

TERRITORIAL NEWS



Western Regional Button Association
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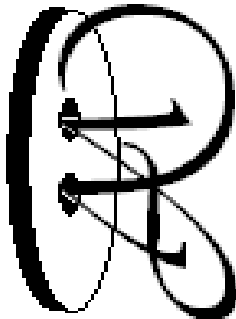
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Ajax, the grandson of Zeus, was the strongest Achaean and of great stature. He was trained by a centaur and a powerful combatant. This beautiful button shows the centaur on his helmet. Note the face on the helmet. Cut steel border. Shared from the collection of Yessy Byl.

VISIT OUR WEB PAGE AT WWW.WRBA.US



c/o C. Joy Journey, Editor
32545 Eagle Vista Drive
EAGLE RIVER, AK 99577

An interest that is not nurtured fades.
Knowledge that is not shared dies
with the mind of he who hoards it.
A pleasure that is not shared is a
feeble pleasure, indeed.

WRBA Mission Statement

- ♥ **Establish an affiliation, a forum, and an identity for all Western U.S. button collectors, including those who are not part of any local organization**
- ♥ **Unite the isolated collectors of the west with the established clubs**
- ♥ **Pool the talents and resources of members for enrichment of the hobby**
- ♥ **Keep us all in touch via the territorial newsletter**
- ♥ **Host a regional show with the purpose of:**
 - **Recruiting those fascinated by buttons into the hobby**
 - **Providing educational workshops & presentations**
 - **Learning through competition**
 - **Meeting dealers and obtaining buttons for our collections**
 - **Refreshing our interest and ambition in collecting**
 - **Enjoying the camaraderie and fun of gathering together**

www.wrba.us

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WRBA membership year is Jan-Dec.
Save \$5 by joining for two years!

Annual Two-Year

Junior (ages 8 thru 17)... \$5 \$10
Active member—print..... \$25 \$45
Black & white newsletters,
printed and mailed
Active member—email.... \$20 \$35
Color PDF newsletters,
sent via email
Dual membership..... \$30 \$55
*residence at same address; one
newsletter sent in selected format
Life..... \$250

Membership is required to receive
the newsletter, compete in competition,
or to vote and have a voice in WRBA
business.

If you join midyear, old issues will
not be mailed to you. However, you
may ask to receive past issues via email
in PDF format.

Send check or money order to the
Treasurer (*address inside front cover*),
payable to WRBA or pay via PayPal to
treasurer@wrba.us.

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Submit advertising copy to the editor.
Submit payment by PayPal to Treasurer.

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PRESIDENT'S MESSAGE

May, 2014

Greetings! Spring is in the air and there is excitement for button shows to come and those just passed! Last issue I challenged everyone to create a connecting *Charm String* of button



collectors in your area. I was reminded of the power of this principle just last month when Colorado State Button Society sold a Charm String for over \$200 at the Spring Show. The power came from individual members donating duplicate and otherwise "ordinary" single or grouped buttons. The result? A string of over 644 buttons! The bidding was fast and furious for this eclectic assortment of new and old buttons and the winning bidder went home with many, many button treasures. Charm Strings can be wonderful assets!

We want to welcome Membership Chair, Yessy Byl, to the Board of Directors. Returning to the Board will be Joy Journeay as Editor and 2015 Show Chair, Barbara Barrans as Judging Chair, Tom Barrans as Awards Chair and Mika Jarmusz as Web Chair. We will complete the Board in the next few weeks. All of these Chairs would be grateful for assistance. Please let us know if you have an interest.

What's going on in your state? Please forward photos from your club events to Mika so we can post them on our website. We have a wonderful website and it has the potential for expanding our WRBA community! Let's help Mika with that effort!

I am looking forward to a visit later this week by WRBA Vice President, Carolyn Boes. It will be our first opportunity to get together in preparation for our first Board of Directors meeting by teleconference. We'll be talking about budget, volunteer job descriptions and ways to engage more WRBA members. Again, let us know your thoughts.

Now is a great time to arrange your travel to the National Button Society Convention in Springfield, MO, August 10-16. We are planning a special gathering of WRBA members at that show so please join us there. We'll post the date and time for that gathering on the WRBA website in July.

Happy Buttoning Everyone,

Thanks Mom, *Hay*

BUTTON BONANZA: Call for 2015 Awards

What exactly is a Bonanza? According to Wikipedia, it can refer to 1) an exceptionally large and rich mineral deposit (which doesn't have too much to do with buttons) or 2) something that is very valuable, profitable or rewarding. Now we are talking *collectible buttons*. Implied also is a very large amount of that good stuff. The term extravaganzas is also mentioned. Now we are talking *button shows* and especially WRBA!

The origin of the word is from the Spanish meaning "calm sea". Don't know how calm button collectors can be at a WRBA show, but we all love being surrounded by buttons for several days, so that one works too.

In Reno, NV next year, WRBA is having our own Button Bonanza and you are invited to full participation. Your awards chair is ready to prepare the awards list and needs your input. So get calm and then let your imagination follow this theme to write your awards. Check your Blue Book for the basic guidelines and then imagine all of the bountiful trays that you would love to see up close and personal. Fill out the awards entry form and send it with your check to:

Tom Barrans
P O Box 2556
Oakhurst, CA 93644

Don't put this off until you have forgotten! The deadline is the end of summer or thereabouts. (I would offer more hints at what sort of buttons fit the theme of Button Bonanza but I am still in "calm" mode. :>)

REQUEST FROM YOUR EDITOR

I am sincerely thankful for those of you who responded to my call for help on distributing the WRBA Newsletter. As I understand it, the board will be discussing our new budget and future plans, and then we can move forward to implement an improved printing and distribution process.

I do have another request, in case there is another willing volunteer out there! We would like to have a "Button Calendar" listing upcoming button events in each issue. I am isolated, and don't know of these, but hope someone can send them along to me for the newsletter. If you can help in this way, it would be invaluable!

NATIONAL BUTTON SOCIETY WEBSITE

Recently, your member benefits from the National Button Society have been increased through the NBS website. On the Members-Only (MO) page you can discover vast resources not readily available to non-NBS members. While there are many reasons to visit

www.nationalbuttonociety.org and the MO page, here are my top 5!

1. **Directory:** The ability to immediately connect with any NBS member, anywhere. Simply type in a last or first name, select the person you want and send them a button greeting through email. Voila!
2. **Scanned bulletins, 2000-2008.** These are all available and can be read cover to cover or printed out. The search engine is also an easy tool for researching specific topics.
3. **Bulletin Indexes:** No longer will you have to purchase the indexes to the bulletin! Both indexes are scanned and you can either print or read them on-line.
4. **Articles:** My personal favorite is the one on Calico Pattern Identification. As with all sections of the MO page, new articles are frequently posted.
5. **News Site:** Current issues and news releases are featured here. This is a great place to see what is keeping your Board of Directors busy.

We encourage everyone to maximize their NBS membership by using these new benefits now available through the Members-Only page. Happy Buttoning!

IT'S THE YEAR TO ENTER A TRAY AT NATIONAL

Have you ever thought about entering a tray at the NBS convention but felt intimidated? This may be the year to give competing a second thought as there are TWELVE limited awards in the 2014 Awards list for new NBS members and those with limited competition experience. These awards are from Division I and Division IX and carry provisions such as: "*Limited to entrants who have never won a ribbon at National.*" There are also seven awards in Division IV for buckles, button covers, button hooks, links and studs and tie tacks and pins! Consult your December 2013 NBS Bulletin for a complete list.

The May issue of the NBS bulletin contains specific guidelines for competing at National, including how to enter trays if you are not attending the Convention. Carefully review these as there is only a short period of time in which to purchase your tray slips.

This year's NBS Convention is in Springfield, Missouri and will be a great chance for those of us living in the West to attend. The Convention returns to Denver, Colorado in 2016. Mark your calendars!



HOORAY FOR HOLLYWOOD

**YOU ARE INVITED TO THE
2014 WASHINGTON STATE
BUTTON SHOW & SALE**

September 12 – 13
(With Early Bird Get-Together
on Thursday, September 11)
Trinity Presbyterian Church
160th and Stone Way
Shoreline (North Seattle)

This is YOUR chance
to get Dressed Up &
Walk the Red Carpet!



Judy Schwenk & Jim Nolan

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(360)-293-2315

anajamm@comcast.net

We buy any size collections.
Approvals sent on request.
Contact us for your button needs.



CALIFORNIA STATE BUTTON SOCIETY *Antique, Vintage & Collectible Button Show!*



The California State Button Society will hold its 73rd annual Button Show & Sale Thursday, May 15 to Sunday, May 18, 2014. The Show will take place at the Town & Country Resort & Convention Center 500 Hotel Circle N., San Diego CA 92108

Hotel reservations can be made by calling (877) 239-8112.
Ask for the California State Button Society group rate of \$109
Free entry; \$5 suggested donation.

The Showroom will be open to the public Saturday, May 17 (10am-5pm) and Sunday, May 18 (10am-3pm). There will be button dealers from all over the U.S. with fabulous buttons & button related items of all types for sale.

For event registration go to www.cabutton.org

Attention: Collectors, Dealers, Quilters, Crafters, Custom Jewelry Designers & Antique Dealers. There will be Buttons of all types, including Bakelite, Victorian, Enamel, Celluloid, Railroad, Military (Civil War and other uniform buttons), Studio & Designer buttons, with vintage & antique buttons dating back to the 18th C. For more information visit the California State Button Society's website at

www.cabutton.org

or call Susan at (760) 789-4133 or email snoozin8@cox.net

or Renée (858) 454-8331 comeaur@pacbell.net



"I may lose my marbles, but I'll never lose my buttons!"

A BROAD OVERVIEW OF FABRIC/TEXTILE BUTTONS

by Barbara Barrans

NBS Definition of Fabric/Textile Buttons

Fabric buttons are made of fibrous material(s) of animal, vegetable, or mineral origin including, but not limited to, cotton, hair, linen, metallic thread, silk, wool, and some later synthetics such as rayon, nylon, polyester, etc.

Also included in this class are highly embellished fabric buttons such as passementeries, and those with a bead and/or sequin covering. Beads, of any material, if strung on thread and made into buttons, are classed as fabric buttons.



*Three beaded (fabric) buttons.
From left to right (L to R) dyed bone, steel and cranberry glass.*

Materials that **do not** qualify as fabric in the classification, even though woven, are pine needles, rattan, wood and wire. Hair and fur when worked, are included as fabric/textiles, but if left intact on the leather (skin), they are not.



The buttons above are NOT fabric buttons. They are all versions of rattan which is clearly stated in the NBS Blue Book as not fabric. These rattan buttons are in honor of 2014, the Year of the Horse

Fabric buttons are often complex in construction and most require a supporting mold or ring, around which the fibrous material is added. The early molds were made mostly of wood, but bone and horn were also employed (shown at right).

Back/shank attachments are varied and include the fabric cover itself, gathered or



overlapped in the back, thread backs held in place by metal rings, pad backs, metal loops and even plastic. The shank is often attached to a supporting back. Later version of backs/shanks leaned toward metal and plastic. Fabric when mounted in metal, like most other materials, is appropriate in this class.

Fabric when *mounted in* VI, plastic, or a material other than metal *is not* considered to be a textile button. It is classed as the material of the frame in which it is mounted.

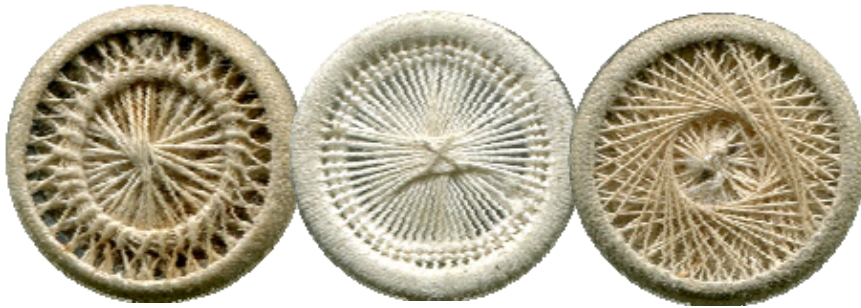


Top is a padback vegetable ivory with woven fabric center. The middle button is a self-shanked vegetable ivory with a worked Dorset inset and the bottom button, a vintage plastic button with a worked inset, is a coat button from the mid 20th century.

Textile history and details

Fabric/textile buttons are some of the oldest known buttons and date back prior to the 14th century. Over the centuries until present, a variety of hand techniques have produced buttons ranging from utilitarian to quite elaborate. The French were the first to process and use silk for twisted thread and soon made buttons from it. In the early 17th century, cottage industries sprang up in different areas of England, including Macclesfield, Dorset and Leeds. Women and children were employed in very low paying jobs making buttons from linen or silk. Elizabeth Hughes writes in the Big Book of Buttons that throughout the 17th century, a gentleman's ensemble used several gross of tiny cloth buttons. By the 18th century, the buttons ornamenting an outfit became larger and fewer in number.

The invention of the Jacquard loom in 1801 made it possible to create tapestry-like fabric or braid which could be made into buttons. Later innovation in this century led to machines allowing for cloth covered buttons made with metal backs and pad or flexible



Three “worked” designs made over a bone ring, called Dorset wheels.

shanks. The industrial revolution greatly impacted the production of fabric buttons and unfortunately, also the lower class of laborers who earned a meager income from making them.

Techniques of Construction

Most fabric buttons are constructed of a textile covering and a supporting structure beneath. Interestingly, this early fabric construction is very similar to some early 18th century metal buttons called repousee. The repousee group of metal, called “capped” by the British, had a thin sheet of embossed metal wrapped over and supported by a mold of bone, wood or more rarely, worked thread. Except for their cat gut shanks for attachment, they are much like their fabric cousins in design.

Four metal “cousins” with worked thread or wood backs with cat gut shanks. Notice even the metal face designs imitate worked, wound and woven fabric.



Also related are a few transitional buttons that appear to be passementerie-like on their surface, but are mounted in metal. One could refer to them as passementerie mounted in metal.



Left and middle buttons have passementerie faces that are mounted in metal, probably early 19th century. The one on right is an anomaly: a highly decorated fabric face attached to a wood back with a cat gut shank with a metal rim. Amazing creativity!

The techniques employed to make fiber into buttons are varied. The NBS Classification groups these into 3 broad groups: worked, wound and woven (I think of them as the 3 “Ws”). Early examples of all three types were executed by hand and continue to be made that way today. Woven fabric was produced by hand in early times. A button is classed according to the basic technique used to create its main cover. This “base cover” may be further embellished by a different technique. Close examination of different fabric buttons will show however, that many buttons utilize more than one technique. Many complex fabric buttons fit into more than one class.

Worked—the cover is hand wrought by needle. Examples are crochet, knitting, tatting and even basket weave. Early skilled workers were very precise in their stitching. Per JFA— “As far as the texture of the work is concerned, many of the covers needle wrought from silk thread are of such fine, precise perfection and in patterns



The top button is an unusual shape—square crochet over a wood mold. Bottom small ones are worked Division I examples, one with beads (a form of OME). The top left button is a handmade Italian couture design worked over a fiber core. The middle right button is machine-worked and was used on a fur coat.

so similar to machine woven ones, that one could easily mistake them for products of the loom."

A general rule is to remember that needle worked buttons are always made over a mold, never over a metal shell as later *machine woven cloth* was. Embroidery, although a working method, is applied on a *woven* base cover, so is still classed as a woven button, not a worked one. In fact, embroidery is one of the subclasses found under woven.

Two ornate worked buttons, both decorated with beads. The complex Division I example on the left has a chunky mold for the body, as well as a ring, wrapped to form an inner border. At the button center is a cross design, its four quadrants filled with black beads. The second button is a modern version with a beaded outer border. It is worked over a plastic mold/shank piece.



Wound—A single strand of metallic thread, silk floss, cord (multiple twisted threads) is wound (wrapped) around a wooden mold until the entire base is covered. Sometimes this wound base or under-covering was totally plain, acting as a canvas for additional needle wrought thread embellishments, making them

into a fancier design (these are classed as wound/ worked). Many wound designs are radial in nature due to the winding technique used.

Early complex designs required much skill on the part of the worker. The



Two unusual wound fabrics. Left is an atypical shape, but the design still radiates from the center. The button on the right is a lovely combination of wound and worked. Backs show the threads "changing directions" to create the design on the fronts.



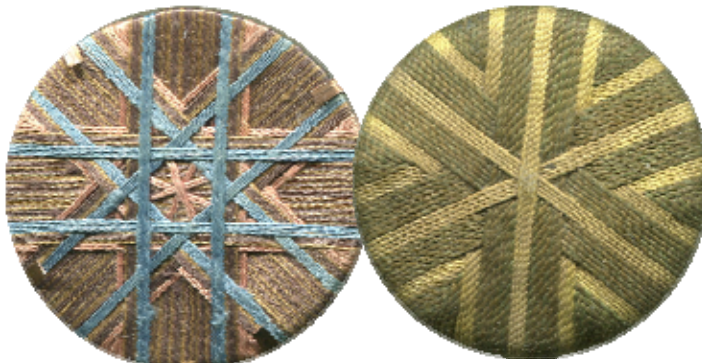
Another oddball, this button has linear winding of twisted cord that follows the square shape of the button, even over the edges and onto the back. It has a large center of black glass strung beads which are glued onto the surface.

front of these buttons always appeared perfect, but the back was less so, allowing for the color changes made on the back side. In the 18th century, elaborate wound buttons were made on a mechanical device involving wheels, bobbins of thread and a "brochette" or long slender spindle. A wooden button mold with a hole in its center was placed over the spindle and buttons were wound from thread off of the bobbin.

Two distinct types were made, originally called bobbins and wheels. These terms are no longer in use, but collectors still value them as highly sought after 18th century fabric buttons.

The *bobbins* were characterized by the design derived from winding multiple colored threads snugly into elaborate patterns. The resulting cover was tight, forming a solid single layer like cloth.

Two 18th century wound "bobbins." Note the radial designs. The button on the left is held in a button spider



Colorful 18th century "death's head" pattern.

One popular design was called the "death's head" which is a quadrated circle pattern. The origin of this name is uncertain. This pattern is also found in early metal buttons.

Wheels resemble modern crocheted buttons in look; they appear to be double layered, with an openwork needle wrought covering overlaying a plain thread wound base. The simplest *wheels* have a hub in the center with spokes radiating out to and over the edge of the mold much like spider webs. Fancier ones have their spokes interlaced with cross connecting threads often of contrasting color or texture.



Three ornate "wheels." Note the plain wound thread base under the lacy open-worked cover.

Woven—woven buttons are the easiest to recognize and became more popular over time, especially after the industrial revolution brought in the machine era. Most modern fabric buttons are woven; weaves take many forms, such as brocade, damask, velvet, mohair, etc. Pictorial textilographs are included here and even felted material, which does not appear woven at all.

Many woven buttons have additional “worked embellishments.”

Three textilographs: a vintage flower (mounted in metal), an old Queen Victoria (threadback), and a modern “tie” button.



Four woven fabric buttons with various worked decorations, including a cross-stitched bird on the left and an embroidered stylized plant form pattern with a blanket stitch border on the right.

Specific Types

Two “specific types” of fabric buttons deserve special mention. 18th century *passementeries*, one of the most elaborate textile buttons found, are not sub-classed under one of the 3 “W” s, since they are found with both wound and woven base covers and their construction is complex. Most have linen base covers, but a few *passementerie* buttons were made over a wound thread base. The term *passementerie* in French means “bits or pieces of adornment”. Their surfaces are highly decorated with bits of embellishment sewn on, often making the base cover totally invisible. Some had solid-piece decorative “caps” or fascias made of materials such as embossed horn, thin metal or metallic foil, even a thin layer of pearl. Varied bits of glittery embellishment, including metallic thread,

Four 18th century passementeries—from L to R: cut-out gilt horn fascia with dyed bone beads, cut-out pearl fascia with metallic coiled wire and red pastes, metal fascia with metal sequins, metallic coiled wire and a central paste, and lastly, a foil fascia with a metallic coiled wire 10-point star design. The backs vary as shown.



twisted wire coils, sequins, pearl, beads, paste and mirrored glass, were attached to the fascia or sewn directly to the linen cloth stretched over a supporting mold. They are often quite ornate.

Fabric is also found mounted in metal, and a popular collector button is the fabric background. Most are velvet, but grosgrain, burlap, silk, hair and other woven materials are also found. The use of fabric as a backdrop for a focal design placed over it adds both color and texture to the result. The addition of fabric to metal designs enhanced both pictorial and non-pictorial buttons. In many backgrounds, the underlying fabric comprises the "negative" or non-focal aspect of the button.



Above, four traditional velvet backgrounds with pictorial and conventional designs. Metal designs include pewter, brass and steels. The pear and leaves (below) are a "cut-out" background style, sometimes called "perfume buttons."

Others are more like a silhouette, with the focal design (subject) cut out of the metal top piece, allowing the fabric underneath to become the main focus. These are often called "perfume" buttons.

As you can see, fabric/textile buttons are an interesting and varied group, well worth the collector's attention. There is much depth to be mined in this material. Read Section 5 of the classification and seek out fabric buttons next time you visit a button show. They are often under rated and under valued in my opinion.



INTRODUCING A NEW CONCEPT

Gil Biggie

One of the benefits from attending a button show is the opportunity to keep a "finger on the pulse" of innovation in the button world. For example, I would have been unaware of the uranium glass craze if I wasn't at a show where everyone was running through the dealer tables with a black light. I had a similar enlightenment at the Oregon State show the first week of May this year.

Joss Howells of Oregon submitted an award (see below) for "interactive buttons," accompanied by an article on the OSBS web site to explain and clarify what she had in mind.

I, personally, love this concept—an expansion of the accepted mechanical buttons category. I am not alone in this thinking, as there were several trays entered, and people were using the new term while shopping. Here is the article so you can be up-to-date on one of the latest trends that I believe will be a "forest fire" when it gets around. You can say it started in Oregon with their Spring 2013 bulletin, and you heard it first right here through WRBA! Spread the news!

AWARD 56. Div. IX Class 23-12. 30 any. Specific types unlisted, specialized to interactive buttons, which include mechanical, movable, and optical (hologram, blinking eye, iridescent luster that requires movement to see all colors, etc.). Assorted materials are important—please label. No more than 15 pictorials. Two studio buttons allowed, which must be labeled "studio," along with the name of the artist, if known.

Bell
Compass
Dangle
Door knocker
Flexible protrusion
Glow in dark
Google eye
Image/color change
Iridescent luster that shows definite different colors when tipped back and forth (glass)
Mechanical/movable misc.
Abacus beads move
Arrow lie detector
Balls roll around circular track
Beads in border turn
Clothespin opens
Dials change date
Expand/contract
Jointed body parts
Mouse tail wiggles at joints
Parts move back and forth in track
Spinning parts

Tongue
Parts can be wiggled
Pull string toy
Puzzle, 4 pieces fit together
Racing car wheels turn
Spur spins on boot
Toy w/metal ball moves inside
Open/shut – screw or hinge:
Colt rouge/perfume
Compact with powder puff inside
Locket
Smuggler
Rattle
Screw turns
Trembler
Tumble
Wings open on ladybug
Brush in Bakelite
Eraser on Bakelite pencil
Interchangeable parts (glass "nestle-togethers")
Mirror that can be used as a real lookingglass
Springs on bat and pumpkin
Water-filled cavity

INTERACTIVE BUTTONS

by Jocelyn Howells

Reprinted from the Spring 2013 Oregon State Button Society bulletin
-- updated May 8, 2014

Today I'm venturing into uncharted territory (again!). While having fun with this concept, I am also seriously trying to hone in on a new class of buttons, which would incorporate the current mechanical/movable class, but take it beyond. I'm thinking to eventually propose a new class in "Specific Types" in the NBS classification system for all types of buttons that DO something (actively or passively) when we interact with them, and this competition will be a trial run.*

Button manufacturers have been very imaginative and clever in some of their creations. Other than the mechanical/movable category that I included for the first time in the NBS classification when I chaired the revision of the synthetic polymer section, there has been no organized or official recognition of all the various aspects of buttons that DO something or have other interactive qualities.

OK, so what am I talking about? I'm *not* talking about what buttons might do to *us* when we look at them. I'm *not* considering the emotions that buttons can evoke in *us*. That would be *us* reacting to the buttons, such as:

- ⇒ "Oooh how beautiful!"
- ⇒ "Oh, isn't that cuuute—reminds me of a dress I had when I was a little girl; wonder whatever happened to its buttons—sniff-sniff."
- ⇒ "This was a gift from my late husband that I will take to my grave."
- ⇒ "Oooh, I'm so jealous I don't have that one, too!"
- ⇒ "Oh I wish I hadn't let that one get away from me."

You get what I mean?

I am talking about what happens with a button when handled by us, such as: jiggle, dance, dangle, tinkle, rattle, twist, turn, screw open/shut, hide/hold objects, change image, change color, keep time or date, play games, move, wink, blink, make googly eyes, float, bend, vibrate, tremble, sift (sand), flutter, open/shut by hinge (compact, locket), glow in the dark/fluoresce, spin, reflect image, spring, dance, tip hat, brush, wiggle, tumble, walk, flex, slide, erase, rotate, motate, expand/contract, ring/clap, add/subtract, knock, detect lies, take temperature, make a puzzle, change parts, etc.

I'm referring to something that requires physical effort on our part to fully enjoy all aspects of the button.

I have not included sparkle or twinkle, as they seem to manage just fine without our help, as long as there is sufficient light. Iridescent luster is a bit different, as some require movement in order to see all the colors—especially some of the vintage c.1950-60 examples—e.g., tipped one way, we see mostly gold; tipped another way, we see mostly purple.



Flexible protrusion: fur.

In my collection, I found the most prevalent of all these to be dangling parts, followed by buttons that have flexible protruding parts, followed by buttons that call for manipulation of moving parts. There are more than enough examples to make complete trays of each of those three types.

Here is a preliminary listing of the various aspects included in this group, followed by the materials I have found so far in each type. It is not meant to be complete, but representative.

Bell (metal)

Compass (wood, metal, acetate filled with liquid)

Dangle (metals, NY, wood, casein, acetate, acrylic, polyester, fabric, bakelite/phenolic resin, aluminum, plaster, ABS, bone, pearl)

Door knocker (metals, casein, bakelite/phenolic resin, VI, glass mounted in metal)

Flexible protrusion (body: fabric, wood, casein, bakelite/phenolic resin; protrusion: feather, fur, fabric, beads, hair, leather, cord, wicker, plant parts, beads)

Glow in dark (PE, acrylic DUP mounted in metal)

Google eye (wood, nylon, acetate, acrylic, polyester)

Image/color change (acetate, ABS, PE, wood)



Moveable ears. Ivory bunny with jet eyes. Carved by studio button artist, Brad Elfrink.



Balls rolling in a heart-shaped track.



Paper button. Blinks by using a battery.

Iridescent luster that shows definite different colors when tipped back and forth (glass)

Mechanical/movable miscellaneous

Abacus beads move (wood, brass, white metal)

Airplane propeller spins (nylon)

Arrow lie detector (white metal)

Balls roll around circular track (nylon)

Beads in border turn (wood)

Body moves in middle, giving impression of walking (motating)

Boy (nylon)

Charlie Chaplin (modern gilt with cold plastic enamel DF)

Clothespin opens (wood)

Dials change date (white metal)

Expand/contract (white metal)

Mouse tail wiggles at joints (metal)

Parts move back and forth in track (nylon)

Airplane

Car

Soccer ball

Tongue

Parts can be wiggled (nylon)

Pull string toy (wood)

Puzzle, 4 pieces fit together (nylon)

Racing car wheels turn (nylon, ABS)

Spur spins on boot (wood)

Toy w/metal ball moves inside



Pewter. CPE glows.

(polystyrene)

Open/shut – screw or hinge

Colt rouge/perfume (amino resin)

Compact (white metal) with

powder puff inside

Locket (gold/gilt, military brass

Div. II)

Smuggler (enameled silver)

Rattle (casein, polystyrene)

Screw turns (white metal)

Tremble ("Gay 90s" glass mounted in metal, nylon, polystyrene)

Tumble (outer material: metal, acetate, polystyrene, casein; inner material: sand, shells, seeds, plant life, metal shavings, plastic bits)

Wings open on ladybug (nylon)

Unlisted miscellaneous

Brush in Bakelite

Eraser on Bakelite pencil

Interchangeable parts (glass, what I call "nestle-togethers")

Mirror that can be used as a real looking glass (casein, NY)

Springs on bat and pumpkin

(polyester)

It's interesting to note that certain

materials seem to lend themselves

better to this type of button. Metals

and plastics seem to predominate, but not celluloids. I've found just two celluloids so far, and one is iffy. Also, there must be many more different examples out there in buttndom yet to be discovered.

And, of course, clever studio artists can create interactive buttons from many other materials.



Mechanical vegetable ivory. Three round paste sizes & a heart paste. 94 total pastes. Twisted brass wire and white metal OME prong setting. Pierced. Aurora luster. Bob Benson, studio artist.



Hologram

*Comments after the OSBS show 2014: Several people entered this award, there was a first, second, and third awarded. No one was disqualified, but some BOD (benefit of doubt) seemed to have been allowed. My observation was that some buttons were used

that took two categories a bit too far, in that the changes were not obvious enough to my taste.

1. Image/color change
2. Iridescent luster that shows definite different colors when tipped back and forth

I would be careful to choose the very best, most obvious, example of those two categories. And I would always recommend using BOD in judging.

Another question that arose during this competition was how to use the nylon 4-piece puzzle of the boy or girl. Both ways (all 4 pieces assembled together, as well as a single piece superimposed on a scan of the full puzzle) were used, and the judges accepted both. I can see how all 4 pieces assembled together might be sewn on a garment as one large button, so liked the judges' BOD here.

This is a very fun concept to collect – a new way to “play” with our buttons – so enjoy!

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ABOVE: Thermochromatic liquid changes color. These are heat sensitive, i.e., heat causes the color change.



Saphire glass. Gold content.



RIGHT: Clear glass. Iridescent salts produce variant color.

BUTTON I.D. SOUGHT

by Harriett Brittenham

I recently purchased these three buttons from a dealer at our Colorado State Button Society show. They appear to be similar in construction (sandcast?) and design, and I consider them to be American Indian Silver buttons.

I have collected Indian Silver for many years and find that these three buttons are unique! When you look at the back, all three are stamped “Sterling” along one of the spokes. Rarely will you find this type of button with a backmark. Each button also has a stamped letter. The button on the left is stamped “M”, the one in the middle “N” and the one on the right “K”.

The wooden realistic sew-through button at the right is certainly cute, but I can’t determine what the button represents. Does anyone have an idea of what he could be?

If anyone has any more information about these buttons, please let me know!!!

Harriett Brittenham

