

# TERRITORIAL NEWS



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Western Regional Button Association

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## Membership

The 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*), or PayPal to [treasurer@wrba.us](mailto:treasurer@wrba.us).

## Advertising

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**based on 8x5 inch layout			

### Submission deadlines

Jan 5, Apr 5, Jul 5, Oct 5

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

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## PRESIDENT'S MESSAGE

Dear WRBA Members:

Happy New Year! I hope your holidays were full of love, family, friends and all good things! As your incoming President, I am hoping to continue the wonderful work of Harriett Brittenham, whose shoes I will try to fill.

Along those lines, as you know we are in the midst of planning our 2018 show, Gamboling with Buttons. We invite you to join us at the show from October 3 to 6, in Reno at Harrah's! Reservation information is in this newsletter.

To pull off our show, we will need volunteers to help. Right now, we would very much appreciate it if one of you would kindly step forward to be our Fundraising Chair. This is a very important job because you will be helping set up our Auction, the funds from which help sustain WRBA and our goals for advancing the hobby of button collecting. All that is needed is a willingness to work, and some computer savvy to help put together the slide show and list of auction donations in Excel. Experienced helpers will be there to support you!

Also, please consider volunteering to serve as an officer or appointed chair. We don't want you to keep seeing the same names on your board. Fresh ideas and perspectives will help us continue to evolve and grow. Let the Nominating Committee know you are willing!

With winter as cold as it is, some of the time you have to spend indoors can be spent coming up with ideas for awards for 2020! While there are a few competitive awards that aren't entered at each show, the good news is that unused prize money goes into a fund to provide button education.

These funds have grown and you will begin to see the expansion of our educational efforts, with resources added to our website to increase your button knowledge. This spring you can find an expansive Buttons Imitating Fabric resource and Button Bibliography with over 300 button books listed.

Here's hoping to see you all in Reno in October! The awards list is in this newsletter. Take advantage of this cold winter to gather trays and shop for those special buttons to complete your display.

Button Hugs,

**Ronnie Wexler, President**

## WRBA 2017 MEMORY STRING ADDITIONS

During the 2017 WRBA Button Show, the following beloved friends were added to the WRBA Memory String. We will miss them, but treasure the memories of times and buttons shared.

<u>ARIZONA</u>	Barbara Yarberry	<u>IDAHO</u>	Shirley Stiller
	Jane White		Anne Geaudreau
	Evie Renz		Dorothy Mattison
<u>OREGON</u>	Francis Maser		Catherine Jensen
	Elinor Hopper		Darla Hildebrand
	Lil' Tammy Alexander		

## JUDGING "MEASLE" REPORT *by Gil Biggie*

Before the button tray is put into the sleeve for entry, do a chant: "Size, count, label, decimals. Size, count, label, decimals. Size, count, label, decimals..." I forgot some labels (on my own award that required labels). Obviously, this hasn't helped me for 25 years, but you may be more trainable than I. We won't discuss the above goofs. We all know better.

To measure an iffy button, lay it face down on a table and pass the flat measure over it. If you can get the measure flat onto the table with the entire button inside without tilting it, you'll know the size. If it catches up or hangs, do not use it for that hole size.

The following 2017 mistakes resulting in measles are shared as a learning opportunity for us all.

- Award # 1 Div 1 10 BLACK GLASS, 10 SHELL  
3 entries, 3 errors: Wrong division, wrong number of buttons and mislabeling. See above chant. PS. Don't move buttons around to make the tray look prettier without chanting the aforementioned above.
- Award # 5 Div I OTHER PICTORIALS SPECIALIZED TO METAL  
2 entries, 1 error: Not mounted in class order (required for this class).
- Award #6 Div I ARCHITECTURAL STRUCTURES  
4 entries, 2 errors: I have said before that every time I am in the judging room I learn something.... \*\*If modern work is done on a Div. I button, the button is then modern. Well, duh!

Division I pearl but with modern paint. (studio)

Other measle: When 2 dogs on carpet are bigger than the background fireplace, it's a dog button (wrong focus for this section).

AWARD #10 Div IX NOUNS SPELLING OUT "BUTTONOPOLY GAME" Very Imaginative and fun to look these at noun awards while hanging on rack. 4 entries, 3 errors: "Oriental" is not a noun describing the button. Other errors were failure to label studio buttons as required in award.

AWARD #11 Div IX BUTTONS WITH DOTS  
3 entries, all Dq'd. A dot is a *round mark*. A splat is not a dot. A glob is not a dot. (I sound like a lawyer)...  
Also not dots- Wheels on a train are round objects, not dots. Buttons on a card are objects.

AWARD #12 Div IX NOUNS SPELLING OUT "SURE DO LOVE WESTERN REGIONAL BUTTON ASSOCIATION!" Label noun.  
2 entries, both disqualified for not labeling --see chant again!

AWARD #13 Div IX BLK GLASS DULL and SHINY FINISH on SAME BUTTON 2 entries, 1 measle: One button lacked dull finish. It was a fine-textured Imitation Fabric design which looked matte, but upon close inspection, had none. The texture fooled the eye into thinking it had both dull and bright finish on it. Lesson here: Use mag light for black glass and inspect under good lighting.

AWARD #14 Div IX BLK GLASS WITH GOLDSTONE  
1 entry, 1 measle: Wrong size--see chant again!

AWARD #15 Div IX BLK GLASS w/ FOIL, MOONGLOW, PAPERWEIGHTS and TILES (7 of each)  
3 entries, 2 measles: Wrong size and error on foil embedded--goldstone is not foil.

AWARD #17 Div IX BG W SILVER LUSTER  
3 entries, 1 measle: Silver paint is not luster.

AWARD #21 Div IX BG W OPENWORK SURFACE DESIGNS  
1 entry, 1 measle: Wrong size--see chant again!

AWARD #22 Div IX CLEAR/COLORED GLASS ASSORTMENT  
2 entries, 2 measles: Wrong size and error on labeling. Had a shell button that was dyed abalone labeled as Iridescent Luster.

AWARD #23 GLASS IN ALL TINTS SHADES OF BLUE

2 entries, 1 measle: For a 7-0 award, correct labeling is a must-do commandment. (See top paragraph)

The numbers were correct, but buttons misidentified. Check out the C/C glass Handbook for examples of *translucent*.

AWARD #24 SECTION 10 (metal) TWINKLES

9 entries, 2 measles: To qualify, there has to be a separate reflective liner and not just the back of the button showing through. AND since the award is written to Sec 10, Metals, a celluloid background is out. Different material buttons with twinkle borders could be used in the Sec 23 Border Materials class specialized to twinkles... but not this Metals class.

AWARD #25 SHELL SEW-THRU

4 entries, 1 measle: Not all buttons were sew-thru. Also, two trays had the same amount of points. The first place was given because only one tray had a non-iridescent example.

FYI, if an award is written to "pearl" all the buttons must be iridescent. When written to "shell" one should include both iridescent and non iridescent buttons. Check out the Pearl & Shell Handbook from National.

AWARD #27 MATERIALS SUMMARY

9 entries, 2 measles on one tray: Mislabeled button and too many buttons from a single represented section. Read the award class carefully and check class number Appendix entry in the Blue Book. Summaries have definite criteria for sizes and classifications. It is very challenging to do a summary.

AWARD #30 PASSTIMES, GAMES & SPORTS and SPORTS, GAME EQUIPMENT 3 entries, 2 measles: One button did not fit criteria; other could not be identified by the judges.

AWARD #31 PEOPLE PLAYING AND OBJECTS USED FOR PLAY  
3 entries, 2 measles: Driving a coach is not playing (in the 18<sup>th</sup> century). Boat is not an object, but Sec 20 transportation.

AWARD #32 PEOPLE ENGAGED IN A JOB OR OCCUPATION  
1 entry, 1 measle: Failed to label all buttons as required in award.

AWARD #36 PICTORIAL SUMMARY SPECIALIZED TO METAL

4 entries, 3 measles: Failure to label buttons correctly as required. Failure to mount in class order. Used a charm, not a button. Verified with a dealer who carries much JHB stock.

## GREEK MYTHOLOGY WORD SEARCH *by Journey*

**T S E D U C T I O N I K E X N I H P S**  
**M R E D E M Y N A G S T I G O O D S N**  
**Y A A B E T S E R A U N A H U L I A S**  
**A T E N A M R O M C E H B N O H P Y T**  
**P H S L S I E P S O S E D N L L U B R**  
**H E T U P F H T H L S R U O B A C S U**  
**R N R S T I O P E O Y A C I R R U E A**  
**O A A S T S M R O R D C T L I E C T T**  
**D S P R E Y E S M S O L I N Z H L E N**  
**I I I O N I X A I A A E O A O A O L E**  
**T T O G L D N I H M T S N E S O T E C**  
**E E Y N P L A C E P E I C M S E D A H**  
**N O D I E S O P E S E H O E E S I R I**  
**Y E D O H R S D U S I H T N O D A L M**  
**S G A I A D E S A D T T O R T H U S E**  
**O R P C A M Y P N A R G E N E R I S R**  
**M A L N Y N O A R O R M S L A R H E A**  
**E E E R O R E G J O U O I N O S A J D**  
**N A U I U T O A G S R O U D O T A R E**  
**M E D E A E N E L E S S T A G X Y N L**

Abduction, Ajax, Amphitrite, Aphrodite, Apollo, Ares, Arms, Argo, Aspire, Ate, Athena, Atlas, Brizo, Bull, Centaur, Ceto, Chimera, Colors, Cupid, Cute, Demeter, Dione, Dionysus, Doris, Echidna, Echo, Erato, Eros, Etis, Europa, Eurymede, Gaia, Ganymede, Good, Gorgon, Graeae, Hades, Hebe, Helios, Hephaestus, Hera, Heracles, Hind, Hiss, Hound, Incest, Iris, Jason, Ladon, Lame, Leda, Maenads, Medea, Medusa, Mnemosyne, Nemean lion, Nike, Nymph, Nyx, Odysseus, Oracle, Orthus, Pan, Perse, Phoenix, Place, Poseidon, Remus, Rhea, Rhode, Sail, Seduction, Selene, Ship, Siren, Sophia, Sphinx, Stag, Styx, Tele, Themis, Transformation, Trap, Trojan, Typhon, Uranus, Zeus

## CALLING ALL DEALERS

If you are interested in having vendor tables at the 2017 WRBA show October 4-7 at Harrah's Hotel and Casino in Reno, you can send your request, starting March 1, 2017, by USPS mail, to:

Jane Quimby, 34 Valley Road Ext., Hanover NH 03755

Include the number of six-foot tables you require, and a check for full payment of \$75 for the first table & \$50 for each additional table.

Show registration for the dealer is included with the table fee and includes entry into the show room for the dealer only.

If a dealer orders three or more tables, the contract will include entry into the showroom for one helper—please specify who that person will be when you mail in your payment.

Please note that WRBA's policy is to not refund money to dealers should they cancel.

## CALL FOR NOMINATIONS & VOLUNTEERS

The following positions are open for nomination and election at WRBA 2018. Also, if you will serve in a Chair position or as part of their team, please let us know! We welcome everyone who is interested.

If you are interested, or would like to nominate a person for one of the following offices, please contact our Vice President Renee Comeau at [comeaur@pacbell.net](mailto:comeaur@pacbell.net)

President: Chair of the Board and Executive Committee; appoint committee chairpersons & representatives; delegate responsibility; preside at meetings; prepare and distribute agendas; has power to sign documents.

Vice-President: perform all the duties and powers of the President in the absence of the President; assist in duties as directed by the President; chair nominating committee and conduct elections.

Treasurer: Receive and deposit monies; disburse funds; keep financial record; develop budget; prepare financial reports.

Secretary: Keep minutes and record votes of all meetings and proceedings; maintain and preserve records and correspondence; maintain the official membership list and provides the editor with current information.

Member at Large: Serve on the board and represent the membership.

WESTERN REGIONAL BUTTON ASSOCIATION  
INVITES YOU TO COME  
**GAMBOLING WITH BUTTONS**



**BUTTON ACTIVITIES OCTOBER 3-6, 2018**  
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(888) 726-6311 reservations Code coming soon!

\$64 weeknights, \$104 Friday & Saturday nights

\$14 Daily Resort Fee, includes wi-fi, athletic club & local calls

Make reservations via the link to avoid a \$10 phone use charge.

**CALL FOR VOLUNTEERS & DONATIONS**

If you are willing to help in any capacity at the show this October, please send an email to [JoyJourney@gmail.com](mailto:JoyJourney@gmail.com). We really need volunteers to sit at the welcome table to greet visitors to the showroom; auction spotters, runners, and records helpers; show manager supporters to help hand out materials or run messages, etc.; and someone to run the auction!

Please make donations for our fundraising auction, too! Until we have a volunteer, send scans of your intended donation to Joy.

**TEXTILE BASICS: MATERIALS AND WEAVES**  
*by Julie Reifel*

A textile is a flexible material consisting of a network of natural or artificial fibers (yarn or thread). Yarn is produced by spinning raw fibers of wool, flax, cotton, hemp, or other materials to produce long strands. Textiles are formed by weaving, knitting, crocheting, knotting, or felting. <https://en.wikipedia.org/wiki/Textile>. Following are descriptions of the four basic natural fibers, known and used for generations. Most fabrics currently found for sale are blends of natural and synthetic fiber, rather than 100% natural fiber.

Cotton is a soft, fluffy staple fiber that grows in a boll, or protective case, around the seeds of the cotton plants. The fiber is almost pure cellulose ... (It) is most often spun into yarn or thread. Cotton for fabric is known to date to prehistoric times. Although cultivated since antiquity, it was the invention of the cotton gin that lowered the cost of production and led to its widespread use. It is the most widely used natural fiber cloth in clothing today. <https://en.wikipedia.org/wiki/Cotton>

Linen is a textile made from the fibers of the flax plant. Linen is laborious and time-consuming to manufacture. Textiles in a linen weave texture, even when made of cotton, hemp and other non-flax fibers, are also loosely referred to as "linen". Such fabrics generally also have their own specific names, for example fine cotton yarn in a linen-style weave is called Madapolam. <https://en.wikipedia.org/wiki/Linen>

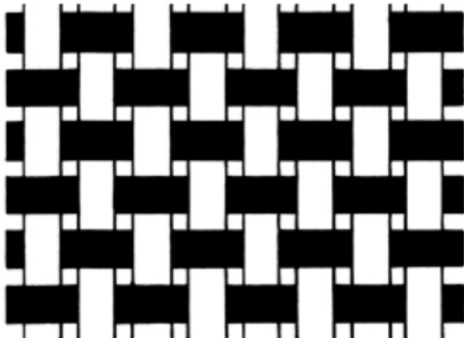
Silk is a natural protein fiber...The best-known silk is obtained from the cocoons of the larvae of the mulberry silkworm. The practice of breeding silkworms for the production of raw silk (sericulture), has been under way for at least 5,000 years in China. Later this process spread to Korea, Japan, India and West. The shimmering appearance of silk is due to the triangular prism-like structure of the silk fiber, which allows silk cloth to refract incoming light at different angles, thus producing different colors. <https://en.wikipedia.org/wiki/Silk>

Wool is the textile fiber obtained from sheep and other animals, including cashmere and mohair from goats, qiviut from muskoxen, angora from rabbits, and other types of wool from camelids... Wool's scaling and crimp make it easier to spin the fleece by helping the individual fibers attach to each other, so they stay together...The quality of wool is determined by its fiber diameter (determines quality and price), crimp, yield, color, and staple strength... <https://en.wikipedia.org/wiki/Wool>

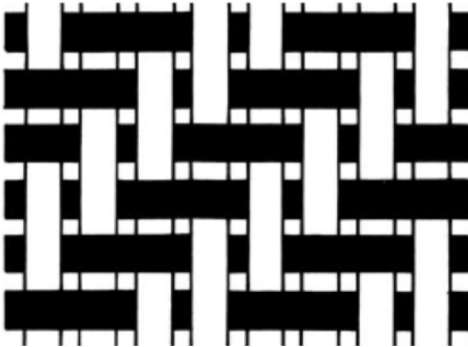
Weaving was probably developed some time before 6000 BC. It is the most universal fabric construction method using two sets of threads: the warp and the weft. Warp threads are held parallel to each other under tension, while the weft is worked over and under them, row by row. A loom

may be used to keep the warp threads evenly spaced. The Jacquard loom used in English cotton mills by 1813 mechanized the weaving process and provided greater speed of production using a number of punched cards laced together into a continuous sequence [https://en.wikipedia.org/wiki/Jacquard\\_loom](https://en.wikipedia.org/wiki/Jacquard_loom).

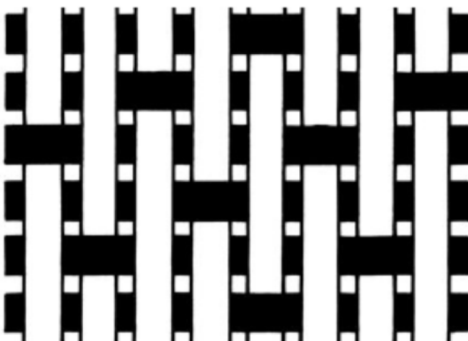
These three weave images are from: <https://www.yatesdesign.net>



**PLAIN WEAVE** (also called tabby, linen, or taffeta weave) is the most common and tightest of basic weave structures in which the same pattern is repeated. <https://www.textileschool.com/articles/119/plain-weaves>



**TWILL** is a type of textile weave with a pattern of diagonal parallel ribs... done by passing the weft thread over and under the warp threads ... to create the characteristic diagonal pattern. <https://en.wikipedia.org/wiki/Twill>



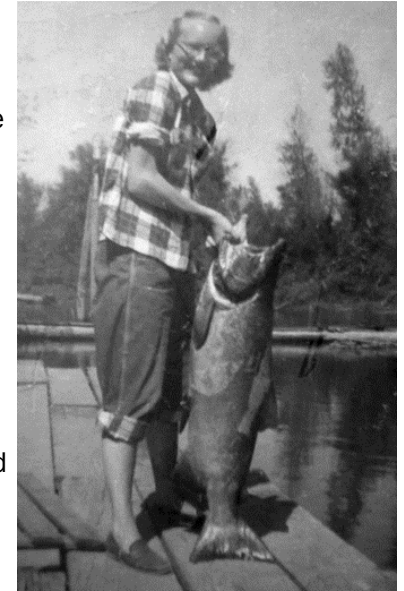
**SATIN** is a weave that typically has a glossy surface and a dull back. The satin weave is characterized by four or more fill or weft yarns floating over a warp yarn or vice versa. <https://en.wikipedia.org/wiki/Satin>

## DOROTHY KRUGNER: LIFE AS A WEAVING

by Julie Reifel

As I collaborated with Dorothy (our local textile expert) to write an educational article, I couldn't help but think of her life as a weaving. The warp of the chapters of her life (childhood, marriage, children, work) and the weft (the attitude and circumstances that empowered her passions). Following is a brief outline of some of those things that are part of her "weave".

1935-1952: Born and raised in Portland, OR with two older siblings. Her parents taught her that she could do whatever she wanted...not just "girl" stuff. Her father taught her to use tools in the basement, to hunt, row and fish (see image on left). She had home economics classes from grade school through high school and learned about textiles and sewing.



**Dorothy at 20 with her fresh catch—a 42 pound chinook salmon**

Dorothy remembers the "war years". Her older sister had to bathe after dates to remove her "makeup" nylons. And there were restrictions on materials (no metal hooks for bras!)

*Historical note: On March 8, 1942, the US War Production Board (WPB) issued order L-85 with the goal of 15 percent reduction in the amount of textiles used in women's wear. Skirt length and width were restricted, as well as the width of women's slacks...Mending was more than economical, it was a patriotic duty.*

1959: Married Cyril, whom she'd known since childhood. They raised two daughters both of whom have carried on with independent life styles. Lisa is married with two sons and is a research scientist who has been working on a new pain control medication. Kaaren owns Layneau, a high-end lingerie company. During this time, Dorothy continued to sew her own clothes, as well as those of the children. She also started making quilts in the mid 70's and then enjoyed teaching quilting at seven different shops.

1984-1998: Employed as a Human Resource Generalist at Precision Castpart Corp. (PCC), where she worked as an Human Resource generalist. Being an independent thinker, she was able to help other women to consider options, like taking a lower paying job to increase work skills that would pay off in the long run.

1988: While working at PCC, a co-worker who knew about Dorothy's interest in quilting mentioned a button sale. Dorothy checked it out and bought a collection of 5,000 buttons many of which were "collectibles."

December 1990: The family had a house fire and Dorothy's quilts were lost, but they were able to save the buttons. While their home was being rebuilt, she and her husband stayed in an apartment. That Christmas weekend they removed buttons from the smoky/damp cards and cleaned and sorted them all. It was her first look at those buttons as "artifacts of fashion." She began attending Portland Button Club and started mounting the buttons on fabric appropriate for their era.

August 1993: Dorothy went to her first NBS Convention in Toledo, Ohio. She wore a vest with stitching of the word "button" in multiple foreign languages. She also took a quilt that showed around-the world with buttons....a bit outside the button display mode of NBS at that time...but definitely our independent Dorothy!

August 1998-2012: Dorothy has found ways to share her love of history and fashion. She created button exhibits every May for 13 years at the Hoover-Minthorne House in Newberg, Oregon. Each year was a different subject with 18 trays displayed. During this time, she also did presentations and exhibits for NBS, OSBS, the Oregon/California Trail Association, and the Museum of the Oregon Territory Conventions in Oregon City. She continued to share her expertise at historical homes, quilt groups, and button clubs.

2013-2015 Cyril died and Dorothy moved into an apartment overlooking the Columbia River. Her daughter Kaaren and a designer friend unpacked her belongings and set up the apartment—including her special display trays, furnishings and her button room...all done while she visited a button buddy in Washington.



<https://www.smithsonianmag.com/arts-culture/paint-on-hosiery-during-the-war-years-29864389/>

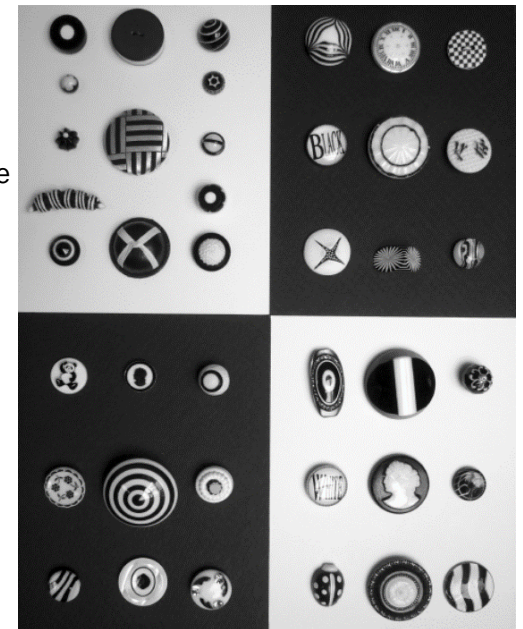
2015-present. She maintains membership in NBS, WRBA, OSBS, WSBS and local clubs in Portland and Oregon City. She continues to explore and adventure with a trip to Ireland planned for next year. She has started a special project: textile cards (see following pages). And she is committed to sharing her passion about buttons from the perspective of history, fashion and textiles. Her apartment is full of special button displays, lots of great books, and an amazing button room... and she offers visits by appointment :o) !



**Just for fun! Bakelite mounted in a fancy frame.**

## BUTTON DISPLAYS

A unique aspect of Dorothy's button collection has always been an emphasis on studying buttons in relationship to the clothing upon which they were worn—from royalty to the common working person. Pictured here are samplings of the type of displays she has created over the years to reflect her interest in textile history, fashion trends and buttons.



**Black and white buttons get a special look on a checkerboard card.**



**1950s glass buttons on Pendleton Glen plaid from the same decade.**

As women transitioned into the work force, from the late 1800s through WWII, they needed new clothes for the workplace. Below are a few selections from Dorothy's full-sized display cards—with fabric and buttons of the same eras.



**ABOVE: 100% cotton reproduction fabric used for shirtwaist dresses, displaying mostly glass buttons.**



**ABOVE RIGHT: Light and airy cotton pinstripe preferred for summer indoor work with the same-era china buttons.**

**BOTTOM LEFT: Plain weave calico cotton with vegetable ivory buttons of multiple designs. These buttons were the highest selling material.**



## WRBA Wins an NBS Grant

It is with great enthusiasm and commitment that the Western Regional Button Association submitted an application for an NBS grant to advance button collecting. We are ecstatic to share with you that WRBA was awarded a \$500 grant. The NBS acceptance is printed below.

We are thankful for the donation of time from five WRBA volunteers on this first extensive research project. Dorothy Krugner did years of research, introduced elsewhere in this newsletter. Mika Jarmusz has created our multi-level website and will be expanding its capacity. Gil Biggie and Joy Journeay have been capturing Dorothy's research. Linda Wiener will be uploading the research to the website.

If you have other projects you would like included as a public resource, please let us know so that we can share as much as possible to inspire current and future button collectors. It is exciting, and we hope infectious, to look to the future and see "what could be"! Submit your ideas to Linda Wiener, our Education Chair at thebuglady@aol.com.

Dear Joy:

*I have made my first read through your grant application and I am impressed with how thorough it is in detailing exactly what the grant will support.*

*Being from Texas I can understand how it is to have membership and potential members scattered over a wide geographic area which makes communication problematic.*

*You have the advantage in this project by having already "beta-tested" it for several months. I think with additional presence established for search engines you will have even greater response.*

*You have established that you have the resources and resource people in place to carry out this ambitious effort and sustain it. Those are the critical elements to insure that you will gain maximum long term benefit from your efforts. I like the idea that you will accept contributed materials from sources outside of WRBA because I believe it has multiple benefits beyond just your program. This is the kind of activity that encourages people to share their knowledge and expertise across a broad platform that will continually build an information resource that is updated, perpetuated and made publicly available.*

*I see no problems in what you propose and would like to see this grant awarded before the end of the year.*

*Thank you and your WRBA team members for your energy and dedication to enlarging our button world.*

*Jerry DeHay*



## GRANT REQUEST EXCERPTS:

WRBA has developed an expanded website with the capacity for buttons to be uploaded into a substantial database. This project allows for examination and discussion of individual buttons and has been exceptionally well received by the public and button community with minimal publicity.

In the past eight months, the WRBA website has had over 1.8 million page hits, with monthly visits to the page averaging from 12,000 visits to 46,800 visits.

In addition to the buttons, WRBA uploaded nearly 200 button articles onto our website, of which 150 are open to the public. (Our most recent three years of articles are available only to our dues-paying membership.) Since their upload, over 7,000 of these old button articles have been downloaded from the website.

As a further exploration of the public's interest in button information, WRBA added a section to our website containing nearly 100 button worksheets. These would appeal to button collectors and enthusiasts. In six months, over 5,000 of the button worksheets have been downloaded from the WRBA website.

To take advantage of this excellent start, WRBA proposes further enhancements of our website to accommodate collaborative button research projects. We are fortunate to have been offered a project spanning years of research into textiles and needlework imitated on buttons. The cataloging of the buttons and techniques has been meticulously completed by Dorothy Krugner of Washington, known across the Pacific Northwest for her knowledge on historic costume authenticity. She is consulted by regional museums and routinely prepares educational displays for their use.

Dorothy's valuable research on fabrics, stitching and fiber arts will not be lost, but available to the public. A museum curator reviewed the project and encouraged publication as it would be invaluable for fashion history, manufacture, and the fiber arts.

WRBA would kick off this new educational portion of our website with Dorothy's research project, then commit to upload 1-3 additional projects each year. We would welcome the opportunity to upload other research and articles from any source.

Button research projects would be reviewed by a team of knowledgeable long-term button collectors to insure that terminology and content parallels the NBS classification system, and is understandable and usable by clubs and individuals.

## **DOROTHY'S SPECIAL TEXTILE PROJECT** *by Julie Reifel*

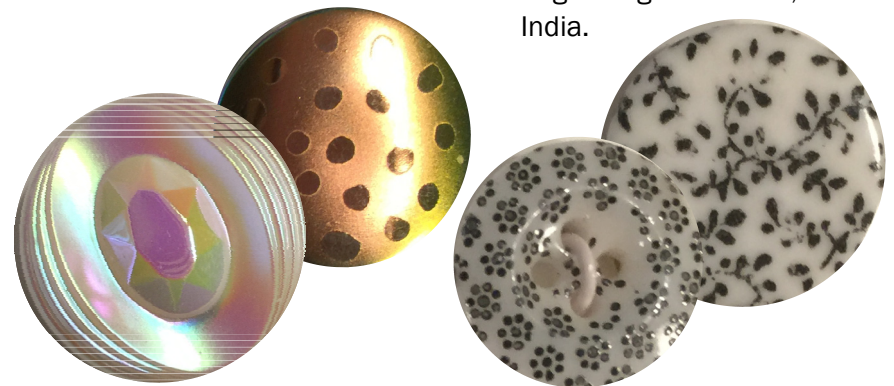
The idea for this study began after Dorothy was a runner at National several years ago. There was an award for black glass imitating fabric. Labels were required and several trays had mis-identified fabric imitations. Also, some buttons illustrated patterns, not fabric. So, Dorothy was motivated to start a new study project, based on her accumulated knowledge of textiles.

So far, Dorothy has over 100 small cards (some of which are represented here). Each card includes a fabric, pattern, or needlework technique and one or more buttons to illustrate what aspect of textile is represented. Buttons include a variety of sizes and materials: glass, metals, synthetic polymers, composition, horn and more. Due to space limitations in this article, only a few cards from the collection have been included, and they do not include the size or material of each button. NOTE: This complete project will be uploaded to the WRBA website during the spring of 2018 as an educational resource.

**FABRICS: Flexible materials consisting of a network of natural (cotton, flax, wool, silk) or artificial fibers (yarn or thread). Currently most fabrics are a combination of natural and artificial materials.**

**SATIN** – Originally of silk and originating in China. Fabric has a very smooth, lustrous face while the back is dull. One of the three basic weaves.

**CALICO** – Plain weave. Closely woven, thin cloth, with figured designs printed on one side. One of the oldest cotton fabrics, originating in Calcutta, India.



**PATTERNS:** Non-pictorial designs of single, multiple, or combined pattern motifs that constitute a central design or border.

**PAISLEY** – An oriental pattern with East Indian figures originally used in imitation cashmere shawls made in Paisley



**PLAIDS** – A large variety of cotton, wool or silk fabrics, woven with colored bars crossing each other at right angles, forming squares and/or rectangles.



**NEEDLEWORK TECHNIQUES** (including but not limited to): Applique, bead weaving, braiding, crochet, embroidery, knitting, lace making, needlepoint, quilting, tassel making, tatting and others.

**REVERSE APPLIQUE** – Layering multiple layers of fabric then cutting down to the desired color layer and stitching the top cut edges down.



**BATTENBERG** – Coarse form of Renaissance lace, either hand or machine made using linen braid or tape and linen thread.



A sampling of some other needle work techniques represented by buttons from Dorothy's textile cards.

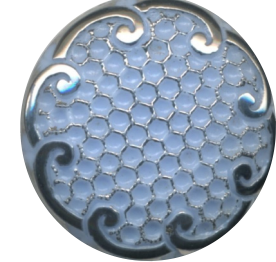
PETIT POINT



YO YO



NETTING



TAMBOUR EMBROIDERY



EYELET



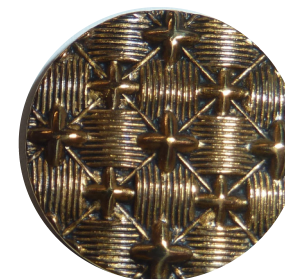
BRAID



BRUSSELS LACE



COUCHING STITCH



RIBBON WORK



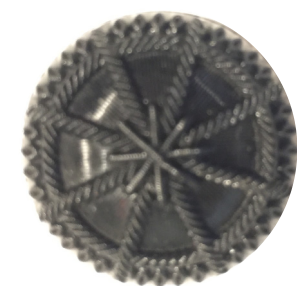
CROSS STITCH



ARGYLE PLAID



FAILLE



# Fans ? of Japan:

What Looks Like a Fan,  
Might Not Be a Fan

by Janis Couey, Colorado Springs Button Club  
and Janet Koda, Garnet Button Club, Idaho

According to Webster's Dictionary, a fan is a device (as a hand-waved triangular piece or a mechanism with blades) for producing a current of air to cool or refresh oneself. Simple hand fans were developed in China, Ancient Greece and Egypt. In the 17th century, Japan invented the folding fan. Much later, Japanese and Chinese fans became very popular when they were imported to Europe by seafaring merchants.

Sometimes what may look like a fan, may not be a fan. It might be a Hagoita, a battledore. A battledore is a wooden rectangular paddle used in a traditional Japanese game called Hanetsuki.



Top Left:  
Hagoita  
paddle  
backsides  
with  
shuttlecock



Bottom  
Right:  
Janis Couey  
with fancy  
Hagoita  
paddles

WRBA thanks the authors and the Idaho State Button Society for sharing these articles which first appeared in the ISBS August 2017 newsletter.

Hanetsuki is a badminton-like game played on New Year's Day, using a brightly colored feathered shuttlecock.

Another wooden fan shaped object is the Gunbai. The gunbai is a device used by a Sumo (Japanese wrestling) referee or Gyoji. My grandfather was a Gyoji and we still have his Gunbai.



Left to Right: Gyoji with Paddle, Gunbai Paddle (center), Gyoji refereeing Sumo Bout holding a paddle.

The umpire uses the Gunbai to signal his instructions and designate the winner or outcome of the wrestling bout. On the paddle are written Kanji characters that have the meaning of "Between the Earth and Heaven, this judgment was made in the upmost honesty and with the very best of knowledge."

One of the Seven Lucky Gods, Hotei, god of contentment and happiness has a Gunbai as one of his attributes. In this case, it is called a wish giving fan. It is used to grant requests from patrons who were deserving. Hotei has the power to see the future and judge between good and bad.



Left to Right: Hotei Figurine with Paddle, Wooden temple plaque of Seven Lucky Gods

Through history, the Gunbai or war fan was used by Samurai military leaders to signal or communicate with their troops. These war fans were made of lacquered wood, metal covered wood or solid metal. This kind of Gunbai baton was also be used as a weapon or for protection, deflecting arrows or many kinds of blades.

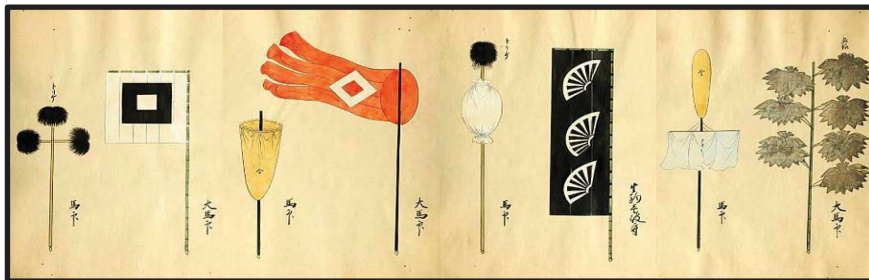


**Left:  
Armoured  
Samurai  
with  
Gunbai in  
1800's**



**Right:  
Shogun  
Statue  
with  
Gunbai  
at  
Kofu  
Station  
near  
Tokyo**

Another item that looks like a fan is really a military standard or Sashimoto which was used to designate clans or separate battalions by the family crests. Sometimes they were banner type lags in the shapes of Japanese bells, round shaped gongs, small umbrellas, or air streamers. They were carried in front or back by warriors in a leather holder which was secured by sturdy straps. The carrier sometimes had ropes to keep the Sashimoto standard upright and steady in the wind or while running or riding on a horse into battle.



**Various kinds of Sashimoto depicting warrior clans**

So take another look. What may look like a fan, may not be fan at all.



**Left to Right:  
Gunbai, Hagoita  
& Sashimoto  
(courtesy of  
E. Burkheimer &  
Martha Towne)**

You decide. With this thought in mind and what was observed during a button show last summer, BODs were given to winners of a fan award.

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Turnbull, Stephen (2002). 'War in Japan: 1467-1615'. Oxford: Osprey Publishing.

Copyright free photos accessed online from: PrintsofJapan.com, TravelJapanblog.com, Japan.org



**Right:  
Winning tray  
2016 ISBS Show  
Fans—Assorted  
Materials  
1st Place  
Martha Towne  
LaFayette CO**

# A Short History of Fans

by Janet Koda

The first evidence of the use of hand fans was found in the ruins and in written text of ancient Mesopotamia dating from the 4th century BC. The Chinese were also using fans, but also as a decorative accessory in the 2nd century BC which was developed by a Chinese emperor. Like everything else, the Chinese introduced these devices to Japan in the sixth century AD. The Japanese are credited with having originated the 'folding' fan. This idea got back to China, who made more styles of their own.



During the early Middle Ages, fans were brought back to Europe by the Crusaders. Sea traders also brought them to Europe from Japan and China. Fans of every kind became quite popular during the 16th and 17th centuries. Simple hand fans were made from woven palm fronds.

More intricate fans were fashioned from silks and papers or precious materials /metals and gems.

Besides being used for cooling and shooing insects away, the uses of these hand held instruments run the gamut from weather protection, as offering and receiving trays, in greetings/social graces, for secret signals/personal notes, advertising, as toys, to hiding bad teeth and entire faces.



Even to this day, hand held implements are important to these cultures and are used in every aspect of life. Since their invention, interest in hand fans and their uses remains relevant to this day. Like buttons, there are also fan collecting organizations and abundant information on the internet and in books.

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 De Vere Green, Bertha. Fans Over the Ages: A Collectors Guide. New York: A. S. Barnes, 1979.  
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<https://web.ics.purdue.edu>

Fan button images courtesy of Byron Buttons, Gil Biggie, M. Schenkenberger



**RIGHT: From the lady's classic Shimada hairdo with wooden picks in her hair, she is an older Lady of the Imperial Court. Her Kimono is properly wrapped, left over right. The opposite is reserved for the dead. She holds a folded fan and her other hand is in a beckoning position.**

**The main enameled background shape is a "moon plant" seed pod (silicle). This is what the pod of the real plant looks like. The outer skin and seeds are gone, revealing the oblong translucent inner membrane. This translucent and silvery sheen appearance and the disc-like shape cause it to be known by other names such as dollar plant, silver pennies, Chinese money, Chinese coins, or honesty Plant (because of its transparency).**

**This plant originates from Southeastern Europe and Western Asia. The genus name is Lunaria, which means "moon." It is related to the mustard and cabbage family, and has lavender to fuchsia colored flower clusters in the spring.**

## REFERENCES

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 Parnell, J. and Curtis T. Webb's An Irish Flora. Cork University Press, 2012.  
<http://www.illinoiswildflowers.info/weeds/plants/moneyplant.htm>



## LAWS AFFECTING BUTTON COLLECTING

### By Linda Wiener

This article is a review of information given in my talk at the 2017 WRBA meeting in Reno, Nevada, with links to useful sites. It also appears on the WRBA website as a resource for the entire button community. The article covers three areas of law that are relevant to button collectors and dealers: ivory and other natural products, archaeological finds, and Native American items.

#### ELEPHANT IVORY

Laws on ivory evolve quickly and involve international, federal, and state laws. Nearly all trade in elephant ivory has recently been federally banned under the [Endangered Species Act](#) (ESA), although there are exceptions for antique material and items with *de minimis* amounts of ivory. Other important laws that regulate commerce in wildlife products are the [Marine Mammal Protection Act](#) (MMPA) and the [Convention on International Trade in Endangered Species of Wild Fauna and Flora](#) (CITES).

To qualify for the Federal ESA antiques exemption, an item must meet all of the following criteria [seller/importer/exporter must demonstrate]:

- ⇒ It is 100 years or older.
- ⇒ It is composed in whole or in part of an ESA-listed species;
- ⇒ It has not been repaired or modified with any such species after December 27, 1973; and
- ⇒ It is being or was imported through an endangered species “antique port.”

Here are the types of evidence that are useful for establishing that the material is antique and was legally imported or acquired:

- ◇ dated receipts,
- ◇ dated photographs or other documents,
- ◇ auction records for the item,
- ◇ CITES pre-convention certificate.

To qualify for the *de minimis* exemption, these criteria must be met:

- ⇒ Item was imported in US prior to January, 1980 or, if located outside the US, the ivory was removed from the wild prior to February, 1976.
- ⇒ The ivory is an integral part of the item and does not account for more than 50% of its value or more than 50% of its volume.
- ⇒ The ivory does not weigh more than 200 gm (0.44 lb).
- ⇒ The ivory was handcrafted before July 6, 2016.
- ⇒ The ivory is not raw (all must be worked ivory).

Examples of items with *de minimis* amounts of ivory are musical instruments, firearms, ivory inlay buttons.

The website from the U. S. Fish and Wildlife Service, [What Can I Do With My Ivory](#), answers many specific questions and has links to sites where

permits, if needed, may be obtained. Information on [CITES pre-convention](#) requirements and certificates are on the CITES site.

The banning of the sale of elephant ivory is controversial. Western conservation organizations claim that a total ban is necessary to save declining elephant populations threatened by poachers who can sell the tusks for huge profits. There is no doubt that this is a threat to elephants and should be taken seriously. Groups like the National Resources Defense Council have celebrated the ban and are working to make bans even stricter under state law. African countries with large elephant populations generally do not agree that total bans are the best method and complain of the loss of income that a legal trade in elephant ivory would provide. The ivory ban has also resulted in seizure of musical instruments owned by traveling musicians (now there is an exemption if they have proper paperwork) and even [the destruction of a valuable old piano](#).

Elephant conservation is a complex matter and I don't attempt to solve it here. The [Ivory Education Institute](#) is a good source of information on the controversy. The Institute holds that ivory has had enormous cultural and aesthetic value for millennia and that the criminalizing of innocent people who seek to sell antique ivory is both a taking by the government of their property and does not save elephants. This Institute is also sponsoring research on methods to reliably distinguish antique ivory from newer ivory.

#### WALRUS, MASTODON AND MAMMOTH IVORY

Many wonderful buttons, both antique and contemporary, are crafted from walrus ivory as well as fossil mammoth and mastodon ivory, by Alaska Natives. Ivory crafting is an important source of income for Natives who live in remote Arctic villages. Crafts are one of the few ways Alaska Natives have to both make money and maintain their traditional life ways. Under Federal law walrus ivory:

- ◇ Sale is legal if ivory is prior to the Marine Mammal Protection Act (1972)
- ◇ Sale is legal if purchased within the U.S. and is an authentic Alaskan Native handicraft.

A permit is needed to bring purchased ivory items from Alaska through Canada (where walrus ivory is illegal).

Under Federal Law mastodon and mammoth ivory are legal, both in raw and worked form, since these species are already extinct and so do not need to be saved.

The publication [Alaska Native Ivory](#) by the Indian Arts and Crafts Board is useful for more specific information.

International ivory law is complex. Each country has its own regulations. Some require a permit to buy and sell, some prohibit

commerce entirely. It is wise to check each country's individual regulations.

State ivory laws are all different. Some are much stricter than Federal laws; for instance, California and Nevada ban mammoth, mastodon and walrus ivory as well as elephant ivory. Rules for antique and *de minimis* exemptions may also differ. Check the state's Fish and Wildlife Service for particular rules and regulations.

### **ARCHAEOLOGICAL ITEMS**

Archeological finds are regulated under the [Archaeological Resource Protection Act](#) (ARPA). This act:

- ⇒ Applies to objects found on Federal and Indian lands, not to objects found on private land.
- ⇒ Applies to objects 100 years old or older.
- ⇒ Applies to objects removed from these lands AFTER 1979. Anything excavated before this is legal.
- ⇒ Is meant to protect archeological resources for professional excavation and protect sensitive Native American sites.

There are not many buttons excavated from Native American sites, but there are many buttons found at Revolutionary and Civil War sites, with [publicity around illegal digs at National Parks](#) and National Monuments. Legal digs on private lands are legal but stigmatized by professional archaeologists who seek to make any excavations not done under the auspices of an official research institution morally reprehensible. Scholars have [aimed their ire at television shows like American Diggers](#) without regard to the fact that the activities depicted are legal.

Laws protecting archaeological and cultural property vary in different states. It is best to check if you plan on digging for buttons. Attitudes and laws about archaeological material also differ in every country. In the US, Federal law makes it legal to sell any items found on private land or before ARPA went into effect.

In many other countries, such as Italy and Turkey, the government owns all archaeological material and there are severe restrictions on even letting such material out of the country for museum exhibits. There is some irony in the finding that [such laws actually may reduce the number of culturally important finds](#). The UK has tried to foster more cooperation among government, professional scholars, and amateur treasure hunters by passing the [Treasure Act](#), which gives government first choice to buy any material found on private land as well as the [Portable Antiquities Scheme](#) which encourages amateurs to record and photograph material they collect so that scholars can see what is being unearthed.

### **NATIVE AMERICAN BUTTONS**

Native American buttons are avidly collected by button enthusiasts. Above, I have written about laws governing ivory buttons made by Alaska

Natives. Other Native American buttons are regulated by the [Indian Arts and Crafts Act](#) (IACA). This legislation aims to assure that material advertised as Native American is made by actual Native Americans.

Hand crafted Native products are often knocked off and mass manufactured cheaply. These inauthentic products are then sold as Native American made for huge profits, duping consumers and depriving actual Native craftsmen of income. Here is such a [case that was recently reported from Santa Fe, New Mexico](#). In an effort to curtail such practices, Ebay and other marketplaces have set rules in line with the IACA. Ebay's current rules are stricter than current IACA, containing provisions that Natives hope to eventually include. Here are the current [Ebay rules](#) for listing Native American items:

Authentic Indian crafts from 1934 or earlier can be listed in the Native American category.

Crafts from 1935 and later can be listed as Native American if the artisan's name and tribal affiliation is included in the description.

Items cannot be described as "Native American Style," "Alaskan Native Style," or "American Indian Style."

Button collectors and dealers will know that it is often difficult or impossible to follow these rules to the letter. Silver work of all kinds was rarely hallmarked before the 1960s and even today it is common to buy silver and pottery buttons from Native artists that are not signed or hallmarked. There is a body of knowledge about the development of styles and materials in Native silver that allow a very educated, if not always perfect, assessment of the time and tribe which produced a particular unsigned piece. The IACA creates a dilemma for selling items that are almost surely Native made, but cannot always be connected with a particular artist and tribe.

### **ENFORCEMENT**

Enforcement of the laws discussed here is not at all consistent. Enforcement ranges from lax, with no cases pursued for many years, to over-zealous prosecution in which the punishment in no way fits the crime. For instance, in New York where ivory laws are stricter than Federal laws, enforcement is also stricter. The Federal government has not put effort into confiscating and prosecuting sellers for items found at flea markets, but in New York this has occurred. In 2017, [ivory materials confiscated from antique shops and dealers were pulverized](#), with public participation, in Central Park. The most troubling thing about this action was the lack of due diligence, with material that may well have been legal pulverized alongside what were very likely recently crafted and imported items.

Owners of items which contain materials that were legal when originally purchased, but which now face a ban under wildlife laws, may become problematic when taxes are levied. A case from New York in

2007 exemplifies this issue. A collector bought the art work "Canyon" by Robert Rauschenberg which contained a stuffed bald eagle, killed and taxidermied long before the 1940 Bald Golden Eagle Protection Act went into effect. When the collector died, assessors valued this work at zero, because stuffed eagles cannot be sold. However, the IRS decided to value the work at its supposed black market value which they put at \$29.2 million. The heirs were not permitted to take a tax deduction when the item was donated to a museum, as it contained contraband materials.

### DUE DILIGENCE

What is a collector or dealer to do? Definitely, keep up with changes in federal and state laws. Due diligence is also important.

If you are buying or selling a button that may fall under these laws, get documentation of age, sales history, and identity of buttons. In the absence of good documentation, have a dealer statement of where, when, and how the button was acquired.

If you find buttons yourself on the soil surface or by digging, have a letter of permission from the landowner, get GPS coordinates, and take a photo at the site.

### SPEAK UP

Lastly, it is important that button collectors and dealers speak up and organize to protect their interests. We do want to protect endangered animals from extinction, but laws that prohibit the sale of antique materials do not save animals or plants and deprive owners and heirs of the value of property that was legally acquired. Professional excavation of important archaeological sites is an important goal, as is the protection of sensitive Native American sites. However, that need not stigmatize all materials found on private lands where owners have given permission, nor should amateur archaeologists and collectors, who are often extremely knowledgeable, be attacked and insulted for owning perfectly legal material or being interested in building their collections. Native American artists should not be deprived of income because of material falsely described as Native made. However, genuine vintage Native made items for which it is not possible to identify the tribe or the specific artist should not have to be sold as generic material of unknown origin. Surely there is room for middle ground in each of these areas.

As laws are debated and passed, it is generally wealthy and influential groups that run media campaigns and have influence in our legislatures to determine how the laws are written. It is almost certain that your Congressional representatives will not even wonder about how such laws affect button collectors and dealers. Unless we advocate for ourselves and our hobbies and livelihoods, no one will.

Write a letter, make a phone call, or better yet, get together with others and go visit your representative. SPEAK UP.

## **WRBA 2018 Competitive Awards**

### Division I

1. CI 4-0, 25 Any size. Enamels assorted. With thanks to all the dealers who bring us such beautiful buttons! \$15-10-5 L. Renée Comeau
2. CI 6-5.3.2, Various. Riveted/Soldered. All black. No points for OME or DF. Focus on shapes and numbers of black glass pieces, and the designs created by the pieces. \$5-3-2 Joy Journey
3. CI 6-6.7, Large. Black glass lacy/lacy-like surface designs. \$10-7-3 Ronnie Wexler
4. CI 7-7.3, 30 Any size. Clear and colored glass in imitation of fabric. \$10-7-3 Ronnie Wexler
5. CI 7-7.9, Various. Victorian glass of various colors, techniques, pictorials, and decorative finishes. \$10-7-3 Carolyn Boes
6. CI 10-8 Various. Brass with cut steel embellishment. No other OME or DF. Specialized to pictorials. \$15-10-5. Santa Clara Valley Button Club
7. CI 11-0 Med/Lg. Shell assorted specialized to pictorials. In honor of Tom & Barb Barrans. \$15-10-5 L. Renée Comeau.
8. CI 21-9, Med/Lg. Pictorial Summary specialized to twelve medium from Sections 17 & 18 and twelve large from Sections 19 & 20. \$15-10-5 Tom Barrans
9. CI 24-0, Various. 18th Century. \$15-10-5 L. Renée Comeau

### Division II

10. CI 1-5.2 + 2-2.2, 25 Any size. Police departments, domestic and foreign. Label city and country if not obvious. \$5-3-2 Stacey Gehrman
11. CI 2-4, 25 Any size. Military armed forces assorted. Label country. \$5-3-2 Stacey Gehrman

### Division III

12. CI 23-3.2, 30 Any size. Riveted shank buttons (RSB) with a variety of decorative finishes, OME's, pictorials, patterns, materials/metals, as well as pierced & multiple metals. \$8-4-3 Carolyn Boes
13. CI 23-6.2, 25 Any size. Bimini buttons to include one or more ceramic. Label backmarks & anything interesting. \$15-10-5 Ronnie Wexler

### Division IV

14. CIs 1-0 thru 9-1, 25 Any size. (Sections 1-0 through 9-1) Best assortment of all classes, with at least 1 class included from each Related Specialties section. Include the four pictorial sections. Labeling appreciated. \$8-5-2 Judy Schwenk.



15. CI 2-0, Six Buckles specialized to mammals. \$15-10-5 Ronnie Wexler

### Division IX

16. Cls 1-0 through 15-5, Small. Specialized to words beginning with letters that spell out "Sure do love Western Regional Button Association!" Label each letter as to what it represents. May be a pictorial or any button term, material or technique; e.g., turn-around (a pattern), overlay (a technique) or gourd (a material). Material variety to count equally with word representation. \$5-3-2 Julie Reifel
17. CI 1-0 through 15-5, 25 Any size. Materials assorted specialized to sinful pleasures: must label intent. No overloading, label studio buttons. \$15-10-5 Portland Button Club
18. CI 1-0 through 15-5, Various. Assorted Materials specialized to those made primarily of natural "animal based" materials, e.g. horn, ivory, bone, shell, silk, leather, etc. Also appropriate are materials that may have animals embedded or mounted in a non-natural material base, e.g., an embedded seahorse in a synthetic polymer button, a scarab mounted on metal or an 18<sup>th</sup> century bug under glass. Label as to material. \$5-3-2 Linda Wiener
19. CI 6-6.3, 25 Any size. IMITATING FABRIC, NEEDLEWORK, TEXTILE. Label the fabric or needlework technique. In honor of Dorothy Krugner. \$5-3-2 Joy Journey
20. CI 7-0, Diminutive. CLEAR/COLORED GLASS. \$5-3-2 Joy Journey
21. CI 8-0, Small. GLASS IN/ON METAL. \$5-3-2 Joy Journey
22. CI 10-3, 25 Any size. Pewter assorted. Try for a wide variety of types including: rimmed, faced, bright cut, hard white, soft cast, etc. Use a variety of construction and decorative finishes and take care to use only pewter and not white metal. Go above and beyond the three classes listed in the NBS Blue Book, page 16. Refer to the A-Z Encyclopedia of Button Materials pages 100-101 and the BBB pages 358-373 (Second volume edition). \$12-5-3 Historical Button Club in Honor of Anne Geaudreau.
23. CI 16-4, Small. Material Summary. Limit one studio. In honor of Jocelyn Howells who keeps on teaching! \$5-3-2 Joy Journey
24. CI 17-0 through 20-0 + 22-2, Various. Asian people and other subject matter specialized to "Oriental," including animals, plants, objects and symbols. \$12-8-5 L. Renée Comeau
25. Cls 17-2 + 18-0 + 20-0, 24 Any size. Things found in the sky specialized to wonders of the sky: celestial, birds, planes, etc. Represent all three sections. Division II allowed. No need to mount in order. \$5-3-2 Washington State Button Society

26. CI 17-2.4, 25 Any size. Birds specialized to long-legged species; no ducks, penguins, etc. Variety of birds is the focus and worth 4 points each. Materials worth 1 point each. Division II is allowed. Maximum of 3 points per tray for OME. \$5-3-2 Judy Schwenk
27. CI 17-3, 25 Any size. Fish. \$10-7-3 Ronnie Wexler
28. CI 17-5, 25 Any size. Mammals assorted, specialized to ungulates. Look for those which gambol, play and frolic, but button does not have to indicate activity. No limit on realistics. Pictorial and material aspects to have equal value. \$10-7-3 Peggy Lee Mathes
29. CI 17-5.4, 25 Any size. Domestic dogs. Focus is on different breeds. No limit on studio buttons. Extra point for a shitzu dog button. In memory of Tammy. \$5-3-2 Narcie Alexander.
30. CI 17-5.5L, 25 Any size. Elephants. Limited to those who have never received a ribbon (National, Regional or State) in this classification. Materials to count equally with pictorial aspects. Limit of five studio buttons and 3 points per tray for OME. \$5-3-2 Julie Reifel
31. CI 18-0, 25 Any size. Objects assorted. Limit 2 points for rarities. \$8-4-3 Carolyn Boes
32. CI 18-0 + 20-18, 25 Any size. Objects assorted and people, both specialized to paid occupations and/or the tools of their trade. Division II allowed. Label occupation and tools, i.e., blacksmith, anvil. Limit 3 OME points per tray. \$8-4-3 Judy Schwenk
33. CI 18-1 + 20-22.1.1, Med/Lrg. 10 Anchors and 10 Ships/Boats. Try for different types of ships/boats. \$10-7-3 L. Renée Comeau.
34. CI 20-1. 25 Any size. Architectural structures limited to identifiable structures. Label structure & location. \$15-10-5 Marion Nebiker
35. CI 20-2, 25 Any size. Astronomical specialized to sun or moon alone or with other pictorials. Sun or moon do not have to be dominant but must be visible. Look for sun or moon with other pictorial sections. \$50-35-15 Mary Beers and Harriett Brittenham
36. CI. 20-2 + 22-1.6.1, 25 Any size. "Here Comes the Sun." Astronomical specialized to buttons picturing the sun and multi-armed patterns specialized to the solar design (not the same as a star; no points). See page 60 in the Appendix of the Blue Book for definition of solar design. No balance necessary. Sun does not need to be the focus but must be clearly visible to the judges. Limited of two studio buttons. \$15-10-5. Santa Clara Valley Button Club
37. CI. 20-10, 25 Any size. Theater and opera specialized to metal buttons. All OMEs must be metal. DF allowed. \$5-3-2 Sonja Medcalf

38. CI 20-22.1.1, 20 Any size. Ships/boats, to include canoes, rafts, etc. \$10-7-3 Ronnie Wexler
39. CI 22-1.3.2, Various. Triangles and modified triangles (may have slightly rounded sides and/or points). Refer to the Blue Book, page 59. Remember that patterns may not have pictorial elements. \$5-3-2 Linda Wiener
40. CI 22-2, 25 Any size. Symbols assorted specialized to those representing good luck, happiness and/or harmony. No need to represent each Symbols subclass. Label each button as to the symbol that it represents. BOD will be applied, as symbols vary widely from culture to culture and through time. Limited to two studio buttons (also labeled). Labeling materials is helpful, but not required. \$15-10-5 Santa Clara Valley Button Club
41. CI 23-1, Small. Backgrounds assorted. \$5-3-2 Joy Journey
42. CI 23-4, 25 Any size. Borders assorted. See March 2015, pg. 19 in National Button Bulletin. \$10-6-4 Arizona State Button Society
43. CI. 23-4.1, 25 Any size. Border designs assorted. ABC Button Club \$20-15-10 See March 2015, pg. 19 in National Button Bulletin.
44. CI 23-4.1.3, 25 Any size. Pictorial border designs, including integrated. Include all 4 sections. Div II allowed. Maximum of 3 points per tray for OME Judy Schwenk \$8-4-3
45. CI. 23-8, 14 pairs. Matching pairs of buttons, identical except in size. L. Renée Comeau \$15-10-5.
46. CI 23-9, Small. Materials in/on metal. \$5-3-2 Joy Journey
47. CI 23-10.1, Small. Contours, specialized to vegetable ivory whistles, each button a different contour. Extra point per button shape for additional linear shape qualification (square, rectangle, diamond, trapezoid, etc.). No OME. \$5-3-2 Joy Journey
48. CI 25-5.2.3.4 + 25-5.1.1, 25 Any size. Multiple crests, including multiples in Coats of Arms. Label unusual details (special coronets or mottos are an extra point). \$5-3-2 Stacey Gehrman
49. CI 25-6.1.1, 30 Any size. RSBs specialized to a minimum of 20 that are pictorial and 10 more that are shapes and/or pierced on the face (the entire button need not be pierced). Two points for each different (labeled) verbal or pictorial backmark. \$5-3-2 Narcie Alexander
50. CI 25-9, 30 Medium. Sporting specialized to animals. Different animals from same set are allowed. Label specific animal, i.e., pheasant, duck, elk, moose, hound, setter, etc. Maximum of 3 points per tray for OME. \$10-3-2 Judy Schwenk

## GAMBOLING WITH A BUTTON STRING TOY

You need two feet of string & a large sew-thru button. A heavy button works especially well.

Making the Toy: Thread the string through one hole in the button, then thread it back through another. Tie the two ends of the string together, forming a loop. Slide the button into the middle of the loop.

Playing with the Toy: Place a finger into each end of the loop. Swing the button around between your fingers, winding up the thread, which will pull your fingers closer. Then, pull your fingers apart and the button will spin to unwind and rewind itself. Pull once again. You will begin to sense the rhythm, and your toy may begin to hum for you!





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