

Acknowledgments

Many people have contributed to this book with photos, information, and conversations. I would like to acknowledge and thank the following people. I am sorry if I left someone out, but thank you all!

Foremost is Barbara Barrans. Without her help, this would have been a different book. Her attention to detail and willingness to share her thoughts, opinions, and photos were invaluable. Her crash course in button classification was detailed and extremely helpful! She did quite a bit of work writing the captions to most of the photos, and I am grateful for her time and expertise. She was also my copyeditor and did a superb job. Thank you, Barbara!

I'd like to thank my enamel editor, Tom Ellis, for all our discussions and his insights into what's happening with craze lines in enamel buttons. A special thanks to my publishing staff for making this third book of mine as wonderful as the second: Candi Derr, for having faith in me and getting me the same team as before; Patricia Stevenson, for managing the production so well; Tessa Sweigert, for her wonderful book layout; Caroline Stover, for her terrific graphics work; and Emily Vollmer, for her marketing materials.

In addition, I'd like to give big kudos to Bruce Beck, who was always willing to share his vast collection of beautiful enamels (both buttons and objets d'art) and discuss them with me. His experience in owning/selling/buying enamel buttons was very helpful. Herman Bangeman was also very helpful, discussing not just buttons but also methodology. Renée Comeau was equally helpful, discussing her beautiful buttons, sharing all her photos, and aiding in research. Erika Speel was invaluable with historical references and our dis-

cussions via e-mail. Mika Jarmusz translated Japanese/English in e-mails and also during Zoom talks with two experts in Japan, Miyako Nanri (an enamelist) and Hiromasa Kobayashi (director of Shippo Art Village in Japan), both of whom I would also like to thank for their help in understanding Japanese enameling terms and techniques. Tom and Kumi Dreves provided insight into Japanese terminology and enamel button making today and historically, and they were my translators for contacts with Sachiko Nishida, a contemporary Japanese enamelist. I'd also like to thank the three who submitted artwork using buttons, as I feel this contribution added to modern history: Ora Kuller, Jean Mandeberg, and Dianne Chmidling.

Many thanks go to Al Schultz, who helped in getting me printable copies of *NBB* and *Just Buttons* articles; Judy Stopke, who helped with the cover; Barbara Weeks, who sent samples of certain buttons so I could study them in person; Merry Jo Thoele, for turn-of-the-century information; Elaine Williamson, for all her information and photos; George Gauthier, for his understanding of copper alloys like brass and other scientific information; Barbara Fox, for her advice; Sue Moncrieff, for her advice and information on Motiwala buttons; Jane Perry, for her understanding of peasant buttons and those who made enamel buttons; Gregory Irvine, retired curator of Japanese Arts of the Victoria and Albert Museum in England, for his help with Japanese enamel terminology and styles; Fredric Schneider,

author of a scholarly text on Japanese enamels and owner of a 900-piece collection, for his insights into Japanese enamels and a personal tour of his collection; Coral Shaffer, enamelist, who studied in Japan at the Inaba Cloisonné Factory and discussed her experiences with me; Pam Luke, for her advice on buttons and writing; Dasom Sung, assistant curator, Korean Arts, at the Victoria and Albert Museum in England, for help with information on Korean enameling; Janine Skerry, retired curator of ceramics and metals at the Colonial Williamsburg Foundation, for her insights and leads about Birmingham; Annie Fraizer and Sheila Brudno, for all the questions they answered; Mary Libby (Bib) Neiman, for her help on modern Chinese Plique-à-jour buttons; Kathy Hoppe, for her help on modern Chinese Cloisonné and Champlevé buttons; Donna Buchwald, for all our discussions on enameling; Marilyn Tendrich, for our discussions on Grisaille; Linda Kaye-Moses and J. B. Ebert, for help with the index; William Hentges, for his advice; Ora Kuller, for her cartoons; and Anne Gaylor, for help with graphics.

Last but not least, I'd like to acknowledge all of the modern enamelists who provided biographical information and photos of their work, as well as those who submitted photos to help make this book so lively with examples and color: Diane Almeyda, Herman Bangeman, Barbara Barrans, Judi Baxter, Bruce Beck,

Gilberte Biggie, Birmingham Museums Trust (on behalf of Birmingham City Council), Inge Borland, Elvira Luetke Bowers, Nancy Boyer, Lynn Breutzmann, William Brinker, Harriett Brittenham, Sheila Brudno, the Button Queen, Yessy Byl, Carpenter Enamel Center, Helene Carter, Dianne Chmidling, Cleveland Museum of Art, L. Renée Comeau, Elaine Cossman, Cheryl Anne Day-Swallow for Joseph H. Spencer, Nancy De DuBois, Loek Degenkamp, Marie Demicco, Sue Dickout, Sandy Dingman, Kumi Dreves, Pam East, JB Ebert, Marie Elwyn, Brenda Erickson, Lillian Fitzpatrick, Sonia Force, Diane Ford, Annie Frazier, Joy Funnell, Sallie Gibson, R. Keith Golden, Micheline Gravel, Maude Hartman, Carol Hilberg, Kathy Hoppe, Mika Jarmusz, Lynn Keller, Simone Kincaid, Freda Knight, Ora K. Kuller, Joy LeCount, Donna Ledoux, Mona Ledwin, Tig Lichty, Linda Lingren, Lion and Unicorn Auctions, Lewis Lombardi, Pam Luke, Jean Mandeberg, Vicky Mayhall of Flying Button Ranch, Nancy Moyer, Mary Libby Neiman, Glenda L. Ott, Tatiana Owen, Jane Perry, Karen J. Perry, Michele Raney, Linda K. Reynolds, Helen Richwine, Fredric T. Schneider, Donna Shirley, Peg Swassing-Meredith, Merry Jo Thoele, Nancy Varah, Don Viehman, Barbara Weeks, Barbara Wells, Ronnie Wexler, Janet White, Diana Wieler, Elaine Williamson, Louella Yeargain, and Weiling Yin.