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### Ornamental fans

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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of  
The College of Fine and Applied Arts  
in Candidacy for the Degree of  
MASTER OF FINE ARTS

ORNAMENTAL FANS

By

Marie Annette Gniazdowski

May 8, 1987

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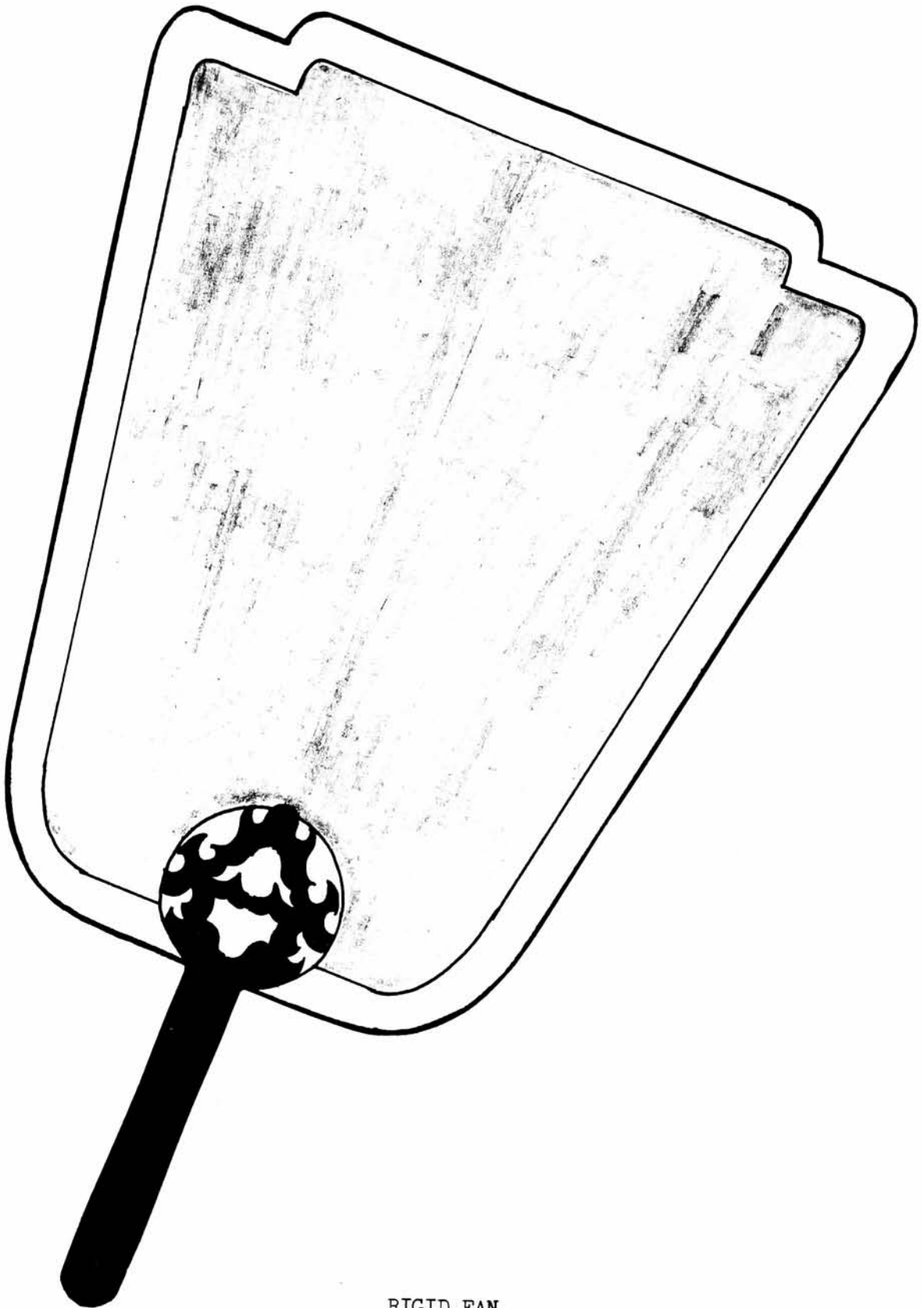
## INTRODUCTION

I enrolled in a papermaking class at the beginning of graduate studies. As soon as the techniques and materials involved were explained to me I found myself thoroughly enchanted with them. I envisioned artistic and functional possibilities for this wonderful media. Not only could I be creative with the materials themselves, but combined with my major, which is jewelry and metals, I could greatly expand my horizons. Also, taking into consideration my limited knowledge but intense interest in Oriental artwork, I fantasized about creating paper and metal fans.

My preliminary research revealed a rich history of Oriental fans and their development. In Japan and China, fans played an important role in society and religious life.

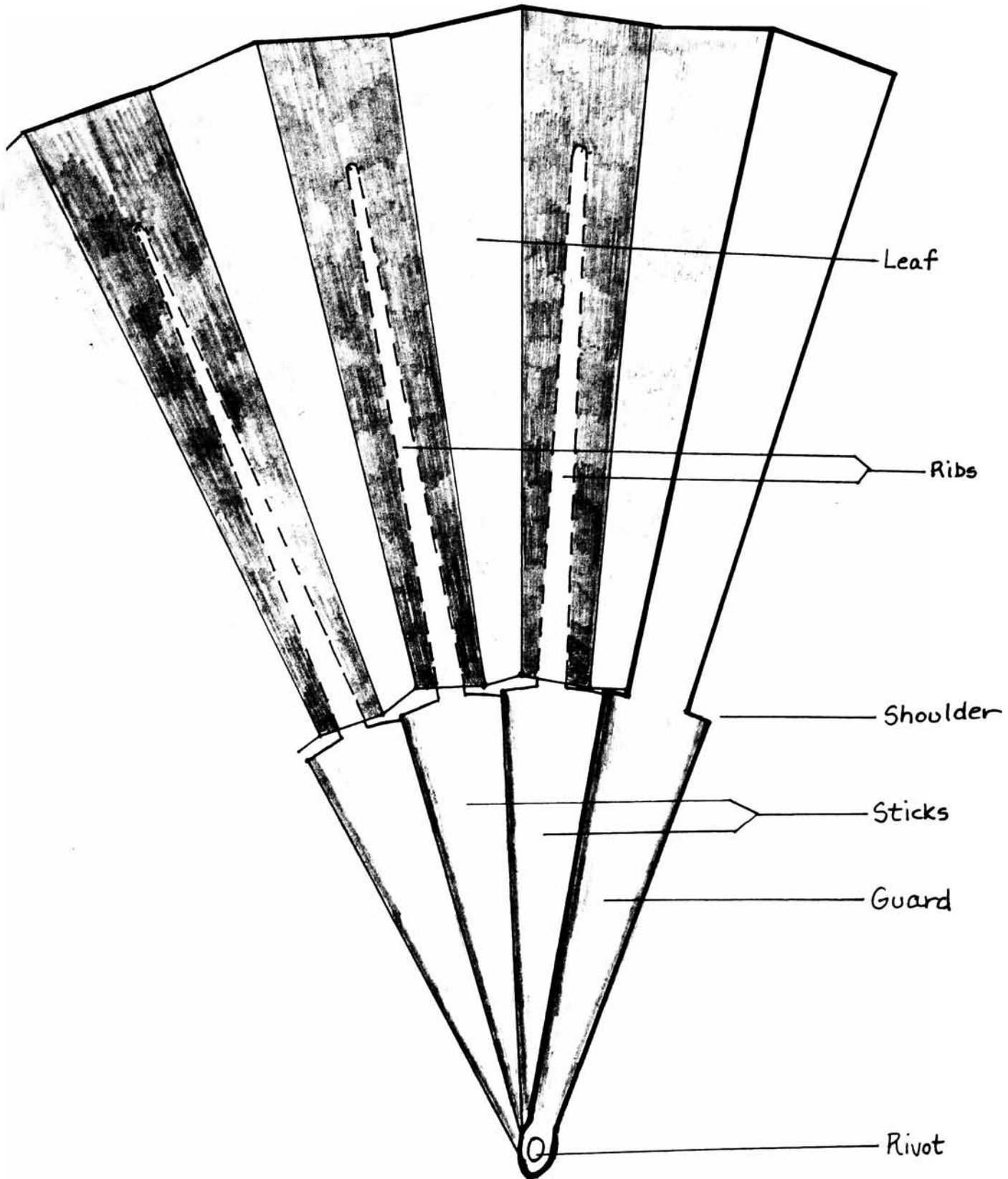
There were feelings, emotions, and experiences (good and bad) that I wanted to project through my work. Like fans of the past, my fans had to express a moment in time through symbolism and imagery. Colors, forms, and techniques would be the language of the fan. Much like the fans of the past, some of the pieces I wanted to create could be used to cool oneself, but they also had to fulfill a multitude of roles: my fans would be sculptural, as well as practical. The term that best describes this multifaceted series of artworks is ornamental.

2.



RIGID FAN

Figure 1.



FOLDING FAN

Figure 2.

## CHINA

The ornamental fan dates back several hundred years in history. It was originally used as an instrument made to agitate the air to cool oneself. That is how most people continue to use it today. The fans we are most familiar with are those we created as children using lined notebook paper. The history of the fan is far more colorful than one would imagine.

It is believed that the hot, densely populated areas of China were the fan's points of origin. Chinese mythology and literary sources suggest the invention of the fan during the period between 1027-25 B.C. The earliest examples were excavated from the Mawang-tui tomb near Chansha in Hunan province. The fans found there dated from the second century B.C.

The Chinese fan took many shapes and sizes. "Typologically, Chinese fans can be divided into three groups: the rigid or screen fan, the ceremonial fan, and, at a later date, the folding fan. The screen fan 'mien-pien', was a term applied to any rigid fan which could conveniently be held in the hand and used to agitate the air. The ceremonial fan differed from the screen fan in that it was of larger proportion and mounted on a long handle. It was initially used in the ceremonial entourage

of high officials and subsequently, at any important function or procession."<sup>1</sup>

The materials most commonly used for the screen and ceremonial fans were silk and feathers. Therefore, surviving examples of these are extremely rare. Eventually fans were decorated with painted landscape scenes. The development of the folding fan, which is thought to have originated in Japan, curtailed any further progress with the painted screen fan.

Korea played an interesting role in the exchange of fan ideas between China and Japan. It was through Korea that the screen fan was introduced to Japan from China and the folding fan was introduced to China from Japan.

In China "the folding fan was generally composed of a semi-circular leaf of silk or paper, which was pressed into folds. Sticks, which averaged between ten and thirty in number, were then inserted between the folds to form a support. The sticks were commonly of bamboo, the most highly prized being Hsiang-fei, mottled from Hunan, and, more rarely, of ivory or sandalwood."<sup>2</sup> A folding fan

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<sup>1</sup>Carol Dorrington-Ward, Ed., Fans from the East (New York: The Viking Press, 1978), p. 27.

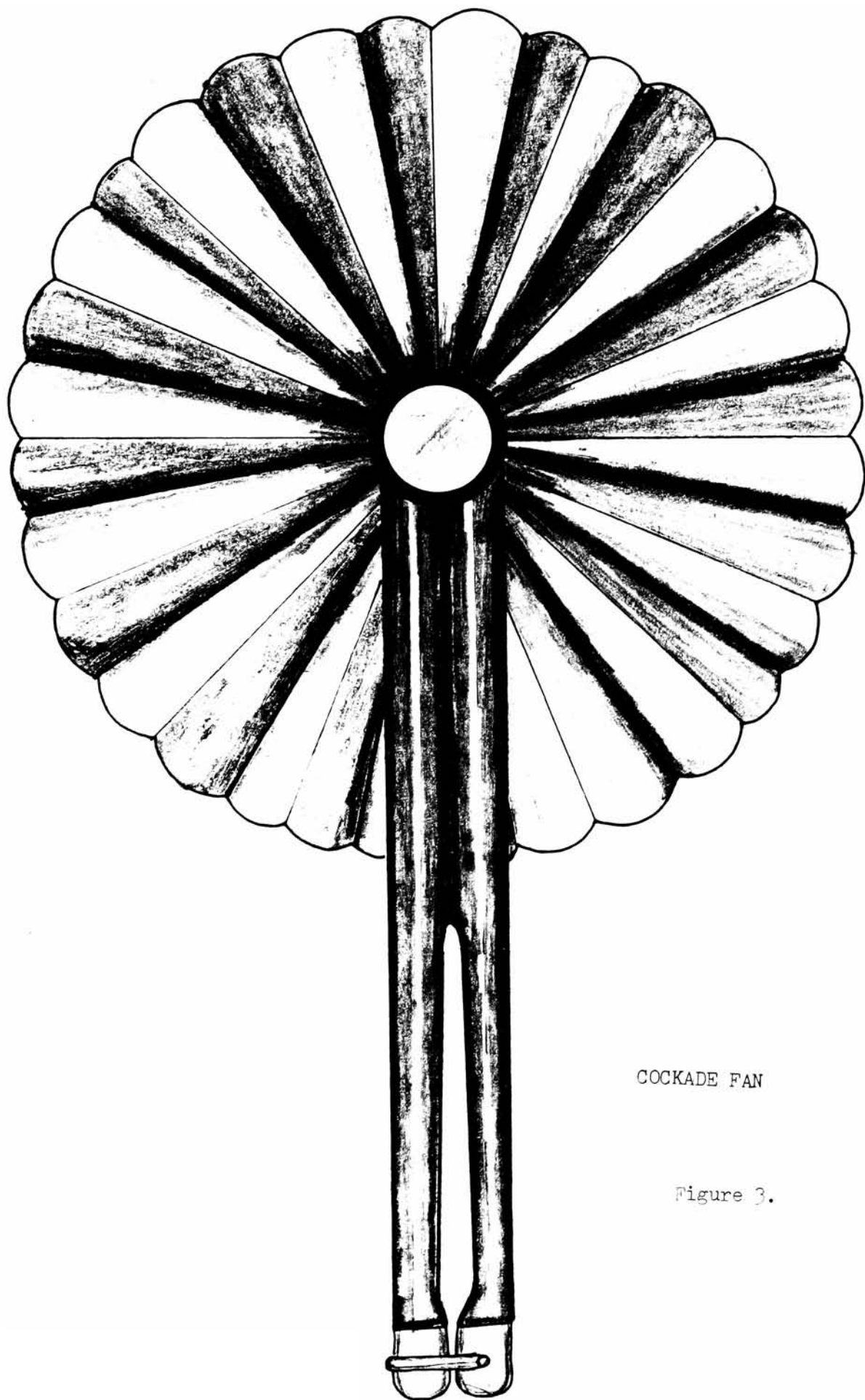
<sup>2</sup>Ibid, p. 29.



could be discretely hidden when not in use by being held up a sleeve or slipped into a boot. This was a distinct advantage over the larger screen fan. Because of this, its popularity grew. Eventually, it became preferred to purchase a plain folding fan and commission an artist to paint it. It was then given as a gift or used for a special occasion. From this point, the study of the development of the folding fan focuses on how it was painted.

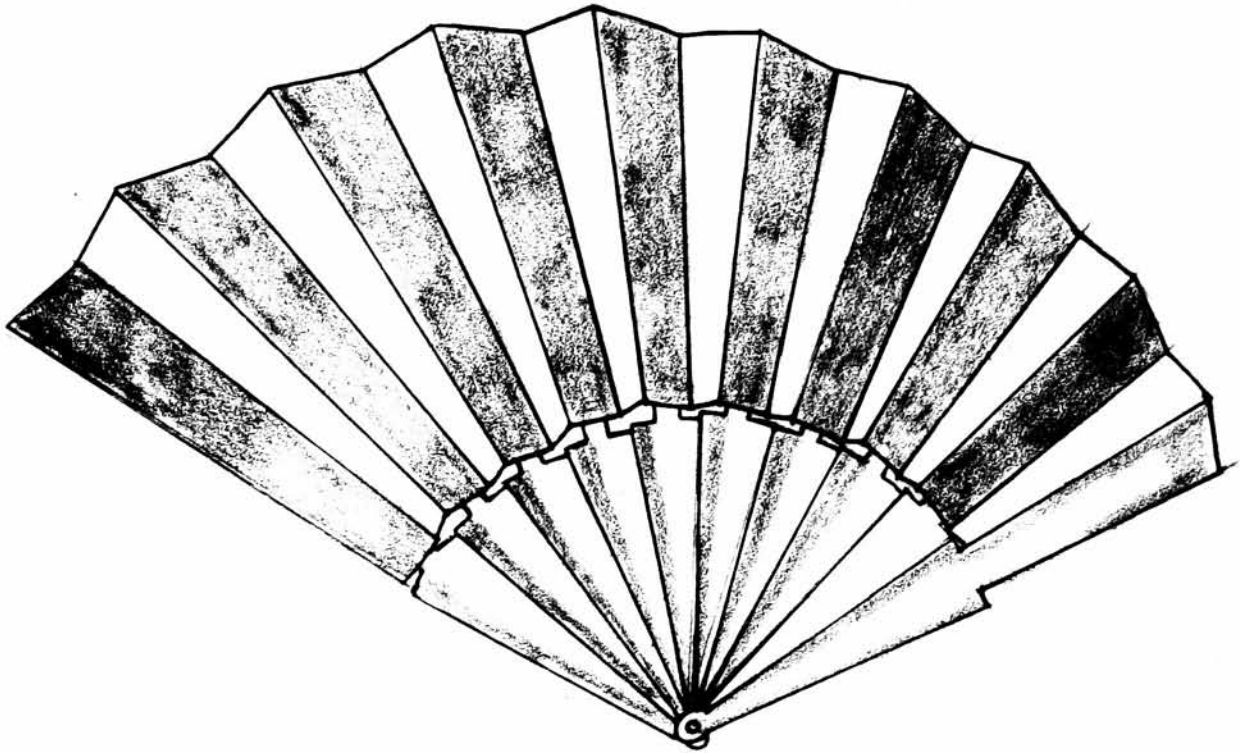
It is interesting to note that certain distinctive types of fans developed in specific cities or regions. Hangchow was noted for its black oiled fans, composed of fifty sticks decorated with splashes of gold. The province of Chekiang had rigid fans, such as the 'jade-plaque' fan, which was carved from giant bamboo. Kuangtung had the 'Swatow' fan. It was a piece of bamboo split into radiating slips about two-thirds along its length. These slips were then arranged into a shape and covered with paper. Taiwan had the betal palm fan. It used a leaf which was cut and dried, and then engraved with hot instruments.

Trade between China and the West grew extensively during the eighteenth century, and fans and fan sticks were exported by China along with tea, sugar, and silk.



COCKADE FAN

Figure 3.



ASYMMETRICAL FAN

Figure 4.

This growing interest in fans resulted in larger quantities being produced at lower quality. Fans had to be produced as quickly and as cheaply as possible.

The earliest Chinese export fans to survive are a small series of ivory brise' fans. Brise' fans are fans made up entirely of sticks. This style of fan quickly proved to be the most popular. Eventually, a style of decorating these fans evolved which combined Chinese motifs with Western design. Later, any rigid material that could be made into sticks and joined by a thread or ribbon was used. Brise' fans were not popular with the Chinese; fans made for Chinese use were of the painted and embroidered types.

In the nineteenth century there was an interest in new and unique shapes and designs such as the cockade (Figure 3) and asymmetrical (Figure 4) fan. The majority of the fans exported at this time were black and gold lacquer Brise' fans. Boxes to house the fans frequently accompanied them, and they were also often made of lacquer or board covered with fabric.

## JAPAN

Japan has been called the land of fans. The rigid fan was introduced to Japan from Korea in the sixth century. It is believed that the folding fan originated in Japan, and legend has it that "there was a man, his name now forgotten, living during the reign of Emperor Jen-ji 670 A.D. at Tamba, near Kyoto. He happened to be married to a nagging shrew, and one night, as they lay asleep, a bat flew into the room, so the woman insisted that the man should get up and get rid of it. Lazily agreeing, the man lay in bed until the bat flew too near a lamp and fell to the floor. At this the man did get up, as the effort of catching the bat was no longer a threat, and, as he handled the little creature, he noticed how its wings folded open and shut, and he mused over the fact that perhaps a fan might be made the same way, so that it could be folded when not in use and carried in a sleeve or pushed into the top of a boot."<sup>3</sup>

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<sup>3</sup>Nancy Armstrong, A Collector's History of Fans, (New York: Clarkson N. Potter Publisher, 1974), p. 12.

The two types of fans used in Japan are the uchiwa, which is the rigid flat fan, and the ogi, meaning folding fan.

The earliest evidence of fans in Japan was found in a burial mound dating to the sixth century. The paintings on the walls within the mound included large oval shapes covered with radiating stripes which are, without a doubt, fans. The first recorded evidence of fans found in Japan is in a Japanese dictionary compiled in the year 930 B.C.: both ogi and uchiwa were described.

There were a variety of uses for the folding fan. For example, there were the folding fans of iron called tessen. They were carried by traveling fencing students and teachers, and if they were attacked during travel, they were to use the fans as defense, and save their swords for enemies of their own quality.

"In court life the fan served many purposes: it was used to beat time to music, to hide the face when embarrassed or to allow oneself to laugh more freely, to give and receive objects (no doubt it was a useful extension of the hands given the enormous sleeves fashionable at the time), to shade the eyes from the sun

and (though this is rarely mentioned) to cool oneself. Poems were written in them, they were exchanged by lovers, they were given as farewell presents<sup>1</sup> and used by dancers. There were even 'fan matches' in which it seems the object of the competition was the poems written on the fans rather than the fans themselves. Fans, then carried by both men and women, were a vital decorative and practical adjunct to aristocratic life."<sup>4</sup>

A certain etiquette concerning the fan in the home also evolved and it followed a very strict code. "Manners decreed that, when out walking, the fan could be held open; indoors it was the rule to slip it in the obi (or sash) or to dispose of it in the sleeve. Should one have a guest, as soon as he was seated on the floor the fan might be removed and placed either in front of or on the left hand side of him; he might then take it up once or twice, half open it or toy with it, but never use it for real fanning unless he was amongst the most intimate friends.

Another point of etiquette in the home was the banning of the use of the fan in the presence of carefully arranged flowers. This was considered very bad form indeed, for

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<sup>4</sup>Idem, Dorrington-Ward, Fans from The East, p. 38.

flower arranging was a meticulous art in its own right which took a long time to master."<sup>5</sup>

The style and materials of the folding fan remained constant throughout Japan's history. The basic fan consisted of a series of sticks. The narrow ends, which are riveted, are regarded as the beginning of life. The wide end of the stick signifies the road of life hopefully widening out to a prosperous future. There is also a difference between a folding fan and a closing fan. The folding fan consists of sticks sandwiched between sheets of paper (the leaf), whereas the closing fan is made of sticks alone, held together by ribbon or strings running through holes in the sticks. Indeed the evolution of the *ogi* was subtle: the changes were in the sizes and the number of the sticks.

A variety of fans were developed for specific needs in Japan, and certain criteria were followed to make them. The names and descriptions are as follows; *Akome-ji*: Far Eastern court fans which were used from the seventh century to the end of the *Togugawa Shiunate* (1867). They have

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<sup>5</sup>Wooliscroft G. Rhead, History of the Fan (London: Kegan, Paul, Trubner and Co. Ltd., 1910), p. 121.



thirty-eight or thirty-nine blades of wood painted white and decorated with flower paintings. Akoya-ogi: the Empress of Japan's fans were decorated with the sacred flowers of the chrysanthemum, plum, pine-tree and orange blossom. Gumbai-uchiwa: are flat iron battle fans with leather covered handles. They often were attached to the saddle with a long cord and tassel. They were used to give signals by the battle commander. The Gensen was the folding battle fan made of toughened leather with iron guards. They were used between the twelfth and twentieth centuries. The Gydji-uchiwa was a small fan used by Japanese referees to give signals during wrestling bouts. The Hi-ogi was to be used only by the Emperor of Japan. It had twenty-three sticks of cyprus wood with a rivet of paper strings. It was always kept closed. The Jin-sen was created with feathers. The handle was lacquered and suspended by gold or silver chain. The Kanasawa were special fans made in the City of Kanasawa during the nineteenth century and were highly prized. The Kyoto fan was made in Kyoto and copper etched. The Mai-ogi is a six foot high processional fan. The Punkah is made of fabric or wood and is suspended from the ceiling. It swings back and forth with the aid of ropes and pulleys. An interesting form of the rigid fan is the Yamato-uchiwa: suspended between two totally unadorned sheets of silk or

gauze may be a butterfly or flower design. When held up to the light, the ghost of a butterfly or flower seems to be trapped within. The first of its kind appeared in Yamato in 1800.

Japan had long practised isolationism and much of their artwork was hidden from us. But through considerable pressure from America in 1868, Japan began to open its doors. Soon trade and an exchange of ideas began which luckily included fans. The earliest fans which Japan exported were to test European markets, and were hand made. To meet growing demand in later years they would be mass produced. The printed folding fan was created exclusively for trade. The Japanese themselves did not care for printed fans because cheap colors were often used and the original wood cuts soon were worn and produced blurred outlines. Since prints were so inexpensive, they appealed to a wider market and the exclusive use of fans by the intellectual was ended.

## EUROPEAN FANS

European craftsmen quickly picked up on the popularity of the fan. Eventually guilds were formed, and the number of Oriental fans imported was limited by the government. The different countries of Europe developed a variety of styles that imitated Chinese fans. But whereas the Orientals made fans a part of their social and religious life, Europeans made them to be mere accessory items. Fans were used as personal adornment, to accent a particular outfit. Women, who were the largest users, soon learned that fans could also be used to communicate; from this developed a unique language of the fan.

The word fan comes from the Latin word yannus. It was an instrument used for winnowing grain. The first evidence of a fan being used in the west before trading with the East began was the flabellum. This fan was used in early Christian ritual for practical purposes: it kept flies away from the Eucharist. Eventually the chalice was given more importance, and with the use of covers, the flabellum became outdated.

Being the first to extend their journeys to China, the Portugese brought back many Oriental items. Among them was the fan. It has always been traditional in Europe for aristocracy to introduce new fashions, and when they did, a trend began. It is believed that Catherine di Medici was the first to use the Oriental fan in front of society. She used both the rigid and the folding fan. The fan was now no longer reserved for religious or ceremonial attendance to kings. It could now be used by women of fashion, and that trend has been maintained.

Fans of the eighteenth and nineteenth century were almost exclusively painted. Since there were set standards commonly followed by all of the countries creating them, placing and dating them can be difficult. Often sticks were created in one country, assembled with silks and paper in another country, and painted in yet another. The folding fan was made according to these rules: "Normally the leaf is twice the length of the uncovered portion of the stick, or vice versa, or, at any rate, proportionately different in such a way as is comfortable and pleasing to the eye. Somehow, the rule of perfect proportion developed

in France and England during the Golden Age of the eighteenth century."<sup>6</sup>

A variety of fans were created with the folding style being predominate. Fan makers attempted to emulate what the Orientals had mastered: fan painting and lacquered sticks. Vellum was the only durable material for painted fans. The best source was Italy, where they had the trade secret for making it transparent and flexible. The paintings themselves are such good imitations, that it takes an experienced eye to distinguish between the Chinese and European paintings. Unfortunately, the art of fan painting was looked upon with contempt by noted artists of the period, therefore rarely will a signature be found on a painted fan. Apart from vellum and lacquered sticks, a variety of other materials were used to create folding fans. Silk, feathers, lace, chicken skin, handmade paper, and gauze are just a few materials used for the leaf. Ivory, sandalwood, tortoiseshell, celluloid, and mother of pearl are some of the alternative materials used for the sticks.

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<sup>6</sup>Idem. Armstrong, A Collector's History of Fans, p. 100.

Fan makers continued to envision new possibilities for the fan such as to amuse, entertain, or enlighten. With access to cheap printing, large quantities of fans could be produced to advertise. These fans were then used as give-aways at stores, inns, hotels, or even the circus. A great many printed fans helped children to learn their alphabet, or young ladies to learn dance steps. Church fans had prayers, the Creed, or the Ten Commandments printed on them.

Different names describe certain types of fans. Brise' fans were made up entirely of sticks with ribbon running through the top and a rivet of metal or ribbon holding the sticks together at the base. The sticks were either painted on both sides or pierced with a design. The cabriolet fan was created to imitate the cabriolet (a light, two-wheeled, one horse chaise with fewer spokes to the wheel than commonly used). This fan had fewer sticks with two leaves separated and showing the sticks between them. A cockade fan was pleated, and it opened to a complete circle with the end sticks forming a long double handle. Broken or trick fans were created to embarrass a fan borrower. When opened from right to left it appears to fall apart. But when open left to right it appears to be mended. This is accomplished by using two ribbons and

several separate complete sections. Last, but not least, are the Brazilian fans, a name given to the rigid fans that were usually made of duck feathers with a stuffed hummingbird placed in the center. The feathers were further enhanced with iridescent beetle wings.

Even though placing and dating fans can be difficult, each country did seem to have a particular national taste. Spanish fans were of a large size, of strong material, and had a high tone of coloring. The subject matter painted on the fans dealt with either scenes or customs of that country. Italian fans were of vellum or chicken skin, painted with water colors, and the subject matter dealt with classical or biblical scenes. German fans were characteristically heavier and more detailed. The sticks were elaborately gilded. Their craftsmanship was excellent, and they created fans to be the best and last forever. Still for the most part, Germans imported a large number of their fans.

France and England were the main producers of fans in Europe. The fan evolved in a similar manner in each country, beginning with one that was painted. It was dark in color, very large, and very decorative. Eventually the painting was simplified, the colors lightened, and the size

of the fan shrunk. Some fans were eventually made entirely of textiles, lace and feathers.

Fans were still in use during the early twentieth century. They were almost exclusively printed and used for advertising. Still, a few fans were made of lace and feathers. The fan saw a complete decline after World War I. When the flapper came into vogue, she carried a handbag in one hand, a cocktail and cigarette in the other; alas, there was no room for a fan.









## PANSY FANS #1, #2, #3

My thesis work began with a series of three fans. The memories tied into these pieces are both pleasurable and amusing. The colors and images used have been a part of my life since childhood.

I made the paper for my fans blue. This color brings to mind memories of childhood summers spent near the Finger Lakes in central New York State. Clear blue skies dotted by white clouds and crystal clear water reflecting the trees around it. The images embossed onto the paper are pansies, the flower I once played in a grade school play. That same flower grows in abundance wherever I plant it. It is these very images I attempted to record in a language I could speak through my work.

The designing for Pansy #1, Pansy #2, and Pansy #3 occurred in unison. Each deals with the flower in some shape or form, scattered upon the paper in a whimsical manner. I attempted to make the flowers and petals run, jump, and tumble from the paper onto the metal handle and back to the paper again. The next step was to project this

imagery onto the paper. This was done by embossing, which is the result of paper being pressed into etched metal.

Petals and flower outlines were cut out of varying thicknesses of zinc and copper sheet. To these pieces of metal a resist was applied, and where acids were supposed to eat away metal, the resist was scratched away.

Depending on the depth of the etching desired, the copper piece would be left in the acid for up to eight hours. The zinc plates were left in the acid for four hours. Several different depths were necessary on just one piece, so additional time was taken for applying or taking away resist at various stages.

A separate base plate of sheet was created. It was on this plate the assorted flowers and petals would be arranged and a sheet of paper would be placed. The etching on the base plate was allowed to eat through in several areas to increase the depth of relief.

The paper made for the fans consisted of seventy-five percent cotton and twenty-five percent hardwood pulps. It was beaten, then dyed light blue. When dried, this became an azure blue. This pulp was then poured into a mould and deckle box with a two-third circle form within it so that the fan would have a deckled effect. Much like a flower

itself, it gives the illusion of fragility. While still damp, the paper was placed upon the zinc sheet that the petals and flowers (referred to above) were etched into. It was then forced into the recessed areas of the etchings. When removed, the opposite scene is revealed. The flowers and petals seem to emerge from and recede into the paper's background.

The fans' silver and fourteen karat gold handles were created through a variety of techniques. The outline was first cut out of two sterling silver sheets and the gold strip was soldered into place. The same etching process used on the zinc and copper was performed on the silver. This etching was very faint, to create a ghost of the pansies found in the paper. On each set of handles, a slightly different design was etched. On one set of handles, chasing was applied on the gold strip in the shape of a pansy stem. Then a strip of silver was soldered between the two sides of the handle. When this was accomplished the profile of these three assembled was that of a triangle. The base was designed to be wide enough to be free standing.

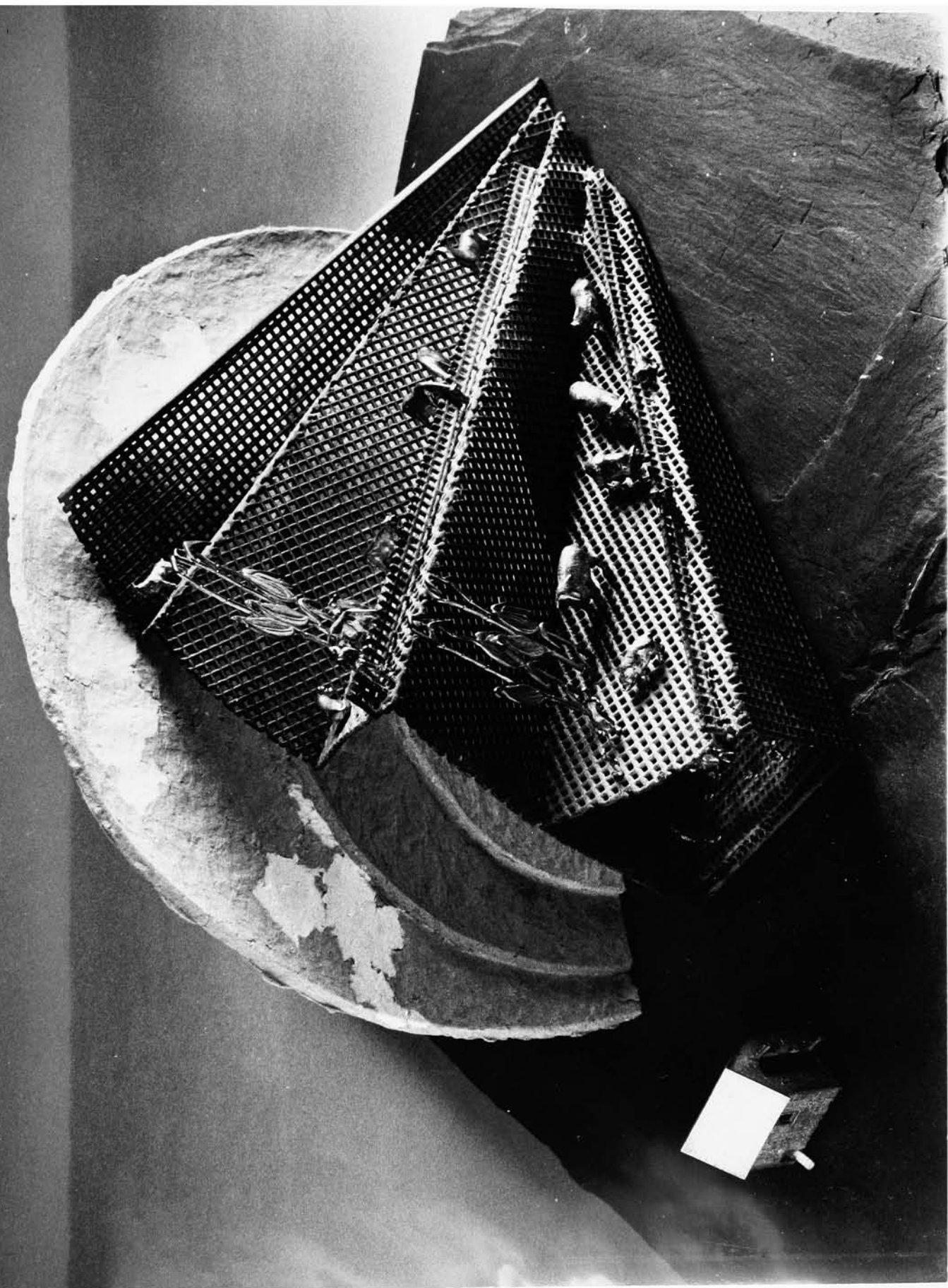
A strip of silver was measured to be the length of the straight edge of the fan paper, then curved and bent. The

bend allowed the paper to slide in and be held by spring action. This strip was soldered to the interior of the assembled handle. That was followed by oval discs which acted as supports for the paper. When all of the soldering processes were completed, the metal was cleaned then sanded and the fine silver was brought to the surface. The two handles that were not chased before assemblage had a dark blue patina applied to the interior.

When the fans were assembled, paper in place, the shadow and outline of the flowers created by embossing proved to need further enhancing. Ground pastels were applied with a small paint brush to the projections of the flower forms. A metallic powder mixed with water was applied as a fine line into the shadowed areas created by overhead lighting.

Each piece resulted in a twelve inch by twelve inch fan. Individually or in a group the fans project a feeling of elegance and beauty. The language of these fans speak fondly of childhood summers spent by the lake and flowers that I love.







"MAMA, LET YOUR BABIES GROW UP TO BE FARMERS"

After spending several weeks with Pansy Fans #1, #2, #3, and working from precision drawings, and following a very organized course of action, my mind cried out for spontaneity. Again, childhood memories came flooding back to me. I remembered my great-aunt's chicken house, Sunday afternoon rides to visit a farm, and seeing rows and rows of corn reaching to meet the sky. It was these thoughts and much more that helped me create my next fan.

I could visualize sloping hills in the folds of a fan. I imagined cows in the pasture, horses galloping in the distance, and sheep grazing on the hills. But an endless number of attempts to sketch these feelings left me frustrated. This creative process was like no other - it was purely intuitive. I felt I could get my ideas across sooner and more legibly by working directly in the materials I had in mind rather than on paper.

When viewed from an airplane, farmlands appear to be a patchwork quilt of green and brown squares. I could visualize the essence of this pattern in a plastic grid. Wedge shaped plastic grid was formed and joined to resemble a fan. The folds in the fan were kept to a minimum and the size of each was dramatically exaggerated. The folds

resembled sloping and rolling hills. This similarity is greatest when held at an angle. I had achieved the scenic background necessary to support a herd of animals. Yet I felt the character of the earth needed to be exemplified. I decided to copper electroform the grid, and oxidize it to give it a rich earth color. Since sheep, cows, and horses are normally to be found grazing in a pasture, the copper was further enhanced by a green patina.

The next step was recreating the farm animals I so fondly remember. I needed a way to signify their importance as subject matter and as a part of my memory. What better way to do this than in making them of precious metal. A variety of found plastic animals were cast in sterling silver. Chicken and roosters no bigger than two millimeters in height were created to fit into their own lodgings. The base of the fan was hollow and acted as both pig-pen and chicken run. A hen house of sterling silver was also cast, and was displayed apart from the fan. The horses, cows, and sheep took up residence on the sloping folds of the fan. They were arranged in a random fashion on the levels that I felt seemed appropriate for their stance and typical behavior. Unlike the open ranges of the west my animals were fenced in.

The farmer and his family have always played an active role in country life. Without them, agriculture would not exist. The farmer is a rare breed, with a real lust for the land. They are represented by a woman hoeing near the corn and a man overseeing the chickens. A passerby and his dog are seen strolling along the fence looking at the grazing animals.

One of the unusual features of this piece is the oversized corn stalks. They represent the cornfields I remember as a three year old. They towered over me and always seemed to stretch for the sky. Therefore, the corn stalks on this piece are exaggerated in size compared to the people and the animals.

Handmade paper was also an essential element of this fan. It was important to me what the casual observer would read into the fan. I hoped that the language of this fan would be obvious. This problem was solved by actually creating rolling hills out of paper. Perhaps then, the observer could see the connection between the angled fan and scenic paper. A mold for the paper was created by stacking the negative cutouts of increasingly larger hills. Within this negative space, varying shades of green cotton pulp were pressed and followed by blue to represent the sky and white for the clouds. When dried, the paper

was removed from the mold and placed as a backdrop behind the fan. Without any intention, the molded paper took on the outline of a traditional Oriental fan. It was in the shape of a half circle. With the appropriate overhead lighting the projecting hills were transformed into landscaping that brings the fan to farm life.

The animals, chickens, farm people, and corn were ready for permanent attachment. Copper pegs that were partially sawed in half lengthwise were soldered onto the base of each piece. Then the pegs were either inserted through holes drilled into the grid or they were large enough to fit into the negative shape of the grid itself. The sawed pegs were then spread apart to form rivets.

A base of slab slate was acquired. It was a misshapen nineteen inch square with all the characteristics of well worn earth. The slate was black like fertile soil and has tiny fissures that might indicate streams of water. The fan, paper background, and chicken coop were placed on the slate.

The title of this fan is "Mama, Let Your Babies Grow Up To Be Farmers". The overall size of the fan and paper is twelve inches long, six inches wide, and twelve high. The piece of work I created does not speak of the hardships of

farming and animal tending, but it does speak of the pleasures which working the land holds. Perhaps these are the very elemental reasons farmers continue laboring under frequently intolerable conditions. The casual observer finds my farm fan scene to be entertaining, amusing, and delightful. This gives me the utmost pleasure: to know that the enjoyment I felt creating this piece has been shared. Indeed, this fan speaks in a clear language which all can understand.





## "HAWAIIAN NIGHTS: WATER IMAGERY"

My fifth fan reflects a special time I spent in Hawaii several years ago. Some of my most idyllic moments were spent there on two of the major islands. I saw and experienced a tropical paradise. In the evening I walked along Waikiki Beach and experienced moonlight shimmering on the bay and bathing Diamond Head in a soft, romantic light. The odor of gardenias was always in the air. In tropical rainforests waterfalls plummeted hundreds of feet into pools of water. I have tried to recreate in this fan the imagery of Hawaii and the synergistic relationship between water and the islands.

With the traditional folding fan as my point of departure, I began creating the guards for this fan. According to tradition, both the front and back guards of fans are similarly designed. I decided one would be of greater importance and did so by making it much more elaborate in design. For this, the major guard, I visualized a woman under water, her hair flowing about her with air bubbles caught in the strands. Working with



ivory, I carved a profile of a face and part of the neck. The hair was first modeled out of clay and then silicone molded. A wax model was then cast in sterling silver. I chose this metal because it reminded me of cool waters. The hair was sandblasted and the highest waves in the hair were lightly sanded. The bubbles in the hair were illustrated through the use of pearls, opals, diamonds, and aquamarines. They were tube set in fourteen karat gold. The background for the hair and face was made of silver sheet with a crescent moon of gold soldered on the wide end of the guard. Rivets of gold came through the hair from the base below and proved to be both decorative and functional. The ivory face was glued into place with silicone adhesive.

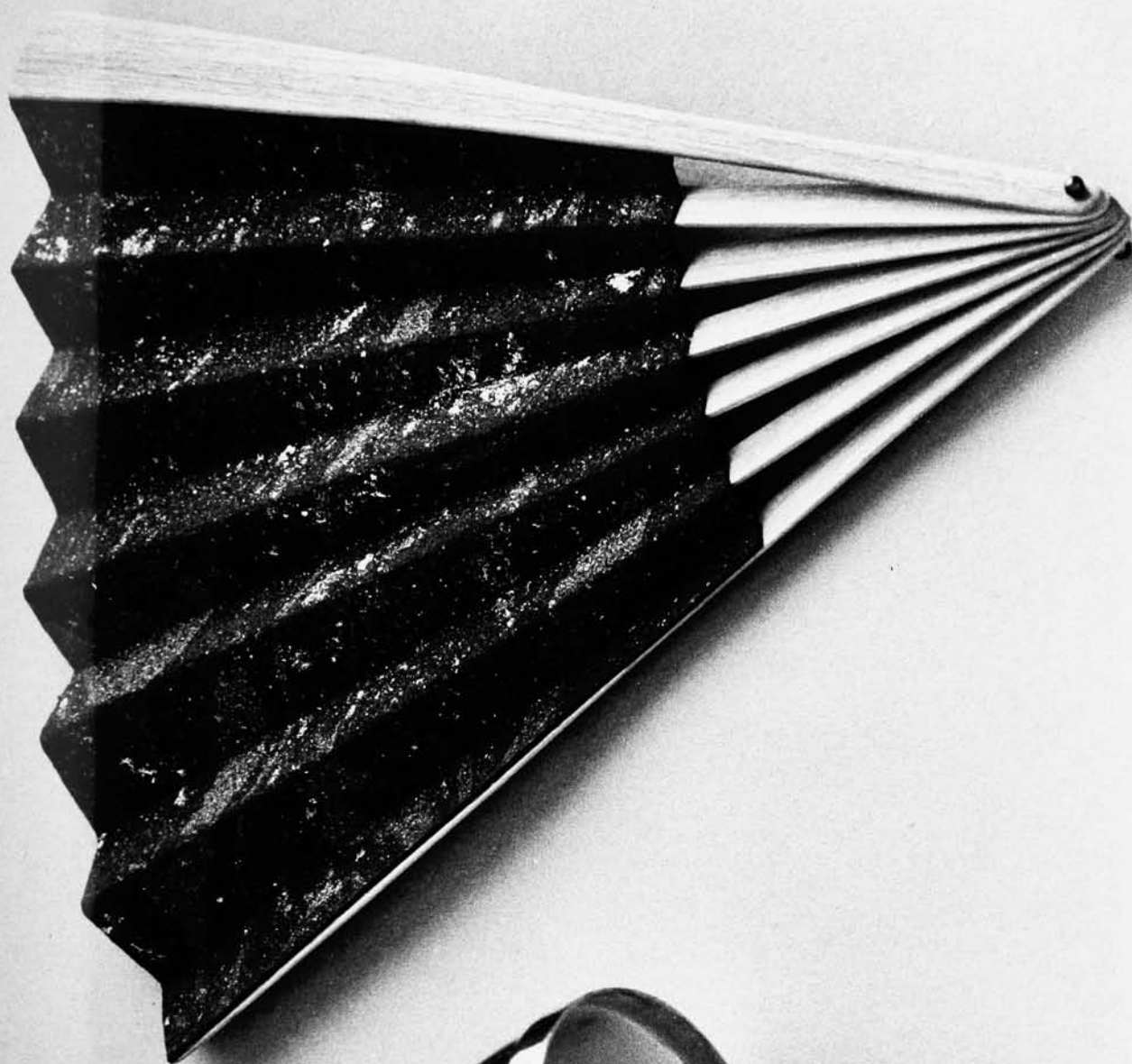
The minor guard illustrates water in motion. Pounding waves and mountain streams often look foamy, which is what I imagined this guard to be. I had once cast several pieces of jewelry using an excessive amount of metal. This extra metal spilled out of the flask onto it's side. Upon close examination at a later date, this metal seemed similar to the effect I wanted to achieve in the minor guard. I took a mold of this form, and from the resulting waxes an arrangement was created. Later, beads of gold were attached to simulate air bubbles. This was cast in

silver and attached to a sheet of silver in the same shape as the major guard. Rivets of tube set pearls attached the casting to the silver sheets.

White cotton pulp with flecks of silver and gold leaf made up the paper for this fan. The paper was cut into a half circle with a scalloped edge, and then glued onto the silver sticks and guards. The edge of the paper was further enhanced by gold and silver powder that was applied with water and brush. Flared tubing acted as a rivet at the narrow end of the fan. Pearls were set into the flared ends to further refine the joining.

The guards are ten and one-half inches in length, and when unfolded, the fan spans eighteen inches across.

This fan is very special to me. It reflects the beauty I saw in the lush Hawaiian Islands. The combination of ivory, silver, and precious gems brings back memories of water and moonlight in this paradise.



## "FRED ASTAIRE'S FAVORITE"

My sixth and last fan follows a more practical approach. My idea centered around the dancer, Fred Astaire. I wanted to create a fan which a man such as he could use in a dance routine. I decided to conceal it inside a walking stick. The walking stick, I recall from old films, was an indispensable accompaniment to a top hat and tails.

I began with a piece of cherrywood which was cut, trimmed, and sanded on a wood lathe. The finished piece is thirty-four inches in length. At the top, a hole is drilled to a depth of eight inches. I used a spinning lathe to make a silver handle in the shape of a tapered cylinder. The narrow end fits snugly onto the wide, top end of the walking stick. A domed cap was made to fit on the end of the handle, much like that of a pressure fit box top. This allows for an easy access into the inner cavity where the fan is concealed.

The fan within the handle is functional as well as decorative. The leaf was made of cotton pulp dyed black. It was then marbled with gold and silver metallic paints. Cherrywood guards and sticks were made to fit the paper. The rivet on the fan was made with tubing. Black seed pearls were used to disguise the tubing ends. The fan, when closed, slides securely into the hole within the walking stick and handle. When open, the fan is six inches wide and has a length of eight inches.

Upon completion, I felt that this was the practical piece of work for which I was aiming. I feel it possesses an elegance and charm evident in its shape and use of the fan.

## CONCLUSION

This series of fans began as a result of my research on the ancient art of fan making. It evolved into a series of processes in which I attempted to create fans and fan forms that I hoped would have the same effect as those made in the past. I wanted to create fans that would leave a lasting impression upon the viewer and also be beautiful and decorative.

I had never created my artwork in this manner before, but now I see fan making as one possible form of widening my creative horizons. I learned there are an endless number of possibilities for combining my metal knowledge with handmade paper and other materials. No longer am I restricted to jewelry making as a creative outlet.

I am going to continue exploring the fan form and the variety of applications in which it lends itself. And, as in this body of thesis work, I plan on continuing to use imagery and symbolism as it applies to my life. Perhaps through my unique use of the fan, I too can make a mark in art history.

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