers. Below this small oval is a four-tier pagoda. The rest of the oval is filled, first, with two crouching animals, each facing inward, not symmetrically placed, trees, flowers, buildings of the sorts in the tips of the sticks, and on the right a 3-tier pagoda. It can be surmised that another 3-tier pagoda was on the stick missing on the left side of this central oval. The other two ovals are surrounded by a row of dots included in two lines, and each contains a 5-tier pagoda amongst trees and outbuildings. All uncarved areas of the fan are filled with extremely fine vertical frets. The solid guards are uncarved at the very bottom, then below the throat is carved a spray with flower at top. The upper part of the guards below the ribbon line contains a large shaped basket of flowers, from which hangs a good-luck roundel, from which hangs a tassel.



15/50L (Note that this fan matches the 15/50L in the inventory, and that an earlier fan listed on box 3 as 15/50L matched with inventory description CR135.) Late 19th early 20th century double silk on mother of white pearl fan with the recto leaf overlaid with bobbin lace appliqued on net, 27.5cm guard. The mother of pearl is highly figured, with green and lilac or violet highlights. Silk is lilac or violet recto and cream verso. A wide lilac or violet ribbon is attached to

the rivet, which will cause strain on the rivet. Otherwise the fan is in good condition, although the upper guard appears to have a break developing. Note that indications in this fan of white, lilac/violet and green, being the banner colours of Mrs Pankhurst's suffragette WSPU movement, might have made this fan give a gentle hint that its user supported Votes for Women. But equally, it might just

have suited the lady's choice of dress! Along the top and bottom arc of the fan is a band of lace constructed as large daisy flowers on leaf sprays with buds. The flower side of the band is set outermost top and bottom. On each side is a vertical row of daisy flowers. Across the middle of the leaf are applied separate leaf sprays with indicative buds. Individual dots are spaced about the rest of the net. Red translucent carbuncle studs.

CNN42 Early 20th century Japanese bought in America, 22cm guard.

Varnished sticks and brown, slightly inward shaped, and otherwise undecorated. Brass coloured ring. The double paper leaf is painted on recto only, with asymmetrically placed "gothic pointed arch" of two pairs of close-set lines, beyond which left and right are light floral painted, with blue flowers centre. Between the outlines of the left side of the arch another floral painting has definite brown leaves contrasting with pale yellow-touched flowers. On the right part of the arch a row of white cranes flies upwards. Within the arch are sketched two women and a boy in kimonos, in a flower meadow beside water, possibly preparing for a picnic. On verso it is inscribed with source and date.



3076 Second half of 19th century Chinese tea chest pierced bone fan, 23.5cm guard.

This is a typical fan of Chinese tea *chest* sort, not to be confused with a Japanese tea *ceremony* fan. In the Japanese tea ceremony, special fan form paper-leaf items, with only three or four sticks, were used for handing round delicacies. This form fan here, on the other hand, was a tea-contaminant! The sticks and guards are the most basic of shapes, an indicative inward turn at the throat and very little rounding at the top. All sticks are die-cut pierced with tools and hammer or machine in a series of

arcs. The fan has a thin blue ribbon fed through a row of slits below the top arc. All sticks identical except at the middle arc of cuts, where the overall appearance is of a broad row of round-cornered rectangular medallions, apart from on end sticks. The material is probably bovine. Tea was bought by weight. Some dealers cheated and added weight to their tea bales, knowing that the bales would not be unpacked until they reached their final buyer after crossing the oceans. One type of make-weight was a bag of fans of this sort. When found by the tea blender in Europe, these very low quality items of corresponding very low value were an annoyance. At best they could be sold to the lowest classes for a pittance – but could give the servant girl the conceit that her fan looked from a distance as good as the ivory brisé fan used by her lady boss.



167b Later 19th century European, probably British, white metal filigree fan with double paper leaf. 24.5cm guard.

Both sides of leaf are lithographed and coloured with paint. Recto is of a man casually leaning over a short parapet looking at four women and two children in a garden. The top of the fan is a wavy leafy line that connects to the left and right fairly wide borders of loose leafy floral sprays. The verso has three vertical ovals surrounding

printed cross-hatched irregular blue medallions, these connected by green leafy swags with red and blue flowers, with across the top arc a swirl of gold interspersed with indicative flowers. Recto, the leaf has been attached over the upper guard and below the lower guard. On the verso, the leaf has been attached over both upper and lower guards. This suggests assembly by an amateur. The guards and the sticks are ornate shape. The tip is pointed. Each stick curves inward then out to the neck, and then is shaped like a small upright and then a large upside down baluster vase to the throat. They then widen abruptly, this widening having a triangular pendant each side of the "bottom" of the upturned "vase". Each stick then has a half basket of flowers. The sticks are set in pairs so that each pair creates a full basket of flowers, these forming an arc across the gorge. Near the top of each stick is a horizontal oval containing a 9-petalled flower, each petal widening to two points. These lower parts of the sticks are filled with filigree spirals, as is the area at the top of the stick at the shoulder. Other non-motif

areas are filigreed in wavy lines or left open, appropriate to their shape. The much tougher guards have more thick silver areas, much less filigree, and from the throat to the shoulder are treated differently from the sticks. A widening rectangular wedge is split into a lower, middle and an upper area, the lower with two pairs of diagonally set ovals, the middle divided into four vertical areas with pointed tops, from the edges of which arise into the upper area diagonal lines that create four tall triangular gaps between filled silver triangles. Above this is a spray of four long leaf spears below the shaped shoulder of the guard, this area strengthened by horizontal narrow ovoid bars. Of the top of guards, only the inner side of the lower is visible. This is a solid widening rectangle, with flat top. Soldered onto it is a decorative scheme in three registers: the lower half, which contains a 6-pointed curve-edged shape below two spandrels and above 5 vertical lines; a middle part which contains two half and a central narrow arch form with gothic shaped spandrels above, leaving a central arch form, and a narrow top part with three pendant double-lined ovals like a half flower. The fan has a decoratively shaped ring, and diamond-style studs.



CNN35 19th century Chinese or Japanese wood fan with painted landscape on fabric one side, with paper other side, 28cm guard.

The very slightly shaped wooden sticks are lacquered alternately in red and black. Guards have flat tops. One guard is shaped on its surface with interlocking circles, each containing a pointed-leaved chrysanthemum. A match failure about half way down the upper part of the upper guard indicates this is not one continuous shaping,

and might have been impressed on wet lacquer with a stamp. The surface of the lower guard is very regularly shaped as if it is diagonally woven basket work with 4 close strands each direction. In other words, it looks cross-hatched, with each diamond of the hatching filled with four lines, in alternate directions. This higher quality of guard, along with the fact that the paper is lightly painted very finely with a bird flying through bamboo between two clouds of gold or silver dusting, with red seal mark and possible signature beneath the right-hand cloud, suggests this side is the actual recto. The other side, on which no signature has been noticed, shows a village amongst misty mountains. Again there are two patches of gold or silver dusting.



167e Late 19th or early 20th century British or European floral painted, lace edged double cream silk fan on ivory or bone, 35cm guard. Recto has a spray of blue flowers from left to right slightly left of centre. Verso is plain. The fan is edged with a border of machine net embroidered intensely with flowers. The verso silk is perishing near the lower guard and is torn in several places at top and bottom.



167f Late 19th or early 20th century British or European black gauze on black wood fan, 34cm guard. Sticks are straight and narrow, the guards widening horizontally at the shoulder with flat top. Black metal ring. Gauze is in perfect condition, and appears machine edged top and bottom.

7/1938 19th century Chinese painted duck feather fan on bone, 24cm guard.

The straight bone sticks are die-pierced forming arcs of floral-style motifs. The guards are diagonally cross-cut from tip of shoulder, and slightly shaped in a rounding at each edge between cuts. The upper part of the guards are decorated in 3 registers defined by an incised and blackened outline (possibly silvering). The lower two registers have a downward vertical leafy spray, the top one having three downward parallel simpler sprays. The naturally brown-tipped feathers are overpainted recto with blobbed red green and blue flowers and small leaves, the central grouping surrounded lightly by a green horizontal oval. A row of red, blue and green dots forms an arc across the top of the fan. The verso, on the whiter side of the same feathers, is also daubed with red, blue and green, but more casually. Shaped brass coloured rivet and bone studs. The feathers attached to both guards have lost their tops.



7 1981.94 (278/1/SH1 written on guard) European or American factory-made later 19th century Jenny Lind palmette die-cut embossed paper on wood with mirror, marabou tipped, on Chinese bone mount, 28cm height to top of leaf. Marabou are African birds, and the largest of the stork family, growing to 150cm tall, with a wingspan of 2.6m. True marabou feathers are the down from the wing or tail of the bird. Faux marabou feathers are today

harvested from the bottom of the domestic turkey! This 19th century fan almost certainly has true marabou trim. Jenny Lind (1820-1887) was a Swedish opera singer who was so often seen using a fan of this form that they came to be named after her. Brass coloured shaped ring, mother of pearl studs. Sticks and guard have round tip, a sharp curve in and out to the neck, and thereafter straight to the shoulder, the guard widening slightly to a rounded top. Between throat and shoulder the sticks are pierced with wavy cuts, one above the other vertically. Between the cuts, on alternate sticks are small silvered horizontal ovoids. On the other sticks, there are similar ovals at the shoulder. Guards have a vertical boteh shaped silvering at the level of the lower row of these ovals. The upper part of the upper guard has an oval mirror set vertically within a gold-coloured elaborate frame at its top, and below this an incised line indicating a leaf spray, this part of the upper guard edged with a silvered line on sides and above shoulder. The lower guard has three registers of decoration and a straight silvered border on four sides. As its decoration of sticks and guards is very similar to that on the Chinese feather fan 7/1938, this indicates the monture was imported from China. The paper palms are machine cut and pierced intensely, machine embossed, and gold colour finished. They are lobed round-ended ovals. There is a large daisy-style flower filling the top, below this smaller daisies trailing leaf sprays with bunches of three tiny flowers all within intense regular dot piercing, one set each side of the stick, and a lower area of netted piercing. Marabou trim is attached to the top arc of each palm. Apart from the palm at the lower guard, palms are not coloured on the verso sides. The fan is in excellent condition. Note that the on-line inventory describes this fan as "lace". This is only true in so far as the leaf is perforated in a lace-like manner.

15/50.4 Mid to late 19th century Chinese ivory faces

cabriolet fan with slim cream silk double tassel on gold decorated shaped black lacquered wood. Guard 26cm, mother of pearl studs, brown metal ring. Recto has two leaves with ivory faces, both with the "Mandarin" scene stretching the full width of the paper. On verso, the lower leaf has a bird centre, flanked with flowers, while the upper leaf has a central long oval with a "Mandarin" scene, and ovals each side with flowers and fruit. The guards and ribs do not reach above the top leaf edge. At the separation of top and bottom leaves, the sticks have a broadened area, of curvy-sided straight barrel shape. At the gorge,



the sticks are narrow, but shaped as three tiers of baluster from the pointed tip, with the lower two tiers separated by a short length with rounded edges. The guards widen at the bottom of the lower leaf, but continue straight-edged and have gold vertical grass spray decoration, until between the leaves the near-rectangular barrel shaping has a gilded figure before a sentry box at a fence with trees beyond, thereafter widening slightly with a gilded figure and a flower, to a flat top with a horizontal gilded line. The arc of barrel-shaping in the sticks has overall a gilded outline, and is decorated with two near-oval long areas each side of centre, each with two scholars seated before a fence with trees beyond, and otherwise horizontal fronds and flowers. This monture decoration is repeated, recto and verso. Recto and verso top leaves are connected by a gold-coloured paper tape along the top arc. Recto, top and bottom leaves are predominantly blue. The upper leaf is surrounded by a pink "tape" area, mostly filled out with diagonal trellis motifs alternating with floral motifs, but with bats at each corner, and a bat and a carp within each of its top and bottom arcs. Along its "Mandarin" scene, the figures are fairly numerous and small. The lower recto leaf has no border, but has a golden top edge. There are few figures, and these are the same size as on the upper leaf. On the verso, the upper leaf is a strong purple, and the lower leaf a strong pink. The upper leaf is again surrounded by a tape border, but of purple, as is the main leaf. Its decoration is short diagonal trellis alternating with floral buds, with a bat at each corner. The three cartouches of the top leaf are otherwise set in a background of pink leaves. The "Mandarin" scene is uncrowded. On each side, the top leaf is in very good condition. Verso, there are breaks in the paper of the bottom leaf, with small areas lost.

2011.375 Design for a tartan fan signed by Raymond Honeyman. Late 20th, early 21st century. Marked out on squared paper, coloured for counted stitch embroidery, mounted and framed, drawn as fan size 37cm high, 72cm wide. The design is semi-circular, with "gorge" area also to be worked. The fan scheme has six wide blades, set amongst seven narrow blades. Each blade is shaped and pointed, so that to leave spandrels at the top between each blade, also coloured to give the impression of twelve thistles in six inward-leaning pairs. All blades are a different tartan design but not identified with clan. Designed to be worked in twelve colours, with colour numbers and names specified in a row at the bottom of the coloured drawing. (Black 993; Blue, 328,325 and 322; Green 407, 546 and 355; Red 209; Coral 866; Paprika 721; Honeysuckle 695; Putty 984)



1981.93 Early 20th century Jenny Lind palmette painted nylon or crepe silk fan, on ivory or bone monture, 27cm guard. The recto is painted across the palms with three bunches of blue flowers separated by two pink ovoids with a red outward curved line each side, and other small bunches of blue flowers to complete the overall design. The sticks and guards are pointed at the tip, shaped inward and out, then after two sets of symmetrical rounded curves, widening in baluster form to the shoulder, with guards then widening to a straight top. There is an arc of piqués set in incised sets of circles at the shoulder of alternate sticks, with below these, piercings down the stick to just above the pair of bulges, these piercings indicative of foliage. The intervening sticks also have foliage style piercing from near the shoulder to this same level, but with a gap in the middle in which are concentric circles with a pique in the centre. These decorations are reflected on the guard, both at gorge and upper level, with piques appropriately. Piques would be gold or brass, depending on whether the monture is ivory or bone. Gorge verso has no piques. Brass coloured ring with mother of pearl studs.

2018/204.2 (Matches inventory number 2018/242.3) Margaret Morris early 20th century home-made dancing fan with wood and machine lace with gold flowers, 26.5cm guard.

Margaret Morris (1891-1980) was highly influential in the Scottish ballet dance development. In this fan, probably made by herself, seven pieces of straight wood painted white on the recto have been very stiffly riveted together in fan form, a leaf of machine lace with close evenly spaced staggered gold flowers has been stuck on, gold ric rac braid has been stuck from the rivet to part way up the leaf at each stick, and a bunch of mixed lace has been gathered as a decoration at the rivet. As a fan for everyday cooling, the stiffness of the fan, and its reluctance to fold, would be annoying. But in the dance context, particularly with flickering lighting, the sweep of this fan through the air in tune with the dance movement would have made a strong statement emphasising the rhythm and flow.



2018.55 Early 20th century Margaret Morris very fragile pink crepe silk Jenny Lind floral palmette fan on wood, 17cm guard. Sticks are straight, with those that form the upper and lower guards simply marked with a green vertical uneven line. Brass coloured rivet. The palms have six lobes, and each is coloured to appear as a flower. Very fragile.

2018.56 Early 20th century Margaret Morris Jenny Lind palmette printed paper floral fan, 27.5cm guard.

The palms are die cut lobed and pierced. Recto, the nine central palms form together a long oval-ended mixed intense flower spray, in white, blue, red, pink, purple and green representing forgetmenots, roses and poppies. All these palms have the hidden recto part printed only white, except the one nearest the right of the fan, which has colours to end the floral oval, and gold towards the guard. In addition to this one palm, the two palms nearest each side of the fan are printed gold on this recto side. All palms are printed gold on the verso. The all-gold palms are symmetrical design which includes two vertical ovals centre, with a motif centred within them, and otherwise pierced. There is piercing in an arc across the top of these palms, and on each side in two areas below the ovals. The other palms are pierced only where they are not floral-coloured on the recto side. The bone monture has pointed tip, then inward turning, and out to baluster shape, then a set of symmetrical nicks at the sides, matched on the guard by horizontal cuts, then widening to a rounded shoulder. The guard sticks then slightly widen to flat tops. The gorge sticks have been die cut with cross-forms made of little circles at the throat, and concentric curved lines vertically, below another cross-form just below the shoulder. The sticks have then been set in alternately facing pairs to form a row of vertical pierced ovals across the upper part of the gorge. The guards have vertical incisions from throat to shoulder, with towards the shoulder a set of loops right and left. Above the shoulder they are incised and in places pierced, as a vertical series of indicative floral motifs. On the recto, within the ovals, a flower head has been incised across each pair of sticks, also swirls incised below the piercing, and various groups of leaves. On recto gorge, and on both guards, incised flowers and other details have been silvered and gilded, with only a few silvered horizontal ovals at the shoulder of the gorge verso. The fan has brass-coloured ring and mother of pearl studs. Lower guard palm is broken and detached. The thread of the fan is broken.



2018.315 Margaret Morris Japanese or Chinese bamboo with white lacquered guards painted floral 26cm guard. The fan is stamped "foreign" on the verso at the bottom of the leaf at the upper guard. The guards are white painted. The upper parts of the gorge sticks are machine pierced in arcs of basic shapes. The single paper leaf is printed in pink, blue, red and



green with a right to left spray of mixed large and small flowers. The leaf top is bound with silver foil. White metal ring. Ribbon on ring has handwritten M Slorach.

2015.68 Later 18th century French fan associated with Effie Gray (in rectangular frame) 27cm guard.

Effie Gray (1828-1897) is known for having been the wife of the artist John Everett Millais, but she was previously married to the then highly influential philosopher and art critic John Ruskin. In 1854 she abandoned Ruskin for his protégé Millais. Ruskin enabled his marriage with Effie to be annulled by swearing that it had not been consummated. Early biographers of Ruskin, in contrast to Wikipedia today, claim that Ruskin invented this fiction to contain the scandal the affair had caused. This strategy proved to be at great cost to his reputation and later happiness. The decoration of this fan, being on two lovers in a garden on the single silk leaf, and on the monture a young man facing a young woman, gives it the appearance of a betrothal fan. It is more likely to have been given to Effie by Ruskin than by Millais, who looked to the imagined pre-Raphaelite world for inspiration. The fan monture is very fine, of the French sort fashionable around 1780, with the monture motifs properly viewed during a glance in flickering candlelight during fan use, when the fan is being evenly unfolded but has some way to go to being fully opened. It has tapering straight-edged sticks shaped at the throat, is finely pierced, carved, silvered and gilded on the gorge and upper part of the visible guard. It has pointed tip, narrows to just below the throat, where it is shaped as two parallel horizontal bars, then is cut as a vertical oval, topped by narrower horizontal bars, then widening before its taper to the shoulder. The gorge sticks are carved so as to represent the central scene of the two gilded figures in woodland worked over 6 sticks, flanked right and left by ovals containing gilded floral baskets carved over 2 sticks, all these areas separated from each other and the guards by a spacer stick. The ovals fully, and central scene partly are enclosed by diagonally scored and silvered frames. At gorge level, the upper guard and the visible part of the lower guard are carved as a vertical leafy double-ended spear and silvered. The guard widens in a straight line, above which it is pierced, carved, silvered and gilded, with pale red foil set behind. A vertical leafy frond rises to a cartouche enclosing a man presenting a basket of flowers below a floral swag. Above is a circle enclosing a 5-petalled flower, the area between this and the flat top containing a leaf form. The borders of each of these elements have diagonal hatching and are silvered. The rivet is set with a cushion-cut diamond-style stud. The silk leaf is fairly simple in comparison with the monture, having central relatively crudely painted scene of man standing and woman seated at an elaborate garden feature with rococo pyramid and urn, with stylised trees and bushes. This image is framed in an irregular series of curly rococo C-style forms of leafy sprays, branches and ribbons, constructed with tamboured silver-thread embroidery (giving an impression of chain stitch) and rows of sequins. Intertwined with the lower part of this frame are, symmetrically, sprays of leaves and flowers, reaching close to the edges of the leaf, these too all outlined in silver-thread tambouring, highlighted with sequins and touched with colouring. The upper arc of the fan, both edges, and slightly reaching into the middle of the lower arc is a carefully painted framing in a yellow gold irregular line and decoration including little yellow flower swags and baskets of flowers, roses, and cornucopia, all with fine red detailing and red highlighting. The fan has been under strain from being on display, and is badly split on two adjacent folds towards the left-hand side, with adjacent folds also splitting. The monture has been wired to the frame backing at the shoulder of each guard, so that, provided no part of leaf or ribs is glued to the frame lining, it should be possible to remove the fan from its frame for conservation, and replace it in the frame. The legends attached to the frame do not demonstrate Effie Gray provenance.



1983.603 silver-cased hand-operated mechanical fan with 3 faux tortoiseshell vanes. Labrisse Pat.21777.13 impressed on central fixing for the vanes.



1977.1271 First of two, axe-form Celebes woven straw fan, 49cm long. This fan is the more finely woven of the two, and the lower part of its handle better finished. There is in the centre of the woven part an outward pointing triangular area deliberately worked parallel to the handle with three graduated rows of small slits which themselves are perpendicular to the handle. The handle is wound round alongside the axe, the lower part is lacquered in bands of red then black and then red, each of these spaced by a incised ring, and its end, also red-lacquered, is turned. Collected by Deucher.



1977.1272 Second of two, axe-form Celebes woven straw fan, 47cm long. This is the coarser weaving of these two fans. The weave pattern is predominantly linear, matching the outside border all round, with in its half nearer the stick an area of two chevrons enclosing a central rectangle of weaving. The stick is wound round with wide straw throughout the length of the stick alongside the

axe. The bottom of the stick has been turned to a knob, and it and the lower part of the stick lacquered in red with yellow through it. Collected by Deucher.



1977.1274 Arrow-shaped Indonesian woven straw fan, 54cm long 31cm at widest. The weaving has been worked to create a long fretted sleeve to secure the round handle. The straw appears to be of narrow leaves with a definite central vein. Straw leaves are plaited on the central vertical axis, then these working straws have been even woven through fixed arcs of curved straw leaves set with their veins outermost. Towards the edges of the triangle of the

arrow, the working straws have been twisted round themselves before being woven with the next arc, to create an arc of frets. This is repeated, before the final few rows end off the edge of the fan. Listed in inventory as from Samoa.

1978.706 (Also listed as PMAG 1978.706, which links the fan with collector Dixon.) Triangle shaped Indonesian plaited palm fan, 50cm long 31cm wide. Palm straws have been twisted round each other to form a handle, and then plaited in looser and looser manner until the work reaches a flat stage, when each palm has been slit vertically, and thereafter all worked together as diagonal flat weave, but split apart for finishing as five crenellations. Collected by Dixon and listed in inventory as from Hawaiian Islands.



1977.1273 Pointed arrow shaped Indonesian fan grass wound handle 37cm long 24cm wide. Worked with some plaiting on the axis above the handle, this is effectively a flat weave over arcs pointing to the fan tip. The handle is simply grass wound. Listed in inventory as from Samoa.





edges are firm lines of light colour. That square has been crossed diagonally by four parallel lines creating two triangles at corners, and three other areas. Within these three central areas are woven motifs that might be script with meaning.

1980.17.1 fan holder, 18cm, hollow wood, wrapped on the bias with rattan, decorated in the round using dark brown staining, with at one end a horizontal line, 4 rows of down-pointing triangles, a horizontal line and then lozenges set vertically for about the same overall length in the middle, this topped by a line, with the remainder of the tube not stained.



1980.17.2 fan holder, 23cm, hollow wood, wrapped on the bias with rattan, decorated in the round using dark brown staining, with at one end a horizontal line, 4 rows of down-pointing triangles, a horizontal line and then full and half triangles set with long side vertical for about half the length of the tube, this topped by a line, with the remainder of the tube not stained.



Fans on display in Perth Museum during the period this commentary was created.

11CO/1946.12. Japanese War Fan. This signalling fan, with two guards and 8 sticks, all thick and heavy, with double leaf, on display shows a typical large red circle on brown background. Inventory listing indicates this sun symbol is complemented by the usual moon symbol on the other side. The inventory lists the fan as 29mm guard, whereas this should be 29cm. The fan has attached to its rivet a cord doubled over and ending in two tassels.



2E/1951 The other fan seen on display has, near its rivet a rubbed inventory number. (A fan numbered 2E/1951.1 was viewed in store on 8th October 2024, and reconciled with inventory. This indicated that the prefix 2E/1951 was used for more than one fan.) The fan on display is identified as a 1760-1790 hand painted fan on gilded mother of pearl. However, while on a mother of pearl monture that could be 18th century, the leaf appears to be mid-19th century. It is probably paper. It appears printed and coloured, showing an 18th century style scene of garden with an urn on a pedestal, around which is a group of four ladies and two gentlemen. This leaf has at both sides and along top and bottom arcs, printed gold-coloured swirls which are joined up at both edges with a broad band of rococo swirls. The monture is of straight mother of pearl sticks, the piercings of which suggest that what is visible is the verso of the fan. On the guard, which at the shoulder widens horizontally and then widens to a flat top, has indications of gilding alongside the gorge, and on the upper part is gilded over what appears to be piercing and carving. Two guards and sixteen sticks are visible. The inventory record for 2E/1951 is also a fan mounted on straight

mother of pearl sticks. The record does not specify verso appearance. So the fan in the digital inventory (second photograph here) might not be the fan on display. The upper parts of the guard do appear to be of the same design, with a figure in a cartouche above and below rococo swirls. There might have been historically a break on the upper guard, in mid gorge. But this photograph in the inventory for 2E/1951 shows only seventeen monture elements in total. This makes it difficult to reconcile the fan currently on display with the fan in the inventory photograph. The lower guard of the fan in the inventory photograph might be missing, and perhaps also another stick, as the gorge design as shown is not balanced. This is despite having inherent symmetry, with in the middle area four carved, silver and gilded figures spaced by incised and silvered sticks, with further incised and silvered sticks each side of this central grouping. The leaf is probably a 19th century print, possibly hand-coloured. It shows an exotic scene, a man in turban-style headgear being introduced by a woman to a younger woman, both in long robes, with a barefoot shorter-robed servant woman approaching from the right with a dish of delicacies. Behind to the right of the servant is a tent. In the distance, seen between the man and the two women, is an arched bridge with mountains in the far distance. The figures are in a palm garden with flowering bushes. There is a palm reaching to the top arc of the fan to the right of the two women. To left and right of this palm, the arc of the leaf is decorated with a border of gold swirls. Both edges of the leaf have individual bunches of blooms, predominantly pink, balanced except that there are three on the left and four on the right, suggesting the leaf has been cut or folded on the left to fit an incomplete monture. There is no obvious indication on the left of the inventory photograph that either monture or leaf is not fully unfolded. It is just possible that a part-stick is behind the stick furthest left. Perhaps when photographed the upper part of the lower guard was detached. If so, and were the fan conserved prior to display, these two images might be of the same fan. Examining the displayed fan would resolve this.



This commentary was created by the authors on a pro bono basis to support Perth Museums. Raw data was collected in the form of photographs and observation notes, enabled by Curator Amy Fairley, by examining every fan listed in the on-line catalogue as being in the Reserve Collection, during one day in October 2024, and one hour in early March 2025, as well as viewing the two fans then on display in Perth Museum. Data was then considerably analysed and enhanced by desk research. Except for the Japanese War Fan on display, the fan attributed to Effie Gray, and the probable verso of the second fan on display, all photography was by Catherine Smith, who also keyed and typeset the text. Otherwise, the authors own copyright of photographs, texts and pdf. Copies of all photographs taken by the authors, of data keyed, and of texts and pdf have been supplied to Perth Museums, for use by staff, researchers, and for reproduction for advertising or for fund raising.

CPS DCM 2nd August 2026