

*Replaces the 2013-17 version*

NATIONAL BUTTON SOCIETY

# 2015-2016 BLUE BOOK



Official NBS Classification  
& Competition Guidelines



NATIONAL BUTTON SOCIETY

2015-2016  
**BLUE  
BOOK**

Official NBS Classification  
& Competition Guidelines

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## WHAT IS THIS BOOK?

**Imagine a grocery store where nothing is organized.** Instead, every shelf is filled with a jumble of cans, condiments, cake mixes, and so on. Thankfully, groceries in stores are classified in logical ways that make things easy to find. If you take a look around your home, you'll see that you instinctively classify all kinds of objects to make them easier to work with—cutlery separated by type, for example, or clothing placed in drawers by category, and so on.

Classification helps people make sense of all kinds of things, including buttons. Classifying buttons involves grouping them by age, size, material, design, and use. That's how buttons are organized in this *Blue Book*, which includes the NBS Classification. Development of this classification system is an on-going process: as new discoveries are made, that knowledge is added to the classification in periodic updates. This access to the shared knowledge of fellow collectors is a unique benefit of membership in the National Button Society.

## HOW IS THE CLASSIFICATION SYSTEM ORGANIZED?

**The NBS Classification System is organized in an easy-to-follow outline.** The outline format shows how different types of buttons relate to each other.

**The system classifies buttons into four divisions, plus one division for related items.** Four other divisions refer only to certain types of competitions and exhibits, not to buttons. Division definitions are on the next page.

**Divisions are segregated into sections, classes and subclasses according to materials, pictorial subjects, or other characteristics.** In the classification outline, classes are in bold type; subclasses have decimals. Definitions of section and class terms begin in the Appendix on page 32. *Not every class has an Appendix entry.*

**The numbering system for classes, which are listed alphabetically in each section, is simple: each class number begins with the section, followed by a hyphen and the rest of the number.**

## HOW DO I USE THIS BOOK?

**The *Blue Book* is an excellent general reference book for every button collector.** If you want to know where a button in your own collection fits into the universe of pictorial buttons, for example, you can find out here. If you want to build a collection representing the full variety of shell or glass or fabric buttons, this book lists and describes them. Reference examples in this book are endless. Many collectors use the *Blue Book* as a roadmap for organizing and displaying their collections.

**The *Blue Book* provides standards for entering and judging competition.** If you are interested in any aspect of competition, the classification outline and the section and class definitions are the standards by which competition is judged at the national level. Most state competitions are also based on *Blue Book* standards.

**The *Blue Book* is updated periodically.**  
**Newly added information is highlighted in gray.**  
***Bold italics are for emphasis.***

## THE *BLUE BOOK* AND COMPETITION

The NBS Classification is the source of standards used in National competition. Writing awards, entering competition, and judging are based on definitions published in the most recent *Blue Book* edition. When all parties adhere to one set of standards, exhibitors build their competition trays using the same criteria judges and spotters use to evaluate them.

### DIVISION DEFINITIONS

**Division I Old:** Includes old (pre-1918) non-uniform buttons.

**Division II Uniform:** Includes only uniform buttons and has no age restrictions beyond any imposed by individual classes.

**Division III Modern/Vintage:** Includes modern or vintage (post-1918) non-uniform buttons.

**Division IV Related specialties:** Includes button-related items such as buckles/clasps, links, studs, costume trimmings, etc.

**Division IX Age not considered:** Includes buttons eligible in Div. I and/or III regardless of age. No age balance is implied; may include all modern or all old unless specified otherwise in the award.

**Division VI Non-competitive:** Members may exhibit trays of buttons without concern for competition or standardization. Attractive button combinations, groupings of mixed ages, winning trays from former years, etc., may be entered here. All entries must be mounted on standard 9x12-inch cards.

**Division VII-A Junior Juniors:** The buttons' age is not considered in the Junior divisions unless specified otherwise in the award. Open to boys and girls, age 6 through 12 inclusive, who have paid their annual Junior Membership dues.

**Division VII-B Intermediate Juniors:** Open to boys and girls, age 13 through 17 inclusive, who have paid their annual Junior Membership dues.

Entries in **VII-A** and **VII-B** must be mounted on standard 9x12-inch cards. Buttons must be the property of the entrant; and the entrant must select, arrange and label the buttons. Any junior may also enter adult competitive divisions upon payment for tray slips.

**Division VIII Educational exhibits:** Non-competitive exhibits of an educational nature, limited only to tray quantity. State societies are allotted rack space equal to 3 rows of 4 standard frames (fewer than the maximum of 12 trays may be entered). Local clubs are limited to 6 standard frames. Individuals are limited to 3 standard frames. Labeling and narrative increase interest and understanding. There are no fees but entry sheets and tray slips are required.

### SIZE AND QUANTITY DEFINITIONS

Button sizes and quantities stated in awards are strictly enforced. The official NBS measure determines a button's size. Size is determined by the diameter of the main body of the button; rigid or flexible additions to the body are not included in the measurement. If size is questionable, judges will test the button with at least two NBS measures before disqualifying a tray. Following are the standard sizes and quantities for competition unless otherwise specified in an award:

<b>Large:</b> 1¼ inches and over .....	20 buttons
<b>Medium:</b> ¾ to 1¼ inches .....	30 buttons
<b>Small:</b> ⅜ to ¾ inch .....	42 buttons
<b>Diminutive:</b> Up to ⅜ inch with no minimum size .....	70 buttons
<b>Medium-Large:</b> Assortment of medium and large .....	24 buttons
10 medium, 10 large, plus 4 free choice of either size	
<b>Mixed:</b> Assortment of medium and small .....	35 buttons
15 small, 15 medium, plus 5 free choice of either size	
<b>Various:</b> Assortment of large, medium, and small .....	25 buttons
6 small, 6 medium, 6 large, plus 7 free choice of any size from diminutive to large	
<b>Matching Pairs:</b> Trays specialized to pairs of buttons identical except in size. A pair comprises of two <i>different</i> NBS sizes. Quantities for size groupings are:	

**Medium-small:** 15 pairs

**Medium-large:** 12 pairs

**Large-small:** 14 pairs

**Realistic Shapes:** Trays specialized entirely to realistic shapes must contain 30 buttons of any size unless otherwise specified in the award.

**Related Pairs/Sets:** See p 28.

## FREQUENTLY ASKED COMPETITION QUESTIONS

Questions are listed alphabetically by key terms in CAPITAL LETTERS.

**What is an ASSORTMENT?** The intent of the “0” class at the beginning of a section is to represent all button types in the section, including unlisted types. In a section assortment, each of its classes should be represented. (A subclass can represent its class.) In a class assortment, each subclass should be represented.

An assortment in one material section is written in the “0” class of that section. An award that can include all materials is written as Cl. 1-0 through 15-5.

An assortment in one pictorial section is written in the “0” class of that section. An award that can include all pictorials is written as Cl. 17-0 through 20-24. In a pictorials assortment, entries should not only emphasize a representative assortment of the pictorial subject(s), but should also include an assortment of materials and techniques unless otherwise specified in the award.

**How is a BACK MARK different from a BACK TYPE?** A back mark is a maker’s name, logo, patent or quality mark, etc., on the back of a button; and can be pictorial, verbal, or a symbol. In competition, a point may be given for including a labeled back mark. A back type, on the other hand, is the means of attaching a button to a garment. Any type of button shank or sew-through, including overall buttons with riveted or wobble shanks, may be used as appropriate in all four button divisions. See p 61, “Back types.”

**What defines BENEFIT OF THE DOUBT?** When a difference of opinion occurs during judging or spotting as to the presence of a disqualifying error on a tray (as determined solely by standards in the most recent edition of the NBS *Blue Book*) the difference of opinion constitutes benefit of the doubt. In such cases, the benefit goes to the exhibitor and the tray is not disqualified unless it contains other definite error(s).

**How are CLASSES AND SUBCLASSES assigned?** Generally, a class number or subclass number is assigned to a material, subject, or type with enough examples available to

assemble an entire competition tray. In the classification outline, classes are in bold type; subclasses are indicated with decimals. Classes and subclasses are also tagged with either (or both) “I” or “III” to show divisional availability. A division may not be assigned to a class or subclass, but if available, rare examples may be used in that division. ***When a division is undesignated for a class, Div. IX is assumed.***

Buttons not assigned a class or subclass number can be used in an appropriate major class. For example, whales do not have their own subclass but can be used in the mammals class. Unlisted classes often include rare button types that can provide a more complete representation of the section. In judging, credit is given for each different unlisted type represented.

A button that fits the award criteria, regardless of whether it can be used in another class, is acceptable unless specifically excluded by the award. For example, buttons with decorative finishes (DF) and/or other material embellishment (OME) are acceptable unless specifically excluded by the award.

**What is COMPLETE REPRESENTATION?** An exhibitor should try to represent the broadest variety of buttons possible in the specified category, aiming for complete and proportionate representation of the class(es). It is to an exhibitor’s advantage to include, for example, back marks, back types, shapes, etc., available in the specified class(es). Caution should be used to avoid: 1) using two or more buttons from a set; 2) overloading with any one particular type of button, e.g., realistics, studios, 18th Century; or 3) overloading with any single material when an award calls for an assortment of materials.

**Are CONVERSIONS AND MAKE-UPS acceptable in competition?** No. See p 74, “Conversions” and p 76, “Make-ups.”

**What errors result in DISQUALIFICATION?** Trays will be disqualified for: 1) exhibitor’s name on the entry; 2) incorrect number of buttons; 3) incorrect number of specified sizes; 4) incorrect button(s) for a specified division, section, or class; 5) omitted/incorrect labeling if required; 6) omitted/incorrect mounting in numerical order if required. Judges describe errors on the tray slip “Comments” area, and identify the inappropriate button(s) with a “measle” (small sticker).

**Can a button from one DIVISION be used in a different division?** Aside from using Div. I and III buttons in Div. IX, buttons appropriate in one button division are rarely usable in another. Division II buttons may be used in Div. I, III or IX only if so stated in the award, and will be judged without regard to Div. II status.

**Are DUPLICATE BUTTONS appropriate in competition?** Not unless the award specifically calls for duplicates. The use of a duplicate button will not disqualify a tray but will detract from it. See p 75, “Duplicates.”

**What does “FREE CHOICE” mean in an award description?** The phrase pertains only to the materials, subjects, or types specified by an award. For example, free choice in “reptiles specialized to turtles and snakes” includes only turtles or snakes, not other reptiles.

**Who establishes JUDGING ROOM PROCEDURES?** The Chair of Judges does. After all trays in an award have been judged against standards in the designated edition of the NBS *Blue Book*, spotters appointed by the Chair review the trays. If judging errors are noted, the spotters inform the Chair, who may consult a Classification Committee member and/or other knowledgeable persons; request that judges reconsider their decision; or call for re-judging. The Chair, in full compliance with standards in the current NBS *Blue Book*, makes final decisions regarding awards and declares the competition closed at the

appropriate time. Judging is not considered final until the trays are hung and the Chair of Judges has left the judging area.

**When are LABELS required?** Every section or class that requires labels is identified in the Classification Listing and in the Appendix. Classes 6-0, 7-0, 20-0 and Sections 16, 21, and 26 require labeling all buttons by class and mounting them in numerical order. In an assortment or summary award, each button can be labeled with only one class number, even if the button can represent more than one class. ***It is never appropriate to label a button as the “0” class because the “0” class represents all classes in the section.*** All other labels, whether required or voluntary, must be verbal. Rebus buttons, patterns and pictorial symbols also require labeling. See p 41, for labeling radiants. Div. II buttons are labeled if the name of the issuing organization is not in the button design, even if the insignia is commonly recognized. Finally, any person writing an award can choose to require labels in any category. Labels should be typed or legibly printed and placed on the front of the tray near the relevant buttons. ***Errors in labeling when labeling is required will disqualify the tray.***

Even if not required, labels are helpful and educational. Labels can help a tray get more points if used to identify credit-worthy elements that could be overlooked. For example, including a back marked button gets credit in many awards, but an unlabeled back mark will go unnoticed. Avoid using labels that have nothing to do with the award criteria; such labels add nothing to a tray. ***Errors in labeling when labeling is not required will not disqualify a tray.***

**When do MATERIALS take precedence over pictorials?** In Secs. 1 through 16 the focus is on button materials. The body of the button determines the material, with three exceptions that are explained under “Base material” on p 73. Each different material receives equal credit, but overloading from any one section should be avoided if possible. A balanced assortment of materials is assumed unless an award specifies materials by class or description. Individual metals (brass, silver, pewter, etc.), ceramics (Satsuma, jasperware, etc.), shell (iridescent, non-iridescent), and synthetic polymers (phenolic resins, casein, polyester, etc.) are classified as different materials and each gets its own point. Clear and colored glass is classified differently from black glass. Celluloid is different from synthetic polymers. In a category where material variety is scarce, enamels, for example, different techniques are acceptable.

**When is a MERIT PRIZE given instead of a first prize?** A merit prize is awarded to a tray deemed worthy when only a single entry is submitted in a competitive or open award. If only 2 trays are entered, they may qualify for a first and second or just a merit or nothing at all, based on worthiness.

**Can pictorials be used in the PATTERNS section (Sec. 22)?** Pictorials are not appropriate in Sec. 22 except for pictorial motifs that make up certain all-over designs and plant life in paisley. See p 57, “Patterns.”

**When do PICTORIALS take precedence over materials?** Awards written in Sec. 17 through 21 focus on pictorial subjects. Buttons most appropriate in one pictorial section are generally inappropriate in others (excluding Sec. 21). There are, however, pictorial crossovers. For example, crest buttons may be used in the pictorial classes relating to their subject matter, or as heraldic devices regardless of their subject matter.

Unless specified by the award, buttons with multiple subjects are used in the class of the predominant subject. For example, predominant flowers shown with small insects or birds are appropriate in Sec. 19 (Plants), not in Sec. 17 (Animals). Buttons that focus equally on more than one pictorial element are acceptable in all sections represented. For



example, fable buttons featuring animals are appropriate in both Sec. 17 (Animals) and Sec. 20 (Other Pictorials). Baskets of flowers are appropriate in both Sec. 18 (Objects) and Sec. 19 (Plants).

**Are REPAIRED BUTTONS acceptable in competition?** Yes. Notation on the tray is suggested.

**Are REPRODUCTIONS acceptable in competition?** Yes, in Div. III and IX.

**What SHAPES should be included on a tray?** All three shape types (linear, contour, realistic) should be represented in any class where applicable, even if not specified by the award. See p 63, “Shapes assorted.” In classes where non-circular shapes are scarce, judges may give extra points for rarity. However, shapes should not take priority over representation of the award class.

**What is the significance of a SLASH OR COMMA in a class heading?** Slashes and commas indicate multiple types within a class. A slash indicates types so similar that credit is given for only one of them. For example, in Transfer/decal, the two types are so similar that a judge should give credit for only one, even if both a transfer button and a decal button appear on a tray. A comma, on the other hand, indicates types different enough that credit is given for each. For example, in Laminate, veneer, the two types are so different that a judge should give credit for each if both appear on a tray.

**Are STUDIO BUTTONS allowed in competition?** These can be used in Div. III and Div. IX unless the award excludes them. In writing an award, *identifying studio buttons and/or labeling of makers is strongly encouraged*. If no limit is stated, the 20% guideline applies, except for studio button classes in Section 23.

**What is a SUMMARY?** A summary is a “best of” representation of all material sections, all pictorial sections, or all material and pictorial sections combined. Sections 16, 21 and 26 are the summary sections, and each class in those sections has minimum and maximum class representation requirements.

**What is the TWENTY PERCENT GUIDELINE (overloading)?** When an award requires or assumes an assortment of types, an exhibitor should avoid overloading a tray with one particular type (realistics, studio buttons, 18th-century buttons, etc.); or overloading with one material when an award requires or assumes an assortment of materials. Use the 20% guideline to avoid overloading: on a tray where a broad assortment is possible, no more than 20% of the buttons should be of one type or one material. Overloading is not a reason to disqualify a tray, but overloading can cost an exhibitor points.

**How are WINNING TRAYS determined?** A points system is used to calculate winners. Judges are not required to give prizes; if trays are deemed unworthy by reason of quality or error, the judges, in consultation with the Chair of Judges, can withhold the prizes involved.

## NBS COMPETITION ENTRY PROCEDURE

**Competitive award types:** At the National convention, there are three types of competitive awards:

- **Presentation awards:** Often honorary or memorial, these awards are funded for a specific timeframe and are submitted to the Board of Directors. Winners are announced at the Annual Breakfast. Monetary prizes are awarded when one or more qualified trays are entered; if deemed deserving, an entry receiving a merit award will be awarded the prize.
- **Sponsored awards:** Monetary awards sponsored by individuals, clubs, or state societies. Ribbons are given and checks are mailed to first, second, third, and merit winners.
- **Open competition:** This category is for trays that don't correspond to Sponsored or Presentation awards. No monetary prizes are given but ribbons may be awarded to first, second, third, or merit winners. Each entry must correspond to a specific division, class, and standard size, conforming to the most recent *Blue Book* edition. Nonstandard variations in button quantities and sizes (for example, "25 Any size") are not accepted here. An entry corresponding exactly to a Sponsored or Presentation award will not be allowed in open competition but instead will be entered in the appropriate category.

**Eligibility:** Each exhibitor must be a member (adult or junior) of the NBS. In a competitive division, each exhibitor must be the owner of the buttons exhibited.

**Entry blanks:** The "Application for Entries" in the May issue of the National Button Bulletin must be completed and sent (with check or money order payable to NBS) to the address on the form. Orders should be in by July 1st prior to show date; late requests risk non-acceptance. Exhibitors must follow directions that accompany entry sheets, complete all forms correctly, and attach tray slips securely to entries without hindering judges' access. The Entries Committee will correct minor errors.

**Entry fees:** Fees for entering competitive divisions (including Open competition) are 50 cents per award. Juniors entering Divs. I, II, III, IV, and IX must pay entry fees. There are no fees for entries in Divs. VI, VII-A, VII-B, or VIII, but entry sheets and tray slips are required.

**Mailing/shipping entries:** A member who ships entries is limited to 50 trays. Shipped trays must arrive at the show location by the set-up date. Competitors who do not follow guidelines for mailing trays, as determined by the NBS president and show manager, may have their trays excluded from competition in the current show. Trays that arrive after judging begins cannot be judged.

**Mounting requirements:** All cards must measure 9 x 12 inches, exclusive of frame, which should measure no more than 10 x 13½ inches. Cards must be mounted in standard wood frames or vinyl envelopes to be hung on the exhibit racks. Cards covered with plastic film with attached hangers are not accepted. Buttons in shank awards or back mark awards must be mounted on clear acetate or with elastic thread so the backs may be seen without removing buttons from the card. Exceptions are glass swirlbacks and other buttons of an extremely fragile nature.

**Name and address labels:** The exhibitor's name must appear only on the entry sheet(s). Tray(s) with entrant's name and/or address visible to the judges will be disqualified. The entry number assigned to each exhibitor by the Entries Chair (never the entrant's name) should be placed on the back of each mounting card as an added safeguard.

**Number of entries allowed:** An exhibitor is limited to one tray in each award entered. A member may enter any number of Presentation and Sponsored awards unless the member is mailing trays (see above). An exhibitor may enter a maximum of 10 trays in Open competition.

## AWARD SUBMISSION PROCEDURE

**Eligibility:** Any member of the National Button Society may submit Awards in writing to the Awards Chair.

**Writing an award:** Choose the division, class(es), size(s) and quantity of buttons. If you choose multiple classes, use the plus (+) sign between classes. The class(es) you choose determine the priority in judging. For example, if you choose a pictorial class with no further specialization, judges should credit the pictorial content of each entry more heavily than materials, shapes, etc. You can further specialize your award by design, subject, color, etc. (for example, a bird award specialized to birds in flight; a white glass award specialized to Art Deco designs). Designate unlisted classes only if a specialization cannot be assigned to a listed class. ***Identifying studios and/or labeling of makers is strongly encouraged.*** If you wish, you can specify mounting and/or labeling requirements in your award description. Make your description clear and concise so that entrants and judges understand your intent. Highly specialized awards usually reduce the number of entrants. If you wish, you can limit your award to certain competitors (for example, first-time entrants). The Awards Chair may edit awards if necessary. Awards of questionable taste, self-promoting awards aimed at sales, or other awards not in the best interest of the NBS are not accepted.

**Prize amount:** The standard minimum prize donation is \$10 (\$5 first prize, \$3 second, \$2 third) but you are free to designate and submit larger amounts.

**Submission deadline:** The award submission form is published in the May issue of the *NBS Bulletin*. Deadline for submission of awards, payment, and dedications (in memory of ... in honor of ...) is August 25.

**CLASSIFICATION LISTING**  
**• Divisions I, III and IX •**  
**MATERIALS (Sections 1 through 16)**

**SECTION 1 – Celluloid**

For class definitions see Appendix page 32.

CLASS	DIVISION
<b>1-0 CELLULOID ASSORTED (1-1 through 1-7)</b>	I III
<b>1-1 Decorative finishes (DF)</b>	I III
<b>1-2 Other material embellishment (OME) assorted</b>	I III
1-2.1 Glass, rhinestones/pastes	I III
1-2.2 Metal	I III
<b>1-3 Designs assorted</b>	I III
1-3.1 Ivoroid	I
1-3.2 One-piece thirties	III
<b>1-4 Sheet assorted</b>	I III
1-4.1 Background	I III
1-4.2 Bubble top	I III
1-4.3 Face center	I
1-4.4 Perforate	I
1-4.5 Shield	I III
1-4.6 Tight top	I III
<b>1-5 Specific forms</b>	III
<b>1-6 Wafers assorted</b>	III
1-6.1 Two or more layers	III
<b>1-7 Unlisted</b>	I III

**SECTION 2 – Ceramics**

For class definitions see Appendix page 33.

CLASS	DIVISION
<b>2-0 CERAMICS ASSORTED (2-1 through 2-9)</b>	I III
<b>2-1 Earthenware assorted</b>	I III
2-1.1 Norwalk type pottery	I
<b>2-2 Porcelain assorted (includes both hard and soft paste)</b>	I III
2-2.1 Arita	III
2-2.2 Kutani	III
<b>2-3 Satsuma</b>	I III
<b>2-4 Stoneware (includes Jasperware)</b>	I III
<b>2-5 Back marks</b>	I III
<b>2-6 Decorative finishes (DF)</b>	I III
<b>2-7 Mounted in/on metal</b>	I III
<b>2-8 Other material embellishment (OME)</b>	I III
<b>2-9 Unlisted (china, back types, shapes, openwork, etc.)</b>	I III

## SECTION 3 – China

For class definitions see Appendix page 33.

***Undesignated classes indicate Div. IX.***

CLASS

DIVISION

<b>3-0</b>	<b>CHINA ASSORTED (3-1 through 3-5)</b>	
<b>3-1</b>	<b>Back types assorted</b> (*indicates complex construction)	
3-1.1	*Inserted self shank (including bird cage)	
3-1.2	*Metal shank (including inserted metal, pin-shank, plate and loop)	
3-1.3	Sew-through (including three-hole)	
3-1.3.1	Four-hole	
3-1.3.2	Two-hole (including *igloo)	
3-1.3.3	*Whistle	
<b>3-2</b>	<b>Body styles assorted</b> (includes unlisted ones and those listed below)	
3-2.1	Hollow eye	
3-2.2	Oval eye	
3-2.3	Smooth beveled rim	
<b>3-3</b>	<b>Colors assorted</b> (body and/or surface colors)	
3-3.1	Body/base color	
3-3.2	Surface decoration color	
<b>3-4</b>	<b>Decorative designs, finishes assorted</b>	
3-4.1	Banded (including bull's-eyes)	
3-4.2	Calico	
3-4.3	Lusters (all lusters)	
3-4.4	Stencil	
<b>3-5</b>	<b>Unlisted</b> (mounted in metal, metal rimmed, shapes, etc)	

## SECTION 4 – Enamels

For class definitions see Appendix page 35.

CLASS

DIVISION

<b>4-0</b>	<b>ENAMELS ASSORTED (4-1 through 4-6)</b>	I	III
<b>4-1</b>	<b>Construction assorted</b>	I	III
4-1.1	Basse-taille	I	III
4-1.2	Champlevé	I	III
4-1.3	Cloisonné	I	III
4-1.4	Émaux peints assorted (including en grisaille)	I	III
4-1.4.1	Monochrome	I	III
4-1.4.2	Polychrome	I	III
4-1.5	Foil techniques (enclosures, paillons)	I	III
4-1.6	Gin-bari/gin-jippo	I	III
4-1.7	Plique-a-jour	I	III
<b>4-2</b>	<b>Decorative finishes (DF) assorted</b>	I	III
4-2.1	Enamel encrustations, pierreries	I	III
4-2.2	Matte finish	I	III
4-2.3	Transfer	I	III
<b>4-3</b>	<b>Other material embellishment (OME) assorted</b>	I	III
4-3.1	Metal	I	III
4-3.2	Rhinestones/pastes	I	III

<b>4-4</b>	<b>Openwork</b> .....	I	III
<b>4-5</b>	<b>Shapes</b> .....	I	III
<b>4-6</b>	<b>Unlisted</b> (background, combined techniques, mounted in metal, plaquette mounted in/on metal, etc.).....	I	III

## SECTION 5 – Fabrics/Textiles

For class definitions see Appendix page 36.

CLASS		DIVISION
<b>5-0</b>	<b>FABRICS/TEXTILES ASSORTED (5-1 through 5-8)</b> .....	I III
<b>5-1</b>	<b>Worked covers</b> (including crochet) .....	I III
<b>5-2</b>	<b>Wound covers</b> .....	I III
	5-2.1 Wound/worked combined.....	I III
<b>5-3</b>	<b>Woven fabric covers</b> .....	I III
	5-3.1 Embroidered woven covers .....	I III
	5-3.2 Two or more-piece molded tops .....	I III
	5-3.2.1 Fancy tops.....	I
<b>5-4</b>	<b>Back types</b> .....	I III
<b>5-5</b>	<b>Mounted in/on metal</b> .....	I III
	5-5.1 Background.....	I III
<b>5-6</b>	<b>Other material embellishment (OME)</b> .....	I III
	5-6.1 Black glass (including beads) .....	I III
<b>5-7</b>	<b>Specific types</b> (includes fabric frames) .....	I III
	5-7.1 Beads/sequins.....	I III
	5-7.2 Metallic thread .....	I III
<b>5-8</b>	<b>Unlisted</b> (back marks, felted fabric, shapes, etc.).....	I III

## SECTION 6 – Glass, Black

For class definitions see Appendix page 37.

CLASS		DIVISION
<b>6-0</b>	<b>BLACK GLASS ASSORTED (6-1 through 6-8)</b> .....	I III
	<i>Label &amp; mount in class order (Cl. 6-0 only).</i>	
<b>6-1</b>	<b>All black</b> (matte/shiny/combination).....	I III
<b>6-2</b>	<b>Back types assorted</b> .....	I III
	6-2.1 Four-way metal shank.....	I III
	6-2.2 Rosette shank .....	I III
	6-2.3 Sew-through .....	I III
	6-2.4 Swirlback .....	I
<b>6-3</b>	<b>Construction assorted</b> .....	I III
	6-3.1 Blown.....	I
	6-3.2 Coronet.....	I
	6-3.3 Foil embedded.....	I III
	6-3.4 Fused .....	III
	6-3.5 Impression inlay.....	I
	6-3.6 Intermixed .....	III
	6-3.7 Lampwork .....	III
	6-3.8 Moonglow .....	III

6-3.9	Overlay (including encrusted, salt, sheath, sheet, etc.).....	I	III
6-3.10	Paperweight.....	I	III
6-3.11	Tile type.....	I	
<b>6-4</b>	<b>Decorative finishes (DF) assorted</b> .....	I	III
6-4.1	Acid etched/frosted (matte).....	I	III
6-4.2	Lusters assorted.....	I	III
6-4.2.1	Gold.....	I	III
6-4.2.2	Iridescent/aurora.....	I	III
6-4.2.3	Silver.....	I	III
6-4.3	Paint, enamel.....	I	III
<b>6-5</b>	<b>Mechanical make-up assorted</b> .....	I	III
6-5.1	Frame (including framed watch crystal).....	I	III
6-5.2	Glass with glass.....	I	III
6-5.3	Metal back (includes wafer).....	I	III
6-5.3.1	Bimini/Bimini-like.....		III
6-5.3.2	Riveted/glued/soldered on a metal back.....	I	
6-5.4	Precision inlay, inset.....	I	III
<b>6-6</b>	<b>Molded/cut surface designs assorted</b> .....	I	III
6-6.1	Embossed/cameo.....	I	III
6-6.2	Faceted.....	I	III
6-6.3	Imitation fabric.....	I	III
6-6.4	Impressed.....	I	III
6-6.5	Incised/outline.....	I	III
6-6.6	Intaglio.....	I	III
6-6.7	Lacy/lacy-like.....	I	III
6-6.8	Openwork.....	I	III
<b>6-7</b>	<b>Other material embellishment (OME) assorted</b> .....	I	III
6-7.1	Metal (silver escutcheon, brass rim, etc.).....	I	III
6-7.2	Rhinestones/pastes.....	I	III
<b>6-8</b>	<b>Shapes</b> .....	I	III

## SECTION 7 – Glass, Clear and Colored

For class definitions see Appendix page 39.

CLASS		DIVISION
<b>7-0</b>	<b>CLEAR &amp; COLORED GLASS ASSORTED (7-1 through 7-9).....</b>	<b>I III</b>
	<i>Label &amp; mount in class order (Cl. 7-0 only).</i>	
<b>7-1</b>	<b>Back types assorted</b> .....	<b>I III</b>
7-1.1	Four-way metal shank.....	I III
7-1.2	Rosette shank.....	I III
7-1.3	Sew-through.....	I III
7-1.4	Swirlback.....	I III
<b>7-2</b>	<b>Clear colorless (matte/shiny/combination)</b> .....	<b>I III</b>
<b>7-3</b>	<b>Colors assorted (matte/shiny/combination)</b> .....	<b>I III</b>
7-3.1	Opaque (including goldstone), translucent.....	I III
7-3.2	Transparent.....	I III
7-3.3	White (clambroth/camphor, cream, ivory, milk, opalescent).....	I III
<b>7-4</b>	<b>Construction assorted</b> .....	<b>I III</b>
7-4.1	Blown.....	I III

7-4.2	Coronet.....	I
7-4.3	Crackle.....	I III
7-4.4	Design in glass surface (DIGS).....	III
7-4.5	Flashed.....	III
7-4.6	Foil embedded.....	I III
7-4.7	Fused.....	III
7-4.8	Impression inlay.....	I
7-4.9	Intermixed.....	I III
7-4.9.1	Candy stripe.....	III
7-4.10	Lampwork.....	III
7-4.11	Moonglow.....	III
7-4.12	Overlay (including encrusted, salt, sheath, sheet, etc.).....	I III
7-4.13	Paperweight.....	I III
7-4.14	Radiant.....	I
7-4.15	Satin.....	III
<b>7-5</b>	<b>Decorative finishes (DF) assorted.....</b>	<b>I III</b>
7-5.1	Acid etched/frosted (matte).....	I III
7-5.2	Lusters assorted.....	I III
7-5.2.1	Gold.....	I III
7-5.2.2	Iridescent/aurora.....	I III
7-5.2.3	Silver.....	I III
7-5.3	Metallic back (mercury).....	III
7-5.4	Paint, enamel.....	I III
7-5.4.1	Painted back.....	I III
7-5.4.2	Radiating painted holes.....	III
7-5.5	Pearlized.....	I III
7-5.6	Transfer/decal.....	I III
<b>7-6</b>	<b>Mechanical make-up assorted.....</b>	<b>I III</b>
7-6.1	Bound with metal, thread.....	I
7-6.2	Glass with glass.....	I III
7-6.3	Metal back.....	I III
7-6.3.1	Bimini/Bimini-like.....	III
7-6.3.2	Kaleidoscope.....	I
7-6.3.3	Mirror.....	I
7-6.4	Paper back.....	I
7-6.5	Precision inlay, inset.....	I III
7-6.6	Two-piece cemented.....	III
7-6.7	Watch crystal.....	I III
<b>7-7</b>	<b>Molded/cut surface designs assorted.....</b>	<b>I III</b>
7-7.1	Embossed/cameo.....	I III
7-7.2	Faceted.....	I III
7-7.3	Imitation fabric.....	I III
7-7.4	Impressed.....	I III
7-7.5	Incised/outline.....	I III
7-7.6	Intaglio.....	I III
7-7.7	Lacy/lacy-like.....	I III
7-7.8	Openwork.....	III
7-7.9	Victorian.....	I



<b>7-8 Other material embellishment (OME) assorted</b> .....	I	III
7-8.1 Metal (silver escutcheon, brass rim, etc.) .....	I	III
7-8.2 Rhinestones/pastes .....	I	III
<b>7-9 Shapes</b> .....	I	III

## SECTION 8 – Glass Mounted in/on Metal

For class definitions see Appendix page 43.

CLASS		DIVISION
<b>8-0 GLASS MOUNTED IN/ON METAL ASSORTED (8-1 through 8-6)</b> .....	I	III
<b>8-1 Black glass</b> .....	I	III
<b>8-2 Clear and colored glass</b> .....	I	III
<b>8-3 Drum with glass center</b> .....	I	
<b>8-4 In/under glass assorted</b> .....	I	III
8-4.1 One-piece mounting .....	I	
8-4.2 Shield .....	I	III
<b>8-5 Imitation gemstones</b> .....	I	III
8-5.1 Rhinestones/pastes .....	I	III
<b>8-6 Unlisted (mosaic, background, etc.)</b> .....	I	III

## SECTION 9 – Horn

For class definitions see Appendix page 44.

CLASS		DIVISION
<b>9-0 HORN ASSORTED (9-1 through 9-9)</b> .....	I	III
<b>9-1 Processed horn, hoof, tortoise assorted</b> .....	I	III
9-1.1 Processed and/or ground horn, hoof .....	I	III
9-1.2 Tortoise shell (not including tortoise veneer) .....	I	III
<b>9-2 Unprocessed horn</b> .....	I	III
<b>9-3 Back types</b> .....	I	III
<b>9-4 Decorative finishes (DF)</b> .....	I	III
<b>9-5 Mechanical make-up assorted</b> .....	I	III
9-5.1 Insertion (precision) inlay, inset .....	I	III
9-5.2 Veneer/inlaid veneer (including tortoise veneer) .....	I	
<b>9-6 Other material embellishment (OME)</b> .....	I	III
9-6.1 Metal .....	I	
<b>9-7 Shapes</b> .....	I	III
<b>9-8 Working methods assorted</b> .....	I	III
9-8.1 Carved, turned/lathed .....	I	III
9-8.2 Impression inlay .....	I	III
9-8.3 Molded surface design .....	I	III
<b>9-9 Unlisted (mounted in/on metal, background, etc.)</b> .....	I	III

## SECTION 10 – Metals

For class definitions see Appendix page 45.

CLASS		DIVISION
<b>10-0 METALS ASSORTED (10-1 through 10-15)</b> .....	I	III
<b>10-1 White metals assorted (10-2 through 10-6)</b> .....	I	III

<b>10-2 Aluminum</b>	I	III
<b>10-3 Pewter assorted</b>	I	III
10-3.1 Bright cut	I	
10-3.2 Hard white	I	
10-3.3 Soft cast	I	III
<b>10-4 Silver assorted</b>	I	III
10-4.1 American Indian, Mexican	I	III
10-4.2 Hallmarked or quality marked	I	III
10-4.3 Niello	I	III
<b>10-5 Steel assorted</b>	I	
10-5.1 Blued/tinted	I	
10-5.2 Cut and riveted	I	
10-5.3 Engraved/etched	I	
10-5.4 Flat with applied design/decoration	I	
10-5.5 Stamped/forged	I	
10-5.6 Steel cup	I	
<b>10-6 Tinned white metals</b> (tin plated zinc, steel or sheet iron)	I	III
<b>10-7 Yellow metals assorted (10-8 through 10-10)</b>	I	III
<b>10-8 Brass</b>	I	III
<b>10-9 Copper</b>	I	III
<b>10-10 Gilt/plated assorted</b>	I	III
10-10.1 Early gilt (1820-1850)	I	
10-10.1.1 Golden Age	I	
10-10.1.2 Jacksonian	I	
<b>10-11 Backgrounds</b> (metal only, including screen, twinkle, etc.)	I	III
<b>10-12 Decorative finishes (DF) assorted</b>	I	III
10-12.1 Cold plastic enamel		III
10-12.2 Enamel	I	III
10-12.3 Japanned, lacquered, stenciled	I	
10-12.4 Original tint/finish	I	
10-12.5 Paint	I	III
<b>10-13 Mechanical make-up assorted</b>	I	III
10-13.1 One-piece	I	III
10-13.2 Two-piece	I	III
10-13.3 Three-piece	I	III
10-13.4 Openwork design	I	III
10-13.5 Twinkle	I	III
<b>10-14 Other material embellishment (OME) assorted</b>	I	III
10-14.1 Glass, rhinestones/pastes	I	III
10-14.1.1 Pigeon eye	I	
10-14.2 Metal	I	III
10-14.3 Shell	I	III
<b>10-15 Specific types</b> (tintype, wire filigree, etc.)	I	III
10-15.1 Inlay/overlay (bidri, damascene, shakudo, etc.)	I	III

## SECTION 11 – Shell

For class definitions see Appendix page 48.

CLASS	DIVISION
<b>11-0 SHELL ASSORTED (11-1 through 11-9)</b> .....	I III
<b>11-1 Iridescent shell (pearl)</b> .....	I III
11-1.1 “Bethlehem” pearl.....	III
<b>11-2 Non-iridescent shell</b> .....	I III
<b>11-3 Back types</b> .....	I III
<b>11-4 Decorative finishes (DF) assorted</b> .....	I III
11-4.1 Dyed.....	I III
11-4.2 Gilded.....	I
11-4.3 Paint/paint encrusted .....	I III
11-4.4 Transfer/decal .....	I III
<b>11-5 Mechanical make-up assorted (formerly uniting methods)</b> .....	I III
11-5.1 Frame .....	I III
11-5.2 Inlay, inset.....	I III
11-5.3 Laminate, veneer.....	I III
11-5.4 Overlay.....	I III
<b>11-6 Mounted in/on metal</b> .....	I III
11-6.1 Background.....	I
<b>11-7 Other material embellishment (OME) assorted</b> .....	I III
11-7.1 Glass, rhinestones/pastes .....	I III
11-7.2 Metal assorted .....	I III
11-7.2.1 Cut steel .....	I
11-7.2.2 Escutcheon .....	I III
11-7.2.3 “Watch wheel” .....	I
11-7.2.4 Yellow metal.....	I III
<b>11-8 Shapes</b> .....	I III
<b>11-9 Working methods assorted</b> .....	I III
11-9.1 Carved (including cameo carved).....	I III
11-9.2 Engraved (including scrimshaw)/laser engraved .....	I III
11-9.3 Pierced .....	I III

## SECTION 12 – Synthetic Polymers

For class definitions see Appendix page 49.

CLASS	DIVISION
<b>12-0 SYNTHETIC POLYMERS ASSORTED (12-1 through 12-12)</b> .....	III
<b>12-1 Thermoset types assorted</b> .....	III
12-1.1 Amino resin (urea, melamine, etc.).....	III
12-1.2 Casein.....	III
12-1.3 Phenolic resin (Bakelite, Catalin, etc.) .....	III
12-1.4 Polyester.....	III
<b>12-2 Thermoplastic types assorted</b> .....	III
12-2.1 ABS.....	III
12-2.2 Acrylic resin (Lucite, Plexiglas, etc.) .....	III
12-2.3 Cellulose acetate (Tenite, Rhodoid, etc.).....	III

12-2.4	Nylon .....	III
12-2.5	Polymer clay (FIMO, Sculpey III, etc.) .....	III
12-2.6	Polystyrene.....	III
<b>12-3</b>	<b>Back marks</b> .....	III
<b>12-4</b>	<b>Back types</b> .....	III
<b>12-5</b>	<b>Clear colorless</b> .....	III
<b>12-6</b>	<b>Colors assorted, black</b> .....	III
12-6.1	Intermixed .....	III
12-6.2	Opaque, translucent .....	III
12-6.3	Opaque or translucent combined with transparent .....	III
12-6.4	Pearlized opaque (not a surface treatment) .....	III
12-6.5	Transparent (colored).....	III
12-6.6	White.....	III
<b>12-7</b>	<b>Decorative finishes (DF) assorted</b> .....	III
12-7.1	Cold plastic enamel.....	III
12-7.2	Metalized (electroplated, etc.) .....	III
12-7.3	Metallic luster .....	III
12-7.4	Paint .....	III
12-7.4.1	Painted and buffed .....	III
12-7.5	Pearlized surface .....	III
12-7.6	Transfer, front or back .....	III
<b>12-8</b>	<b>Imitation of other materials assorted</b> .....	III
12-8.1	Imitation bone, ivory.....	III
12-8.2	Imitation fabric .....	III
12-8.3	Imitation glass, rhinestones/pastes.....	III
12-8.4	Imitation shell/pearl .....	III
12-8.5	Imitation tortoise shell, horn.....	III
<b>12-9</b>	<b>Other material embellishment (OME) assorted</b> .....	III
12-9.1	Glass (clear & colored, black glass) .....	III
12-9.2	Glitter.....	III
12-9.3	Metal .....	III
12-9.4	Other plastics .....	III
12-9.5	Rhinestones/pastes .....	III
<b>12-10</b>	<b>Shapes</b> .....	III
<b>12-11</b>	<b>Techniques assorted</b> .....	III
12-11.1	Canework/cookies.....	III
12-11.2	Coated .....	III
12-11.3	Cut on back .....	III
12-11.4	Cut on face .....	III
12-11.5	Design in/under plastic, types 1 & 2 .....	III
12-11.6	Double-cut .....	III
12-11.7	Embedded .....	III
12-11.8	Encrusted .....	III
12-11.9	Hologram/hologram-type.....	III
12-11.10	Incased .....	III
12-11.11	Inlay .....	III
12-11.12	Laminate .....	III
12-11.13	Mechanical/movable .....	III
12-11.14	Molded (including compression, injection, blow, extrusion, etc.) ....	III

12-11.15 Mounted in metal .....	III
12-11.16 Pierced/openwork molded .....	III
12-11.17 Sculpted .....	III
12-11.18 Snap-together construction .....	III
<b>12-12 Unlisted</b> .....	III

## SECTION 13 – Vegetable Ivory

For class definitions see Appendix page 52.

CLASS	DIVISION
<b>13-0 VEGETABLE IVORY ASSORTED (13-1 through 13-7)</b> .....	I III
<b>13-1 Back types</b> .....	I III
<b>13-2 Decorative finishes (DF) assorted</b> .....	I III
13-2.1 Dye .....	I III
13-2.2 Paint, pearlized .....	I III
13-2.3 Stencil/rubber stamp/transfer .....	I III
<b>13-3 Mechanical make-up assorted</b> .....	I III
13-3.1 Frame .....	I III
13-3.2 Inlay, inset .....	I III
13-3.3 Vegetable ivory with vegetable ivory .....	I III
<b>13-4 Other material embellishment (OME)</b> .....	I III
<b>13-5 Shapes</b> .....	I III
<b>13-6 Working methods assorted</b> .....	I III
13-6.1 Carved, turned/lathed, engraved/laser engraved .....	I III
13-6.2 Pierced .....	I III
13-6.3 Pressed .....	I III
<b>13-7 Unlisted (background, mounted in/on metal etc.)</b> .....	I III

## SECTION 14 – Wood

For class definitions see Appendix page 52.

CLASS	DIVISION
<b>14-0 WOOD ASSORTED (14-1 through 14-9)</b> .....	I III
<b>14-1 Processed wood assorted</b> .....	III
14-1.1 ANN, GAP (back marked) .....	III
14-1.2 Burwood, Syroco .....	III
<b>14-2 Unprocessed wood</b> .....	I III
<b>14-3 Back types</b> .....	I III
<b>14-4 Decorative finishes (DF) assorted</b> .....	I III
14-4.1 Paint/lacquer .....	I III
14-4.2 Stain/dye .....	I III
<b>14-5 Mechanical make-up assorted</b> .....	I III
14-5.1 Inlay, inset .....	I III
14-5.2 Laminate, veneer .....	I III
14-5.2.1 Laminated with synthetic polymer .....	III
14-5.3 Wood with wood (including beads) .....	I III
<b>14-6 Mounted in/on metal</b> .....	I III
14-6.1 Background (including solid and woven wood types) .....	I III

<b>14-7 Other material embellishment (OME) assorted</b> .....	I III
14-7.1 Glass, rhinestones/pastes .....	I III
14-7.2 Metal (including rim).....	I III
14-7.3 Paper (decoupage).....	III
14-7.4 Shell .....	I III
14-7.5 Synthetic polymer .....	III
<b>14-8 Shapes</b> .....	I III
<b>14-9 Working methods assorted</b> .....	I III
14-9.1 Burned design (pyrography) .....	III
14-9.2 Carved, turned/lathed, laser cut .....	I III
14-9.3 Pierced .....	I III
14-9.4 Pressed .....	I III

## SECTION 15 – Other Materials

For class definitions see Appendix page 53.

CLASS	DIVISION
<b>15-1 Bone assorted</b> (including antler) .....	I III
15-1.1 Decorative finishes (DF).....	I III
15-1.2 Mounted in/on metal .....	I III
15-1.3 Other material embellishment (OME) .....	I III
15-1.4 Working methods assorted (including engraved) .....	I III
15-1.4.1 Carved, turned/lathed.....	I III
15-1.4.2 Pierced .....	I III
<b>15-2 Composition</b> .....	I
15-2.1 Other material embellishment (OME) .....	I
<b>15-3 Ivory assorted</b> .....	I III
15-3.1 Decorative finishes (DF).....	I III
15-3.2 Mounted in/on metal .....	I III
15-3.3 Other material embellishment (OME) .....	I III
15-3.4 Working methods assorted (including pierced) .....	I III
15-3.4.1 Carved, turned/lathed.....	I III
15-3.4.2 Engraved (including scrimshaw) .....	I III
<b>15-4 Rubber</b> .....	I III
15-4.1 Back marks .....	I III
<b>15-5 Unlisted</b> [bamboo, cinnabar, cork, coconut shell, fruit pits, galena, gemstones, gutta percha, leather, paper, papier-mâché, plaster of Paris, wicker (worked plant fibers other than wood), etc.] .....	I III

## SECTION 16 – Materials Summary

For class definitions see Appendix page 53.

*Label and mount in class order.*

CLASS	DIVISION
<b>16-1 SIZE Specified by Award (Secs. 1 through 15, except 3) – Best assortment.</b>	I III
<b>16-2 LARGE (Secs. 1 through 15, except 3) – Best assortment with at least 1 class included from each section.</b> .....	I III
<b>16-3 MEDIUM (Secs. 1 through 15, except 3) – Best assortment with at least 1 and not over 6 classes included from each section.</b> .....	I III

<b>16-4 SMALL (Secs. 1 through 15, except 3)</b> – Best assortment with at least 2 and not over 6 classes included from each section.....	I	III
<b>16-5 DIMINUTIVE (Secs. 1 through 15, except 3)</b> – Best assortment with at least 2 and not over 10 classes included from each section. ....	I	III
<b>16-6 VARIOUS (Secs. 1 through 15, except 3)</b> – Best assortment with at least 1 and not over 6 classes included from each section.....	I	III
<b>16-7 MIXED (Secs. 1 through 15, except 3)</b> – Best assortment with at least 2 and not over 6 classes included from each section.....	I	III
<b>16-8 MEDIUM-LARGE (Secs. 1 through 15, except 3)</b> – Best assortment with at least 1 and not over 6 classes included from each section. ....	I	III

## PICTORIALS (Sections 17 through 21)

Assorted materials unless otherwise indicated in award.

### SECTION 17 – Animals

For class definitions see Appendix page 53.

CLASS	DIVISION
<b>17-0 ANIMALS ASSORTED (17-1 through 17-6)</b> .....	I III
<b>17-1 Amphibians</b> (frog, salamander, etc.).....	I III
<b>17-2 Birds assorted</b> .....	I III
17-2.1 Domestic fowl.....	I III
17-2.2 Owls .....	I III
17-2.3 Peacocks.....	I III
17-2.4 Wading, water birds .....	I III
<b>17-3 Fish</b> .....	I III
<b>17-4 Invertebrates assorted</b> .....	I III
17-4.1 Arachnids (spiders, scorpions, etc.).....	I III
17-4.2 Crustaceans (lobsters, shrimp, crabs, etc.).....	I III
17-4.3 Insects .....	I III
17-4.3.1 Butterflies/moths.....	I III
17-4.4 Mollusks (clams, oysters, snails, other shelled animals, octopuses, squid, etc.).....	I III
<b>17-5 Mammals assorted</b> .....	I III
17-5.1 Cats (domestic) .....	I III
17-5.2 Cats (wild, e.g., tiger, leopard, etc.).....	I III
17-5.3 Deer family .....	I III
17-5.4 Dogs (domestic).....	I III
17-5.5 Elephants.....	I III
17-5.6 Horse family .....	I III
17-5.7 Rabbits .....	I III
17-5.8 Swine family.....	I III
<b>17-6 Reptiles</b> (crocodile, snake, turtle, etc.) .....	I III

### SECTION 18 – Objects (without people)

For class definitions see Appendix page 54.

CLASS	DIVISION
<b>18-0 OBJECTS ASSORTED (18-1 through 18-12)</b> .....	I III

<b>18-1 Anchors</b>	I	III
<b>18-2 Arms, armor</b> (including heraldic devices)	I	III
<b>18-3 Coins/coin type</b>	I	III
<b>18-4 Containers</b>	I	III
18-4.1 Baskets	I	III
<b>18-5 Claws, feet, hands, hoofs, paws</b>	I	III
<b>18-6 Fashion accessories assorted</b>	I	III
18-6.1 Belts, buckles	I	III
18-6.2 Fans	I	III
18-6.3 Footwear	I	III
18-6.4 Hats, headdresses	I	III
18-6.5 Umbrellas	I	III
<b>18-7 Horseshoes</b>	I	III
<b>18-8 Masks</b>	I	III
<b>18-9 Musical instruments</b>	I	III
<b>18-10 Shells</b>	I	III
<b>18-11 Sports, game equipment</b>	I	III
<b>18-12 Unlisted</b> (feathers, books, etc.)	I	III

## SECTION 19 – Plants

For class definitions see Appendix page 55.

CLASS	DIVISION	
<b>19-0 PLANTS ASSORTED (19-1 through 19-10)</b>	I	III
<b>19-1 Cattails</b>	I	III
<b>19-2 Flowers assorted</b>	I	III
19-2.1 Chrysanthemums	I	III
19-2.2 Iris	I	III
19-2.3 Lilies of the Valley	I	III
19-2.4 Pansies	I	III
19-2.5 Roses	I	III
19-2.6 Thistles	I	III
<b>19-3 Fruits assorted</b>	I	III
19-3.1 Berries	I	III
19-3.1.1 Strawberries	I	III
19-3.2 Cherries	I	III
19-3.3 Grapes	I	III
<b>19-4 Fungi</b>		III
<b>19-5 Grains, grasses</b>	I	III
19-5.1 Corn	I	III
<b>19-6 Leaves</b>	I	III
<b>19-7 Nuts</b>	I	III
19-7.1 Acorns	I	III
<b>19-8 Trees</b>	I	III
<b>19-9 Vegetables</b>	I	III
<b>19-10 Unlisted</b> (cones, cactus, etc.)	I	III



## SECTION 20 – Other Pictorials

For class definitions see Appendix page 55.

CLASS	DIVISION
<b>20-0 OTHER PICTORIALS ASSORTED (20-1 through 20-24).....</b>	<b>I III</b>
<i>Label and mount in class order (Cl. 20-0 only).</i>	
<b>20-1 Architectural structures and/or scenes .....</b>	<b>I III</b>
<b>20-2 Astronomical.....</b>	<b>I III</b>
<b>20-3 Cartoon, comic, commercial characters.....</b>	<b>III</b>
<b>20-4 Children .....</b>	<b>I III</b>
<b>20-5 Cupid, cherubs.....</b>	<b>I III</b>
<b>20-6 Egyptian subjects (from this section only) .....</b>	<b>I III</b>
<b>20-7 Fabulous creatures .....</b>	<b>I III</b>
<b>20-8 Fops .....</b>	<b>I III</b>
<b>20-9 Gnomes, fairies, sprites (wee people) .....</b>	<b>I III</b>
<b>20-10 Heads (man, woman, child).....</b>	<b>I III</b>
<b>20-11 Lovers/couples .....</b>	<b>I III</b>
<b>20-12 Marine scenes.....</b>	<b>I III</b>
<b>20-13 Men .....</b>	<b>I III</b>
<b>20-14 Musicians (human) with instruments.....</b>	<b>I III</b>
<b>20-15 Mythological .....</b>	<b>I III</b>
20-15.1 Minerva.....	I III
<b>20-16 Oriental subjects (from this section only) .....</b>	<b>I III</b>
<b>20-17 Pastimes/games/sports .....</b>	<b>I III</b>
<b>20-18 People .....</b>	<b>I III</b>
<b>20-19 Religious (from this section) .....</b>	<b>I III</b>
<b>20-20 Stories .....</b>	<b>I III</b>
20-20.1 Fables.....	I III
<b>20-21 Theater, opera, circus .....</b>	<b>I III</b>
<b>20-22 Transportation assorted .....</b>	<b>I III</b>
20-22.1 Human.....	I III
20-22.1.1 Ships/boats.....	I III
20-22.2 Non-human .....	I III
<b>20-23 Women .....</b>	<b>I III</b>
<b>20-24 Unlisted (weather, zodiac, etc.) .....</b>	<b>I III</b>

## SECTION 21 – Pictorials Summary

For class definitions see Appendix page 57.

*Label and mount in class order.*

CLASS	DIVISION
<b>21-1 SIZE Specified by Award (Secs. 17 through 20) – Best assortment. ....</b>	<b>I III</b>
<b>21-2 SIZE Specified by Award (Secs. 17 and 19) – Best assortment. ....</b>	<b>I III</b>
<b>21-3 LARGE (Secs. 17 through 20) – Best assortment with at least 3 and not over 7 classes included from each section. ....</b>	<b>I III</b>

<b>21-4 MEDIUM (Secs. 17 through 20)</b> – Best assortment with at least 5 and not over 10 classes included from each section. ....	I	III
<b>21-5 SMALL (Secs. 17 through 20)</b> – Best assortment with at least 7 and not over 14 classes included from each section. ....	I	III
<b>21-6 DIMINUTIVE (Secs. 17 through 20)</b> – Best assortment with at least 10 and not over 25 classes included from each section. ....	I	III
<b>21-7 VARIOUS (Secs. 17 through 20)</b> – Best assortment with at least 4 and not over 8 classes included from each section. ....	I	III
<b>21-8 MIXED (Secs. 17 through 20)</b> – Best assortment with at least 6 and not over 11 classes included from each section. ....	I	III
<b>21-9 MEDIUM-LARGE (Secs. 17 through 20)</b> – Best assortment with at least 4 and not over 8 classes included from each section. ....	I	III

## SECTION 22 – Patterns, Symbols

For class definitions see Appendix page 57.

CLASS	DIVISION	
<b>22-1 PATTERNS ASSORTED (22-1.1 through 22-1.7)</b> .....	I	III
<i>Label and mount in class order (Cl. 22-1 only).</i>		
22-1.1 All-over designs (formerly diaper and wallpaper) .....	I	III
22-1.1.1 Plaid .....	I	III
22-1.2 Curvilinear designs (loops, scrolls, vermiform, wavy lines) .....	I	III
22-1.2.1 Filigree .....	I	III
22-1.2.2 Fleur-de-lis .....	I	III
22-1.2.3 Heart .....	I	III
22-1.2.4 Paisley .....	I	III
22-1.2.5 Spiral/coil .....	I	III
22-1.2.6 Stylized plant forms .....	I	III
22-1.3 Geometric designs .....	I	III
22-1.3.1 Circle (including circle segment and crescent) .....	I	III
22-1.3.2 3-sided figure (triangle) .....	I	III
22-1.3.3 4-sided figures (diamond, square, rectangle, etc.) .....	I	III
22-1.3.4 5-or more sided figures (pentagon, hexagon, octagon, etc.) .....	I	III
22-1.3.5 Quilt-like designs .....	I	III
22-1.4 Interlaced designs (including weaves and stylized knots) .....	I	III
22-1.5 Linear designs (stylized arrowhead, chevron, straight lines, zigzag) .....	I	III
22-1.5.1 Cross .....	I	III
22-1.5.2 Greek key .....	I	III
22-1.6 Radial designs .....	I	III
22-1.6.1 Multi-armed (pinwheel, snowflake, solar, spokes, swastika, triskelion, tetraskelion, etc.) .....	I	III
22-1.6.2 Multi-lobed (foils) .....	I	III
22-1.6.3 Star (including stellar variant) .....	I	III
22-1.6.4 Tetrad .....	I	III
22-1.6.5 Triad .....	I	III
22-1.7 Turned designs (turn-again, turn-around, turn-over) .....	I	III
<b>22-2 SYMBOLS ASSORTED (22-2.1 through 22-2.5)</b> .....	I	III
22-2.1 Letter/word (verbal) .....	I	III
22-2.2 Numerical .....	I	III

22-2.3	Pictorial ( <i>label verbally</i> ) .....	I	III
22-2.4	Rebus ( <i>label verbally</i> ) .....	I	III
22-2.5	Unlisted (ideographs, hieroglyphics, etc.) .....	I	III

## SECTION 23 – Specific Types

For class definitions see Appendix page 60.

CLASS		DIVISION
<b>23-1</b>	<b>Backgrounds Assorted</b> .....	I III
23-1.1	Celluloid .....	I III
23-1.2	Fabric .....	I III
23-1.3	Glass .....	I III
23-1.4	Metal assorted .....	I III
23-1.4.1	Screen .....	I
23-1.4.2	Twinkle .....	I III
23-1.5	Shell .....	I III
23-1.6	Wood .....	I III
23-1.7	Unlisted (enamel, galena, parchment, etc.) .....	I III
<b>23-2</b>	<b>Back marks assorted</b> .....	I III
23-2.1	British .....	I III
23-2.2	Golden Age .....	I
23-2.3	Goodyear .....	I
23-2.4	Paris/French .....	I III
<b>23-3</b>	<b>Back types assorted</b> .....	I III
23-3.1	Cone shank .....	I III
23-3.2	Riveted shank (RSB) .....	I III
23-3.3	Rosette shank .....	I III
23-3.4	Sew-through .....	I III
23-3.4.1	Whistle .....	I III
23-3.5	Threadback, padback .....	I
<b>23-4</b>	<b>Borders assorted</b> .....	I III
23-4.1	Border shapes .....	I III
23-4.2	Construction .....	I III
23-4.3	Decorative finishes (DF) .....	I III
23-4.4	Designs (pictorial, non-pictorial) .....	I III
23-4.5	Other material embellishment (OME) .....	I III
23-4.6	Two or more borders .....	I III
23-4.7	Working methods .....	I III
<b>23-5</b>	<b>Combined materials</b> .....	I III
<b>23-6</b>	<b>Construction types/techniques assorted</b> .....	I III
23-6.1	Austrian tiny .....	I
23-6.2	Bimini/Bimini-like .....	III
23-6.3	“Gay nineties” .....	I
23-6.4	Lithograph (including photo engraving) .....	I III
23-6.5	Mechanical/movable .....	I III
23-6.6	Protrusion .....	I III
23-6.7	Snap-together .....	III
23-6.8	Waistcoat/vest .....	I
<b>23-7</b>	<b>Inlay and related techniques assorted</b> .....	I III
23-7.1	Flecks .....	I III

23-7.2	Impression inlay.....	I	III
23-7.3	Insertion inlay (including precision inlay, inset, etc.).....	I	III
23-7.4	Laminate .....	I	III
23-7.5	Mosaic.....	I	III
23-7.6	Veneer/inlaid veneer .....	I	III
<b>23-8</b>	<b>Matching pairs</b> .....	I	III
<b>23-9</b>	<b>Materials mounted in/on metal</b> .....	I	III
<b>23-10</b>	<b>Shapes assorted</b> .....	I	III
23-10.1	Contour .....	I	III
23-10.1.1	Ball (including modified) .....	I	III
23-10.2	Linear .....	I	III
23-10.2.1	Oval.....	I	III
23-10.2.2	Square (including modified).....	I	III
23-10.3	Realistic .....	I	III
<b>23-11</b>	<b>Studio buttons assorted</b> .....		III
23-11.1	Ceramics .....		III
23-11.1.1	Jasperware.....		III
23-11.1.2	Transfer on porcelain .....		III
23-11.2	Fabric (including necktie).....		III
23-11.3	Glass.....		III
23-11.3.1	Paperweight .....		III
23-11.4	Metal .....		III
23-11.5	Plaster.....		III
23-11.6	Shell .....		III
23-11.7	Synthetic polymers .....		III
23-11.8	Wood.....		III
23-11.9	Other materials.....		III
<b>23-12</b>	<b>Unlisted</b> .....	I	III

## SECTION 24 – 18th Century (or earlier)

For class definitions see Appendix page 64.

CLASS		DIVISION
<b>24-0</b>	<b>18TH CENTURY (or earlier) ASSORTED (24-1 through 24-9)</b> .....	I
<b>24-1</b>	<b>Ceramics</b> .....	I
<b>24-2</b>	<b>Enamel</b> .....	I
<b>24-3</b>	<b>Fabric assorted</b> .....	I
24-3.1	Cloth covered mold (woven) .....	I
24-3.2	Passementerie.....	I
24-3.3	Thread covered (wound).....	I
<b>24-4</b>	<b>Materials mounted in/on metal assorted</b> .....	I
24-4.1	Ceramic.....	I
24-4.2	Gemstone .....	I
24-4.3	Glass.....	I
24-4.4	Pearl/shell.....	I
<b>24-5</b>	<b>Metals assorted</b> .....	I
24-5.1	Copper colored.....	I
24-5.2	Silver (with maker and/or quality mark).....	I
24-5.3	Steel/iron .....	I

24-5.4	White metals .....	I
24-5.5	Yellow metals .....	I
<b>24-6</b>	<b>Other materials assorted .....</b>	<b>I</b>
24-6.1	Bone .....	I
24-6.2	Gemstone .....	I
24-6.3	Glass (clear and colored) .....	I
24-6.4	Ivory .....	I
24-6.5	Papier mâché .....	I
24-6.6	Wood .....	I
<b>24-7</b>	<b>Pearl/shell .....</b>	<b>I</b>
<b>24-8</b>	<b>Repoussé metal .....</b>	<b>I</b>
<b>24-9</b>	<b>Under glass assorted .....</b>	<b>I</b>
24-9.1	Fabric (painted or printed) .....	I
24-9.2	Habitat (including feather work) .....	I
24-9.3	Ivory (painted and/or cut-out design) .....	I
24-9.4	Paper (painted or printed) .....	I
24-9.5	Reverse painting .....	I

## SECTION 25 – Usage (Non-Military)

For class definitions see Appendix page 65.

CLASS	DIVISION
<b>25-1 Blazer .....</b>	<b>III</b>
<b>25-2 Commemorative .....</b>	<b>I III</b>
<b>25-3 Designer (vanity) .....</b>	<b>III</b>
<b>25-4 Glove (42 any size) .....</b>	
<b>25-5 Livery assorted .....</b>	
25-5.1 Achievements, coats of arms .....	
25-5.1.1 Coats of arms only (must have family shield) .....	
25-5.1.2 Full achievement (must have shield, helmet and crest) .....	
25-5.1.3 Lozenges .....	
25-5.2 Crests assorted .....	
25-5.2.1 Patterns and symbols (corresponds to Sec. 22) .....	
25-5.2.2 Pictorial crests assorted .....	
25-5.2.2.1 Animals (corresponds to Sec. 17) .....	
25-5.2.2.2 Objects (corresponds to Sec. 18) .....	
25-5.2.2.3 Plants (corresponds to Sec. 19) .....	
25-5.2.2.4 Other pictorials (corresponds to Sec. 20) .....	
25-5.2.3 Specific crest types assorted .....	
25-5.2.3.1 Coronets of rank .....	
25-5.2.3.2 Helms of rank .....	
25-5.2.3.3 Initials, monograms (with a crest) .....	
25-5.2.3.4 Multiple crests .....	
25-5.3 Other (non-crest) livery types assorted .....	
25-5.3.1 Crowns/coronets (by themselves, or with initials or monograms, no crest present) .....	
25-5.3.2 Initials, monograms (by themselves, no crest present) .....	
25-5.3.3 Unlisted (badges, bishop's mitre, without design, etc.) .....	

<b>25-6 Overall assorted</b> .....	
25-6.1 Back types assorted.....	
25-6.1.1 Riveted shank (RSB) .....	
25-6.1.2 Wobble shank .....	
25-6.2 Brand name .....	
25-6.3 Pictorial.....	
25-6.4 Verbal (letter, word), numerical .....	
<b>25-7 Political campaign</b> .....	I III
<b>25-8 Shoe (42 any size)</b> .....	
<b>25-9 Societies - non-uniform</b> .....	I III
<b>25-10 Sporting</b> .....	I III
<b>25-11 Suspender (brace), pants</b> .....	
<b>25-12 Unlisted</b> .....	I III

## SECTION 26 – Complete Summary

For class definitions see Appendix page 67.

*Label and mount in class order.*

CLASS	DIVISION
<b>26-1 LARGE (Secs. 1 through 25 except 3, 16 &amp; 21)</b> – Best assortment of all classes with not over 1 class included from each of 20 sections.....	I III
<b>26-2 MEDIUM (Secs. 1 through 25 except 3, 16 &amp; 21)</b> – Best assortment with at least 1 and not over 6 classes included from each section. ....	I III
<b>26-3 SMALL (Secs. 1 through 25 except 3, 16 &amp; 21)</b> – Best assortment with at least 1 and not over 6 classes included from each section. ....	I III
<b>26-4 DIMINUTIVE (Secs. 1 through 25 except 3, 16 &amp; 21)</b> – Best assortment with not over 10 classes included from each section. ....	I III
<b>26-5 VARIOUS (Secs. 1 through 25 except 3, 16 &amp; 21)</b> – Best assortment with at least 1 class included from each section.....	I III
<b>26-6 MIXED (Secs. 1 through 25 except 3, 16 &amp; 21)</b> – Best assortment with at least 1 and not over 6 classes included from each section. ....	I III
<b>26-7 MEDIUM-LARGE (Secs. 1 through 25 except 3, 16 &amp; 21)</b> – Best assortment with at least 1 class included from each section. ....	I III

## SECTION 27 – Related Pairs/Sets

For class definitions see Appendix page 67.

CLASS	DIVISION
<b>27-1 Linear, contour and/or realistic shapes.</b> (5 sets, 2 or more buttons per set)	I III
<b>27-2 Non-realistic shapes.</b> (5 sets, 2 or more buttons per set, each set having a different theme) .....	I III
<b>27-3 Realistic shapes.</b> (5 sets of 4 or more buttons per set) .....	III
<b>27-4 Realistic shapes.</b> (5 pairs/sets mounted on original cards) .....	III
<b>27-5 Related pairs.</b> (size/number specified in award).....	I III
<b>27-6 Zodiac.</b> (3 sets of 12, different materials).....	III

• Division II – UNIFORM •

SECTION 1 – United States

For class definitions see Appendix page 68.

CLASS		DIVISION
1-1	UNITED STATES ASSORTED (1-3 through 1-11) .....	II
1-2	Back marks on the same pattern .....	II
1-3	Commercial enterprises .....	II
1-4	Federal government agencies (non-military) .....	II
1-5	State/city government agencies (non-military) .....	II
	1-5.1 Fire departments, bureaus and patrols .....	II
	1-5.2 Police departments .....	II
1-6	Hunt clubs .....	II
1-7	Military (Armed Forces) assorted .....	II
	1-7.1 Confederate States government and militia .....	II
	1-7.2 National armed forces .....	II
	1-7.3 State militia and/or National Guard companies and/or regiments ....	II
1-8	Schools .....	II
1-9	Societies/clubs .....	II
1-10	State seals .....	II
1-11	Transportation .....	II
	1-11.1 Air .....	II
	1-11.2 Land .....	II
	1-11.2.1 Rail (on, above, below ground) .....	II
	1-11.2.2 Services (sleeping car lines, terminal companies, package express companies, etc.) .....	II
	1-11.2.3 Street (bus, truck, transfer, taxi, etc.) .....	II
	1-11.3 Water .....	II
1-12	Uniform buttons of a single state (all types) .....	II

SECTION 2 – Foreign

For class definitions see Appendix page 70.

CLASS		DIVISION
2-0	FOREIGN ASSORTED (2-1 through 2-7) .....	II
2-1	Commercial enterprises .....	II
2-2	Government agencies, corporations and commissions (non-military) .....	II
	2-2.1 Fire departments, bureaus, patrols .....	II
	2-2.2 Police Departments .....	II
2-3	Hunt clubs .....	II
2-4	Military (Armed Forces) assorted .....	II
	2-4.1 British military (Armed Forces) .....	II
2-5	Schools .....	II
2-6	Societies/clubs .....	II
2-7	Transportation .....	II
	2-7.1 Air .....	II

2-7.2	Land .....	II
2-7.3	Water .....	II
<b>2-8</b>	<b>Uniform buttons of a single country assorted</b> .....	II
2-8.1	Government agencies (non-military) .....	II
2-8.2	Military (Armed Forces) assorted .....	II

## • Division IV – RELATED SPECIALTIES •

### SECTION 1 – Bridle Rosettes

For class definitions see Appendix page 70.

CLASS		DIVISION
<b>1-0</b>	<b>BRIDLE ROSETTES</b> (12 per card) .....	IV
<b>1-1</b>	<b>Face designs</b> (pictorial, patterns, symbols) .....	IV
<b>1-2</b>	<b>Specific design features*</b> .....	IV

### SECTION 2 – Buckles/Clasps

For class definitions see Appendix page 70.

CLASS		DIVISION
<b>2-0</b>	<b>BUCKLES/CLASPS</b> (award will specify number) .....	IV
<b>2-1</b>	<b>Buckles/clasps type</b> (includes one-piece, two-piece, three-piece) .....	IV
<b>2-2</b>	<b>Specific design features*</b> .....	IV
<b>2-3</b>	<b>Unlisted</b> (includes shoe buckles and sweater guards) .....	IV

### SECTION 3 – Button Covers, Shoe Button Covers

For class definitions see Appendix page 70.

CLASS		DIVISION
<b>3-1</b>	<b>Button covers</b> (25 per card) .....	IV
3-1.1	Specific design features* .....	IV
<b>3-2</b>	<b>Shoe button covers</b> (20 singles per card or 10 pairs per card) .....	IV
3-2.1	Back types (shank types include omega, modified omega, centered or offset straight bar) .....	IV
3-2.2	Specific design features* .....	IV

### SECTION 4 – Button Hooks

For class definitions see Appendix page 71.

CLASS		DIVISION
<b>4-0</b>	<b>BUTTON HOOKS</b> (award will specify number) .....	IV
<b>4-1</b>	<b>Functional design</b> (button hooks, glove hooks, loops, fobs, mechanical) .....	IV
<b>4-2</b>	<b>Handle design</b> (includes advertising, art nouveau, trench art, figural realistic, pictorial, etc.) .....	IV
<b>4-3</b>	<b>Specific design features*</b> .....	IV



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**SECTION 5 – Costume Trimmings**

For class definitions see Appendix page 71.

CLASS	DIVISION
<b>5-0 COSTUME TRIMMINGS</b> (award will specify number).....	IV
<b>5-1 Back types</b> (holes at the edge, one or more shanks, prongs, screws, etc.).....	IV
<b>5-2 Specific design features*</b> (e.g., wired black glass).....	IV

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**SECTION 6 – Links, Studs**

For class definitions see Appendix page 71.

CLASS	DIVISION
<b>6-0 LINKS, STUDS</b> (25 singles or 12 pairs per card).....	IV
<b>6-1 Back types assorted</b> .....	IV
6-1.1 Non-separable (includes linked-buttons, toggles, other mechanisms with movable parts) .....	IV
6-1.2 Rigid post (no moving parts) .....	IV
6-1.3 Separable (includes spring/lever or snap mechanisms for..... separating the front and back).....	IV
6-1.4 Spiral wire shank .....	IV
<b>6-2 Specific design features*</b> .....	IV

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**SECTION 7 – Netsuke**

For class definitions see Appendix page 71.

CLASS	DIVISION
<b>7-0 NETSUKE</b> (12 per card) .....	IV
<b>7-1 Specific types</b> (Katabori, Sashi, Manju, Ryusa, Kagamibuta and Mask).....	IV

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**SECTION 8 – Obi Dome**

For class definitions see Appendix page 72.

CLASS	DIVISION
<b>8-0 OBI DOME</b> (12 per card) .....	IV
<b>8-1 Specific design features*</b> .....	IV

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**SECTION 9 – Other Related Specialties**

For class definitions see Appendix page 72. (Award will specify number)

CLASS	DIVISION
<b>9-1 Bachelor buttons</b> .....	IV
<b>9-2 Snapettes</b> (snap, pin, clamp, pendant).....	IV
<b>9-3 Unlisted</b> (tie tacks, etc.) .....	IV

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**\*Specific Design Features:** Div. IV items have many of the same features and design characteristics as buttons in Div. I, III, and IX. “Specific design features” provides a class for writing focused awards. Focus may include materials (specific or assorted), pictorials, patterns, OME, DF, shapes, back types, back marks, etc. (e.g., buckles/clasps specialized to pictorial only or bridle rosettes specialized to shapes).

## SECTION & CLASS APPENDIX

### • Divisions I, III and IX •

Definitions/clarifications apply to all 3 divisions unless Div. I or Div. III follows the class title, indicating more available buttons in that division. See p 4, “Frequently Asked Competition Questions, Classes and Subclasses.” *Note that not all classes in the listing have an entry.*

## SECTION 1 – Celluloid

**1-0 CELLULOID ASSORTED.** Refer to *NBS Bulletin, May 1998*. Since celluloid buttons were manufactured both before and after 1918, awards for this class are most suitable in Div. IX.

**1-3 Pressed designs assorted.** Sheet or wafer celluloid with a press-molded surface design.

**1-3.1 Ivoroid. Div. I.** Sheet celluloid pressed, tinted and rubbed down to imitate carved ivory. Some have cut out designs attached in places to a celluloid ring hidden by a metal rim. Nearly all ivoroids have metal rims and backs.

**1-3.2 One-piece thirties. Div. III.** Wafers with embossed (pressed) designs that are often pictorial, usually depicting sports, animals, transportation, highlanders, etc. The field surrounding the design may be textured or smooth. The design may or may not show on the back depending on the thickness of the wafer. They may be two-hole sew-through or have an applied celluloid shank. Shapes may be round, square, modified square, oval or modified triangle. Colors are white, white design on a colored field, or different shades of the same color; commonly a shiny design on a darker, duller field.

**1-4 Sheet assorted.** Buttons made from a thin sheet of celluloid 1) mounted in metal or 2) drawn like fabric over a button frame. Celluloid sheet is sometimes press-molded into shapes and designs.

**1-4.1 Background.** See p 60.

**1-4.2 Bubble top.** Similar to tight tops except there is discernable air space under the sheet of celluloid. The bubble may be a simple dome or molded into a more complex form. The celluloid may be opaque, transparent, or a combination of the two. The whole button may be made of celluloid or the back may be metal, paper, etc. **Glow**s have a completely or partly transparent bubble that reveals a base of foil, iridescent celluloid or other shiny material.

**1-4.3 Face center. Div. I.** A metal back is faced or centered with a flat sheet of celluloid and rimmed by a plain or fancy metal border. The rim may be very ornate as long as it remains strictly a border. May be sew-through. The celluloid sheet may be one or more colors, shaded, mottled or swirled *without* other designs (conventional, pictorial, or pattern).

**1-4.4 Perforate. Div. I.** Includes stick-ups and flats. **Stick-ups** consist of a perforated celluloid top that fits over protruding design piece(s) of metal, glass, celluloid, etc. When there is a metal rim, it is a separate piece; when rimless, the celluloid sheet folds down over the edge to hold parts together. **Flats** have a perforated celluloid top backed by a flat piece of fabric, paper, celluloid, metal or foil.

**1-4.5 Shield.** A thin sheet of transparent celluloid used to shield something fragile, e.g., fabric, lithograph or habitat material. Celluloid shield buttons may be used in this class as well as in the class of the protected material, e.g., a paper lithograph.

**1-4.6 Tight top.** A solid sheet of celluloid drawn tightly and smoothly over the button frame. Usually, although not always, a metal band clamps the celluloid to the back. The most desirable are patterned.

**1-5 Specific forms. Div. III.** includes molded object/realistic shapes; extruded rods, strands or rings used to make knots and bows; and openwork/lace.

**1-6 Wafers assorted. Div. III.** A measurably thick slab of celluloid forms the base of the button. A **singleton** is made from a single slab of celluloid. Wafers may be flat, a bit convex or concave, have a rim, or be used as a foundation for dimensional embellishment of either celluloid or other material, i.e., **hors d'oeuvres**.

**1-6.1 Two or more layers.** Laminated or built-up wafers created by layering two or more slices of celluloid. These are often cut to show the different color layers.

**1-7 Unlisted. Ivorine** is celluloid made to imitate the look of smooth ivory. Most are wafers, but some tight tops are found. Ivorine has a smooth surface, sometimes showing a grain, and are usually incised or engraved with pigment added. Ivorine buttons may have metal, metal escutcheons or lithograph centers as embellishment.

## SECTION 2 - Ceramics

**2-0 CERAMICS ASSORTED.** Ceramic is a general descriptive term that includes a wide range of fired natural clay bodies. China buttons are accepted here (as a type of ceramic) in Unlisted. They are the focus of Sec. 3 (China).

**2-1 Earthenware assorted.** All types of porous clay (pottery), glazed and/or unglazed. Clay may be white, cream, buff, yellow or brown to dark red (terra-cotta). Examples are Ruskin, Barum, Norwalk, Delft, Zia, etc.

**2-2 Porcelain assorted.** Includes all white, nonporous hard paste and opaque soft paste ceramic ware. Examples are Kutani, Arita, Meissen, etc.

**2-4 Stoneware.** Hard, non-porous clay, glazed or unglazed (bisque). Includes jasperware made by Wedgwood and other makers.

**2-5 Back marks.** Includes both stamped and transferred types.

**2-6 Decorative finishes (DF).** Includes hand painted design, transfer (with or without additional paint embellishment), decorative glaze, etc. See p 74.

## SECTION 3 - China

**3-0 CHINA ASSORTED.** Chinas are utilitarian buttons with distinctive body styles and designs. *Guidelines for Collecting China Buttons (Guidelines)* categorized all known china buttons at the time of its publication and is the main source of detailed information on these buttons. Information on additional body styles, colors, and formulation has emerged post-publication. There is evidence that some button manufacturers utilized glass as well as ceramic formulas, and “china type” buttons were manufactured in both materials. These previously undocumented buttons share some china characteristics, such as design, pattern, back type, or body style with the originals. This section offers a basic framework to classify these buttons, including the later examples. Reference to the *Guidelines* is recommended for more detailed information on terminology and definitions as this outline is based on it. Refer to the *NBS Bulletin, May 2007. China awards are best written in Div. IX.* Benefit of the doubt is recommended for buttons showing typical china characteristics.

**3-1 Back types assorted.** All back types, including molded self shank. *The asterisk (\*) designates back types categorized as complex construction in the Guidelines.* The complex construction category includes any china button with a metal shank or a shank attachment comprised of a piece distinct from the face/body of the button. Simple molded sew-throughs are not complex construction.

**3-1.1 \*Inserted self shank (including bird cage).** Made of 2 or 3 separate pieces, the inserted back piece forms the shank portion of the button.

**3-1.2 \*Metal shank.** Includes plain inserted metal shanks, pin-shanks, and plate-and-loop shanks (shoe, smock, gaiters). Gaiters are characterized by a solid chunky body in a variety of molded shapes, commonly having a metal plate-and-loop shank.

**3-1.3.2 Two-hole.** \*Igloos (considered complex construction) are included here since the hump on top of the button is not a shank, but simply forms a tunnel for the thread.

**3-1.3.3 \*Whistle.** See p 61, for definition. Most china whistles are constructed of two separate pieces fitted together and therefore are complex construction.

**3-2 Body styles assorted.** This class separates china buttons according to basic body style as defined and named in the *Guidelines*. It includes those listed there as well as newer undocumented types. Award may specify a single body style (listed or not) such as hobnails—or an assortment of more than one type—such as radiating line rims and pattern eyes.

**3-2.1 Hollow eye.** A sew-through button characterized by 2 holes contained in a circular hollow sewing well.

**3-2.2 Oval eye.** A sew-through button with 2 holes set within an oval depression having either boxed or rounded ends.

**3-2.3 Smooth beveled rim.** A sew-through button characterized by a slightly concave center and a smooth beveled or sloping rim. Includes dish and inkwell styles.

**3-3 Colors assorted.** Includes color coming from the body/base, or from a surface decoration applied onto that base. Awards may specify color(s) of focus which may come from either the body and/or the decoration. Any amount of a specified color qualifies the button. Other colors may also be present unless excluded by the award, as are shades and tints of a specified color. Metal OME is allowed, i.e., rim, pin-shank, or mounted in metal (china jewel).

**3-3.1 Body/base color.** Emphasis is on the body/base color which is uniform and comes from the clay body itself or luster or opaque glaze/paint completely covering the surface. A plain white bodied china is white; a white bodied china with applied marigold luster is considered orange. Contrasting decorations not allowed. White and cream are not considered the same color. Award may specify color(s) of focus.

**3-3.2 Surface decoration color.** Emphasis is on the surface decoration color only and may come from paint, stencil, transfer, or a partial luster, etc. forming a design (dot, band, pattern, etc.). Separate inserted centers of a contrasting color are treated as a surface decoration. A button may have more than one surface decoration color. Mottled (color variation throughout the body), and marbled (an all-over finish similar to mottled) are appropriate here. Award may specify color(s) of focus.

**3-4 Decorative designs, finishes assorted.** Emphasis is on the surface design or finish. These may come from paint, stenciling, transfer, or luster, and includes multiple colors or techniques. Includes designs such as gingham (china buttons decorated with a surface design imitating boldly patterned fabric) and finishes such as marbling, as well as those listed.

**3-4.1 Banded.** Decorated with a continuous line circling the surface or edge. **Bull's-eye.** Dome-shaped gaiters decorated with a contrasting central dot, with or without additional bands or border.

**3-4.2 Calico.** A china button decorated with a repeating design, typically of a floral or geometric nature, over the entire surface of the button.

**3-4.3 Lusters.** Includes white (pearl), all lusters, opaque and translucent, metallic or not.

**3-4.4 Stencil.** Two-hole china button, typically white or cream colored, decorated with a single motif of a contrasting color.

**3-5 Unlisted.** Includes rare mounted in metal types such as china “jewels” and drums with china centers. Also includes rimmed (with metal OME) chinas.

## SECTION 4 - Enamels

**4-0 ENAMELS ASSORTED.** Enamel (not to be confused with paint) is a decorative finish (DF) of glass fired onto metal. *In this section the enamel is the focus.* Buttons with metal as the focus with enamel finish or borders are appropriate in Secs. 10 (Metals) and/or 23 (Borders) but not in Sec. 4. Likewise, buttons appropriate in Sec. 4 are not acceptable in Secs. 10 and/or 23 (as enamel DF).

**4-1 Construction assorted.** Refers to the basic enameling technique(s) used to create the overall design of the button. Specialized examples of these techniques may be used under the appropriate major class. For example, painted Limoges or pâte go under Émaux peints assorted.

**4-1.1 Basse-taille.** Transparent enamel is applied over base metal that has been chased, engraved or engine-turned so the design in the metal is visible.

**4-1.2 Champlévé.** The metal base is grooved or hollowed out with a die or stamp to accept the enamel. The stamping may be seen on the back of thinner buttons. The surface designs are never completely coated with enamel because the framework remains part of the finished design. Opaque and transparent enamels are both used, often together. Surfaces under transparent colors are sometimes stamped to resemble basse-taille.

**4-1.3 Cloisonné.** Thin metal bands or wires of uniform thickness are placed onto the metal surface of the button to create separate compartments (cloisons), which are filled with enamel, fired and polished.

**4-1.4 Émaux peints assorted.** Enamel is applied to the surface of the button to form a base upon which the design is painted with fine brushes and then fired. **En grisaille. Div. I.** Multiple layers of white enamel are applied to a base of dark enamel (usually black but sometimes red, blue, green or tan). As coats of enamel are added and fired, gray tones are created that act as shadows and give a three-dimensional, almost sculpted effect.

**4-1.4.1 Monochrome.** Painted design utilizing shades of a single color and white. These buttons appear “shaded” but are less dimensional than En grisaille.

**4-1.4.2 Polychrome.** A painted design incorporating more than two colors.

**4-1.5 Foil techniques. Foil enclosures** consist of pieces of metallic foil that are laid in place and covered by transparent enamel. **Paillons** are precisely cut, shaped foil enclosures. They may occur singly, or in multiples.

**4-1.6 Gin-bari/gin-jippo.** A style of Japanese cloisonné which uses lightly tinted clear enamel over a very thin sheet of detailed silver (gin-bari) or over a thicker sheet of silver (gin-jippo). The wires separating the design elements may be present, or they may have been dissolved or hidden to create “wireless” gin-bari.

**4-1.7 Plique-a-jour.** A design made of soldered wires or openwork metal filled with transparent, translucent or opaque enamel that is not backed by metal. It resembles stained glass.

**4-2.1 Enamel encrustations.** An area of enamel built up from the surface. **Div. I.** encrustations often imitate small gemstones in a border effect, being applied directly to the metal portion of the button. **Pierreries. Div I.** A specific form of encrustation built up on foil pailions embedded in the surface enamel, resembling precious stones/gems (transparent or otherwise). Typically 18th or early 19th Century.

**4-2.2 Matte finish.** The enamel is immersed in acid resulting in a dull, rather than a glossy finish.

**4-2.3 Transfer.** Transfer designs or photographic processes are applied to a smooth enamel surface.

**4-4 Openwork.** Openings are surrounded by enamel. An enamel button with a border that is pierced, but not enameled, does not qualify here.

**4-6 Unlisted.** Includes: 1) background (the enamel is used exclusively as a background to the main design), 2) combined techniques, 3) mounted in metal, 4) **plaquettes** (an enameled metal piece of any shape mounted in/on metal), etc.

## SECTION 5 – Fabrics/Textiles

**5-0 FABRICS/TEXTILES ASSORTED.** 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 synthetics. Also included in this class are highly embellished fabric buttons such as passementeries, and those with a bead and/or sequin covering. A leather covering, with or without fur, is not appropriate in this section and belongs in Other Materials under Unlisted.

Basically all fibers are worked, wound, or woven. Some fabric buttons utilize more than one of these techniques, and so may be used in more than one class. Benefit of the doubt should be observed. Although materials such as pine needles, rattan, straw/grass, wire, and wood, etc. can be worked or woven, they are not included here, but are appropriate in Sec. 14 (Wood) or 15 (Other Materials, Unlisted). Fabrics/textiles may be mounted in/on metal, or over metal, fiber, bone, wood, or plastic rings or molds. Some have non-rigid support, such as a tuft of linen or cotton batting. Back types range from thread or canvas back to metal or plastic backs/shanks. Plastic backs/molds that incorporate the shank are replacing some metal backs in modern fabric buttons and are acceptable in this section. Fabrics used as embellishment on, or mounted in/on, other materials such as vegetable ivory, plastic or glass are *not* considered fabric buttons.

**5-1 Worked covers.** Thread, cord, or other textile material worked with a hook, needle, shuttle or finger, as in crochet, various types of needle-weaving, tatting, knitting, lace, etc. Most, but not all, cover a rigid support (ring, mold, etc.) Dorset types made over a ring, and Dorset high-tops (close web-like back stitching over a fabric lined mold) may be used here. Although it may be laid over a separate wound silk floss or woven fabric liner, the decorative work functions as the cover of the button. Backs: worked (extension of top), wire loop shank, padback, sew-through (as in Dorset rings), metal/plastic.

**5-2 Wound covers.** Thread, silk twist or silk floss, braid, ribbon, cord, gimp, etc., wound over a mold sometimes in complex patterns such as a star or square. Covers may have added embellishments such as beads, but the body (and sometimes the design) of the cover is created through the action of winding a fibrous material. Backs: wound (not

worked), thread, metal loop shank, or glued onto plastic or leather (back piece for shank attachment only).

**5-2.1 Wound/worked combined.** The wound cover is enhanced with additional needle work. These integrated techniques (winding and working) form the cover.

**5-3 Woven fabric covers.** Machine or hand woven fabric may be unadorned, painted, printed, or embellished with metal, glass, beads, etc. Includes: 1) woven designs such as basket weave, damask, brocade, Florentine silk, and woven pictures such as textilographs/Stevengraphs; 2) worked designs applied to the woven cover, such as embroidery and petit point, as well as handmade linen Dorset types made with or without rigid support; 3) two or more-piece molded, including “fancy” tops; 4) machine-made linen shirt buttons. Backs: cased, overlapped/gathered, thread, pad, metal/plastic back, sew-through.

**5-3.2 Two or more-piece molded tops.** Two or more separately covered molds combined to form a composite woven fabric button. The fabrics may be the same or contrasting. May include additional other material embellishment (OME).

**5-3.2.1 Fancy tops. Div. I.** Center raised mold is shaped (non-circular). Glass center on single mold fabric base does not qualify and belongs in other material embellishment (OME) class.

**5-4 Back types.** Includes cased (front, and back, are covered in fabric), overlapped/gathered (fabric cover is pleated or gathered and drawn tight in center back), threadbacks, padbacks, plastic or metal, sew-through, etc.) Leather may be used as a back (shank) attachment for a fabric or beaded button.

**5-5 Mounted in/on metal.** Metal mounting is visible from the front of the button. Does not include fabric “over” metal. Does not include fabric stretched over a metal mold or ring.

**5-5.1 Background.** Includes all fabric background materials, e.g., velvet, felt, hair, etc, as well as cut out designs backed with fabric. See p 60, “Backgrounds assorted.”

**5-6 Other material embellishment (OME).** Includes clear and colored glass, metal, rhinestones/paste, beads, etc.

**5-7 Specific types.** Includes fabric frames. Fabric buttons which “frame” a center made of another material, e.g., black glass, metal, etc.

**5-7.1 Beads/sequins.** Beads (glass, metal, wood, bone, plastic, etc.) form the cover of the button. Fabric buttons with beads and/or sequins as other material embellishment (OME) are appropriate here as well as in the Other material embellishment (OME) class.

**5-7.2 Metallic thread. Div. I.** Includes 18th-century Passementerie. See p 64. Characterized by metallic purl (gold or silver wrapped thread), may also include beads, sequins, foil, seed pearls, pastes, mirrored glass, horn, pearl, etc. worked over a linen or wound cover. **Div. III.** Metallic thread worked onto a woven cover. May have additional other material embellishment (OME).

## SECTION 6 – Glass, Black

**6-0 BLACK GLASS ASSORTED.** Requires labeling as to class and mounting in numerical order. *Many classes in this section have a counterpart in Sec. 7 (Clear and colored glass). See Sec. 7 definitions where applicable.* For more information refer to the latest NBS *Classification of Black Glass Buttons Handbook*. **Black glass mounted in/on metal is not appropriate in this section, but belongs in Sec. 8. However, black glass mounted in/on metal is allowed in pictorial awards specialized to black glass.** Radiants with black dabs are applicable in Sec. 7. If a glass button appears black to the naked eye

when placed upside down on white paper, it is appropriate in this section. “Black amethyst” glass is considered black.

**6-1 All black.** (Matte/shiny/combination). Refers to the total absence of embellishment or decorative finish (DF) except acid etched/frosted. Any amount of acid etching/frosting is considered decorative finish (DF).

**6-3 Construction assorted.** Includes button types formed with heat. This differs from the Mechanical make-up class (components joined while in a cool state). Includes rarities such as painted design under thin clear glass.

**6-3.8 Moonglow. Div. III.** Color(s) other than black (often striped) may be seen in the glass between the base and the clear glass top layer, but the back and/or self shank must appear black when placed against white paper.

**6-3.9 Overlay.** Clear and/or colored glass fused to the surface of a black glass body. Includes coralene. See p 41, “Overlay.”

**6-3.11 Tile type. Div. I.** Design cavity molded into the glass body, filled with either glass frit or powder, then fused with heat. The entire surface is ground smooth and level. The “tile” design may be all white, decorated with transparent colored paint, or it may contain an aggregate of colors.

**6-4 Decorative finishes assorted (DF).** See p 74. Along with those listed below, this class includes the Div. III thick plastic-like finish with a pearlized appearance often used in combination with metallic lusters.

**6-4.2 Lusters assorted.** Includes all single and combinations of metallic lusters, partially or fully covering the surface of the button. Luster filled outline designs are not appropriate here. Luster must be on the black glass body, not on other material embellishment (OME), i.e., watch crystal. **Aristocrat. Div. I.** Black glass with incised design on flat polished surface. Lines are filled with either gold or silver luster. The main design – often flower petals, leaves, hands, birds or insects – is brushed with gold or silver to contrast with outline luster.

**6-4.2.3 Silver.** Silver luster covered with a transparent colored wash, e.g., rose or blue, is appropriate here also.

**6-4.3 Paint, enamel.** May or may not be fired onto the glass surface. Includes chemical paint (dull gray color) and imitation wood.

**6-5 Mechanical make-up assorted.** See p 77.

**6-5.1 Frame.** The body of the button forms a frame for a center of any material other than black glass. Includes watch crystals set into black glass bases.

**6-5.2 Glass with glass.** See p 42. Includes black glass, and/or clear & colored glass attached to a black glass base. Also includes Tingles and black glass watch crystals without frames.

**6-5.3 Metal back (includes wafer). Div. I.** wafers are usually thin, and may be flat, slightly concave, or convex with a protective metal back.

**6-5.3.2 Riveted/glued/soldered on a metal back. Div. I.** Multiple small pieces of black glass mechanically attached to an openwork metal back. In riveting, wire is embedded in the glass while in a molten state, passed through a hole in the metal back and peened over. In soldering, a copper form is embedded in the glass while in the molten state, then soldered to the metal back. *This class does not include black glass pieces attached to thin wire on the back, even if a loop shank is present*, as these are costume and hat trimmings and are appropriate only in Div. IV, Sec. 5.



**6-6 Molded/cut surface designs assorted.** Includes molded Victorian designs, as well as wheel cut designs.

**6-6.1 Embossed/cameo. Embossed.** A raised design in low relief. **Cameo/cameo-like.** A design in high relief. “Recessed cameo” designs with or without planed off borders are acceptable here.

**6-6.4 Impressed.** Molded surface appears like an embossed/cameo design with the face molded or ground down enough to form a flat plane. Part of the central design is on the flat face and part is recessed. Some buttons show more design below the surface than others, but at least part of the design is flush with the face. May or may not include a flat border, but “recessed cameos” (dimensional designs completely below the surface with a slightly higher flat border) belong in the Embossed/cameo class.

**6-6.7 Lacy/lacy-like. Div. I.** Delicate molded surface designs, often with fine stippling. May have luster and/or colored washes. Some have an exact counterpart in Sec. 7. **Lacy-like Div. III.** Lacy-like refers to modern buttons with designs of this type.

**6-7 Other material embellishment (OME) assorted.** See p 77.

**6-7.1 Metal.** Includes escutcheons, metal precision inlays, ornamental pin-shanks, rims, etc.

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## SECTION 7 – Glass, Clear and Colored

**7-0 CLEAR AND COLORED GLASS ASSORTED.** Requires labeling as to class and mounting in numerical order. For more information refer to the latest NBS *Complete Classification of Clear and Colored Glass Buttons* handbook. ***Clear and colored glass mounted in/on metal belongs in Sec. 8; however, it is allowed in pictorial awards specialized to clear and colored glass.***

The color and opacity or transparency are determined by the base of the button. The color of self-shanked glass buttons is determined by the color of the shank. The color of a glass button with cemented glass or metal shank is determined by the color of the glass at the attachment. Radiants with a dab of black glass at the shank are still considered clear and colored glass. When assembling a tray of one color, all shades and tints of that color are accepted unless the award limits the exhibitor to one specific tint/shade. If finishes and/or embellishments are not excluded, the color is judged by the base/back of the button and not the finish/embellishment. ***As many types (classes) of glass buttons as possible should be represented when doing a specialized tray of one color unless restricted by the award.***

**7-1 Back types assorted.** All back types including those listed below.

**7-1.1 Four-way metal shank.** A hollow metal cube with four openings, embedded into the glass. Glass age/quality, mold marks, and overall design/style of the button help determine the age of the button. Div. I box shanks typically, but not always, have deep and elongated thread grooves molded into the back.

**7-1.2 Rosette shank.** A six-petal shaped plate supporting a loop shank.

**7-1.4 Swirlback.** Recognized by the cord-like winding off of the glass around a metal shank. Any portion of a swirl is acceptable. Although most have a wire shank, a plate and loop are acceptable if a swirl is evident.

**7-2 Clear colorless.** Body of button is clear (transparent) and colorless. A metal back, overlay, decorative finish (including matte finish)—and/or embellishment does not affect the clear colorless base.

**7-3 Colors assorted.** Refers to chromatic colors, including intermixed; also goldstone and white. See p 73, “Color.” All buttons are classed according to their base color, including goldstone. A metal back, overlay, decorative finish (including matte finish) and/or embellishment does not affect the base color.

**7-3.1 Opaque, translucent.** Refers to chromatic colors including opaque intermixed. Goldstone is appropriate here; white is not. **Goldstone** consists of copper colored metallic particles blended into clear glass.

**7-3.2 Transparent.** Will show light through at least one angle or direction. A metal back, overlay, decorative finish (including matte finish) and/or embellishment is acceptable. Includes blends of multiple transparent colors.

**7-4 Construction assorted.** Includes button types formed with heat as well as those made from special canes (intermixed, moonglows cased and satin glass). This differs from the Mechanical make-up class (components joined while in a solid state). Also includes Div. I tiles. **Cased. Div. III.** Made from a cane cased with a secondary color. The true body color is often revealed only at the shank. May be opaque, transparent or a combination, shiny or frosted, e.g., 2-color cased and polished moonglows (formerly “shaved”), some DIGS. **Dichroic. Div. III.** A type of glass consisting of multiple ultra-thin layers of different metal oxides affixed to the glass through the use of high temperature electron beam vaporization of the metal oxides in a vacuum chamber. Due to its unique physical properties, the color of the coated glass appears to change when viewed from different angles.

**7-4.1 Blown.** Fragile, hollow “bubbles” of glass, usually self-shanked.

**7-4.2 Coronet. Div. I.** Buttons consisting of a base and smaller decorative top (usually different colors) each molded separately then fused together.

**7-4.3 Crackle.** The glass is deliberately cooled quickly to create an internal design of cracks or fractures.

**7-4.4 Design in glass surface (DIGS). Div. III.** A smooth, ground or tumbled button with a subtle design emanating from its surface. A slight impression of the design may be felt on the surface due to irregularities in tumbling or grinding but are still acceptable. The design cannot be seen from the back of the button.

**7-4.5 Flashed. Div. III.** Made from transparent colored or clear glass canes with additional color(s) either on one side of the cane’s surface or all around it so color may appear on back, front, both back and front, or on the inside of the button.

**7-4.6 Foil embedded.** Any glass with foil embedded under the surface. Poppers often have this characteristic.

**7-4.7 Fused. Div. III.** Two or more layers of prefabricated glass cut out, artistically arranged and fired. Usually have glued on shanks.

**7-4.8 Impression inlay. Div. I.** Metal embellishment pressed into the glass while in a softened state, e.g., rings (bracelets), small balls, and realistic shapes.

**7-4.9 Intermixed.** Opaque, translucent or transparent multi-colored glass, including blends, slag, imitation tortoise and candy stripe. More than one color should be visible on button back (different from overlays).

**7-4.9.1 Candy stripe. Div. III.** Made from glass canes with clear colorless, colored transparent, or white stripes alternating with a different color (either transparent or opaque). Clearly defined parallel stripes run through the body front to back. Stripes are distinct but do not need to be in perfect alignment.

**7-4.10 Lampwork. Div. III.** Glass worked over an open flame, usually with a torch. Often realistic with self-shanks.

**7-4.11 Moonglow. Div. III.** Made by a special process from a cane with both clear and opaque, translucent glass throughout its length. When heated and pressed into a mold, it becomes a moonglow if the clear colorless glass “floats” to the top of the button. There is no requirement for the amount of clear colorless glass over the surface.

**7-4.12 Overlay.** Clear or colored glass of a different color applied over or swirled into the glass body. There are many styles of overlays, including coralene, encrusted, salt, sheath, and sheet. 1) **Encrusted. Div. III.** Granular or globular surface coating applied and fired after the button is made. 2) **Salt. Div. I.** Finely crushed glass applied to the surface while still hot and soft. Looks and feels rough like salt. Salt may be clear, colored, or lustered. 3) **Sheath. Div. I.** A core of one color completely covered or decorated with different color(s) including ribbon, thread, or Venetian glass. These buttons are classed according to the color showing at the tip of the shank. 4) **Sheet. Div. I.** One or more very thin (like a sheet), even layers of contrasting colored glass overlaid onto a flat base of glass. The edges may be ground straight or beveled, and a design is sometimes cut into the surface revealing the colored layers.

**7-4.13 Paperweight. Div. I.** Made by fusing together a base, set-up and a cap (three-part) or a set-up and cap (two-part). The set-up is independently made, decorative in nature, and may appear on top of the base, “float” or form the base. The shank area or base determines the color and opacity or transparency. The transparent cap forms the top layer and may cover the button like the shell of a nut. Contrary to the information in the *Revised Clear and Colored Glass Handbook*, keyshanks are acceptable in this class. **Div. III artist-made paperweights are studio buttons and should be labeled accordingly. Awards for these studio paperweights are written in Sec. 23, Specific types.**

**7-4.14 Radiant. Div. I.** Includes identified Glories, Dewdrops, Reflectors, as well as those unnamed and un-tabulated. ***The body color of the button determines its color; not the dab of color at the shank used for decoration. All radiant awards must be labeled by the designated mold number and mounted according to basic body type.*** Refer to *NBS Bulletin, May 2013*.

**7-4.15 Satin. Div. III.** Identified by a satiny sheen when turned in the light.

**7-5.1 Acid etched/frosted.** Acid is applied to all or part of the surface to change the finish from glossy to matte. Etched designs are created by exposing only the desired area to the acid.

**7-5.2 Lusters assorted.** Includes gold, silver, gunmetal, copper, bronze, assorted colors, iridescent/aurora, and crystal alone or in combination, covering all or part of the button.

**7-5.2.2 Iridescent/aurora.** Luster showing two or more colors when button is moved or tilted from side to side. **Aurora. Div. III.** Buttons with a high degree of iridescence and more variation and intensity of colors than in Div. I iridescent buttons.

**7-5.3 Metallic back (mercury). Div. III.** Transparent glass with gold or silver paint applied to the back giving the button a reflective quality. Not to be confused with mirror.

**7-5.4.1 Painted back.** Includes both molded and smooth backs. Usually clear, colorless glass. Transparent colors are scarce.

**7-5.4.2 Radiating painted holes. Div. III.** Paint is applied in or around the holes of clear sew-through buttons thus radiating a design of color.

**7-6 Mechanical make-up assorted.** See p 77.

**7-6.1 Bound with metal, thread. Div. I.** Molded so threads or metal bands wrapped around the body of the button are held in place by grooves or flutes.

**7-6.2 Glass with glass.** Two or more pieces of glass joined together without heat to form the button. May include foil, e.g., tingle. **Tingle. Div. I.** Classed as glass with glass, a layer of clear colorless glass with a very thin colored glass (typically red) sheet overlay on top. This piece is cemented to a glass base with a thin sheet of reflective gold foil or leaf between them. The button is faceted to improve reflection. Most have self shanks.

**7-6.3 Metal back.** Any glass button reinforced with a metal backing.

**7-6.3.1 Bimini/Bimini-like. Div. III.** Those not completely backed by the metal plate are also acceptable here. See p 62.

**7-6.3.2 Kaleidoscope. Div. I.** Molded transparent glass cap with a flat back and painted design (two or more colors) affixed to a metal plate almost as large as the base. Pictorials are rare. Refer to *NBS Bulletin, May 2009*.

**7-6.3.3 Mirror. Div. I.** Colorless or colored looking glass cemented to a metal back.

**7-6.4 Paper back. Div. I.** A thin piece of paper glued onto the back of a clear glass button without a metal back for protection. Some have a pitch-like coating to protect the paper. Most have loop shanks but a few are sew-throughs.

**7-6.5 Precision inlay, inset.** See p 62, Insertion inlay for definitions.

**7-6.6 Two-piece cemented. Div. III.** Two glass components, top and shank, cemented together. The top piece determines the color of the button. Although sometimes erroneously called “two-piece paperweights,” they are not appropriate under Construction assorted.

**7-6.7 Watch crystal. Div. I.** A fragile glass top resembling a watch crystal attached to a wide shank plate with a thick layer of black adhesive material. **Div. III.** Similar make-up as Div. I watch crystal, but shank may be different.

**7-7 Molded/cut surface designs assorted.** Some buttons may exhibit characteristics of other subclasses. Examples include textured surrounds and/or elements resembling textile or embroidery in Victorian glass.

**7-7.1 Embossed/cameo. Embossed.** A raised design in low relief. **Cameo/cameo-like.** A design in high relief. “Recessed cameo” designs with or without planed off borders are acceptable here.

**7-7.2 Faceted.** The amount of faceting is limited only by awards. Both molded and wheel faceting (mechanically ground and polished) allowed.

**7-7.3 Imitation fabric.** Molded designs imitating fabric, needlework, lace, cording, beading, etc. May include decorative finish (DF).

**7-7.4 Impressed.** Molded surface appears like an embossed/cameo design with the face molded or ground down enough to form a flat plane. Part of the central design is on the flat face and part is recessed. Some buttons show more design below the surface than others, but at least part of the design must be flush with the face. May or may not include a flat border but “recessed cameos” (dimensional designs completely below the surface with slightly higher flat border) belong in the Embossed/cameo class.

**7-7.5 Incised/outline.** Thin shallow line designs which look as if they are drawn into the glass with a pointed tool. The lines may or may not be filled with luster or paint to make them prominent.

**7-7.6 Intaglio.** Design is in relief below the surface (reverse of cameo-like).

**7-7.7 Lacy/lacy-like. Div. I.** Delicate surface designs (usually characterized by fine stippling) molded into clear colorless or colored transparent or translucent glass. In original condition, the back has colored, silver or gold paint, often coated over with black paint. Buttons usually have a metal shank but self-shanks may be found. Lacy buttons without the original painted back, or those having been restored, are acceptable. **Lacy-like. Div. III.** Lacy-like refers to modern buttons with designs of this type.

**7-7.8 Openwork. Div. III.** Molded in one piece with one or more openings. Div. I openwork is rare.

**7-7.9 Victorian. Div. I.** Opaque, translucent or transparent glass with low relief and/or finely incised flowing designs (art nouveau). Typical shanks include 2-way hump, 4-way box, claw, etc.

**7-8 Other material embellishment (OME) assorted.** Includes shell, enameled metal, rhinestones/pastes, etc.

## SECTION 8 – Glass Mounted in/on Metal

**8-0 GLASS MOUNTED IN/ON METAL ASSORTED.** Includes black, clear and colored glass, and imitation gemstones mounted in/on metal using various settings and techniques. Glass should be the focus of the button. Metal buttons with glass embellishment belong in Sec. 10. Buttons with equal emphasis on glass and metal are acceptable here as well as in Sec. 10. *Gay nineties having glass as a focus may be used in this section as well as Sec. 23.* Glass mounted on metal by way of pin-shank or glue is acceptable. Includes some protrusions (button focus is glass protruding through cut-out metal). Not included are glass buttons with metal backs (Bimini, kaleidoscope, mirror, riveted).

**8-1 Black glass.** All types of black glass mounted in/on metal including waistcoat/vest buttons (formerly called weskits).

**8-2 Clear and colored glass.** All types of clear and colored glass mounted in/on metal including waistcoat/vest buttons (formerly called weskits).

**8-3 Drum with glass center. Div. I.** May have clear and colored glass or black glass centers. Drums with other material centers belong in Section 23 or appropriate material section. See p 75.

**8-4 In/under glass assorted.** Includes buttons with transparent glass as a shield for the design, reverse painting on glass and designs in/under glass. Design may be pictorial or non-pictorial. Other materials under a glass shield may be used in their appropriate material sections as well as in this class. **Opaque molded glass is not appropriate here.**

**8-4.1 One-piece mounting. Div. I.** Characterized by a mounting without a separate rim, these buttons have a thin rolled-over edge and an attached ring or self shank. Glass “designs” are varied. Some have a molded surface, either front or back, with added luster or paint enhancement. Many have iridescent liners of celluloid, pearl or foil as a reflective background behind the glass giving them a three-dimensional effect.

**8-4.2 Shield.** Undecorated glass used only to protect a material underneath (no reverse painted).

**8-5 Imitation gemstones.** Glass, faceted or cabochon shaped, imitating precious and semi-precious gemstones in various settings. May be opaque (imitating coral, jade, etc.) or transparent (imitating rubies, diamonds, etc.). Plastic imitating glass and actual gemstones are not appropriate here.

**8-5.1 Rhinestones/pastes.** Transparent faceted glass imitating precious and semi-precious jewels. Typically foil backed, they include all colors, as well as colorless (may

have iridescent finish); awards may specify color and/or type desired. Mountings include single, multiple, claw/prong, bezel, pavé, channel, etc. Does not include faux pavé. See p 75.

## SECTION 9 – Horn

**9-0 HORN ASSORTED.** Made of keratin (a naturally occurring “thermoplastic” material). The 3 major sources of keratin used for buttons are 1) horns of cattle and other related horned animals (water buffalo), 2) hooves of cattle and horses, and 3) tortoises. Most are processed. Does not include antler (bone).

**9-1 Processed horn, hoof, tortoise assorted.** Buttons were cut from sheets of horn having been boiled, sawn and flattened. These were left a natural color, dyed, stained, or bleached. Any visible grain showing is longitudinal. Some were molded into intricate designs, others inlaid, embellished or veneered with other materials, or decorated with a finish. Buttons labeled “Buffalo Horn” on original cards with patent dates between 1871-1884 were made of ground up horn. There is a surface layer of colored horn, usually red, pink, blue, green, tan, brown, light and dark gray or black, sometimes in solid color but more often in patterns, splotches, stripes, swirls, etc., with flecks of tinsel, pearl chips or other bits of contrasting material. Some have metal embedded around the shank holes. There are similar looking composition buttons.

**9-1.2 Tortoise shell (*not including tortoise veneer*).** Made entirely of natural tortoise shell. Tortoise shell buttons are typically cut thinner than horn and are more translucent. They often exhibit beautiful mottling of light and dark brown coloring and take a higher polish than horn. Tortoise shell was also molded into 3-dimensional shapes such as knots and balls.

**9-2 Unprocessed horn.** Buttons cut from the natural tips (solid portion) of cow horns; carved, sliced, turned/lathed, then polished. Because of the cross grain cut, the grain is always concentric rather than longitudinal. Div. I carved horn buttons are scarce, e.g., owl head, dog head, parrot head, etc., but Div. III buttons carved of black water buffalo horn are plentiful. Turned/lathed buttons may be ball-shaped, domed or variously contoured and show sharp circular lines and occasional indents on the back. Most are utilitarian; colors range from cream to dark brown, black and gray, with various mottling and striations. Older turned/lathed buttons may have vertical two-hole shanks (similar to whistles but front hole larger in diameter), while others are typical 2 and 4 hole men’s suit or trouser buttons. Sliced and polished horn are usually sew-throughs.

**9-3 Back types.** Includes sew-throughs (2-, 3-, 4- and 5-hole), whistles, and various types of patented shanks, pin-shanks and nail-head shanks.

**9-4 Decorative finishes (DF).** Includes dye, paint, metallic luster, and iridescent finish. Colorful dyes such as blue, green and red are especially desirable. Color sometimes permeated the entire button or it was also applied to the surface only.

**9-5 Mechanical make-up assorted.** See p 77. Includes repoussé hornbacks (rare), laminates, and 2-piece horn buttons.

**9-5.1 Insertion (precision) inlay, inset.** Includes insertion inlays with strips of abalone shell, white pearl or ivory set flush into grooves cut for them in a base of horn. Also included are insets of other materials, set into a depression cut or molded in the horn to receive them, which stand in high or low relief to the surface. Pearl or polished steel embellishments are often set into depressions molded to receive them. Some early 19th Century pin-shanked horn buttons have an inset of ivory, through which the shank is inserted.

**9-5.2 Veneer/inlaid veneer (including tortoise veneer).** Div. I. Includes any horn based button with a surface veneer of another material, including tortoise over horn. Veneer materials include composition, tortoise, and wood. Horn base buttons with tortoise veneer are often impression inlaid with pearl and metal.

**9-6 Other material embellishment (OME).** Includes pearl, shell, celluloid, wood, ivory, bone, fabric, enamel and paste as well as metal.

**9-6.1 Metal.** Includes faceted steel, polished steel mirrors, pierced stamped brass, silver, escutcheons and rims.

**9-8.1 Carved, turned/lathed.** The reductive designs done by this working method may be either hand or machine applied.

**9-8.2 Impression inlay.** Materials were pressed into the horn/horn while hot and still plastic. Inlay materials include pearl, pearl chips, yellow and white metal shapes or cut outs, ivory, tinsel and sharkskin pellets. Fine quality buttons were inlaid with silver or gold colored pins (piqué point), stars or silver or gold colored wire (piqué posé).

**9-8.3 Molded surface design.** Most early molded horn buttons were dyed in dark colors and press-molded with textile designs for men's wear. These were followed by patterns and contours resembling Florentine silk coat buttons (1830s) and gills (1830s and 1840s). Includes livery, sporting, commemorative and political designs as well as mythological and semi-classical heads (1860s and 1870s) and picture buttons (1880s). Molded designs range from shallow embossed patterns to cameo type pictorials.

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## SECTION 10 – Metals

**10-0 METALS ASSORTED.** A metal button must have a metal back and face design (the focal point of the button). Buttons may have decorative finishes (including enameling) or other material embellishment (OME) unless excluded by the award. See p 74, “Decorative finish (DF),” and p 77, “Other material embellishment (OME).” The addition of gilt (gold) or plate (gold or silver) during the manufacturing process is not decorative finish (DF). If an award specifies “metal only” or “all metal”, only a metal different from the base metal may be used to embellish the button. An “all metal” button may have a thread back, since that is the back type (shank attachment) only. Typically buttons of one metal mounted in/on a different metal are considered to be the metal of the base of the button. A pewter center in a brass cup is considered a brass button. However, 2- and 3- piece metal buttons with japanned tin or steel backs are considered to be the material of the face (front). A button with a brass face and japanned tin back is considered a brass button.

**10-1 White metals assorted.** Buttons constructed of white metal alloys (appearing white or gray). This may be altered by the addition of gilt, plate, or decorative finish (DF). The most common white metals are steel, pewter, silver, silver plate, tinned steel, aluminum and a non-magnetic alloy which closely resembles silver or steel.

**10-3 Pewter assorted.** Soft white metal alloys including “lead pewters” and “tinted or bright cut pewter,” as well as Britannia, or “hard whites.”

**10-4 Silver assorted.** Usually alloyed with copper to give it strength and hardness. Sterling or 925 silver is 92.5% silver, 7.5% copper. Coin silver (900 silver if marked) is 90% silver, 10% copper. Jewelry or 800 silver is 80% silver, 20% copper (*Handbook of Chemistry and Physics*). Unless hallmarked, sterling and coin silver are essentially indistinguishable.

**10-4.1 American Indian, Mexican.** Old American Indian buttons are commonly made of U.S. silver coins and are usually not back marked.

**10-4.2 Hallmarked or quality marked.** Includes maker's marks, assay marks, quality marks, etc., of all countries. Awards may be written to specialize to one country only.

**10-4.3 Niello.** A black surface treatment of silver.

**10-5 Steel assorted. Div. I.** Attraction to magnet is a key to identification.

**10-5.1 Blued/tinted.** Color may be applied to all or part of the body of the button or embellishment.

**10-5.2 Cut and riveted.** Face of the button consists of multiple faceted steels riveted onto a solid or openwork back, of steel or another metal, usually brass. May include riveted OME, e.g., glass, etc.

**10-5.4 Flat with applied design/decoration.** Applied components are mechanically attached and often include other material embellishment (OME).

**10-5.6 Steel cup.** Steel body must be concave to a degree, serving as a cup to hold a center. The edge of the cup may be narrow and relatively inconspicuous, or broadly flattened and/or recurved. Pierced cups are included. May include any kind or amount of other material in the center and are accepted as metal buttons unless the award specifies metal only. *These may also be classed as the mounted material, e.g., pearl.* See p 74, "Crossovers (material)."

**10-6 Tinned white metals.** Includes all white metals or iron with a tin coating. Often tinted with color. **Crystallized tin. Div. I.** Tin deposited on sheet iron electrically, resulting in a pattern resembling a frosty window pane. Buttons made of pure or "block" tin are very rare.

**10-7 Yellow metals assorted.** Includes all buttons made of yellow metal alloys. Color may be altered by the addition of gilt, plate or decorative finish (DF).

**10-9 Copper.** Pure copper is a soft reddish metal. For buttons it is alloyed with a minute amount of zinc to harden it. 18th-century copper buttons have hand-stamped dots and fine line designs. Some were plated with silver or gilt; some were embellished with pearl, enamel, glass or various metals. Copper buttons were popular in the 18th Century and made again during the Arts and Crafts period from 1890 to 1930. Copper was used as a base for gilt metal buttons in the late 19th and early 20th Centuries (men's blazer buttons). Southwestern Indian and Mexican copper buttons are found as well as souvenir and studio buttons.

**10-10 Gilt/plated assorted. Div. I.** **Gilt** refers to any metal plated with a thin coating of gold. **Silver plate:** a thin coating of silver. When applied to metal, gilt or plating is not considered a decorative finish (DF). If plating is intact, the button is considered that material, e.g., a silver plated button is considered silver. If plating is worn to expose the base material, the button is considered to be that of the base material, e.g., a silver plated button with yellow metal showing is a yellow metal button. Buttons with quality marks are appropriate in this class. Also includes **Victorian gilts:** small size buttons resembling early gilts, but of cheaper construction. These were made after the Golden Age period in the latter part of the 19th Century and are of one- or two-piece construction with stamped or chased designs. The two-piece usually have tinned iron backs, but some have a plain brass back. **Div. III.** Refers to modern gold plated or washed buttons as well as some other modern yellow metal buttons called "gilt" by their manufacturers.

**10-10.1 Early gilt. Div. I.** All buttons of the 1820-50 period, particularly of English, French and American manufacture.



**10-10.1.1 Golden Age. Div. I.** A collector's term for gilt or plated pictorial, non-pictorial and plain faced buttons of *American manufacture* during the 1820-50 period. Includes buttons of one-, two-, and three-piece construction *with manufacturers' names on the back*. Neither buttons with clothiers' back marks nor those made during this period for more specific uses, e.g., sporting, political campaign, commemorative, or uniform, are acceptable. Buttons produced after 1850, including those by D. Evans & Co. and the U.S. Button Co., also are not proper in this class. See p 8, "Mounting requirements." This class is for metal only. Golden Age buttons with black glass and pearl centers are appropriate in Sec. 23 under Back marks, Golden Age.

**10-10.1.2 Jacksonian. Div. I.** Small one-piece gilt buttons with separate rims. May be pictorial, non-pictorial or plain faced. Backs may have company marks, designs or nothing at all.

**10-11 Backgrounds.** (Metal only, e.g., screen, twinkle, etc.). See p 60.

**10-12 Decorative finishes (DF) assorted.** See p 74, "Decorative finish (DF)." Not included are gilt/plated, or tinned. Enamel is acceptable as long as the metal is the focus.

**10-12.3 Japanned, lacquered, stenciled. Div. I.** Brass and tin buttons covered on the face with a mineral based lacquer, usually appearing dark or black. Added designs are etched or painted over this coating. Stenciled designs on metals such as crystallized tin are appropriate here, also. See p 79, "Stencil." "Tole painting" was done on brass as well as tin, and the term tole (tin in French) was confused with the technique. Stenciled designs on tin, and designs painted over a lacquered base are considered tole work regardless of the type of metal.

**10-12.4 Original tint/finish. Div. I.** Colors the surface without obscuring the metal. Polishing damages this finish.

**10-12.5 Paint.** May be fired on or not.

**10-13 Mechanical make-up assorted.** For metal buttons, this term applies to the *number of main parts (front, back, rim)* needed to assemble the finished button. *Decorative designs applied to the face are not counted as a main part.* Rims, also, may sometimes be decorative rather than functional in nature, e.g., Jacksonians.

**10-13.1 One-piece.** A single piece of metal serves as both the face (front) and back of the button with the shank typically applied directly to the back. Some are pin-shanked with an escutcheon, but these are still considered one-piece.

**10-13.2 Two-piece.** A face and a separate back with one part turned over the other to secure the two parts. The face may be cut out with a metal background or additional pieces may decorate the face. "**French tight;**" made in the late 19th Century, appear to be one-piece but are actually very tight two-piece construction. They may have a brazed ring shank, cone self-shank or occasionally sew-through. All have French back marks. Refer to *NBS Bulletin, October 2005*.

**10-13.3 Three-piece.** A rim holds the face and back together. The face design may include any number of pieces.

**10-13.4 Openwork design.** See p 78, "Pierced/openwork."

**10-13.5 Twinkle.** Two and/or three-piece construction. Face is perforated with holes, slots or filigree and backed with a shiny liner that twinkles when illuminated. Liners are usually gold or silver (iridescent and colored liners are less common). Any amount of reflective metal is acceptable, i.e., backgrounds, border, small section of a design, etc. Twinkle background buttons are also appropriate in the Metal background class, as well as Backgrounds assorted in Sec. 23.

**10-14 Other material embellishment (OME) assorted.** The metal must be the focus of the button with embellishment used merely to enhance the metal design. Materials used to embellish metal buttons are: other metals, clear and colored glass, black glass, rhinestones/pastes, shell, synthetic polymers, celluloid, fabric, gemstones, etc. ***Decorative finishes (DF) such as original tint, paint and enamel are not considered other materials. Buttons with equal focus on the embellishing material and the metal base may be used in either appropriate class.***

**10-14.1.1 Pigeon eye. Div. I.** One tiny round glass ball set anywhere in the face of the button. Glass can be red, green or black; usually finished with a bronze or iridescent luster that is often quite worn. Unless excluded in the award, faceted glass of this nature is included.

**10-15 Specific types.** Includes tintypes (ferrotypes) with or without celluloid shield, and wire filigree, in addition to those listed below. **Wire filigree:** Intertwined wire, typically silver, forming the top or entire button. **Tintypes (ferrotypes):** Photographs taken directly as a positive print on a sensitized plate of black lacquered iron, thus attracted by a magnet.

**10-15.1 Inlay/overlay.** Metal worked with metal or metal alloys only. Includes bidri, damascene, shakudo, etc. **Bidri:** Silver or silver foil inlaid into a blackened alloy of zinc. **Damascene:** Metal (usually blackened) inlaid with gold and silver hammered flat, then sometimes engraved. **Shakudo:** Collectors' term for Japanese metal work using a dark chemically treated metal alloy base decorated with copper, gold, and silver.

## SECTION 11 – Shell

**11-0 SHELL ASSORTED.** Includes all types of shell, with or without iridescence, unless it is excluded by an award or by the class itself. The latest *NBS Classification of Pearl and Shell Buttons* handbook will provide additional guidance for preparation of entries in this section.

**11-1 Iridescent shell (pearl).** Includes abalone (all colors), ocean oyster pearl (white, yellow, brown, smoky gray to almost black), trochus, fresh-water mussel, green snail (turbo), the chambered nautilus, etc. **“Colonial” pearl. Div. I.** are mostly white oyster shell, but some are black oyster shell. Buttons have: 1) a large round shank made of heavy brass wire, usually a pin-shank, 2) a thick heavy disc body usually straight sided (not mounted in metal), and 3) usually a design lightly carved or engraved in a simple geometric pattern. Rarely pictorial or plain. Colonial pearls are not 18th Century.

**11-1.1 “Bethlehem” pearl. Div. III.** Imported buttons of white oyster shell; often intricately carved and/or pierced; occasionally with abalone inlay; usually, but not always, with a religious design.

**11-2 Non-iridescent shell.** Includes the operculum of the tapestry snail (“cat’s eye”), pinna (pen), conch, helmet, cowry (several varieties), olive, chiton, etc.

**11-4.1 Dyed.** Shell colored with dye penetrating part or all of the surface.

**11-4.2 Gilded. Div. I.** Applied metallic paint, colored foils, gold or silver leaf.

**11-4.3 Paint/paint encrusted.** Design is painted with oil based paint. All or part of the design may be raised by use of a plaster-like substance prior to painting.

**11-4.4 Transfer/decal.** See p 80.

**11-5.1 Frame.** The body of the button forms a frame for a center of any material other than shell.

**11-5.2 Inlay, inset.** The insertion of a material into the surface of shell. Inlays are flush with the surface; insets are not. See p 62, “Insertion inlay.”

**11-5.3 Laminate, veneer.** Bonded layers of shell, usually of differing colors and/or texture; each layer visible when viewed from the front. **Veneer.** See p 63. Pearl veneer over a horn or bone base is not appropriate here. The base must be made of shell.

**11-5.4 Overlay.** Separate layer of shell attached to the face of a shell button extending over the whole face or only part of it; when it covers the whole face it is carved or pierced so the underlying shell, generally of a different color, shows through; overlay may be attached with glue, steel rivets or a pin-shank.

**11-7 Other material embellishment (OME) assorted.** Includes other types of shell, enameled plaquettes, lithographs, porcelain, etc., as well as those listed below.

**11-7.1 Glass, rhinestones/pastes.** Includes black as well as clear and colored glass.

**11-7.2 Metal assorted.** Includes all metals, such as cut steels, yellow metal, steel, pewter, aluminum, silver, etc., as well as ornate mountings, i.e., cut steel border, rim, elaborate border, etc.

**11-7.2.3 “Watch wheel.” Div. I.** See p 80.

**11-7.2.4 Yellow metal.** Includes brass, copper, bronze and yellow alloys.

**11-9.1 Carved. (Including cameo carved).** Cameo carving utilizes the color and/or shade stratification of the shell in the design, usually in high relief. See p 73.

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## SECTION 12 – Synthetic Polymers

**12-0 SYNTHETIC POLYMERS ASSORTED. Div. III.** All types of synthetic polymers (plastics) except celluloid are included here. These are either thermoset or thermoplastic. An award may specify a basic category such as Thermoset, or focus on a specific type, like Bakelite. Identification of a specific plastic comes from a variety of clues, including hot needle testing. Detailed information about the various types of synthetic polymers and how to identify them can be found in the *NBS Synthetic Polymers Handbook*. Awards must state if the type of plastic is not a factor. Labeling is recommended for assorted plastics awards.

**12-1 Thermoset types assorted.** After the material has solidified, it cannot be softened again. Includes amino resin, casein, phenolic resin, and polyester.

**12-2 Thermoplastic types assorted.** Heat applied to a solidified piece of the material will soften it again. Includes ABS, acrylic resin, cellulose acetate, HDPE, nylon, polymer clay, polystyrene, etc.

**12-5 Clear colorless.** Body of button is clear (transparent) and colorless. A metal back or mounting, decorative finish (DF) and/or embellishment is acceptable. Viewing button from the side may help determine true color.

**12-6 Colors assorted, black.** Color is determined by the color of the base. Awards must specify if color of the front of the button is desired.

**12-6.1 Intermixed.** Mix of colors and/or mix of opaque/translucent and transparent in the plastic batch itself made as one piece of plastic; not separate pieces of plastic combined.

**12-6.2 Opaque, translucent.** Body of button is either all opaque or all translucent. If opaque, no light passes through. If translucent, light passes through, but is diffused (not transparent).

**12-6.3 Opaque or translucent combined with transparent.** Opaque or translucent parts are combined with transparent part(s) by lamination, glue, etc.

**12-6.4 Pearlized opaque.** Plastic itself is pearlized, not just surface finish.

**12-6.5 Transparent (colored).** Body of button is transparent and colored. Embellishments or finishes are acceptable.

**12-7 Decorative finishes (DF) assorted.** See p 74. In addition to those listed below, this class includes 1) **Flocked.** Soft, velvet-like powder of synthetic fiber applied with glue to make a soft matte finish. 2) **Hot stamped foil.** Decoration transferred by pressing a heated die against a sheet of foil into the plastic. 3) **Frosted surface.** 4) **Silk-screen printing.** Ink or special paint applied directly onto the plastic.

**12-7.1 Cold plastic enamel.** Polyester or epoxy resin imitating enamel work, usually glossy. It is applied like paint and hardens without firing. This class applies only to plastic buttons with this finish.

**12-7.2 Metalized.** Electroplating a metal onto the surface of plastic or coating it with a metallic liquid imitating one of the various metals.

**12-7.4.1 Painted and buffed.** Molded design coated or sprayed with paint, then high areas buffed to reveal the plastic color, usually white or cream. Typically cellulose acetate. Celluloid not included here.

**12-7.5 Pearlized surface.** Plastic buttons pearlized with a wash made from fish scales or other methods.

**12-8.3 Imitation glass, rhinestones/pastes.** Plastic imitating semi-precious and precious stones, including faceted and cabochon.

**12-8.5 Imitation tortoise shell, horn.** May be all opaque, opaque/translucent, or opaque/transparent intermixed color, varying from light tan to dark brown.

**12-9.1 Glass.** Does not include rhinestones/pastes.

**12-9.2 Glitter.** Glued on the surface or mixed with cold plastic enamel and applied to the surface but not embedded in the body.

**12-9.4 Other plastics.** Many combinations are possible, such as Bakelite with celluloid, casein with acrylic, Bakelite with acrylic (Lucite), plastic imitation jewels (usually polystyrene) mounted on another type of plastic.

**12-11 Techniques assorted.** In addition to those listed below, this class includes 1) **Patterned.** Honeycomb, swirls, concentric circles, radiating lines, etc., run through the button. Shaded or colored sections appear from back to front in that pattern. 2) **Reversible.** Sew-through buttons with a different design molded on either side.

**12-11.1 Canework/cookies.** Made from machined/sliced pieces cut from laminated rods (typically phenolic resin), or slices of canework (typically amino resin or polymer clay, but may be other synthetic polymers). Usually has the same design from front to back, although some contour cookies may show the design side to side or end to end. Fimo canework slices may show slight variations in design from the front to back because of the nature of the clay. May be sew-through or have self- or applied shanks; may be flat or contour shape. Included are combined opaque and transparent laminates assembled in patterns rather than layers.

**12-11.2 Coated.** Front surface of base material is covered with a smooth coating of the same material in another color or a different plastic. The design is often created by cutting through the coating to the base material. Different from buffed.

**12-11.3 Cut on back.** Design made on back of button with a cutting tool, including needle effects. Molded back designs do not belong here.

**12-11.4 Cut on face.** Design made on front of button with a cutting tool, including needle effects and laser cuts. Molded face designs do not belong here.

**12-11.5 Design in plastic surface (DIPS).** Pearly plastics with a design just under the same-color surface which cannot be felt with the finger. 2) **Design under plastic surface (DUPS).** Design (pictorial, pattern, etc.) of the same or another material under transparent plastic. Includes modern polyesters with opaque backs, embedded objects or designs under a clear layer. Buttons with designs under a plastic shield are also appropriate here.

**12-11.6 Double-cut.** Opposing designs cut into back and front thus creating openwork.

**12-11.7 Embedded.** Different material (or actual object) suspended in button body. Includes foil, granules, flakes, metallic bits, tiny rectangles of plastic, etc., generally of a contrasting color. Objects such as flowers, seashells, algae, “sulfides,” etc., are embedded in various plastics.

**12-11.8 Encrusted.** Tiny bits of plastic or other coarse sugar-like grains, as well as pearl tesserae, glued or adhered to the button surface.

**12-11.9 Hologram/hologram-type.** Thin discs containing 3-dimensional images created by a special photographic process. Different visual effects evident when button is tipped from side to side. **Hologram-type.** Designs with varying visual effects when tipped from side to side, usually color changes. Created by bonding an extremely thin layer of hologram-type material onto a plastic button. Not appropriate in mechanical/movable class.

**12-11.10 Incased.** Separate pieces of plastic form a container or case (a front and back section with space between) that holds flowers, stamps, fabric, foil, etc., inside. The top (face) is always transparent and need not cover the entire base.

**12-11.11 Inlay.** “Embedded inserts” are previously molded plastic or other material pieces, inserted in the back or onto the top of a button. These are usually impression inlays. See p 62.

**12-11.12 Laminate.** Buildup of different colored layers, bonded together, shaped and finished as a single unit. The laminated layers may be one on top of another in 2 or more different colored layers, or may be side by side. “Combined” lamination uses the same process, but sections are assembled in patterns rather than in layers.

**12-11.13 Mechanical/movable.** See p 62, “Mechanical/movable.”

**12-11.14 Molded.** (Including compression, injection, blow, extrusion, etc.) Methods of molding are not judged unless specified in the award. It is sufficient to know only that the button is a molded example, and not formed by other methods such as casting, machining, hand carving, etc.

**12-11.15 Mounted in metal.** Includes all plastics mounted in metal, including “jelly bellies” and backgrounds. See p 76, “Jelly bellies,” and also p 77, “Materials mounted in/on metal.”

**12-11.16 Pierced/openwork molded.** See p 78. Twists and knots qualify if there is top-to-bottom openwork.

**12-11.17 Sculpted.** Designs such as swirls, holes, streaks, etc., made in the surface of plastic with a hot tool.

**12-11.18 Snap-together construction.** Two or more separate pieces joined in one of two ways: 1) shank snaps through a hole in the body thus joining top part(s) to base and 2) part(s) snap into/onto the shanked base. These parts may be a) easily snapped apart/together or b) fused together at the factory and not easily separated without damage. The material and color is determined by the base part, the part into/onto which the other part(s) are snapped.

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## SECTION 13 – Vegetable Ivory

**13-0 VEGETABLE IVORY (VI) ASSORTED.** Buttons made from nuts of several species of palms. Awards are best written in Div IX.

**13-1 Back types.** Includes self shanks, padbacks, a variety of metal shanks and sew-throughs. Threadbacks are scarce.

**13-2 Decorative finishes (DF) assorted.** Includes all applied surface treatments as well as matte finish and the use of natural bark to enhance the surface design. See p 74.

**13-2.3 Stencil/rubber stamp/transfer.** Application of ink, dye and/or resist (to keep dye from coloring an area) to create a design. **Transfer:** See p 80. **Stencil:** See p 79.

**13-3.1 Frame.** Centers include lithographs, fabric, glass, design under glass, etc.

**13-3.3 Vegetable ivory with vegetable ivory.** Two or more pieces of vegetable ivory glued, pinned or otherwise attached.

**13-6.1 Carved, turned/lathed, engraved/laser engraved.** Includes buttons with holes opening from side to side that do not qualify as pierced.

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## SECTION 14 – Wood

**14-0 WOOD ASSORTED.** Includes all species of wood as well as buttons made of processed wood products. Does not include bamboo, coconut shell or fruit pits.

**14-1 Processed wood assorted.** Buttons made of wood dust or pulp mixed with other materials to form a moldable substance. Includes Masonite as well as those listed below. Masonite is a brand name of processed wood characterized by a screen like impressed design on the back.

**14-1.1 ANN, GAP, Div. III.** Processed wood buttons back marked ANN or A (American Novelties and Notions) or GAP (General Arts Products). Buttons of a similar nature without back marks should be entered in Burwood, Syroco.

**14-1.2 Burwood, Syroco, Div. III.** Trade names of buttons made of molded processed wood pulp without back marks.

**14-2 Unprocessed wood.** Buttons cut directly from solid wood. They may be further enhanced with decorative finish (DF), other material embellishment (OME), mechanical makeup, working methods, etc.

**14-4.2 Stain/dye.** A thin substance absorbed into the grain of the wood. The grain is still visible.

**14-5 Mechanical make-up assorted.** Includes repoussé woodbacks.

**14-5.1 Inlay, inset.** All types of materials inlaid or inset into wood are appropriate here, including wood itself (intarsia, parquetry). See p 62.

**14-5.2 Laminate, veneer.** See p 63 “Laminate,” and also to p 63, “Veneer.”

**14-5.2.1 Laminated with synthetic polymer, Div. III.** Only buttons with the shank attached to or formed from wood are appropriate here.

**14-5.3 Wood with wood.** One or more pieces of wood mechanically attached to a wood base. Wood beads are included. All methods of attachment to the base are accepted.

**14-6.1 Background.** Includes woven wood backgrounds as well as single piece.

**14-7.3 Paper (decoupage). Div. III.** Printed paper bonded to the wood base, then covered with protective clear coating.

**14-9.1 Burned design (pyrography). Div. III.** Design created by wood-burning.

**14-9.4 Pressed.** Designs stamped or pressed into natural wood. The grain of the wood is still evident. Does not include molded processed wood.

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## SECTION 15 – Other Materials

All materials not included in previous materials sections.

**15-1 Bone assorted** (including antler). These have been combined in this class due to the similarity of these natural materials. Includes repoussé bonebacks.

**15-2 Composition. Div. I.** Molded buttons composed of a mixture of undetermined substances including a binder (most often shellac). Surface may have impressed pearl tesserae, metallic or colored spots as well as other embellishment and finishes. Does not include molded ground horn, molded wood composition or gutta percha.

**15-3 Ivory assorted.** Includes all types of animal ivory: elephant, walrus, etc.

**15-3.3 Other material embellishment (OME).** Includes all metals, metal rim, ceramics, fabric, shell, glass, rhinestones/pastes, horn, etc. Also includes inlays (Shibayama style).

**15-4 Rubber. Div. I.** Includes back marked rubber only. However, diminutive size, which are not always back marked, are acceptable here.

**15-5 Unlisted.** Includes all materials not listed elsewhere. For example, Vulcanite and Ebonite (two names of English molded hard rubber buttons made very early that aren't back marked) belong here. Petrified and fossilized organic materials such as wood and bone are also appropriate here since they have turned to mineral. It is permissible and often advisable to use more than one button from this class in the preparation of an entry in assorted materials. The best tray of assorted materials will also include many different decorative techniques.

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## SECTION 16 – Materials Summary

### (SECTIONS 1 THROUGH 15 EXCEPT 3)

Includes all material sections that are appropriate to the division in which the award is written except Sec. 3 (chinas may be represented in Sec. 2, Ceramics). The required number of buttons from each section must be used and judging is based on the best overall assortment of materials and techniques. *No more than half the buttons shall be pictorial. Buttons must be labeled as to class and mounted in numerical order.* Each material shall receive equal credit. Care should be taken not to overload the tray with materials from the same class or section at the expense of another, such as plastics, metals, unlisted other materials, etc. Unless limited by the award, 18th Century (or earlier) and studio buttons may be used if appropriate for the division.

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## SECTION 17 – Animals

**17-0 ANIMALS ASSORTED.** Animal heads, animals with people and animals wearing human clothing or doing human activities are allowed in this section unless excluded by

the award. If desired, awards may be written to include only animals in a “natural” state by excluding those wearing clothes or doing human activities. Dead animals in their entirety are permissible here as well as in Sec. 18. Animal claws, skeletons of vertebrates, etc., belong in Sec. 18. Toy animals belong in Sec. 18. Cartoon, comic, commercial and storybook animal characters (Mickey Mouse, Uncle Wiggily, etc.) are acceptable here and in Sec. 20.

**17-1 Amphibians.** Tadpoles are acceptable unless excluded by award.

**17-2.4 Wading, water birds.** Birds with relatively long legs for wading in water (heron, flamingo, stork, etc.), as well as birds who live most of their lives on the water (duck, swan, sea gull, penguin, etc.).

**17-3 Fish.** Should be recognizable as fish but need not be identifiable unless specified in the award. Includes seahorses but not starfish.

**17-4 Invertebrates assorted.** Includes all animals without a backbone.

**17-4.3 Insects.** Larvae/caterpillars are acceptable unless excluded by the award.

**17-4.4 Mollusks.** Includes shells of mollusks. Even if the shell is the only part of the animal visible, it is assumed to be occupied by a living creature. If the shell is obviously empty (half a bivalve), it belongs in Sec. 18.

**17-5.3 Deer family.** Includes deer, elk, reindeer, moose, etc. Award may specify or exclude any part of the family.

**17-5.6 Horse family.** Includes horses, asses, mules, zebras, etc. Buttons depicting horses with people and/or vehicles are acceptable. Award may specify or exclude any part of the family, e.g., domesticated horses without riders.

**17-5.8 Swine family.** Includes wild boar and domestic pigs.

## SECTION 18 – Objects (without people)

**18-0 OBJECTS ASSORTED.** Includes small inanimate objects, as well as human or animal skeletons or parts. Certain crossover buttons, such as coin type, heraldic, or baskets with fruit or flowers may be used here as well as in other appropriate section(s). Not included here are large objects (buildings, trains, statues, etc.), which belong in Sec. 20, stars (Sec. 20 and 22) and hearts (Sec. 22). Includes all listed classes as well as “unlisted” objects. It is not necessary in this section to represent all the whole numbers before using the many unlisted examples. Equal credit is given for each different object.

**18-3 Coins/coin type.** Includes buttons made from actual coins as well as those imitating coins. Enameled or cut out coins are permissible here.

**18-4 Containers.** May or may not hold fruit, flowers, etc.

**18-5 Claws, feet, hands, hoofs, paws.** Separate parts of human or animal bodies. Includes foot, paw and hoof prints. Heads belong in Secs. 17 or 20.

**18-6 Fashion accessories assorted.** Award may specialize within subclasses.

**18-6.3 Footwear.** Includes shoes, boots, sandals, skis, snowshoes, etc.

**18-6.4 Hats, headdresses.** Includes any type of head adornment (hats, caps, crowns, flowers, ribbons, etc.).

**18-7 Horseshoes.** Horseshoes may be shown alone or may be attached to the hoof. Unless excluded in the award, they may be shown with other pictorial items, such as whip, clover, flowers, etc. as long as the horseshoe is prominent.



**18-8 Masks.** Meant to disguise or imitate a suggested wearer and may have eyes, ears, nose, mouth and neck. Egyptian death masks are acceptable. Distinctive theatrical or clown make-up applied to a face is unacceptable.

**18-10 Shells.** Uninhabited only.

**18-12 Unlisted.** Feathers, tassels, books and others too numerous to mention.

## SECTION 19 – Plants

**19-0 PLANTS ASSORTED.** Unless excluded by the award, small insects, birds and containers are acceptable on buttons with prominent plant life. Plant life should be recognizable but need not be identifiable unless specified in the award. Stylized plant forms belong in Sec. 22.

**19-1 Cattails.** Not appropriate as a flower.

**19-2 Flowers assorted.** Stems and leaves may or may not be present.

**19-3 Fruits assorted.** Includes fruit in its general, rather than technical, sense; does not include vegetables, nuts, or grains botanically classed as fruits (e.g. tomato).

**19-5 Grains, grasses.** Includes bamboo. Clover is not a grass; belongs in leaves.

## SECTION 20 – Other Pictorials

**20-0 OTHER PICTORIALS ASSORTED.** Must be labeled as to class number, and mounted in numerical order.

**20-1 Architectural structures and/or scenes.** Includes all buildings, bridges, mountains, landscapes, statues, walls, rooms, etc. Smaller structures, such as birdhouses, bees hives, etc., belong in Sec. 18, Objects.

**20-2 Astronomical.** Astronomical features include: 1) **the moon**, with or without face, waning (frowning), and waxing (smiling), 2) **planets** (Saturn, Earth, etc.) 3) **the sun** (with or without rays, rising and/or setting), 4) **meteors/shooting stars/comets** 5) **stars**. Includes multiple stars in a night sky with or without a crescent or full moon; a moon or stars over a scene or accompanied by other subjects as long as moon and/or stars are predominant; multiple stars symmetrically arranged; a single star or crescent, as well as star or crescent shapes. Atmospheric features such as rain, snow, wind, clouds, lightning, rainbows, etc., belong in Unlisted.

**20-3 Cartoon, comic, commercial characters. Div. III.** Includes depictions/drawings of any animated, imaginary, or anthropomorphic character that does not fit into the People classes. Sources include comics, cartoons, commercial advertisements, etc. Examples are Mickey Mouse, Popeye, Reddy Kilowatt, and Frosty the Snowman. For awards that specify identifiable characters, buttons must depict the specific character, not just a representation from a broader group. For instance, just any beagle does not qualify as Snoopy. Caricatures of humans, such as Halloween witches, Santa Claus, stick figures, etc., are appropriate here. Actual people such as Saint Nicolas belong in the People classes.

**20-4 Children.** All non-adults. Awards may specify approximate age of children desired, e.g., no babies, toddlers or teens. Mothers may accompany children unless excluded by the award.

**20-5 Cupid, cherubs.** Cupid, the son of Venus usually holds a bow, arrow, quiver or torch. Cherubs are represented as beautiful winged children or winged heads; an art convention from the Renaissance through the Victorian period. The child form, clothed, partially clothed or nude, usually has feather wings but any naked child may be consid-

ered a cherub. Wingless cherubs are sometimes called putto (singular) or putti (plural) in Italian.

**20-6 Egyptian subjects.** Predominant subject matter is limited to this section. Animals, plants, objects and symbols may be included only if the appropriate section(s)/class(es) are specified in the award.

**20-7 Fabulous creatures.** Mythological (imaginary) animal/human-like creatures without separate class(es) of their own. Creatures may be unique (dragons) or incorporate features from more than one being (griffins, centaurs, mermaids, etc.). Some allowances are necessary for artistic interpretation.

**20-8 Fops.** Incroyables (males), and Merveilleuses (females), depicting the excesses of French aristocratic costumes around the end of the 18th Century.

**20-9 Gnomes, fairies, sprites.** Tiny imaginary creatures in human form from folklore. Fairies sometimes have butterfly-type wings. According to legend, gnomes wear pointed hats.

**20-10 Heads.** Includes heads and busts to the waistline only.

**20-11 Lovers/couples.** One man and one woman, engaged together in a mutual activity or appearing to have an apparent or implied personal relationship, are a couple. Multiple couples are acceptable; young children are not.

**20-12 Marine scenes.** Scenes depicted on or in view of a large body of water. May include lighthouses, ships, bridges, shoreline structures, etc. Underwater environments are not included here.

**20-13 Men.** Mature males, includes full figures and heads. Basic rules under People class apply here also.

**20-14 Musicians with instruments.** Includes mythological creatures in human form as well as humans.

**20-15 Mythological.** Classical subjects based on stories of heros and gods of ancient cultures (Greek, Roman, Nordic, etc.). Oriental and Egyptian mythological subjects may be used here or in their own classes.

**20-15.1 Minerva.** The daughter of Zeus, and goddess of battle, wisdom, and handicrafts. Her Greek name was Athena.

**20-16 Oriental subjects.** Predominant subject matter is limited to this section. Oriental animals, plants, objects, and symbols may be included only if appropriate section(s) or class(es) are specified in the award.

**20-17 Pastimes/games/sports.** Buttons should depict people in action. Sporting equipment only (golf clubs, tennis racquet, etc.) are appropriate in Sec. 18, Objects. A horse and rider jumping is appropriate; a saddled horse alone is not.

**20-18 People.** Includes all people-related classes, e.g., Children, Men, Women, Fops, Musicians, Oriental (as appropriate), etc. Awards may be specialized by choosing the individual classes desired, e.g., Women and Children only. The following basic rules apply to the individual classes (e.g. Heads) as well as to the broader People class. Unless award is specialized to identified people, mythological creatures in human form from stories or other imaginative sources are eligible here. Unless excluded by award, animals may be present as long as humans are prominent.

**20-19 Religious.** Includes all major religions. Predominant subject matter is limited to this section. Some symbols such as a cross or star of David are acceptable.

**20-20 Stories.** Depicts any narrative or description of an event, fiction or non-fiction, i.e., poetry, mythology, religious, fable, etc.

**20-20.1 Fables.** A story with a hidden meaning or moral. Characters are usually animals, plants, or even inanimate objects, credited with human-like attributes. All fables are stories; all stories are not fables.

**20-21 Theater, opera, circus.** Since many plays and operas are based on earlier literature and folk tales, many story buttons fit here also.

**20-22.1 Transportation - human.** Includes inanimate (non-living) modes of human transportation with or without human passengers (a cycle, airplane or car and driver) as well as living transportation in action with a human passenger (horse or camel with rider, etc.). An animal without a rider is not appropriate here but belongs in Sec. 17, Animals. A pedestrian does not depict a “mode” of transportation.

**20-22.2 Transportation - non-human.** Includes fanciful picture buttons depicting unlikely subjects (animals, cherubs, etc.) riding on unusual modes of transportation (insects, fish, birds, fabulous creatures, etc.).

**20-23 Women.** Mature females, includes full figures and heads. Basic rules under People class apply here also. May be accompanied by a child unless excluded by award.

**20-24 Unlisted.** Includes atmospheric topics (lightning bolts, raindrops, clouds, rainbows), individual zodiac subjects, etc. Zodiac sets are appropriate in Sec. 27.

## SECTION 21 – Pictorials Summary

### (SECTIONS 17 THROUGH 20)

See p 23, for the required number of buttons from each section. Minimum/maximum requirements for size, if met, will satisfy the balance among the 4 pictorial sections. However, button choices within each section should try for broadest possible representation of the whole number classes. Listed and unlisted objects (Sec. 18) receive equal credit. Buttons shall be labeled with class numbers and mounted in numerical order. Unless limited by the award, 18th Century (or earlier) and studio buttons may be used if appropriate for the division.

## SECTION 22 – Patterns, Symbols

**22-1 Patterns assorted. Requires verbal labeling.** Traditional, non-pictorial designs consist of single, multiple, or combined pattern motifs that constitute a central design or border. Patterns in combination with pictorial design elements are not appropriate, e.g., hearts with Cupid and arrow. Astronomical stars, crescents (depicting moons) and all-over patterns with pictorial motifs crossover as pictorials. There are crossovers within pattern classes, e.g., a heart may be a turn-over and some patterns cross over as symbols, e.g., swastika, cross.

Patterns may be created by a variety of working methods, molding and/or decorative finish (DF) or other material embellishment (OME). Patterns may also be represented by the shape of the button (e.g., star, heart) with or without any other surface design. An actual technique/material may be used as a pattern, e.g., fabric plaid; rattan, leather or metal strips woven to represent basketweave. Patterns resulting from faceting may be a prominent single, multiple arrangement, or border of facets that illustrate a specific distinctive pattern. Faceted buttons are not limited to Geometric designs.

Allowance is made for materials, decorating techniques or construction methods that diminish the precision of certain figures (such as a pointed star made with rounded cut

steels). Lines/bands may vary from precise to artistically rendered (including broken, textured, twisted, vine-like, etc.) as long as the basic design is evident. Modifications of basic motifs are allowed only if specified in awards. When buttons exhibit two or more patterns, only one pattern per button is labeled unless otherwise stated in the award.

Refer to *NBS Bulletins, May & July 2009*.

**22-1.1 All-over designs (formerly diaper and wallpaper).** Repeating single or combined motif(s) extending to, or over, the edge of the button or to a frame or border. Pattern may consist of uniformly repeating small geometric figures, lines, dots, etc., or a portion of a larger repeating pictorial motif.

**22-1.1.1 Plaid.** Multiple lines/bands crossing at right angles, spaced to create a distinctive pattern.

**22-1. 2 Curvilinear designs (loops, scrolls, vermiform, wavy lines).** Includes listed examples and subclasses only. Designs based on curved lines. **Loops.** A curved line crossing itself repeatedly to form multiple teardrop shapes. Need not be laced. **Scrolls.** **C-scroll** is an arc with ends curled inward, one or both ends may have bulbous or pointed ends. **S-scroll** is similar, but S-shaped. **Vermiform.** One or more meandering lines/paths resembling worm tracks. **Wavy lines.** Nested undulating lines.

**22-1.2.1 Filigree.** A delicate, lace-like design of actual intertwined wire or a molded, stamped, or cut imitation. Openwork not required here.

**22-1.2.2 Fleur-de-lis.** A stylized representation of a 3-petaled lily. Typically, mirror-image C-scrolls curve outward from either side of a tall pointed central “petal.” These are tied together with a horizontal band or other simple device, below which may be short extensions of these “petals/stems” or nothing at all.

**22-1.2.3 Heart.** Symmetrical or distorted motif with two lobes on top converging to a point at the bottom. The lobes and points need not join.

**22-1.2.4 Paisley.** Typically, a comma- or curved teardrop-shaped motif usually containing and/or surrounded by some amount of decoration, which may include stylized or identifiable plant forms. These reflect the origins in the traditional ornate Indian, later Scottish, paisley design. Unadorned motifs are also acceptable. A yin-yang is not appropriate here; it is a turn-around.

**22-1.2.5 Spiral/coil.** A continuous curved line/band revolving outward from a fixed point.

**22-1.2.6 Stylized plant forms.** Designs suggestive of plant life rather than true to nature.

**22-1.3 Geometric designs.** Includes listed subclasses only. Patterns adapted from basic plane geometry forms with straight sides and sharp angles unless stated otherwise in award (circle and quilt-like designs excepted). Modifications allowed only if award specifies and describes them (e.g., curved lines, rounded or embellished angles). Contour shapes, such as plain cubes or pyramids, are considered poor choices for squares and triangles, but contour shaped buttons may be enhanced with patterns created through working methods such as faceting or the addition of decorative finish (DF) or other material embellishment (OME).

**22-1.3.1 Circle (including circle segment and crescent).** May be overlapping, concentric or nested. **Circle segment.** An arc, semi-circle, crescent, pie-shaped or other section of a circle. **Crescent.** Shaped like a waxing or waning moon.

**22-1.3.2 Three-sided figure (triangle).** Angles need not be equal.

**22-1.3.3 Four-sided figure (diamond, square, rectangle, etc.).** **Diamond.** Has equal sides and 2 obtuse and 2 acute angles. **Square.** Has 4 equal sides/angles. **Rectangle.** Has all right angles.

**22-1.3.4 Five or more-sided figure (pentagon, hexagon, octagon, etc.).** **Pentagon.** 5-sided figure with equal sides/angles. **Hexagon.** 6-sided figure with equal sides/angles. **Octagon.** 8-sided figure with equal sides/angles.

**22-1.3.5 Quilt-like designs.** Patterns resembling pieced quilts, usually combining multiple geometric and/or curvilinear motifs.

**22-1.4 Interlaced designs (including weaves and stylized knots).** Design made of straight or curved lines/bands depicting over and under weaving, looping or tying. May show multiple or single strands (as in some knots). Monograms belong in symbols. **Weaves.** Design imitating any kind of weave; may be tight or loose with gaps (lattice). Non-woven lattice belongs under All-over designs. **Stylized knots.** Two-dimensional designs inspired by actual knots; includes stylized and interlaced examples such as Celtic knots. Real knots of leather, extruded celluloid, etc. may not be used here.

**22-1.5 Linear designs (stylized arrowhead, chevron, straight lines, zigzag).** Designs based on straight lines. Includes listed examples and subclasses. **Stylized arrowhead.** Sometimes has a partial “shaft.” **Chevron.** V-shaped motif. **Straight lines.** Single, or parallel multiple lines/bands. Lines/bands of repeating motifs (e.g. a line/band of Greek keys or stylized flowers) qualify. Sets of parallel lines may cross each other. **Zigzag.** A line/band making short, sharp turns in alternating directions.

**22-1.5.1 Cross.** Design based on two crossed lines intersecting at right angles. Lines and line endings may be embellished in various ways. Some crosses, such as the swastika cross over as Symbols. Identification (as to type or origin) is not relevant in Patterns, but is required in Symbols. Modification from the basic form (e.g., non-right angle crosses or crosses with more than one crossbar) not allowed unless specified in the award.

**22-1.5.2 Greek key (fret).** Typically, a straight line/band turning at right angles to form a maze-like motif. When repeated, a running border (meander) is created. Many variations of this form exist including versions with curved lines and slightly modified angles.

**22-1.6 Radial designs.** Symmetrical design radiating outward from its center. Includes static designs, e.g., tetrad and snowflake as well as those implying directional movement, e.g., tetraskelion.

**22-1.6.1 Multi-armed (pinwheel, snowflake, solar design, spokes, swastika, triskelion, tetraskelion, etc.).** Designs with 3 or more extensions emanating symmetrically from a center. May be curved, straight, angled or branched (as in a snowflake). **Pinwheel.** Figures having repetitive shapes or curved lines that appear to be rotating around the center of the design. **Snowflake.** Six-armed delicate designs resembling snow crystals. May be stylized to include curved lines. **Solar design.** Figure with straight-sided rays of equal length that become wider as they progress further from the center of the design. **Spokes.** Figure having 5 or more straight lines/bands, typically of equal length, arranged like the spokes of a wheel. Spokes may be enclosed by a circle. **Swastika (fylfot).** Cross design with all arms turned in the same direction at right angles. Crossover with tetraskelion. **Triskelion, Tetraskelion.** Figures having repetitious angled, curved or recurved lines (“arms”) that appear to be rotating around the center of the design. Triskelion: 3 “arms,” tetraskelion: 4 “arms,” etc. Some are pinwheel crossovers.

**22-1.6.2 Multi-lobed (foils).** Closed figures made of 3 or more symmetrical, equal sized arcs/lobes (3 foils = trefoil, 4 = quatrefoil, 5 = cinquefoil, 6 = hexafoil, 8 = octafoil)

Connecting points may be interrupted. Slightly pointed foils acceptable unless excluded by award.

**22-1.6.3 Star.** Closed figure with 4 or more symmetrically projecting points. Interrupted and interlaced (e.g., 2 triangles interlaced forming a 6-pt. star) forms are allowed. Lines are straight and points sharp unless precision is diminished by material or construction method. Modifications allowed only if award specifies and describes them (such as curved lines, rounded, asymmetrical or embellished points, etc.). **Stellar variant.** A star with 12 or more points.

**22-1.6.4 Tetrad.** Four identical design components radiating from a central point or implied central point.

**22-1.6.5 Triad.** Three identical design components radiating from a central point or implied central point.

**22-1.7 Turned designs (turn-again, turn-around, turn-over – including yin-yang).** Entire surface design, including border, must conform to the specific turn's requirements. **Turn-again.** Mirror images on either side of a vertical axis and also above and below a horizontal axis. The 2 sets of mirror images cannot be identical (this is a tetrad). **Turn-around.** When rotated 180 degrees, design appears exactly as before rotation, like yin-yang. A turn-around cannot have a mirror image. Yin-yang is a circle bisected by an S-curve forming two equal comma-shaped halves, sometimes with a dot in the wide part of each half. **Turn-over.** Design on one side of a centerline (axis) exactly mirrors the other side. Excludes turn-agains (2 sets of mirror images).

**22-2 Symbols assorted.** Pictorial symbols and rebus buttons require verbal labeling. Includes verbal, numeric, symbolic pictorials, and combinations (rebus). A design that stands for or represents another thing, e.g., a dove represents peace – a symbolic meaning. **Yin-yang** is acceptable here as well as in Patterns.

## SECTION 23 – Specific Types

Includes classes of buttons based on their basic type/technique/assembly.

**23-1 Backgrounds assorted.** Refers to buttons of a composite nature that are usually, but not always, mounted in metal and have a separate contrasting material serving as an unimposing visual background for the entire design. Most backgrounds are flat, but may be contour as long as the rim of the mounting encloses the edge of the background material. When mounted in metal, the background material is the “base” material, not other material embellishment (OME). May include some designs under glass (fabric or foil behind cut-out ivory under glass, etc.). Backgrounds half obscured by the designs are acceptable. Buttons with prominent center escutcheon type designs are acceptable if other criteria are met. Buttons with a cut out design, backed by fabric or other material, are also acceptable, as are backgrounds that are sew throughs. Protrusions are not appropriate here.

**23-1.4.1 Screen. Div. I.** The background is made of screen. Does not include “screen-back,” an openwork metal button.

**23-1.4.2 Twinkle.** A highly reflective metal of silver, gold, or other color, serving as a background for the central design (not just the border), placed behind a cut out design in contrast with, or as an enhancement to, the design.

**23-1.6 Wood.** Includes woven wood backgrounds as well as single piece.

**23-2 Back marks assorted.** Maker's name, brand, patent, quality mark, etc. May be verbal or pictorial in nature. Not to be confused with back types.

**23-2.2 Golden Age, Div. I.** See p 47. Atypical Golden Age buttons such as pearl or black glass mounted in metal are appropriate here, but not in Sec. 10.

**23-2.4 Paris/French.** Any back mark indicating the button was made in Paris or France. Similar marks on face of button do not qualify.

**23-3 Back types assorted.** The means of attaching the button. Refer to *NBS Bulletin, May 1995* p 113. Both sew-throughs and shank types are included here. Double shanks on a button are appropriate only if the shanks are far enough in from the edge and close enough together to function as a button. If shanks are close to the edge, the item is considered costume trim and belongs in Div. IV. Center-shank buckles are acceptable as buttons whether or not buckle parts are present. Overall wobble and riveted shanks are acceptable. Links/studs belong in Div. IV. Single hole carved jade or gemstone “flower” buttons which are attached with a single bead belong in Div. IV. Common sense and benefit of the doubt should prevail. See p 8, “Mounting requirements.”

**23-3.1 Cone shank.** Metal or glass buttons with metal loop shank embedded in cone-shaped buildup on the center back.

**23-3.2 Riveted shank (RSB).** A distinctive back type mechanically attached to garment. Button cannot be detached without damage to the cloth or shank. Not to be confused with Div. IV Links, see p 71, “Links, Studs.”

**23-3.3 Rosette shank.** A six-petal shaped plate supporting a loop shank.

**23-3.4 Sew-through.** Buttons have holes front to back for the purpose of sewing them onto a garment. Included are china igloos and some Dorset buttons.

**23-3.4.1 Whistle.** A sew-through button, of solid or hollow construction, with a single vertical hole on the front (small in diameter) and two or more holes on the back. Bottom holes are not fully visible from the top of the button.

**23-3.5 Threadback, padback.** Threads crisscross on the back or a pad of canvas-like cloth protrudes through a center hole in a metal back.

**23-4 Borders assorted.** That portion of a button’s face design which lies between the center and the outer edge. It may be any width, but it must “border” a plain or decorative center of any size or shape. Characteristics of border are primary focus. Center immaterial unless stated otherwise. Refer to *NBS Bulletin, May 1999*.

**23-4.1 Border shapes.** Refers to the shape of the border, not necessarily the button shape.

**23-4.2 Construction.** 1) **outer surface** (surface of the button that extends from the decorative or plain center to the outer edge), 2) **frame** (has parts fitted together for enclosing something, e.g., picture frame), 3) **rim** (a separate band around the outer, often curved, edge of the button that usually holds the front and back together), 4) **edge** (where the surface of the button ends, i.e., the outer margin, that may be plain or decorative) and 5) **interrupted** (a border with a break in uniformity or continuity). Any of these five methods could include pierced or carved.

**23-4.4 Designs.** Pictorial includes Secs. 17 through 20, and non-pictorial including patterns, symbols, conventional, etc.

**23-4.7 Working methods.** Border made from any working method, by hand or machine. Examples include carving, pressing, piercing, engraving, etc. See p 80.

**23-5 Combined materials.** Two or more materials per button. Different metals, ceramics, shells, and plastics are considered different materials. A prominent metal mounting (included as part of the button design) is considered one of the materials.

**23-6 Construction types/techniques assorted.** Subclasses are listed according to unique construction techniques and a single technique may include buttons made of a variety of materials, e.g., waistcoats.

**23-6.1 Austrian tiny. Div. I.** Multi-piece metal buttons, not more than ½" in diameter, made with an inserted loop shank, usually cup shaped and often embellished with another material. The cup may be deep or shallow, as to be almost flat, but the top piece (often holding the decoration in place) is always folded over the cup.

**23-6.2 Bimini/Bimini-like. Div. III.** A distinctive style of button resembling a wax seal, usually, but not always made of glass. They typically have metal backs which may or may not have a back mark.

**23-6.3 "Gay nineties." Div. I.** A large size button, giving the overall impression of high quality, characterized by: 1) an ornate metal mounting (one or two-piece construction) and 2) single or multiple glass imitation gemstones with size or number not as important as the interplay with the mounting. The "gems" may be transparent or opaque, colored and/or black glass, faceted or cabochon shaped. Buttons may be embellished with cut steels, pastes, etc. Enamel decorative finish (DF) is acceptable. Rarely pictorial.

**23-6.4 Lithograph.** Not a material, but a technique using absorption and repulsion to create an image inked on a smooth surface. Multiple colors require individual ink application. Lithos may appear slightly grainy, with dot patterns used to create shading. The technique is used on paper, porcelain, and occasionally, celluloid. They are often covered by a glass or celluloid shield.

**23-6.5 Mechanical/movable.** Buttons with parts that are designed to move, either by hand or motion, without disassembling the button. Buttons with tops that unscrew are acceptable. Having part(s) that can be moved doesn't automatically make the button mechanical/movable. For instance, although dangling beads are acceptable, beads sewn or woven loosely into the design are not appropriate here. Holograms are not moveable but may be used in this section under the major class Construction types/techniques assorted or in Sec. 12 if appropriate.

**23-6.6 Protrusion.** The button face is perforated with a separate or different material "protruding" up through the surface holes. Includes all materials.

**23-6.7 Snap-together. Div. III.** See p 52. Includes all materials.

**23-6.8 Waistcoat/vest. Div. I.** Small buttons worn primarily on waistcoats. Many have substantial or elongated shanks. These may or may not be mounted in metal and include many assorted materials.

**23-7 Inlay and related techniques assorted.** Subclasses are listed according to technique (impression, insertion, mosaic, etc.).

**23-7.1 Flecks.** Typically horn or composition. Tiny bits of tinsel, pearl, etc. randomly embedded in the surface of the button. Composition buttons having colored spots of the same material are not appropriate here. Buttons with flecks in addition to other designs (larger pieces of pearl or metal inlay) belong in impression inlay.

**23-7.2 Impression inlay.** Technique used on materials that soften when heated (glass, horn, plastics, etc.). Pliable base material is molded around the firm inlay material or inlay is pressed into the base material. Includes "metal embedded" glass.

**23-7.3 Insertion inlay (including precision inlay, inset, etc.).** Both base and insertion material(s) are in a solid state when joined. The base material is either molded or cut to accommodate the inlaid piece(s). The two major types are Precision and Inset. 1) **Precision inlay.** Feeling almost seamless, the inserted material either fits precisely or is ground



down level with the button surface. Examples are found in glass, wood (intarsia, parquetry and marquetry), and hard stone (pietra dura). 2) **Inset**. Pieces shaped to fit and inserted into depression(s) in the base. Not polished off flush, so inset(s) may appear above or below the surface. Example: **Shibayama**. Pearl, ivory, coral, horn and other materials inserted into an ivory base. Other examples of insertion inlay include bidri and damascene metalwork. See p 48, “Inlay/overlay.”

**23-7.4 Laminate**. Visible layers of material (wood, plastic, celluloid, etc.) of differing colors and/or texture bonded together and then cut as a single unit. Layers may be visible horizontally or vertically.

**23-7.5 Mosaic**. Tiny bits (tesserae) of diversely colored materials (usually glass) set tightly together into a base (typically black, colored glass or goldstone) to create a design; most are mounted in metal.

**23-7.6 Veneer/inlaid veneer**. A thin layer (veneer) of material is cemented onto a base (often a different material). The veneer covers the entire face of the button; the base is only visible when viewed from the side or edge. **Inlaid veneer**. A veneer inlaid with multiple pieces of contrasting material(s) to form a design and glued to the base. Most are impression inlaid. Inlaid tortoise veneers are often adhered to plain horn bases. Materials include multiple woods, colorful shells and tortoise shell with bases of wood, composition, bone or celluloid.

**23-8 Matching pairs**. Award may specify pairs of buttons identical except for NBS size. See p 4, “Matching pairs,” for size requirements. Occasionally an element of the design is omitted on the smaller button due to size constraints. This is acceptable.

**23-9 Materials mounted in/on metal**. Includes all materials mounted in/on metal. Includes specific types such as waistcoat/vest buttons and drums. See p 77, “Materials mounted in/on metal,” and p 75, “Drums.”

**23-10 Shapes assorted**. There are 3 basic shapes: contour, linear, and realistic. All buttons have a basic linear shape, the most common being circular. Tracing around the outside edge of a button will indicate its linear shape. A single button may fit into more than one shape category (a ball contour shape is also a circular linear shape), but shall represent (and be labeled as) only one shape at a time.

**23-10.1 Contour**. Buttons with significant height. Includes berry, cone, cube and other chunky/bulky, concave, convex, etc., as well as those listed below.

**23-10.1.1 Ball** (including modified). A ball button is round (spherical) except for the area of the shank (inserted metal shank, self-shanked, etc.). A modified ball may be 1) faceted, 2) somewhat flat on the bottom side, but not as flat as a rounded dome, 3) slightly cut-off on the top. Embellishment does not affect the shape of the button.

**23-10.2 Linear**. Includes scalloped, star, crescent, heart, abstract, etc. as well as those listed below. Tracing around the outside edge of a button will indicate the linear shape. Height is not considered for linear determination.

**23-10.2.1 Oval**. Shaped like an ellipse. No deviation from continuous smooth curved edge unless award specifies modified.

**23-10.2.2 Square** (including modified). A square button has four equal straight sides and four right angles. A modified square may have slightly curved sides, a slight variation of the four equal sides, and slightly rounded or cut-off corners. Cubes are acceptable as squares and, as they are a dimensional (contour) form, are equally appropriate in the Contour class. Embellishment does not affect the shape of the button.

**23-10.3 Realistic.** Button has the shape of and depicts/resembles something found within the 4 pictorial sections. Buttons made of an actual object (sea shell, pine cone, nut, real coin, etc.) are not acceptable. A waxing or waning moon shape is considered a realistic as are the round circus, starred circle and coin sets. Although not realistics, heart, paisley, star and snowflake shapes may be used as linear shapes or patterns. Excluded are buttons depicting subjects made circular or spherical through artistic manipulation. See p 4, “Size requirements.”

**23-11 Studio buttons assorted. Div. III.** Designed and fabricated primarily for sale to button collectors. They are not mass produced, but are hand-made in limited quantity and express the maker’s artistic creativity. They may be the work of a single artist or a collaboration. Jewelry, craft pieces, and natural objects (such as shell, walnut shell slices or stone) to which a shank has been attached do not qualify. Label buttons as to maker and date if possible.

**23-12 Unlisted.** An award may be written for buttons with a common attribute, e.g., buttons that are pierced or buttons that fluoresce, etc.

## SECTION 24 – 18th Century (or earlier)

**24-1 Ceramics.** Most 18th-century Wedgwood is set in metal. Back types include self-shanks, hollow back, sew-through and pin shanks.

**24-2 Enamel.** Includes painted, (Staffordshire types, Chelsea, etc.), transfer printed, grisaille (gray) or en-grisaille, basse-taille and plaquettes. Decoration includes paillons, pierreries, and paste (imitation diamonds in cut-down settings).

**24-3 Fabric assorted.** See p 36.

**24-3.2 Passementerie.** Metallic thread worked to form a design on linen fabric or thread over a mold. Embellishments include metallic foil, sequins, pearl, beads, paste, mirrored glass, etc. The button back may be gathered fabric or worked threads.

**24-3.3 Thread covered (wound).** Formed by wrapping threads around a mold or disk. The face of the button may be plain or patterned due to the use of various colored threads.

**24-4 Materials mounted in/on metal assorted.** Includes all materials mounted in/on metal, including materials having their own subclass numbers.

**24-4.3 Glass.** Includes sulfides and/or reverse intaglio.

**24-5 Metals assorted.** 18th-century metals were manufactured by casting, forging, or a sheet metal process. Shank types include 1) alpha, a wire eye shank attached to the body of the button by soldering or welding, 2) integral (cast), shank and body are cast in one piece, 3) wedge (cast), a wedge formed in the casting process is drilled to produce an eye after the button is removed from the mold, 4) embedded, a pre-formed wire shank is placed into the mold into which molten metal is poured gripping the foot of the wire (the wire shank may or may not be the same metal as the body of the button), 5) swaged, a preformed shank with a square or roundish base that is forced into a hole in the back of the button, and 6) pin-shank, a wire goes through the body of the button to form a small rivet head or is attached to a metal cap which may contain various embellishments. The other end of the wire is looped to form the shank.

**24-5.1 Copper colored.** Includes all copper colored buttons. Although layers of silver may be on one or both sides of the button body, the copper will always be visible along the edge.

**24-5.2 Silver.** Must have maker's and/or quality mark. All other silver-appearing buttons go under white metals.

**24-5.3 Steel/iron.** 18th-century iron buttons were usually painted or tin plated. An Alston Patent is a rare cast or stamped example. Millegrain or intricately stamped buttons are not 18th Century.

**24-5.4 White metals.** Includes all buttons appearing white or gray. Tombac types that appear pale yellow belong under yellow metals. Medium size (¾") "hard whites" are not 18th Century.

**24-5.5 Yellow metals.** Includes all buttons made of yellow metal. Pale yellow tombac types often have a white metal coating which makes them look white on the surface. The coating is usually more or less worn away, revealing the yellow metal body of the button.

**24-7 Pearl/shell.** Pearl (iridescent) buttons of this period are white oyster shell. Shell (non-iridescent) used in this era was conch (which ranges from pink to white), or rarely helmet (cameos). Shanks are pin or swaged. Backs may have a metal disc with or without a metal rim. "Colonial pearls" are not 18th Century.

**24-8 Repoussé metal.** Relief decoration hammered onto a thin metal cap crimped over a disk or mold typically made of wood or bone, and more rarely, metal, worked thread, horn or ivory. British records refer to this type as "shell" or "capped." Also included are similar types with fronts made from multiple pieces of metal or screen. Wood, bone, ivory, or horn backs have three, four, or five holes with catgut or thread looped through the holes or one hole with a wire eye shank. A metal disk back may be flat or slightly convex with single, crossed, or two parallel wire shanks or holes looped through with catgut. A worked thread back consists of a disk of bone, ivory, or metal with a large center hole surrounded by a series of small holes near the edge through which the thread is worked. (Refer to *NBS Bulletin, January 1948*, p 23.) These are also appropriate in Divs. I and IX in horn, wood and other material sections depending on the button back.

**24-9 Under glass assorted.** In addition to the materials listed below, this class includes wax moldings, bread dough, plaster of Paris, metal, etc.

**24-9.1 Fabric.** Includes fixe paintings done in oils on silk and varnished. These are often scenes with tin backs. **Fixe.** Oil painting done on silk and covered closely with glass.

**24-9.2 Habitat.** Actual insects, flowers, seaweed, shells, etc., preserved to create scenes or designs. **Feather work** depicts flora and fauna, usually using a molding of wax to form the depiction, then embellished with real feathers.

**24-9.3 Ivory.** Painting, includes grisaille (white paint on a dark background giving a sculpted/shaded effect), polychrome, sepia, and Faux Bois (imitation wood grain). Also includes cut-out designs and Tromp L'oeil (dimensional realistic painting).

**24-9.4 Paper.** Includes painting with oil, watercolor, cut-outs, collage, decoupage, etc.

**24-9.5 Reverse painting.** Includes opaque or transparent paint, wash, and pen and ink on back of glass shield. Background materials include foil, pearl, mica, metal, etc.

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## SECTION 25 – Usage (Non-Military)

**25-5 Livery assorted.** Typically depicting heraldic designs of the family, livery buttons were worn on servants' clothing (livery) provided by the master of the household and only occasionally by the owner. Major types include achievements, and crests; there are also badges, initials and monograms. Most livery buttons were made of metal, but horn, pearl, and glass mounted in metal exist. When the master of the house died, metal buttons were darkened for a period of mourning.

**25-5.1 Achievements, coats of arms.** Crests (portions of coats of arms) are not applicable here.

**25-5.1.1 Coats of arms only** (must have family shield). A shield marked with the heraldic designs of a person, family, or institution. May or may not include mantling, crest, helmet, and supporters.

**25-5.1.2 Full achievement** (must have shield, helmet and crest). Heraldic design including shield (coat of arms), helmet and crest with or without mantling, supporters, mottos, and belts of distinction.

**25-5.1.3 Lozenges.** Women's livery buttons with diamond or modified diamond-shaped designs. The unmarried lady's included a portion of the family achievement from her father's line; the widow's lozenge, a portion from both her father and her husband.

**25-5.2 Crests assorted.** A livery button which bears a single, double, triple, or quadruple crest device. A crest device is comprised of a crest figure over a crest coronet. The crest coronet may be 1) a torse (heraldic wreath of colors), 2) chapeau (cap of dignity), or 3) a figural coronet (crown). This coronet, which merely denotes association with a person of rank, should not be confused with an actual coronet of rank (see below). A crest design may include the family motto, collar of one of the orders of knighthood, fancy border, helm of rank, initials, or coronet of rank. A crest cannot include any other part of the achievement, such as the coat of arms or supporters.

**25-5.2.1 Patterns and symbols** (corresponds to Sec. 22). Includes traditional patterns such as crescent, cross, heart, star, fleur-di-lis, etc.. Initials and monograms are appropriate here as well as in Specific crest types assorted. Crest may include pictorial subject matter in addition to pattern or symbol.

**25-5.2.2 Pictorial crests assorted.** Since many crest buttons are pictorial, even multipictorial, they may be used in all pictorial classes represented by their subject matter. (Many crests are crossovers.)

**25-5.2.3 Specific crest types assorted.** Includes crest buttons that have recognizable elements or attributes in addition to a standard crest. Multiple crests are included here.

**25-5.2.3.1 Coronets of rank.** Different from the crest coronet, the coronet of rank appears in addition to (and usually above) the crest device and is associated with the rank of the bearer.

**25-5.2.3.2 Helms of rank.** A helm is present in addition to the crest. It may be in profile, partial profile, or frontal with an open or closed visor.

**25-5.2.3.3 Initials, monograms** (with a crest). A crest button bearing either initials or a monogram (2 or more initials conjoined).

**25-5.2.3.4 Multiple crests.** Includes double, triple, and quadruple crests. May also be used in any class appropriate for any of the individual crests.

**25-5.3 Other (non-crest) livery types assorted.** Crest buttons are not appropriate here.

**25-5.3.1 Crowns/coronets** (by themselves, or with initials or monograms, no crest present).

**25-5.3.2 Initials, monograms** (by themselves, no crest present). A livery button (non-crest) bearing either initials or a **monogram** (2 or more initials conjoined).

**25-5.3.3 Unlisted** (badges, bishop's mitre, without design, etc.). Badges are a relatively rare early form of livery button originally used to display a family motto. Later ones displayed decorative insignia only. Badges do not meet the heraldic requirements of crests or achievements.

**25-6 Overall assorted.** Buttons originally made for men's work clothing beginning in the late 19th century. They are typically 2-piece metal construction with wobble or riveted shank and include both verbal and pictorial designs. Refer to the *NBS Pictorial Overall Buttons Handbook*.

**25-6.1.1 Riveted shank (RSB).** An overall button with a rigid shank resembling a stud but attached permanently to the fabric.

**25-6.3 Pictorial.** May include verbal and/or numerical components also, unless limited by award.

**25-6.4 Verbal (letter, word), numerical.** Includes letters, words and numbers. Pictorial components allowed, unless limited by award.

**25-7 Political campaign. Div. I.** Buttons with candidate's names and/or pictures and/or symbols for a specific election are appropriate in this class. Buttons representing an on-going political organization (i.e., Republican or Democratic Club) belong in Div. II, Sec. 1, under Societies/Clubs.

**25-10 Sporting.** Buttons worn by gentlemen on their jackets (hunting coats). Commonly found in sets, early sporting buttons depict game, hunting dogs and hunters, as well as other sporting activities such as boxing, fishing, etc. Materials include metals, horn, pearl, ivory, and enamel. Modern versions are plentiful and typically feature golf, tennis or skiing designs.

## SECTION 26 – Complete Summary

(SECTIONS 1 THROUGH 25 EXCEPT 3, 16, AND 21)

Materials sections (1 through 15) and pictorial sections (17 through 20) are considered independently and there is no penalty for duplication of materials if they are used for different representations. However, credit may be earned by using different materials/techniques to represent the pictorial sections or vice versa. ***No more than two-thirds (approximately) of the total number of buttons, representing all sections, shall bear pictorial designs.*** Excluded are Secs. 3 (chinas may be represented in Sec. 2, Ceramics under Unlisted), 16, and 21 (material and pictorial summaries) as well as any Secs. not appropriate to the division in which the award is written. ***All buttons shall be labeled as to the class they represent and mounted in numerical order.***

## SECTION 27 – Related Pairs/Sets

A set is typically 3 or more non-identical buttons (with a common theme) sold on one card made of the same material and decorated in like manner. Set must be complete and color must reflect the set as originally marketed. Note that “series” of buttons are not sets. These are groups of related realistics, e.g., the JHB Beatrix Potter buttons, sold sequentially on separate store cards. The size/number rule does not apply in this section. Each class carries its own limitations. For examples of realistic sets, refer to *NBS Bulletins, Feb., July, and Oct. 1998*, “Realistics Approved Sets,” as well as original store cards.

**27-5 Related Pairs.** Two non-identical buttons designed and marketed as such. The pair may be part of a larger set or series. They may or may not be realistics. This class is not to be confused with Matching pairs (see p 63) which are identical buttons of 2 different sizes.

**27-6 Zodiac. Div. III.** The signs of the Occidental zodiac include: Aries the ram, Taurus the bull, Gemini the twins, Cancer the crab, Leo the lion, Virgo the virgin, Libra the balance, Scorpio the scorpion, Sagittarius the archer, Capricornus the goat, Aquarius the

water bearer, and Pisces the fishes. The Chinese zodiacal signs include: rat, ox, tiger, hare, dragon, serpent, horse, sheep, monkey, hen, dog and pig. Both occidental and oriental sets are recognized. Generally, an entry shall consist of 3 sets of 12 buttons each but an award may specify a single set of 12 extra-large buttons.

## • Division II – UNIFORM •

A garment over which the wearer has no choice as to overall design, cut, color, or cloth (except “seasonal” cloth weight and some color choices), these choices being exercised by the employer of the wearer. Any button worn on a uniform, regardless of button material, quality or construction that contains the logo, name, or other insignia of an organization qualifies as a uniform button. Cls. 1-6 and 2-4 are military, while the other classes are non-military. Buttons should be labeled whenever the name of the issuing organization is not shown in the button design, even if the logo or insignia is commonly recognized.

Although worn on a “uniform,” buttons without any design such as a company name, logo, or distinctive insignia are not applicable here, but belong in appropriate class(es) of Divs. I, III, or IX. Livery buttons are placed in Div. IX, Sec. 25. School blazer buttons (made with special dies), usually sold separately from a garment, belong in Div. III. Tiffany back marks are not appropriate in Div. II.

“**Reproduced**” buttons (made from new molds similar to the original) are NOT suitable in Div. II. Examples are souvenir buttons at historical sites and for centennial events. Modern materials and shanks help distinguish these from the originals. Refer to *NBS Bulletin*, October 1982.

“**Re-issued**” buttons are acceptable, but are far less desirable than the originals. These buttons, as defined by Johnson and others, are buttons struck from original dies for collectors, museums, blazers and as souvenirs after the original purpose of the button is obsolete. The original button may be of different construction than the re-issue.

“**Stock**” buttons are sold to all buyers who cannot afford a special die-struck design. These usually include letters, general designs and symbols suitable for multi-purposes, such as: airlines, hotels, clubs, police, fire, blazers, commercial, rail and other “uniformed” groups. Stock buttons are poor choices except when working on “assorted types,” such as: police buttons not specialized to all pictorial, verbal, etc. For a stock button to be a good choice, one must be able to document that the button was, indeed, worn by employees or members of the designated organization.

“**Fakes**” are those created for sale which were not made for use on uniforms, i.e., the organization never ordered them and the employees did not wear them. Old buttons were used as masters to make new molds for casting new imitative buttons. Examples: “Colt Fire Arms Factory Guard.” “Pinkerton Railroad Detective,” “Wells Fargo and Co. Guard” and crude pewter castings marketed as “from old Buttons.”

## SECTION 1 – United States

**1-3 Commercial enterprises.** Exposition guards’ buttons are acceptable in this class as well as in buttons of a single state, based upon the physical site of the exposition. Includes news dealers or news distributor organizations. Transportation services are excluded and belong in Transportation.

**1-4 Federal government agencies (non-military).** Includes Diplomatic Corps, U.S. officials, as well as other federal agencies having a non-military function. Military (armed

forces buttons) are not applicable here. The U.S. Coast Guard is an “armed force” (under Navy control) only in wartime. Formerly, it was under jurisdiction of the Department of Transportation, but is now under the Department of Homeland Security and is, therefore, applicable in this class as well as in National armed forces. The “U.S. Airmail” is an early airline button and is not applicable in this class.

**1-5 State/city government agencies (non-military).** Includes all correctional agencies, hospitals (including Veterans’ homes), departments, corporations, commissions, agencies, authorities (including transportation), and exposition personnel that are or were clearly used by city and/or state governments. Labeling is recommended.

**1-5.1 Fire departments, bureaus and patrols.** Stock buttons are common (“F,” “FD”) and less desirable than special die designs.

**1-5.2 Police departments.** Stock buttons are common (“P,” “PD”) and less desirable than special die designs.

**1-7.1 Confederate States government and militia.** Centennial re-issues are not applicable in this class.

**1-7.2 National armed forces.** Includes buttons of the Air Force, Army (all branches of service), Continental Army, Continental Navy, Coast Guard, Coast Guard Auxiliary, Marine Corps, Naval Reserve, and Navy. Buttons of the State Militia, Reserve, and National Guard are not included here except U.S. Naval Reserve and Coast Guard Auxiliary.

**1-7.3 State militia and/or National Guard companies and/or Regiments.** Includes all buttons used by these state organizations and/or the companies and battalions and/or regiments within them. Includes buttons not positively identified but generally accepted as militia designs. Limited to buttons of specific militia or national guard units and their veteran groups which have their own distinctive button designs. Guards of expositions are not applicable. Militia or armed forces buttons in use by various states prior to joining the Union are eligible. These include buttons of the original 13 colonies, Republics of Texas and Vermont, and the Kingdom of Hawaii.

**1-8 Schools.** All U.S. Service Academies are included here, but these must be special buttons of the school, not regular U.S. military buttons. School blazer buttons (with special dies) are not considered “uniform” in the U.S., and are appropriate in Div. III.

**1-9 Societies/clubs.** Clubs (including yacht clubs), lodges, fraternal, youth oriented and veteran organizations. Also appropriate are uniform-type buttons for special society uses and include re-issues of historic and/or obsolete uniform buttons made as souvenirs and labeled as such.

**1-10 State seals.** State, territorial, royal and republic seal buttons in use by the various states prior to joining the Union are eligible. These include buttons of the Republics of Texas and Vermont and the Kingdom of Hawaii.

**1-11 Transportation.** Covers all organizations concerned with the movement of goods or people.

**1-11.1 Air transportation.** Airline employee blazer and flight attendant “uniform” buttons are included, but special die designs are preferred over stock types. Although worn by employees, buttons without any insignia (company name or logo) are not appropriate.

**1-11.2 Land transportation.** Includes an assortment of types. Rail (long distance and local; above, on, or below ground level) and street (buses, trucks, and taxis). Terminal, sleeping car, and package express companies are included as are transportation oriented stock buttons.

**1-11.3 Water transportation.** Includes ship officials/officers or packets, mail lines, passenger lines, cargo lines and ferries.

**1-12 Uniform buttons of a single state.** Must be clearly representative of only one state. A company providing service to or within many states is not appropriate even if its “home office” or major “terminus” is located in one state. Cunard and other non-U.S. shipping lines or non-U.S. airlines are neither U.S. nor “one state” even if using a major terminal in a given state. Rail transportation must definitely be associated with one state (Illinois Central with Illinois and Monon with Indiana for example) and not serve multiple states. Staff type N.Y.C.R.R. (New York Central) is good for New York State but not the Sanders-type N.Y.C. design which was used all over the system. Railroad names are not necessarily good guides for placement of buttons in this class.

## SECTION 2 – Foreign

**2-2 Government agencies, corporations, and commissions.** Buttons with only the name and/or device of the civic division (branch) which were/are used by some or all departments of that governing body are permissible. Those devices with the words “Transport,” “Tramways,” and similar specifications are not allowed and belong in Transportation or Uniform buttons of a single country.

**2-2.1 Fire departments, bureaus and patrols.** Refer to equivalent classes in Sec. 1.

## • Division IV – RELATED SPECIALTIES •

These items do not fit the normally accepted definition of buttons. They generally fall into one or more categories: 1) button-like in both appearance and function but are not attached to the garment with needle and thread (studs, links and bachelor buttons); 2) button-like in appearance but serve only a decorative purpose (bridle rosettes, trim, button covers, shoe button covers and obi dome); 3) button-related in their use (button hooks); and 4) used as fasteners (buckles/clasps, snapettes, tie tacks and netsuke). Because these items are less rigorously defined than those in buttons, the award may need to specify the types, numbers and other specific design features desired.

## SECTION 1 – Bridle Rosettes

Functional objects which stabilize and decorate the bridle headstall of the horse. Popular between 1850-1930.

## SECTION 2 – Buckles/Clasps

**2-0 Buckles/clasps.** One-piece, two-piece and three-piece. Includes one-piece with one or more prongs (or posts), one-piece slide, two (or more) -piece clasps with hook-and-eye or snap closure, and two-piece interlock. The parts of two (or more) -piece buckles may or may not be identical in size and/or design

## SECTION 3 – Button Covers, Shoe Button Covers

Button covers and shoe button covers are similar in function. One slips over small buttons on a garment, the other slips over shoe buttons.



## SECTION 4 – Button Hooks

**4-1 Functional design.** Button hooks ( $\frac{1}{2}$ " hook or larger), glove hooks ( $< \frac{1}{2}$ " hook), loops (closed wire), fobs (suspension ring on handle) and mechanical (retractable/penknife/other tools).

**4-2 Handle design.** Trench art is the term used for button hooks made from World War I salvaged battlefield metal debris.

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## SECTION 5 – Costume Trimmings

**5-0 COSTUME TRIMMINGS.** Serve as adornment on clothing, shoes and accessories. The size, configuration or fragility of construction makes them not viable as buttons. Attachment is by sewing, or mechanical means, such as threaded screw or metal prongs that penetrate the fabric. Excluded are: (1) ribbon, lace, gimp, applique and iron-on trim; (2) individual beads, sequins and bracelet segments two tunnel holes); (3) all functional items including hat pins, chatelaines, key holders, sweater guards, etc.; and (4) items with pin-back type fasteners (including pin and pinch clamp) used for brooches, campaign type buttons, and other jewelry items.

**5-1 Back types.** The means of attachment may include one or more shanks, one or more holes (often near the edge), or a mechanical means such as prongs or a threaded screw. Since some buttons have two shanks to maintain pictorial alignment, awards including this back type should specify any limitations on shank separation of their position relative to the edge.

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## SECTION 6 – Links, Studs

(previously separated in two sections)

**6-0 LINKS, STUDS.** Fasteners used for men's vests and shirts, women's shirtwaists and chemises, men's or women's collars and cuffs and lapel decorations. The front of the stud or link is button-like in size, shape, design and material. The front is connected to a disk or foot, in the back, by a straight or curved rigid post or rod(s) fits through one or more button holes. Movement in the decoration is allowed regardless of back type.

**6-1.1 Non-separable.** Includes linked-buttons, toggles and other mechanisms with moveable parts. A linked-button consists of two buttons joined by a link, chain or cord. A toggle consists of one button connected to a bar-like object with a link or chain. Other types include a hinged foot, bullet toggle (rotating bar), prongs (finger, loop, turret and stirrup) and a telescoping bar.

**6-1.2 Rigid post.** Has no moving parts and may be straight or curved.

**6-1.3 Separable.** Similar to the non-separable types in usage, these items may be separated into two pieces and thus installed without passing the front or the foot through the button holes.

**6-1.4 Spiral wire shank.** Jewelry quality studs with spiral wire shanks used on men's shirt and women's shirtwaists. Have been misidentified as skirt elevators.

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## SECTION 7 – Netsuke

**7-0 NETSUKE.** (pronounced "net-ski") Used by Japanese men to anchor pouches for carrying personal items (tobacco, pipes or writing tools).

**7-1 Specific types.** Katabouri – the common figural sculpture; Sashi – a long thin netsuke; Manju – a round, flat shape named after a popular bean paste confection; Ryusa – similar to Manju but with open work design; Kagamibuta (literally “mirror lid”) with a metal lid and a bowl.

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## SECTION 8 – Obi Dome

**8-0 OBI DOME.** (pronounced “oh-bee-doe-may”) Used by Japanese women as an ornament on the silk cord that secured the sash (obi) on their kimono. Backs have molded holes placed horizontally or bar-like shanks through which the silk cord passes.

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## SECTION 9 – Other Related Specialties

**9-1 Bachelor buttons.** Most likely invented as a replacement for lost buttons or for easy removal for laundering. Some are not removable. Attach to garment without needle and thread and, unlike rivet shanks, require no special tools. Shanks take multiple forms including pin, screw, clamp, spiral wire, etc.

**9-2 Snapettes.** Likely used to fasten coats starting in the late 1930s, a snapette is a button-like device with a decorative front piece which is connected to a separate metal disk or shape sewn to the garment. The two are often connected with a chain. Closure mechanisms include a snap, pin, clamp, or pendant. Refer to *NBS Bulletin, May 2006*.

## GLOSSARY OF GENERAL TERMS

The following terms may be applicable to more than one section.

**Acid etched/frosted.** See p 41.

**Aristocrat.** See p 38, “Lusters assorted.”

**Ashlee buttons.** Metal picture buttons assembled in the 1940s from old metal stampings. Most are large one-piece construction with the pictorial finding (animals, insects, heads, etc.) soldered onto a plain or ornamental disc. Some had paste embellishment. Collectors purchased them as old at the time of their marketing. They are now accepted in Div. III and Div. IX as legitimate buttons.

**Austrian tinies.** A specific type. See p 62.

**Back marks.** See pp 60 “definition” and p 8, “Mounting requirements.”

**Back types.** See pp 61 “definition” and p 8, “Mounting requirements.”

**Backgrounds.** See p 60.

**Badges.** See p 66, “Unlisted (badges, bishop’s mitre, without design, etc.).”

**Base material.** The placement of sew-through holes or shank attachment typically determines the base material of a button. There are 3 exceptions to this rule: 1) Materials (including backgrounds) that are mounted in/on metal are usually considered the base material. There are 2 exceptions to this. Clear and colored and black glass mounted in/on metal belong in Sec. 8 (Glass mounted in/on metal). Steel cups with metal centers or backgrounds are steel buttons. 2) 18th-century bonebacks, hornbacks, and woodbacks with thin embossed metal surfaces are considered repoussé metal buttons in Sec. 24. See p 65 for definition. 3) Fabrics/textiles and sheet celluloid (e.g., tight tops) shaped or stretched over a supporting framework/ mold and secured with a back-plate. The framework/mold and back-plate act as a support and shank attachment only; the cover is the base material. Regarding buttons assembled from more than one metal, see p 45, “Metals assorted.”

**Bidri.** A type of insertion inlay. See p 48, “Metal inlay/overlay.”

**Bimini/Bimini-like.** A specific type. See p 62.

**Borders.** See p 61.

**Breeches buttons.** Small faceted glass or quartz crystal over foil mounted in metal. May be used as either glass or quartz crystal mounted in metal since they look identical.

**Carved (including cameo carved).** The removal of some of the button’s surface to create depth and contour. The cuts are wider and/or deeper than engraved.

**Channel setting.** Series of rhinestones/pastes set close together in a straight or curved channel with sides of mounting securing outer edges of stones.

**Class representation.** The most complete representation possible of each class specified in the award. Includes so-called mundane buttons as well as rarer, more desirable types. Extra credit may be given for rare buttons, but the broader representation should not be sacrificed in an effort to overload the tray with rare buttons. Decorative finishes (DF) and/or other material embellishment (OME) are acceptable unless excluded in an award. See p 5, “Complete representation.”

**Cold plastic enamel (CPE) .** Decorative finish (DF) applied to metal or plastic buttons. See p 50.

**“Colonial” pearl.** See p 48, “Iridescent shell (pearl).”

**Color.** There are 9 basic colors for competitive purposes. They are: red, pink, orange, yellow, green, blue, purple, brown, and gray. When an award specifies only one color, all

shades and tints may be used unless excluded. Shades are made by adding black to the basic color and tints are made by adding white. Any other color added to lighten or darken will change the basic color (yellow + green = yellow green, not light green). The color of a button is determined by the color visible at the shank or back of the button. A black glass button with white overlay is still black. The surface color may be altered with decorative finish (DF), overlay, veneer, etc. If desired, awards may specify surface color rather than base color. For example, an award for assorted materials that appear red (surface color) could include a wood button painted red and a vegetable ivory button dyed red, etc. Awards should specify the desired range of color, e.g., green, may include yellow-green and blue-green. Green should still be the dominant color.

**Combined materials.** See p 61.

**Construction.** Broadly speaking, this term refers to the method of forming a button. In the glass and enamel sections, construction is a heating/fusing process. In the specific types section, the term designates buttons of a specific “construction” type (e.g., waist-coats, snap-togethers) that may be made from a variety of materials.

**Conventional design.** Non-pictorial designs that range from fairly simple to ornate.

**Conversions.** Articles manufactured for other uses are converted into buttons. Examples are jewelry, hat pins and pearl gaming pieces. Not acceptable in competition. Glass with cone shanks that were molded for both buttons and hat pins are not considered conversions, but are best used in Divs. IX or III. Glued-on shanks are acceptable except when obviously used to create a button from something else.

**Cookies.** See p 50, “Canework/cookies.”

**Coralene.** Tiny glass beads heat fused to the surface of a glass or porcelain button resulting in a bumpy texture. Many have a gold luster. Coralene-like decorations are used on other materials such as wood, plastic, etc.

**Crossovers (material).** Although most buttons are appropriate in only one material section, some have “dual identities” based on their construction. Steel cups with other material centers (including backgrounds) may be used either as metal buttons (steel cups) or as the material mounted in the cup, such as pearl. A steel cup with a different metal center is still considered a steel cup. Regarding buttons assembled from more than one metal, see p 45, “Metals assorted.” Buttons with materials covered by a glass shield may be used in Sec. 8 (In/under glass) as well as in the section of the material covered by the glass, e.g., ivory. All materials mounted in/on metal, except for glass, may be used in their respective material section, as well as in Sec. 23, Materials mounted in/on metal. Black and clear and colored glass mounted in metal may be used in Sec. 8 as well as Sec. 23.

**Crossovers (pictorial).** Buttons appropriate in more than one pictorial class or section, based on the design. Buttons that focus equally on more than one pictorial section are acceptable in all sections represented. Examples like fable or story buttons with animals are appropriate in both Secs. 17 and 20. Baskets of flowers are appropriate in both Secs. 18 and 19. Crest buttons depicting animals may be used as Animals or as Objects (the heraldic device itself is the object).

**Crystallized tin.** See p 46, “Tinned white metals.”

**Damascene.** A type of insertion inlay. See p 48, “Inlay/overlay.”

**Decorative finish (DF).** A surface treatment or coating. Included are: stencil, transfer, lacquer, enameled metal (when not the focus of the button), paint, dye, pearlized finish, frosted, plastic paint-like finish on modern glass, cold plastic enamel, gilding (the use of metallic paint, foil, or gold or silver leaf), wash, luster, tint, etc., applied in full, partial, or in combination, etc. Surface treatments or finishes do not alter the basic button material.

For instance, a metal button with any of the aforementioned finishes is still an “all metal” button. A partially or completely frosted transparent glass button is still considered transparent glass.

**Designs in/under transparent glass.** See p 43, “In/under glass.”

**Dichroic.** A type of glass button. See p 40, “Construction assorted.”

**Drums.** Includes any material in a metal mounting that has straight sides measuring at least 3/16" high in medium size; small size should be at least 1/8" high. Centers may be glass, black glass, design under glass, paper, galena, porcelain, etc., or a combination. Glass centers belong in Sec. 8; others are appropriate in Sec. 23, Specific types.

**Duplicates.** Buttons identical in all ways (size, material, workmanship, color, design, etc.). Those identical except for size are not considered duplicates, but unless specified in the award detract from a well balanced tray in competition. In Div. II, variations of a basic pattern due to the use of different dies by manufacturers are considered duplicates. Die variations are permitted in extremely specialized classes when the number of buttons required for a tray demands their use (a tray of U.S. military buttons specialized to a single branch of service, etc.)

**Dyed.** Colored or black dye penetrating part or all of the surface of the button.

**18th-century buttons.** Buttons made during the 1700s. Unless the award limits their use, 18th-century buttons are also appropriate in all sections of Divs. I and IX. The slight deviation of rules found in Sec. 24 applies strictly to that section. For example, in Divs. I and IX the back of the button generally determines the material. A bone back button may be used in Sec. 15, a wood back button in Sec. 14, etc. However, in Sec. 24 these buttons are classed as repoussé metal.

**En grisaille.** A type of enamel button. See p 35.

**Engraved/laser engraved.** Fine shallow lines made with a graver or laser. Includes scrimshaw.

**Escutcheon.** A central metal ornament (pictorial or conventional design) 1) attached to two pins that go through holes in the button base and are bent down in back or 2) attached to one pin that goes through a hole in the center of the button and forms the wire shank. Never glued.

**Extruded.** Celluloid or synthetic polymer forced through an open-ended mold, like shaped pasta.

**Faux pavé.** Solid piece of glass molded to look like individual rhinestones/pastes.

**Filigree.** A specific type of metal button with fine lace-like work (intertwined or coiled wire) as the focus. Filigree metal work may or may not qualify as openwork depending on how the base is made. See p 48. Filigree is also a listed pattern, including both wire filigree and molded imitation filigree. See p 58.

**Fixe.** Painted silk under glass. See p 65.

**Flecks.** See p 62, “Inlay and related techniques.”

**Fluorescent glass.** Glass which glows under ultraviolet light. See p 64, “Unlisted.”

**Frame.** The body of the button forms a frame for a center of any material. Centers include lithographs, fabric, glass, design under glass, etc.

**Free choice.** See p 5.

**French tight.** A type of metal button. See p 47, “Two-piece.”

**Frosted.** Synonymous with acid etched or matte finish.

**Galena.** A shiny gray crystalline mineral of lead, often used as a background.

**Gay nineties.** A specific type. See p 62.

**Gemstones.** Includes precious and semi-precious minerals, as well as organic materials such as petrified wood, jet, coral, amber, natural sea pearls, etc.

**Gilded.** A decorative finish (DF) of metallic paint, colored foils, or gold or silver leaf applied to another material.

**Gilt.** Metal completely overlaid with gold leaf or plated with a thin layer of gold. Not considered a decorative finish (DF). Gilt is considered the same as gold for purposes of material identification.

**Glued-on shanks.** Shank glued to button back. Acceptable except when obviously used to create a button from something else. These should be considered carefully with age and button construction in mind.

**Golden Age.** See p 46 “Gilt/plated,” and p 61.

**Goldstone.** A type of opaque glass. See p 40, “Colors assorted.”

**Goofy.** Type of plastic realistic, See p 64.

**Habitat.** Materials found in nature (insects, feathers, flowers, seeds, tiny shells, etc.) incased under a glass, plastic or celluloid shield.

**Handkerchief (Turned) Corners.** Metal buttons with corners folded over mechanically. Two-piece examples consist of 2 square sheets of metal, stacked, with the top sheet rotated 90-degrees and all corner tips folded toward the center front. One-piece examples have square corner tips folded toward the center front. Many variations exist.

**Hologram.** Thin discs containing 3-dimensional images which appear to move when the button is tipped side to side. *Not considered a mechanical/movable part.* See p 62, “Mechanical/movable.”

**Igloo.** A specialized sew-through china button with a high “bump” on its top surface which acts as a tunnel for the thread.

**Imitation gemstones.** See p 43.

**In/under glass.** See p 43.

**Incised.** A working method which uses a sharp tool to create a fine line design.

**Inlay.** The insertion of a material into the base resulting in a relatively uniform surface. See p 62, “Inlays assorted,” p 62, “Impression inlay,” and p 62, “Insertion inlay.”

**Inset.** A type of inlay button. See p 62.

**Ivory.** A type of celluloid button. See p 33, “Unlisted.”

**Jacksonian.** A type of metal button. See p 47.

**Jelly bellies.** Realistic animal buttons made of plated metal with center “belly” cabochon of glass or pearlized acrylic resin. One set includes elephant, turtle, fish and owl.

**Kaleidoscope.** A type of glass button. See p 42.

**Kiddie buttons.** Small non-realistic glass or plastic buttons made for children’s wear with pictorial designs of children’s themes (no fruit or flower designs). May have painted or transfer design.

**Laminates.** See p 63.

**Lithograph.** See p 62.

**Lusters.** A metallic decorative finish (DF). See p 38, “Lusters assorted.”

**Make-ups.** Created by combining two or more parts of buttons and/or other objects (jewelry pieces, etc.). Not acceptable in competition. Occasionally, button manufacturers

combined two types of buttons (e.g., glass button with self shank set into a self-shanked metal mounting). Unless the parts are obviously unsuited, these buttons are not considered make-ups and should be given the benefit of the doubt.

**Marcasite.** Jeweler's name for pyrite, a crystallized iron mineral used as an embellishment. More brilliant than cut steel, it does not respond to a magnet.

**Marquetry.** See p 62, "Insertion inlay."

**Masonite.** See p 52, "Processed wood."

**Matching pairs.** See p 63, "Matching pairs."

**Materials assorted.** Implies a balanced assortment of all materials from Secs. 1 through 15. The best trays will also have a variety of techniques.

**Materials mounted in/on metal.** One or more materials mounted in/on metal.

Material(s) must be the focus of the button. Mountings vary from a simple metal rim with a connecting shank bar cross the back to an elaborate setting of two or more parts. Material(s) affixed to a metal with pin-shank, rivets, or glue is acceptable as long as the material is the focus (not a border or embellishment). NOT included are glass with metal backs (kaleidoscopes, mirror, etc., in clear and colored glass; riveted backs and wafers in black glass). Except for Secs. 6 and 7, all materials mounted in/on metal are appropriate both in their material sections and in Sec. 23. Materials mounted in metal under shields of glass or celluloid are considered to be that material (ivory mounted in metal under glass is an ivory button) as well as in/under glass in Sec. 8. Cl. 23-9 includes all materials mounted in/on metal (including glass) as well as specific types (waistcoat/vest, drum, etc.).

**Materials sections.** Secs. 1 through 14 are specific material sections listed alphabetically and include celluloid, ceramics, enamels, fabrics/textiles, black glass, clear and colored glass, glass mounted in/on metal, horn, metals, shell, synthetic polymers, vegetable ivory and wood. Sec. 15 includes additional listed materials such as bone, ivory, rubber and composition, as well as all unlisted materials.

**Mechanical make-up.** Technique(s) used to join two or more button components or to add embellishment while in a solid (cool) state. Includes gluing, pinning, riveting, screwing, inserting, etc. Does not include techniques that use heat (Construction).

**Mechanical/movable.** A specific type. See p 62.

**Metal embellishment.** Metal components applied to the button for decorative purposes only (escutcheons, inlays, etc.).

**Metal rimmed.** A separate metal rim around the outside edge of the button. Sometimes it is functional as in 4-piece constructed metal buttons. It may also be found on any material used only for decoration/protection, e.g., a Jacksonian or rimmed horn. A metal rim on a non-metal button is considered other material embellishment (OME).

**Molded surface designs.** Design is molded into heated, softened button material (horn and glass). Design may be shallow and finely textured or deeply dimensional.

**Mosaic.** See p 63, "Inlay and related techniques."

**Mounted in/on metal.** See p 63.

**Niello.** A black metal alloy used to fill designs that have been incised in silver.

**One-piece thirties.** A type of celluloid button. See p 32, "Pressed designs."

**Openwork.** See p 78, "Pierced/openwork."

**Other material embellishment (OME).** Material(s), different from the base, added onto or inlaid into the surface during or after formation of the button to enhance the face design. Examples include rhinestones/pastes, cut steel or other metal pieces, shell/pearl, fabric in-

cluding sequins, beads and thread, celluloid, inlay, etc. Clear/colored glass embellishment on black glass (or vice versa) is acceptable, but blue glass embellishing white glass is not appropriate, as they are both clear and colored glass. Although rhinestones/pastes are clear/colored glass, they are acceptable as other material embellishment (OME) on clear/colored glass buttons. Finishes (original tint, paint, enamel, etc.) are not considered other materials. When the focus of metal and embellishment is equal or not readily apparent, the button may represent both the metal class and the class of the embellishing material mounted in/on metal. A predominant material mounted in/on metal is not considered embellishment. The terms “trim” and “ornamentation” have been replaced by “embellishment.”

**Overlay.** For glass, see p 41. For shell, see p 49.

**Painted and/or encrusted.** See p 48, “Paint/paint encrusted.”

**Paint, enamel:** **Paint** is a pigment in oil-based solution or varnish which may or may not be fired onto a glass surface. Includes chemical paint (dull gray color) and imitation wood. **Enamel** is glass powder (vitreous enamel) applied as a paste onto a glass surface and fired. Enamel is thicker and appears more glass-like than paint.

**Pairs, matching.** See pp 4, 63.

**Pairs, related.** See p 67.

**Papier-mâché.** Buttons made of tightly layered paper or pulp and a thick blacking agent. Surfaces were painted or overlaid with thin pearl and varnished.

**Passementerie.** See p 37, “Fabrics.” 18th and early 19th-century fabric buttons.

**Patterns.** See p 57.

**Pavé setting.** Many individual rhinestones/pastes set closely together to conceal the metal almost entirely, thus creating a smooth even surface.

**Pearlized.** Decorative finish (DF) made from a fish scale solution or a modern equivalent.

**Pictorial design.** All subject matter of a pictorial, as opposed to geometric or conventional/stylized nature. There are four pictorial sections: Animals, Plants, Objects and Other pictorials.

**Pierced/openwork.** Two techniques with same result, openings through the body of the button from the front completely through the back (not set on solid backing) forming part or all of the face design. **Pierced:** holes or openings cut, drilled or bored. **Openwork:** molded openings. Buttons pierced side to side only do not qualify here.

**Pigeon eye.** Glass embellished metal button. See p 48.

**Pin-shank.** Wire slipped through a hole in the button body and held by a “head” and a loop (with or without plate) shank on the back. Heads may vary from a plain metal knob to an elaborate escutcheon or paste, etc. Not to be confused with pin-shanked “drop” beads, used in jewelry, with finer wire and a design orientation meant to hang.

**Popper.** Div. I glass buttons made by Leo Popper and Sons of N.Y. Shanks vary from a small shank plate with two prongs embedded in the glass to self shanks, key shanks and some swirl backs. They may be transparent, opaque or both and come in a variety of shapes. Specialties include “spangled glass” (a mixture of colors), “silvered glass” (silver-like metal mixed into the glass), and “pearlized” (imitation pearl made from fish scales). Embedded crinkly foil, flecks, goldstone and spattered glass were also incorporated into their design. There are paperweights and moonglow-types. Poppers are appropriate in Sec. 6 or 7 according to their basic characteristics (shank type, foil embedding, etc.).

**Pressed.** A shallow surface design created through heat and pressure. Applies to materials such as wood, celluloid and vegetable ivory.



**Protrusion.** A specific type. See p 62.

**Realistic.** See p 64.

**Rebus.** A puzzle consisting of pictures representing words or parts of words, letters, symbols, etc. which when pronounced suggest a word or phrase.

**Repoussé.** Typically 18th-century. See p 65, “Repoussé metal.” Also a material crossover for wood, horn or bone.

**Reproductions.** Buttons re-struck from old molds and sold as such. May be used in Divs. III and IX.

**Rhinestones/pastes.** See p 43.

**Riveted shank buttons (RSB).** See p 61 and p 67, “Overalls.”

**Screenback.** A screen of metal forms the base of the button. It may be classed as an openwork metal button. There are also rare black glass buttons constructed on screen which are considered black glass buttons (similar to riveted metal backs).

**Section assortments.** See p 4, “Assortments.”

**Sets.** See p 67 for use in Sec. 27. See p 5, “Complete representation,” for use in other sections.

**Sew-through.** See p 61.

**Shakudo.** See p 48, “Inlay/overlay.”

**Shanks.** See p 61, “Back types,” p 61, “Cone shank,” and p 61, “Rosette shank.”

**Shapes.** See p 63, “Shapes assorted,” p 63, “Contour (shapes),” p 63, “Linear (shapes),” and p 64, “Realistic (shapes).”

**Shibayama.** See pp 62, 63, “Insertion inlay.”

**Shield.** A thin protective sheet of transparent glass, celluloid or other clear plastic typically used to shield something fragile (fabric, lithographs, habitat material, etc.). If mounted in metal, the button is acceptable in the class of the material of the shield as well as the material being protected. For instance, an ivory button with a glass shield is considered both ivory and glass mounted in metal.

**Snap-together.** See p 52, “Synthetic polymers” and p 62.

**Specialization.** When an award requires only a portion of a class, the term “specialized to” designates that portion. For instance, “Reptiles, specialized to turtles” excludes other reptiles.

**Specific types.** Sec. 23 includes buttons appropriate in more than one section. Specific classes are included for backgrounds, back marks, back types, borders, combined materials, construction types (Austrian tinies, lithographs, snap-togethers, and waistcoats), inlay and related techniques, matching pairs, materials mounted in/on metal, shapes, and studio buttons. Buttons may represent a specific type as well as their appropriate material or pictorial/design section.

**Stencil.** An applied surface design created through the use of a cut out template and a masking agent to resist absorption of the dye in desired areas. Applied to china, metal, vegetable ivory, etc.

**Stippling.** A surface characterized by uniform tiny bumps creating a textured effect.

**Studio buttons.** See p 64.

**Summaries.** The purpose of any summary is to present the best assortment specified. Each summary has specific size requirements with minimums and maximums stated. All summaries must be labeled according to class and mounted in numerical order. There are

3 summary sections, Sec. 16 – Materials (see p 53), Sec. 21 – Pictorials (see p 57), and Sec. 26 – Complete or overall (see p 67).

**Swirlback.** See p 39, “Back types assorted.”

**Symbols.** A design that stands for or represents another thing. See p 60.

**Target.** A type of sporting button characterized by a face design meant to represent the bull’s eye on a shooting target. The concentric rings are often made of different colored metals. The center may be a different material such as bone, glass, ivory, etc. A few incorporate sporting pictorial designs (rabbits, birds, deer, dogs, etc.) into the border or center.

**Threadback or padback.** A back type. See p 61.

**Tile type.** A type of glass button. See p 38, “Construction.”

**Tintypes (ferrotypes).** See p 48.

**Tingue.** See p 42, “Glass with glass.”

**Tole.** A type of metal button. See p 47, “Japanned, lacquered, stenciled.”

**Transfer/decals.** Decorative finish (DF) applied to a sized (varnished) surface while tacky. The transfer paper is dampened and removed, leaving the transferred design on the surface.

**Turned/lathed.** A working method in which a design is created by turning on a lathe.

**Twinkles.** A type of metal button. See p 47, “Twinkles” and 60, “Backgrounds.”

**Unlisted classes.** Offered in several sections, this class often includes unusual types which help better represent the entire section. Applies only to buttons not fitting into any of the listed classes.

**Usage.** Buttons for non-military utilitarian purposes. See p 65.

**Vanity.** Buttons with a name, initial or logo of an individual, company, noted personality or retail store.

**Veil weights.** An old term used by collectors for contour elongated oval shaped buttons bisected with a metal band attached to shank. Usually made of glass or fabric and classed as those materials mounted in metal. Appropriate in Div. I or III and IX.

**Veneer/inlaid veneer.** See p 63.

**Victorian gilt/plated.** A type of metal button. See p 46, “Gilt/plated assorted.”

**Victorian glass.** See p 43.

**Victorian jewels.** A collector’s term describing a style of glass mounted in metal having a single piece of glass set in a simple sloping or plain mounting. These buttons are classed as clear and colored glass (or black glass) mounted in metal.

**Waistcoat/vest.** A specific type. See p 62.

**Watch wheel.** Metal embellishment in the form of cog, gear or other wheel-like object resembling those found in a watch works. Typically found on shell or glass.

**Whistle.** A back type. See p 61.

**Working methods assorted:** Reductive hand or machine techniques used to shape or create surface designs in solid materials such as shell, wood, synthetic polymers, vegetable ivory, etc. Includes carving (often cut to show the clear distinction between surface and body colors), pressing (embossed), piercing (openings drilled or cut entirely through the button), engraving, laser cut (a modern style of engraving/carving), turning/lathing (design created by turning on a lathe), etc. Machine tooling often forms shallow, repeated geometric designs (rings, lines, etc.). Hand tooling generally produces deeper, more intricate designs, often in high relief.

## **LIST OF COMMONLY USED BUTTON ABBREVIATIONS AND ACRONYMS**

<b>ABS</b>	Acrylonitrile-butadiene-styrene, type of metalized synthetic polymer
<b>ANN</b>	American Novelties and Notions, company known for producing processed wood buttons
<b>BM</b>	Back mark
<b>BOD</b>	Benefit of the Doubt
<b>Cl.</b>	Class
<b>CPE</b>	Cold plastic enamel
<b>DF</b>	Decorative finish
<b>DIGS</b>	Design in glass surface
<b>DIPS</b>	Design in plastic surface
<b>Div.</b>	Division
<b>DUG</b>	Design under glass
<b>DUP</b>	Design under plastic
<b>DUPS</b>	Design under plastic surface
<b>GAP</b>	General Arts Products, company known for producing processed wood buttons
<b>HDPE</b>	High-density polyethylene, type of synthetic polymer
<b>NBB</b>	National Button Bulletin
<b>NBS</b>	National Button Society
<b>RSB</b>	Riveted shank button
<b>OME</b>	Other material embellishment
<b>Sec.</b>	Section
<b>VI</b>	Vegetable ivory

# NATIONAL BUTTON SOCIETY

## 2015-2016 BLUE BOOK

The *Blue Book* is a supplement to the *National Button Bulletin*, a membership publication of the National Button Society.

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