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Margaretha Mazura
presents

SOUVENIRS OF SPLENDOUR

Fans from Imperial Vienna
1860-1916



*In memoriam Thomas DeLeo
my fan mentor and dear friend*

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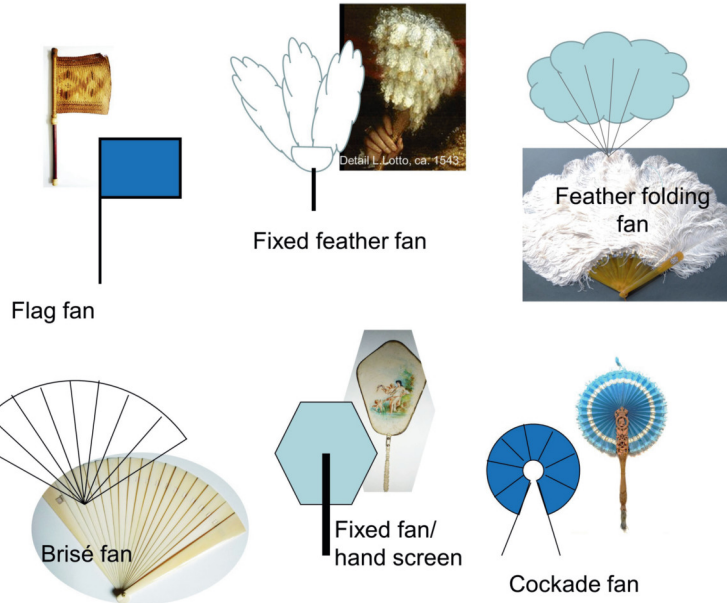
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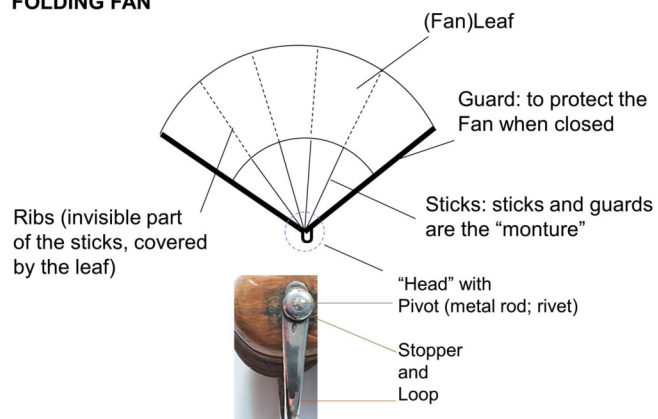
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FAN TYPES & PARTS



PARTS OF A FOLDING FAN



1

FOLDED - HIDDEN - REVEALED

A short history of the fan

"There is the fan that is destined to give air and there is another one that has always served you, ladies, only to make you more seductive, to serve your provocative speculations and to rap our knuckles, gentlemen... This fan was invented by the woman... With the other one, the fan that serves, that also serves the men, it could well be different. It creates cooling and keeps the fire, fights off the mosquitoes and was the general's staff in the hands of the shoguns of Japan."

Henry van de Velde¹, 1905

The first folding fans...

They came from Japan and China. Portuguese carracks, merchant ships of up to 1500 gross register tons, were the first to bring them from the Far East in honour of King João III (1502-1557) to Europe. Stowed away among bales of silk, spices and porcelain, they were rather incidental import products that began their triumph in the hands of aristocratic ladies and occasionally gentlemen: folding fans. They soon dethroned the luxurious feather dusters of Renaissance ladies and the attention-seeking flag fans of Venetian 'gentildonne' (noble ladies) and courtesans. In 1588, the French jurist, writer and chronicler Pierre de l'Estoile (1546-1611) gave an explanation in his *Island of Hermaphrodites* of why the folding fan became so popular: "A device was given to him (King Henri III of France) in his right hand, which spread and contracted with only one movement of the finger, and which we here call a fan"². On the one hand, there was the simplicity of using a narrow stick to transform it into a windmaker and sunshade altogether. In addition to these practical aspects, it was the surprise effect that accounted for the fan's popularity, for, soon, its leaves were decorated with painted scenes.

In the course of the 17th century, the fan became the favourite object of aristocratic ladies, who used it for play and coquetry. Nothing was more attractive at court than women who, with the flick of a

hand, conjured up a miniature painting from an inconspicuous stick, be it romantic-heroic scenes from Torquato Tasso or salacious scenes from Ovid's *Metamorphoses*. Which admirer could resist seeing 'The Rape of Europa' or 'Danaë's Golden Rain' depicted on a fan? Both are metaphors for the high moral character of the woman, but also for Zeus' seductive perfidy: disguised as a bull, abducting Europa, the object of his desires, who acquiesces benevolently after an initial moment of shock; or in the second instance, impregnating the trapped Danaë with his shower of gold - a motive that will later also appear figuratively in fairy tales³.

The Golden Age of the fan

The 18th century was not only the age of enlightenment, it was also the Golden Age of the fan. In times with limited entertainment and communication options, the little fan played an important role. It was a pretext for men and women to congregate, moving closer together to look at scenes depicted on fans - a new register of interpersonal relationships for which the paintings by Antoine Watteau (1684-1721)⁴ and Nicolas Lancret (1690-1743) are a lively testimony. For the rococo lady, the fan was a kind of Facebook: she presented herself with the image displayed on the fan, making allusions and insinuations that often served erotic pursuits. For the 18th century was liberal in this respect and the educated classes of the aristocracy and bourgeoisie understood the symbolism and metaphors that often seem strange and incomprehensible to us today. A bird in a locked birdcage was ostensibly interpreted as 'caught in love', but also had the little-veiled meaning of virginity still intact. The ladies then flirted with figurative gradations, such as a bird held on a leash. The playing of the flute was just as much a lascivious motive⁵, hidden behind a courtly-pastoral exterior, as the spindle. Its form as a female sexual symbol was contrasted with the phallic distaff. In 18th-century Venice, spindle and distaff were clearly symbols of venal love, held by the 'meretrice' (prostitute), with the bawd (brothel owner) often standing in the background⁶. But outwardly, the spindle evoked industriousness and domesticity. The 'bergerades' or shepherds' games, interpreted in the romantic 19th century as harmless open air entertainment, were seen in contemporary 18th century accounts as the free, uninhibited way of life of natural people.

The language of the fan

The 'fan language' originated in arch-catholic Spain, where for centuries unmarried girls were strictly kept away from the opposite sex. The chaperone kept a wary eye on the aloofness of the virgin ladies. Hence, unsurprisingly, a new form of communication was invented out of necessity. The girl, at the barred open window or balcony, 'spoke' with her suitor passing by on the street by means of her fan. Each position of the fan signified a letter. The gentleman replied with his walking stick⁷. Unknown in 18th century libertine France, the 19th century revived the fan language, albeit as a sales pitch used by the Parisian fan maker Duvelleroy to make fans attractive again. Rather than as a means of communication, it served as amusement and coquetry gimmick to convey simple signals such as:

Hold the open fan to the right cheek: Yes

Hold it to the left cheek: No

Hold the open fan over the left ear: "Don't tell our secret"

Slowly stroke the cheek with the open fan: "I love you"

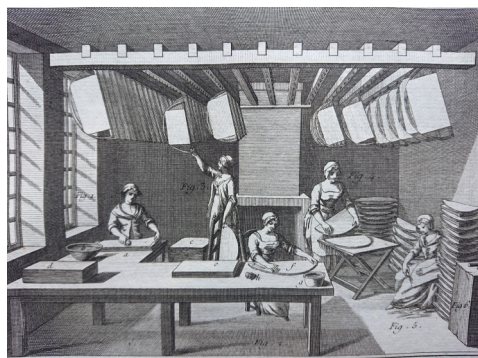
Opening and closing the fan quickly: "You're too daring"

These manoeuvres had momentous consequences in only two situations: a 'forgotten' fan required its return to the owner the next day (and to see her again in the process, often a prelude to an engagement); and the 'slap in the face' when the suitor had too audaciously kissed the lady on the shoulder!

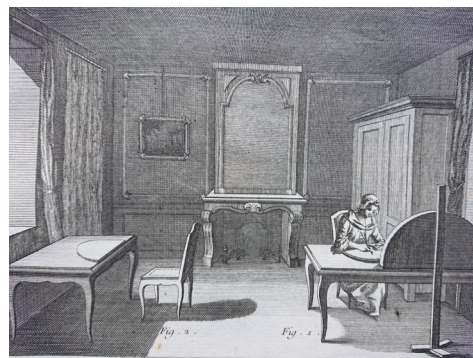
How a fan is made

In the 18th century, Paris emerged as the centre of fan production. The 'éventailistes' - fan makers - were declared a guild in 1678 under Louis XIV (1638-1715) and, henceforth, disputed the market with the Italians. Before that, fans were bought from perfumers and leather goods manufacturers (leather was often perfumed), but now, special shops and ateliers started producing luxury fans. After the expulsion of the Huguenots following the revocation of the Edict of Nantes in 1685, many craftsmen emigrated from France, including fan makers, and settled in protestant regions such as England and the Netherlands. Especially in London, a production of cheap fans, with printed scenes depicting events not unlike the news sheets of the time, emerged around 1735/45. This innovation became necessary because cheap imported Chinese products threatened to undermine the market from the beginning of the 18th century, despite import barriers and customs duties. Smuggling became the order of the day. At the same time, Queen Anne's (1665-1714) Copyright Act protected printers' economic rights and the Worshipful Company of Fan Makers was founded in 1709 (that still exists today).

Fan making involved a process of division of labour: on the one hand, the monture was made, i.e. the sticks with the two sturdier outer guard sticks that protect the fan when closed. On the other hand, the leaf, which could be painted, printed, made of silk, paper, lace, parchment, swan or chicken skin (very thin, prepared leather of new-born goats). The fan maker usually bought the monture. He prepared the leaves, ordered the painting, and finally had the leaf mounted on the sticks. In the 18th century, the two French philosophers and authors Diderot and d'Alembert described the various stages of fan making in their Encyclopedia, or Systematic Dictionary of the Sciences, Arts, and Crafts.



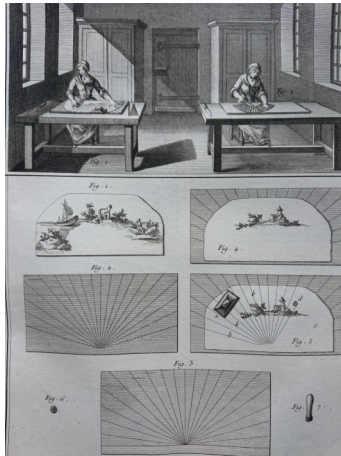
ill. 1



ill. 2

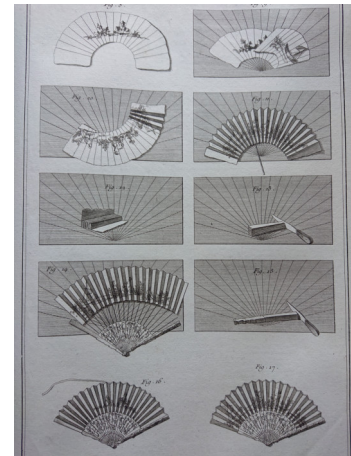
On the left you can see the 'gluers' gluing two sheets of paper together, hanging them up to dry and then roughly cutting them into a semicircle. Most of the better quality fans consisted of two leaves. Single leaves on fans were called 'à l'anglaise' because English fans often had single leaves (albeit not the early printed ones). Illustration 2 shows the fan painter painting the leaf according to a model print placed in front of her. There was also a division of labour here: some painters (mostly women in 18th century Paris) specialised in figures, others painted the edges with flowers, fruits or vegetal elements, still others painted the reverse with quickly sketched landscapes or stylised islands. With very few exceptions, fan painters in the 18th century did not sign the fans.

Illustration 3 shows how the leaf was divided into folds on a prefabricated board with grooves using a flat piece of bone or stone. Then, the leaf was folded in an accordion-like manner. As early as the end of the 18th century, folding moulds were made of strong cardboard in the most common fan sizes (mainly



ill. 3

between 7 and 10 inches, 'pouce du roi' = 2.7 cm) and folds numbers, into which the leaves could be inserted and then pressed. This simplified and accelerated the process. In the next step, a probe was used to separate the leaves on every second fold. The ribs - invisible in the finished fan - were placed in these gaps. Illustration 4 also shows the cutting at the top and bottom, as well as the border, usually made of gold paper, at the top edge, which holds the two leaves together, and the finished fan.



ill. 4

The 'Viennese Waderlmacher' - Hieronymus Löschenkohl

Viennese fan making can be traced back to the second half of the 18th Century, this being the first heyday of Viennese fan manufacture. In old-fashioned German fan makers were called 'Waderlmacher' from the word 'Wedel' that can be compared to 'fly whisk'. Hieronymus Löschenkohl (1753-1807), printer, innovator and self-promoter was the market leader. Between 1786 and 1796 he advertised in daily newspapers (*Wiener Zeitung*) and fashion magazines with exact address details, often quite aggressively: "Announcement: In my stall located at 'Am Hof'⁸ if one comes from the Bognergasse in the first alley on the left as well as in my shop at the Kohlmarkt the following completely new items are available: fans depicting His Royal Majesty Leopold II and his wife; fans with a cute painting based on an English original, where Venus covers the sleeping Cupid with a veil; fans à la Belgrade, depicting the siege of the fortress on one side and the conqueror of the fortress, F.M. (Field Marshal) Laudon, on the other". He quoted prices: the dozen between 24 kr. (kreutzer) and 72 fl. (florins), "and on request even more beautiful and splendid ones according to your taste". The price range shows that his fans were affordable for ladies of all social classes. He also strongly spoke out against his competitors and their habits of making copies of fan leaves. "Since the merchants from Augsburg have been copying my copper engravings for some time and the French have been copying my fans and selling them at the Frankfurt Fair [...] it is easy to conclude that I can expect considerable sales at various trading places." And then confidently adds: "Should some gentlemen merchants still have French fans whose leaves are not interesting enough, they can obtain new ones on their montures from me. Vienna, May 15, 1786, Löschenkohl." He produced more than 80 different fan leaves with such diverse themes as: mourning fans for the death of rulers, political fans with war events, state visits, name day fans (Anna, so-called Nanette fans), or theatre performances. Many of his fans also had text printed on them, from which one can conclude that his clientele, i.e. women, could read - which was not a matter of course at the time.

Another 'Waderlmacher' was Johann Kreuzenfeld in Kärntnerstraße. Printers also tried their hand at making fans, such as Christoph Torricella (1715-1798), 'art, copperplate engraver and music dealer and publisher on Kohlmarkt, next to the Millan coffee house', who advertised his 'Topographical Fans' as follows:

"Vienna with the suburbs, all the main gardens, also with its surrounding areas. ...may be the most pleasant, instructive gift for our fair beauties, through which they will joyfully recall many a beautiful region and the pleasures they enjoyed there...". The fan in fig. 1 could be such a topographical fan - or also a 'Pirutsch fan' (the name of a light carriage) by Löschenkohl, who also advertised it "in various sizes" in the *Wiener Zeitung* in 1786. Johann Pezzl⁹ described this type: "...there was the best opportunity, when one trotted in the Pirutsch carriage to Laxenburg, Nussdorf, Dornbach (i.e. suburbs of Vienna), to teach one's beauty the rudiments of geography, and to get her to know her own country...". These were apparently used in the light barouche by the ladies as sun or dust protection and were very popular for a time: "It is not very long since fashion painted the plan of Vienna and the surrounding area on the fans of the beauties. It pains me that the taste for these fans has fallen". However, Löschenkohl still advertised a fan with the map of Vienna in 1801.

Around 1800 there were about 25 fan makers in Vienna, by 1825 there was only one. This decline, caused by the effects of the French Revolution and the Napoleonic Wars, was so remarkable that it even found its way into literature: Adolf Bäuerle, writer and founder of the *Wiener Theaterzeitung*, the newspaper with the highest circulation in Austria until 1847, invented the figure of the 'seventeen times bankrupted Waderlmacher from Vienna, Sandelholz' in one of his theatre pieces.

The stylistic pluralism of the 19th century

During the Romantic Biedermeier period, where everything was small and homely (except for the harsh reality), fans were also small and unspectacular. In French, they were called 'les imperceptibles', the unnoticeable. This changed with the new self-confidence of the rulers after the 1848 revolutionary uprisings were crushed, especially in France and Austria. Emperor Napoleon III (1803-1873), nephew of Napoleon Bonaparte, made a grandiose appearance and displayed a parvenu-like pomp. He was supported in this by his wife, the Spanish Eugenia de Montijo, Empress Eugénie (1826-1920). She loved fashion, adored Marie Antoinette and had a fondness for fans, which was no surprise for a Spanish woman, as the fan has always been traditionally associated with Spain in Europe. The fact is, however, that there was no significant fan industry in Spain until the second half of the 19th century. As late as 1873, the fan maker Jean-Pierre Duvelleroy wrote on the occasion of the Vienna World Fair: "Spain, which has been trying for 30 years to stimulate the production of fans in its country, has only managed to produce ordinary specimens". However, the use of the fan was and still is most widespread in Spain.

High-quality luxury fans were mainly produced in Paris and exported from there to Spain, among other places. Empress Eugénie's fondness for the 18th century led to the creation of 'pastiche' fans, often with Watteauesque scenes. Fan makers such as Duvelleroy, who had been making fans since 1827, explored their archives and reissued old motives. The Goncourt brothers¹⁰, with their volumes *Art in the 18th Century* as well as *Women and Intimate Portraits of the 18th Century* were further trendsetters of this fashion. The stylistic pluralism of historicism was also reflected in fans. In addition, porcelain and miniature painters produced fan leaves after old and contemporary paintings or prints. Parisian fan makers were open to every fashion trend and also began to innovate in the second half of the 19th century: in France alone, 311 fan-related patents were registered¹¹. In Austria, there were only 123 'privileges' (precursors of patents) granted by the Emperor.

Feather fans experienced a new upswing after having fallen into a slumber after 1680. The feather decorators (in French 'plumassiers', in German 'Federputzer') worked hand in hand with the fan makers. Lace fans, very seldom seen in the 18th century, make their appearance from 1870 onwards as wedding

gifts. There were fans for every occasion and age: feather fans were reserved for married women, an unwritten law considered them too glamorous for girls. For their first ball, girls usually had fans in pastel colours, painted with flowers on satin, or simple dancing lesson fans made of wood on which the partners left lasting memories as in a poetry album with romantic, poetic or kitschy texts: "My life's most beautiful hour lay in this waltz round" ("Meines Lebens schönste Stunde lag in dieser Walzerrunde"). At the end of the 19th century, fans were an indispensable part of ladies' wardrobes. So it is not surprising that one also finds mourning fans (which already existed in the 18th century), mostly in black, for half-mourners in purple - a colour that was called with a sense of black humour 'Leichenflieger' (funeral lilac) in Viennese.

Viennese fan specialities

The Austrian imperial couple was pretty much the opposite of the French. They had no need to make an ostentatious display of opulent luxury. They were both introverts – though in different ways. Emperor Franz Joseph I (1830-1916) was dutiful as a military man; Empress Elisabeth (called Sisi, 1837-1898), naturally averse to court ceremonial, was reclusive - when she was not travelling. Fashion icons in the imperial city were the actresses, 'salonnières' (influential ladies that opened their salons to invitees at a regular basis) and aristocrats at the carnival balls. K.k. (imperial-royal) court purveyors guaranteed quality and the certainty that the 'first society' bought their merchandise, which made them attractive to all citizens - even if only a few could afford that luxury. Not many of the fan manufacturers were court purveyors: only 3 of those listed in *Lehmann's Address Book* of 1885. One of the reasons for this was probably that the high-quality fan makers were listed under 'luxury goods', such as the Rodeck brothers at Kohlmarkt 7 (incidentally, the very spot where Löschenkohl had his shop less than 70 years before). While Paris was able to maintain its luxury fan market monopoly, the Viennese competed with very special fans: for example, from around 1860 wooden brisé fans, i.e. made of wooden sticks without a sheet of paper or silk. They were covered with transfer prints (decalcomania), pierced, painted, or both. Best sellers were the fans by Franz Theyer (1809-1871, also a k.k. court purveyor), who applied photos of children of aristocratic families to brisé fans and painted flower arrangements around them. They found their way as far as the English royal family or the Russian Tsar's family. Theyer signed his fans "F. Theyer in Wien", but in very small letters that can often only be deciphered with a magnifying glass (see Chapter 8). His fans were housed in matching wooden boxes, painted with flowers on the outside and lined with silk on the inside. One of these boxes still has the label of the house that retailed it: Duvelleroy London.

Another fan speciality was the wooden mosaic by Franz Podany (1818-1892). He received a privilege (patent) for his patterned wood veneers as early as 1842. The process was described as follows: "The wood is cut into veneers for this purpose, and these are cut into thin strips, which are stained with colours and glued together lengthwise in the order indicated by the pattern. Then one leaf after the other is cut off at the end of the wood, and each will contain the same design"¹². Another group of fans were the Viennese jewelled fans, which caused a sensation at the World Fair of 1873 and were praised by Jean-Pierre Duvelleroy in his Report on the Fan Industry in Austria: "The Viennese are well versed in this genre (i.e. brisé fans)...they decorate the guard sticks very beautifully with effective, coloured stones. However, the ladies complain about the weight."

Rodeck also specialised in 'Novelty Fans' with built-in thermometers or an integrated lorgnette. This novelty already existed in the 18th century. An anecdote reports that Marie Antoinette reportedly said to the Countess du Nord, wife of the future Tsar Paul I: "Madame, it appears to me that you have a problem similar to mine, a slight short-sightedness: I remedy that with a lorgnette in my fan. Would you like to try it?" The

luxurious fan, adorned with diamonds, was brought for the Countess to try out. She found the lorgnette excellent. "I am glad," replied the Queen, "I beg you to keep it." To which the Countess replied, "I accept your gift very gladly, after all, it allows me to see Your Majesty better" ¹³.

The fans produced in Austria - especially in Vienna - are described in the *Contributions to the History of Trades and Inventions in Austria*¹⁴, published in Vienna in 1873: "...In 1863 the actual emergence of the wooden fan is to be recorded, these were already painted by the end of the year and also produced as so-called double fans (i.e. four-sided 'surprise' fans). In 1865, the fan was refined in such a way that cut-outs were made, under which silk fabric was then glued (see *fig. 10*). [...] The year 1866 showed us the fan in an embellished form. In the same year, the shape of the fans also became prettier; they were covered with transfers (decalcomania) and exported heavily (see fans by Franz Theyer, *figs. 3-6*). In 1867, the fans were cut out according to various flower shapes and painted all over (see *fig. 7*). [...] In 1867, for the upcoming Shooting Festival ('Schützenfest'), fans were made from maple, pear and ash wood with the image of the festival hall, which met with great acclaim (see *fig. 8*). [...] The same year also saw the production of ivory, tortoiseshell and carton fans (see *figs. 11-13*). [...] The fashion to use 'Russian Leather' for everything and anything included fans, and one began to cover the guards and sticks with Russian leather and to gild them (see *fig. 14*)". This contemporary report shows that the strength of the Austrian fan makers lay more in originality and the range of materials used than in luxurious, artistic productions. These were imported from Paris, but often put into boxes of domestic production, which sometimes makes it difficult to assign the geographical origin of the fans.

Social and economic aspects of fan production

The fan was somewhere between an arts and crafts luxury item, a fashion accessory and a piece of jewellery. Around 1900, cheap fans from Vienna became known as 'cotillion and bazaar goods' and were successfully exported. There was a lot of labour behind both expensive and cheap fans. In 1899, the fan industry in Vienna officially employed 950 workers in 8 factories, 35 master craftsmen's workshops (small trades), and 60 fan stick makers (for bone, tortoiseshell, ivory). This does not include the wood carpenters (for wooden sticks) and the fan painters (130 in number) as well as the feather decorators, some of whom also made entire fans. Interestingly, the workers in the various stages of fan production were mostly women, while the fan painters were almost exclusively men. The most famous exception was Anna Plischke, who exhibited as a fan painter at the Jubilee Trade Exhibition in 1888 and at the great Karlsruhe Fan Exhibition in 1891.

Most of the work was carried out by cottage industries or home-based workers and was correspondingly poorly paid. Self-employed unskilled workers received 3-4 florins per week (today approx. 58 euros), apprentice girls 1-2 florins per week (without board), i.e. approx. 28 euros. At the time, home workers considered this 'fair', i.e. well paid. But not everyone was satisfied. As early as 1890, the *Arbeiter-Zeitung* (a daily newspaper of the socialists) reports the strike of all the fan painters of the Traub & Co factory, and in 1893 the 'fan carpenters', i.e. the cabinetmakers who made wooden sticks, rebelled. Complaints about working conditions also took an anti-Semitic character, such as the complaint against the Grünbaum Brothers' fan factory. Since fan work was a seasonal income (usually limited to 6 months), it was a sideline income for many. Small entrepreneurs as diverse as carousel owners, wall painters and lantern lighters are known to have taken on fan-related work during the summer months to earn additional income.

Artists' and Art Nouveau Fans

Austrian artists participated with fans and fan designs in the great fan exhibition in Karlsruhe in 1891. Rudolf von Alt (1812-1905) was represented with a view of Vienna or the artistic 'influencer' of the epoch, Hans Makart (1840-1884), with a fan leaf design depicting gloomy-looking children in a round dance. In 1891, *Die Gartenlaube* wrote on the occasion of this exhibition: "Thus it is that even today Paris is almost the exclusive birthplace of all fans that lay claim to artistic form. However, the great Viennese manufacturers did not enter into competition with Paris entirely without success, and there is indeed a special Viennese style that reveals itself through delightful inventions". Rudolf Rössler, professor at the Vienna School of Applied Arts, also showed a round dance design in a semicircle. This representation was chosen by an amateur painter as a model to be immortalised on a wooden brisé fans. The model was faithfully followed, with a female beauty surrounded by chubby-cheeked and -backsided putti, borrowed from the Rococo and framed with an overly extravagant border that appears kitschy today (see *fig. 16*).

Between 1895 and 1910, the Art Nouveau (German: Jugendstil) style inspired avant-garde art lovers. The idea of the 'Gesamtkunstwerk' (total work of art) spread from architecture to fashion and everyday objects and did not stop at the fan: the 'femme fleur', the girl with flower-interwoven hair, surrounded by sinuous creeping plants, became a visual synonym of Parisian Art Nouveau. Similarly, Art Nouveau fans are elaborately designed, with sticks carved by craftsmen such as Georges Bastard (1881-1939), painted in the style of Alfons Mucha (1860-1939), for example by Édouard Gendrot. In Vienna, such fans - with few exceptions - were mostly imported. The production of fans by the 'Wiener Werkstätte'¹⁵ was mostly reduced to individual pieces like *fig. 17A and B*, an embroidered folding fan and a hand screen after designs by Eduard J. Wimmer-Wisgrill¹⁶ and Rudolf Kalvach (1883-1932) respectively, most probably especially designed for Baroness Schönberger. They show bright colours of silk embroidery with fauna and floral motives. The bright red plastic sticks (celluloid or galalith) show the experimental audacity of the atelier. Only the advertising fan for the 'Fledermaus-Bar' after a design by Bertold Löffler (see *fig. 17*) is known as a serial production.

Unlike the French Impressionists, Nabis (a Parisian group of painters who paved the way for Modernism between Impressionism and Symbolism, among them Pierre Bonnard, Eduard Vuillard and Maurice Denis) and Art Nouveau artists, Austrian painters do not seem to have considered the fan's semicircle as an artistic challenge. There are a few designs by Josef Hoffmann (1870-1956) or Carl Otto Czeschka¹⁷ (1878-1960) for the 'Wiener Werkstätte', created around 1906. But these remained exceptions. Gustav Klimt (1862-1918) sketched scenes on cheap wooden brisé fans and added a poem that revealed the purpose of the fan. In one instance Klimt wrote: "Better an end with horror than horror without an end", adding a gold and gouache painting with the romantic title: "My heart, where is the moon?". The fan for Sonja Knips, née Freifrau Potier des Echelles, from the wealthy Viennese upper bourgeoisie, on which Klimt reproduced a poem by Hafis, is somewhat less direct: he quotes the metaphor of the "freedom of the fish in the sea". These farewell fans by Klimt to his lovers are hardly known. Only Oskar Kokoschka (1886-1980) maintained the romantic connotation of the fan as a gift of love when he painted six fans for Alma Mahler, his lover, between 1912 and 1916 and gave them to her at the occasion of birthdays and Christmas. Today they are in the Museum für Kunst und Gewerbe (Museum for Art and Industry) in Hamburg and represent the last peak of artistic fans in Vienna.

A Fan Revival?

After the First World War, during which fans were still produced for the benefit of the Red Cross, the

use of fans declined rapidly. The new strata of working women did not have a hand free to lasciviously hold a cigarette and flirt with a fan while carrying out all the tasks taken over from the men. Glamorous ostrich feather fans in huge dimensions and advertising fans designed by famous illustrators were the last flare-up of fan use until the 1930s. It is only today that fan-waving hands are once again part of the summer street scenes due to climate change. The fan remains peerless in ecological as well as practical terms! In addition to the cooling factor, it is now increasingly being rediscovered as an advertising medium.



Advertising fan of the Viennese garbage collectors 2016; the written words mean: 'Viennese Breeze'

END NOTES

- 1 Henry van de Velde, 1863-1957, Belgian artist, architect and designer; representing German Jugendstil in his work as he lived a long time in Germany.
- 2 "On lui (Henri III) mettoit à la main droite un instrument qui s'étendait et se replioit en y donnant seulement un coup de doigt que nous appelons ici un éventail..." Pierre de l'Estoile, *L'isle des Hermaphrodites*, 1588, quoted in: Susan Mayor, *Fans*, 1980
- 3 Grimm's Fairy Tales, for example 'The Star-money' (Sterntaler) where a girl is compensated for her virtue with golden stars raining from the sky.
- 4 see e.g. David J. Ranftl in: *Antoine Watteau: Kunst – Markt – Gewerbe/Art – Marché – Commerce*, Munich 2021
- 5 Monika Kopplin, in: Marie-Luise and Günter Barisch, *Fächer. Spiegelbilder ihrer Zeit*, Munich 2015 (page 51)
- 6 Rolf Bagemihl, *Pietro Longhi and Venetian Life*, Metropolitan Museum Journal, No. 23 (1988)
- 7 Montaner y Simon (eds.), *Los Abanicos, Su lenguaje expresivo. Con detalles de los alfabetos dactilológico y campilológico*, Barcelona 1887, reedition 1997
- 8 For the locations of fan makers and fan shops, see maps of Vienna in Chapter 8.
- 9 Johann Pezzl (1756-1823), writer, librarian and historian in Vienna
- 10 Edmond (1822-1896) and Jules (1830-1870) Goncourt, they worked together as writers, in particular describing society in history
- 11 Maryse Volet, *Imagination and its contribution to fans, French patents in the 19th century*, Vésenaz, 1986
- 12 Christian Witt-Döring (MAK), quoted in: Farina Sternke, *The Carpenter Franz Matthias Podany*, in: *FANS*, Bulletin des Fan Circle International, Summer/Fall 2015
- 13 quoted in: Georgina Letourmy-Bordier, José de Los Llanos, *Le siècle d'or de l'éventail*, Dijon, 2013 (p. 148)
- 14 Wilhelm Franz Exner (Ed.), *Beiträge zur Geschichte der Gewerbe und Erfindungen Oesterreichs von der Mitte des 18. Jahrhunderts bis zur Gegenwart*, Vienna/ Wien 1873 (World Fair 1873 in Vienna), published by Wilhelm Braumüller, K.K. Hof-Buchhändler (Court book seller)
- 15 Wiener Werkstätte (Vienna Workshop), established 1903, was a productive association that brought together architects, artists, designers and artisans (e.g. Koloman Moser, Josef Hoffmann, Oskar Kokoschka) working in ceramics, fashion, silver, furniture and the graphic arts.
- 16 Eduard J. Wimmer Wisgrill (1882-1961), designer, associated with Wiener Werkstätte; dresses by him inspired Paul Poiret when he visited Vienna.
- 17 Carl Otto Czeschka (1878-1960), painter, designer, associated with Wiener Werkstätte. The fan is in the Wien Museum, inventory number 53738/1, <https://sammlung.wienmuseum.at/en/object/136614-faltfaecher-mit-einhorn>





1 Map of Vienna

'Pirutsch-Fan' by Löschenkohl or topographic fan by Ch. Torricella: Vienna and surroundings, the compass rose is reversed: South is on top. The brown 'ribbon' at the lower part of the fan is the Danube, probably discoloured over time due to a blue aquamarine pigment.

Around 1786
Paper, etching
Ivory
L* 32 cm [12.6 in]
C.B.K. collection

*L = length of guard stick



2 Franz Theyer - Family of the Austrian Emperor



Empress Elisabeth with Archduchess Gisela and Emperor Franz Joseph with Crown Prince Rudolf in hunting gear, decalcomania. The original photo comes from the photo studio Angerer and was taken in 1865 in front of the photo background of the Dachstein and Lake Gosau. The photo of the empress also comes from Atelier Angerer (Ludwig Angerer).

Around 1865
Decalcomania, Alpine flowers painted in gouache, signed 'F. Theyer in Wien'
 Dark wood
 L 24 cm [9.45 in]
 German Fan Museum, Barisch
 Foundation (Provenance: Ludovika
 Duchess in Bayern (1808-1892))