

Classification I – Jewelry Standards

The traditional category is meant to encourage artists to work within their tribal traditions, using traditional materials.

The contemporary category is meant to encourage innovative jewelry using both traditional as well as non-traditional materials and techniques.

The previous Non-wearable Jewelry Division is now considered Precious Metal Sculpture and will be judged in that class. The Miscellaneous category should be used only where work does not conform to any listed category.

I. ALLOWED

A. MATERIALS

- i. Organic and stone materials
 1. Bone
 2. Wood
 3. Natural untreated stones and gemstones, ceramic medallions and/or objects set as stones
 4. Natural pearls, finished stones and gemstones in cabochon and faceted shapes set in metal settings
 5. Non-plated metals
 - a. Must be clearly identified
 - b. Gold must be at least 14 karat
- ii. Chip inlay
 1. In the ratio of no less than 85% stone, 15% adhesive
 2. No powder inlay allowed
- iii. Findings
 1. Jump rings
 2. Earring backs
 3. Clasps
 4. Barrette clips
 5. Money clips
 6. Hooks and eyes
 7. Leather for bolos, conchos and buckles
 8. Single bead/cone combination to finish ends (for shell and bead jewelers)

B. TECHNIQUES AND TOOLS

2. ALLOWED WITH DISCLOSURE

A. MATERIALS

- i. Stabilized turquoise
- ii. Commercial coral from temporary strands
 1. Must be natural and un-dyed
 2. Must be used in combination with hand-made item(s)
 3. Must represent less than 50% of the finished item

- iii. Commercially-available glass beads
 - 1. Must be used in combination with handmade item(s)
 - iv. Cast jewelry to include sand, cement, lost wax, and tufa
 - 1. Editions limited to 25
 - 2. Must be signed with the artist's hallmark and numbered
 - 3. Rubber molds allowed if editions limit adhered to
 - v. Commercial chain
 - 1. As a finding only
 - vi. Fabricated laminated pattern sheet metals
 - vii. Precious metal clay
- B. TECHNIQUES AND TOOLS

3. **NOT ALLOWED**

A. MATERIALS

- i. Imported or non-Indian hand-made stone or shell beads and fetishes
 - 1. Excludes coral in hand-made items
- ii. Imported and/or color treated nuggets or tumbled chips of any material
- iii. Reconstituted or compressed laboratory grown, plastic or synthetic block materials
- iv. Color-treated materials,
 - 1. Examples include but are not limited to:
 - a. Blue onyx
 - b. Blue topaz
 - c. Irradiated red coral
 - d. Sponge coral
 - e. Bamboo coral
 - f. Opal
- v. Items assembled from non-Indian or manufactured components, including but not limited to:
 - 1. Machine-made or die-struck components
 - 2. Purchased cast blanks
 - 3. Machine-made or other metal beads
 - 4. Restrung jewelry
 - a. Multiple-strand glass bead necklaces
 - b. Exception made for jewelry containing repurposed components that have been transformed by the artist
 - 5. Machine-made "liquid" silver and gold or plated materials
 - 6. Powered inlay

B. TECHNIQUES AND TOOLS

Division descriptions:

Division A: Traditional jewelry

This division is intended for all traditionally-made jewelry using culturally acceptable materials (including silver, beads, quills, brass, copper, stones and shells), traditional techniques and traditional designs.

Division B: Traditional stone and shell jewelry (pre-Columbian style)

No metal except for findings. This division is meant to honor pre-Columbian jewelry styles, primarily inlay and heishi styles but can include any jewelry materials that are derived from ancestral styles and designs.

Division C: Contemporary jewelry

Any and all allowable materials, techniques and designs with disclosure.

Division D: Contemporary stone and shell jewelry (pre-Columbian style using contemporary materials)

This division is meant to represent the modern extension of pre-Columbian jewelry styles, primarily inlay and heishi styles but can include any jewelry materials that are derived from ancestral styles and designs. Any and all allowable materials, techniques and designs with disclosure.

Important Reminders:

1. Special consideration is to be given to the use of natural hand-processed materials.
2. Judging of contemporary division recognizes that the artist is working within a modern context. Considered here are artists' sense of design, choice and use of materials and techniques as they relate to contemporary tribal life.
3. The Non-wearable Jewelry Division is now considered Precious Metal Sculpture and will be judged in that class.
4. The Miscellaneous category should be used only where work does not conform to any listed category.
5. All stone, shell or metal elements, including beads as well as all feathers and animal materials, must be properly identified and comply with Jewelry standards and all state and Federal laws and regulations.
6. Artists may enter each piece of a matched set individually by category or as a matched set.

Judging Divisions and Categories

I: Division A: Traditional Jewelry using culturally acceptable materials (including silver, beads, quills, brass, copper, stones shells, etc.), traditional techniques and designs.

IA: Category 101 - Necklaces

IA: Category 102 - Bracelets and watchbands

IA: Category 103 - Rings

IA: Category 104 - Pins and pendants

IA: Category 105 - Earrings

IA: Category 106 - Concho Belts

- IA: Category 107 - Buckles (including ranger sets)
- IA: Category 108 - Ketohs and bolos
- IA: Category 109 - Coordinated sets
- IA: Category 110 - Miscellaneous

I: Division B: Traditional stones and shells (Pre-contact-style jewelry-heishi, inlay, etc.)

- IB: Category 201 - Necklaces
- IB: Category 202 - Bracelets
- IB: Category 203 - Rings
- IB: Category 204 - Pins and pendants
- IB: Category 205 - Earrings
- IB: Category 206 - Bolos
- IB: Category 207 - Coordinated sets

I: Division C: Contemporary jewelry, any materials

- IC: Category 301 - Necklaces
- IC: Category 302 - Bracelets and watchbands
- IC: Category 303 - Rings
- IC: Category 304 - Pins and pendants
- IC: Category 305 - Earrings
- IC: Category 306 - Concho belts
- IC: Category 307 - Buckles (including ranger sets)
- IC: Category 308 - Ketoh and bolos
- IC: Category 309 - Coordinated sets
- IC: Category 310 - Miscellaneous

I: Division D: Contemporary jewelry, stones and shells

- ID: Category 401 - Necklaces
- ID: Category 402 - Bracelets and watchbands
- ID: Category 403 - Rings
- ID: Category 404 - Pins and pendants
- ID: Category 405 - Earrings
- ID: Category 406 - Bolos & buckles (including ranger sets)
- ID: Category 407 - Coordinated sets

Classification II – Pottery Standards

Judging in this classification will evaluate the balance of materials, form, design and techniques, as well as the artists' skill in handling and applying the variety of materials used in the work.

The traditional category is meant to encourage artists to work within tribal traditions using traditional materials and techniques. Pieces must be hand-made of native-harvested and processed clays, slips and paints, and should adhere to traditional shapes, design, construction and firing techniques.

The contemporary category is meant to recognize that the artist is working within a modern context. Judges also consider the artists' ingenuity and creative use of materials and techniques as they relate to contemporary Indian life.

I. ALLOWED

A. MATERIALS

- i. Native-harvested and processed clays, slips, and paints
- ii. Non-clay elements
 1. Allowed in Divisions D-F
 2. Only allowed in Divisions A-C if they are ones that are always seen as part of an item
 3. Examples include but are not limited to
 - a. Leather canteen thong
 - b. Corn husks
 - c. Wooden drum sticks
- iii. Stand or Base
 1. Must be for stability only

B. TECHNIQUES AND TOOLS

- i. Handmade traditional and contemporary forms
- ii. Traditional Firing

2. ALLOWED WITH DISCLOSURE

A. MATERIALS

B. TECHNIQUES AND TOOLS

- i. Non-traditional firing
- ii. Allowed only in Divisions D, E, F1002, F1003 & F1004
- iii. Examples include but are not limited to
 1. Kiln fired
 2. Double fired
- iv. Artificial Enhancements **MUST** be disclosed.
 1. Any varnishes, shellacs, clear coats etc. used to enhance the perceived polish of the piece must be disclosed.

3. NOT ALLOWED

A. MATERIALS

- i. Greenware
- ii. Non-Indian pottery
- iii. Commercial pottery

B. TECHNIQUES AND TOOLS

- i. Slip casts

Division Descriptions:

Division A: Traditional unpainted pottery. This division encompasses various utilitarian pottery traditions including those of the many non-Pueblo pottery-making tribes like the Navajo and Apache. It also includes sculpted traditions like melon vessels.

Division B: Traditional painted pottery. This division encompasses various traditions of painted Pueblo pottery. The categories are tradition-specific based on technique and roughly associated by villages.

Division C: Traditional burnished black or red ware; incised, painted or carved. This division encompasses traditions of pre-firing surface modifications on the surfaces of unpainted vessels.

Division D: Contemporary pottery, any form or design, using native materials with or without added decorative elements; traditional firing techniques. This division is for potters who are deeply imbedded in their village's traditions in their uses of ancient techniques, but choose to use new and contemporary forms.

Division E: Contemporary pottery, any form or design, using commercial clays/glazes, all firing techniques. This division is completely open-ended in terms of techniques and materials and allows contemporary potters to explore their imaginations.

Division F: Miniature pottery; individual pieces under 3" in any dimension. This division consists of pottery under 3 inches without any restrictions with regard to form, techniques, or materials, except 1001.

Important Reminders:

1. Special consideration is given to those artists who gather and process their own materials, build pieces by hand, do not use any slip or paint, and/or use traditional outside firing methods.
2. Unless otherwise specified, all pieces with handles and/or lids should be placed in the category that best describes it.
3. The miscellaneous category should only be used where work does not conform to any other listed category.
4. "In the style of" refers to look, materials and techniques rather than the tribal origin of the artist.
5. All decorative stone, shell or metal elements, including beads, as well as, all feathers must be properly identified and comply with jewelry standards and all State and Federal laws and regulations.
6. Any spray and/or hand applied varnish, lacquer, or other material used to enhance the polish and/or shine of the piece **MUST BE DISCLOSED**.

Judging Divisions and Categories

II: Division A: Traditional Unpainted Pottery

IIA: Category 501 - Pitch finish, any form

IIA: Category 502 - Micaceous Ware in the style of Taos, Nambe, Picuris, any form

IIA: Category 503 - Plain burnished/polished finish (can have impressions, e.g. bear claw), any form

IIA: Category 504 - Melon Bowls and Melon Jars, formed or carved

IIA: Category 505 - Other Plain ware

II: Division B: Traditional Painted Pottery

IIB: Category 601 - Painted polychrome pottery in the style of Hopi, any form

IIB: Category 602 - Painted polychrome pottery in the style of Zuni, Acoma, Laguna, any form

IIB: Category 603 - Painted polychrome pottery in the style of Cochiti, Santo Domingo, Santa Clara, San Ildefonso, Tesuque, Nambe, San Juan, Pojoaque, any form

IIB: Category 604 - Painted polychrome pottery in the style of Jemez, Zia, Santa Ana, Sandia, San Felipe, Isleta, any form

IIB: Category 605 - Figures/Manas

IIB: Category 606 – Traditional storytellers, including sets

II: Division C: Traditional Burnished Black or Red Ware; Incised, Painted or Carved

IIC: Category 701 – Carved or incised, Black or red, under 8”

IIC: Category 702 – Carved or incised, black or red, over 8”

IIC: Category 703 – Woodland, Incised or carved

IIC: Category 704 – Incised or carved, any form

IIC: Category 705 – Painted designs on a black or red burnished or polished surface, any form in the style of San Ildefonso.

II: Division D: Contemporary Pottery, any form or design, using Native materials with or without added decorative elements; traditional firing techniques

IID: Category 801 - Sgraffitto, any form

IID: Category 802 - Carved, any form

IID: Category 803 - Unpainted any form

IID: Category 804 - Painted any form

IID: Category 805 - Figures, including sets

IID: Category 806 - With added elements (like beads, feathers, stones etc), any form

IID: Category 807 - Miscellaneous

II: Division E: Contemporary Pottery, any form or design, using commercial clays/glazes, all firing techniques

IIE: Category 901 - Slabwork

IIE: Category 902 - Wheel thrown

IIE: Category 903 - Figures, including sets

IIE: Category 904 - With added elements (like beads, feathers, stones etc), any form

IIE: Category 905 – Miscellaneous

IIE: Category 906 – Sgraffito and carved; any form

IIE: Category 907 – Painted, any form

II: Division F: Miniature pots; individual pieces under 3” in any dimension

IIF: Category 1001 - Traditional

IIF: Category 1002 - Contemporary

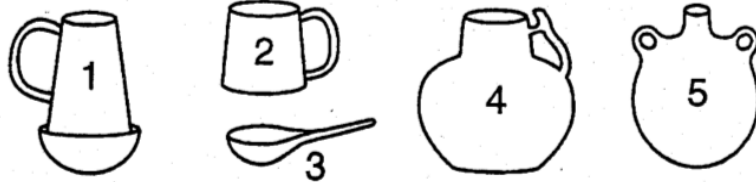
IIF: Category 1003 - Figures including sets

IIF: Category 1004 – Sets where overall size exceeds 3” in any dimension

Pottery Shapes and Forms

POTTERY STYLES AND SHAPES

- 1. Pitcher, Anasazi, Chaco style
- 2. Mug, Anasazi, Mesa Verde Style
- 3. Ladle, Anasazi
- 4. Pitcher, Anasazi
- 5. Canteen



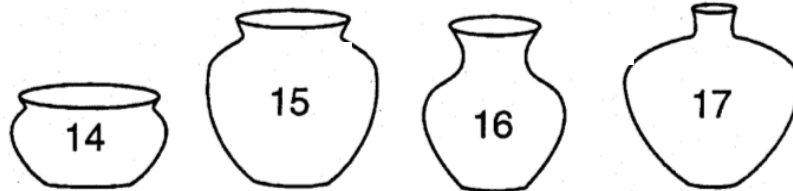
- 6. Seed Bowl
- 7. Vase
- 8. Jar
- 9. Bowl



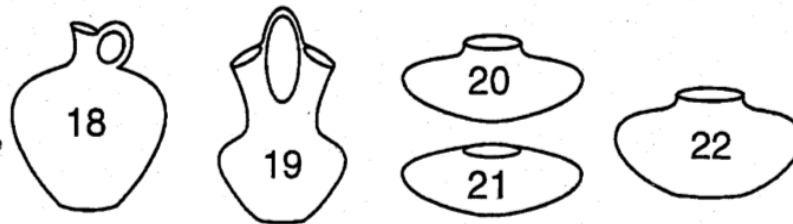
- 10. Bowl, Hopi Style
- 11. Plate
- 12. Bowl
- 13. Prayer-meal Bowl



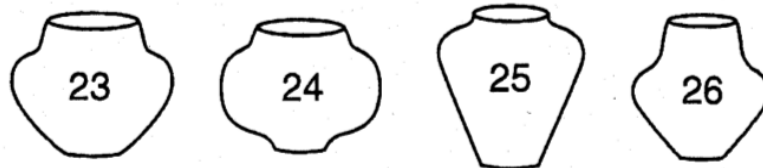
- 14. Bowl
- 15. Jar or Olla
- 16. Water Jar, Santo Domingo Style
- 17. Jar or Vase



- 18. Pitcher, Acoma Style
- 19. Wedding Vase
- 20. Jar, Hopi Sikyatki Style
- 21. Bowl, Hopi Sikyatki Style
- 22. Jar, Hopi Sikyatki Style



- 23. Jar
- 24. Jar, Historic Zuni Style
- 25. Jar
- 26. Jar, San Ildefonso Style



Classification III – Paintings, Drawings, Graphics, and Photography Standards

Judges in this classification will be evaluating design, composition, form, techniques and use of material, as well as the ability to combine these elements.

I. ALLOWED

A. MATERIALS

B. TECHNIQUES AND TOOLS

i. Print-making

1. Must be hand pulled
2. Must be numbered and signed
3. Edition sizes must be 25 or less
4. To be considered for judging print must be one of the initial series

ii. Photography

1. Must be numbered and signed
2. Edition sizes must be 25 or less
3. Must have been printed in the previous three years
4. Gicl'ee, iris, or other digital photographic reproduction techniques allowed in the photography and computer graphics divisions only

iii. Sandpainting

1. Natural earth materials
 - a. Natural color sand
 - b. Stone ground into sand
2. Non-natural earth materials
 - a. Color improved sand
 - b. Dyed sand

2. NOT ALLOWED

A. MATERIALS

- i. Wet paintings will not be accepted for judging
- ii. No use of white out or magic marker in sandpainting division

B. TECHNIQUES AND TOOLS

- i. Photomechanical reproduction
 1. Examples include but are not limited to
 - a. Note cards
 - b. Posters
 - c. T-Shirts

Division Descriptions:

Division A: Representational Painting/Graphics. A realistic/stylized form using traditional Native subject matter that reflects the regional and cultural style of tribal groups in a flat naturalistic manner with minimal use of perspective, depth, shading and light. Can include miniatures.

Division B: Abstract Painting/Graphics. An abstracted painting is one in which the subject is simplified or reduced to its essential forms, but where the viewer can 'interpret' it as having been derived from something 'real'.

Division C: Sandpaintings. Sandpainting is the art of pouring colored sands, powdered pigments from minerals or crystals, and pigments from other natural or synthetic sources onto a surface to make a fixed, or unfixed sand painting.

Division D: Print-making. Print-making is the process of making artworks by printing, normally on paper. Printmaking normally covers only the process of creating prints with an element of originality, rather than just being a photographic reproduction of a painting. Except in the case of monotyping, the process is capable of producing multiples of the same piece, which is called a '*print*'. Each piece produced is not a copy but considered an original since it is not a reproduction of another work of art and is technically (more correctly) known as an '*impression*'. Printmaking (other than monotyping) is not chosen only for its ability to produce multiple impressions, but rather for the unique qualities that each of the printmaking processes lends itself to.

Division E: Photography. Accepted photography techniques for this division are customary metallic photography, as well as, alternative processes such as platinum, palladium, carbon and digital techniques such as gicl'ee, light jet, and iris.

Division F: Computer Generated Graphics. Graphics created using computers and, more generally, the representation and manipulation of image data by a computer with help from specialized software and hardware.

Important Reminders:

1. All work must be display-ready and wired for hanging on a single nail, including all matted, framed, or shrink-wrapped items.
2. Canvases with painted edges must have plastic or cardboard protective covers. SWAIA will not provide these items.
3. Greater consideration will be given to works that use natural earth materials.

Judging Divisions and Categories

III: Division A: Representational painting/graphics (realistic/stylized) - including miniatures

IIIA: Category I 101 – Oil; including oil sticks, and oil pastels

IIIA: Category I 102 - Acrylic

IIIA: Category I 103 - Gouache/opaque and transparent watercolor, "Studio Style"

IIIA: Category I 104 - Pencil, pen/ink, scratch board, chalk, charcoals

IIIA: Category I 105 - Mixed media 2D art

IIIA: Category I 106 - Ledger art, any medium

III: Division B: Abstract painting/graphics- including miniatures

IIIB: Category I 201 – Oil; including oil sticks and oil pastels

IIIB: Category I 202 - Acrylic

IIIB: Category I 203 - Gouache/opaque and transparent watercolor

IIIA: Category I 204 - Pencil, pen/ink, scratch board, chalk, charcoals

IIIB: Category I 205 - Mixed media 2D art

III: Division C: Sandpaintings

IIIC: Category I 301 - Traditional in style and designs

IIIC: Category I302 - Contemporary in style and designs

III: Division D: Print-making

IIID: Category I401 - Lithographs, woodcuts and etchings (includes other Intaglio techniques)

IIID: Category I402 - Monoprints & monotypes

IIID: Category I403 - Serigraph/silkscreen

IIID: Category I404 - Miscellaneous (includes embossed paper, collograph, mixed media, etc)

III: Division E: Photography

IIIE: Category I501 - Black and white or continuous tone: (Light exposed metallic prints)

IIIE: Category I502 - Color: (Light exposed metallic prints)

IIIE: Category I503 - Alternative process: (Hand crafted, manually applied or transferred emulsions or dyes, exposed by light.

IIIE: Category I504 - Digital: (Computer generated gicl'ee, light jet, and iris media)

III Division F: Computer generated graphics

IIIF: Category I601 – Digitally-altered primary sources and printed, (eg altered digitized photographs).

IIIF: Category I602 – 100% digitally-created work printed in 2D (paper, canvas, etc)

Classification IV –Wooden Pueblo Figurative Carvings

Please judge the classification with this in mind:

Pieces in the traditional category must be carved in the tribal traditions of the artist(s) and use traditional materials.

The contemporary category is intended to encourage the use of innovative materials and techniques.

I. ALLOWED

A. MATERIALS

i. Traditional categories

1. Hopi carvings must be from the root of a cottonwood tree
2. Zuni carvings must be from the root and/or limbs of a cottonwood or pine tree.
3. Mineral pigments
4. Tempera paints
5. Fabric clothing
6. Stands

ii. Contemporary categories

1. Mineral pigments
2. Tempera paints
3. Fabric clothing
4. Acrylic paint
5. Oil paint
6. Pigments that use wood preservative
7. Stands
8. Finishes can include but are not limited to
 - a. Varnished/oiled
 - b. Unpainted
 - c. Paint over oil stained wood

B. TECHNIQUES AND TOOLS

i. All Categories

1. Hand tools
2. Dremel tool
3. Wood-burning tools

2. ALLOWED WITH DISCLOSURE

A. MATERIALS

- i. Artificial fixatives to stabilize pigment
- ii. Termite-bored or non-infected aged wood
 1. SWAIA reserves the right to refuse
- iii. Woods other than cottonwood or pine
 1. Allowed in contemporary categories only
- iv. Decorative elements must be properly identified and comply with all applicable Classification standards
 1. Examples include but are not limited to:

- a. Stone
- b. Shell
- c. Metal elements
- d. Beads of shell, glass or metal

B. TECHNIQUES AND TOOLS

3. **NOT ALLOWED**

A. MATERIALS

- i. Any feathers not allowed under the endangered species act

Division Descriptions

Division A: Traditional carved dolls. Dolls must use traditional forms, materials, and designs, including old style and revival.

Division B: Contemporary carved dolls. Primarily these are wooden sculptures. They often represent dancers or katsinas/kachinas in realistic forms.

Important Reminders:

1. Carvings in Division A must be carved of cottonwood or pine, respectively.
2. Carvings in Division B may use other woods so long as they are disclosed.
3. All decorative stone, shell or metal elements, including beads, as well as all feathers must be properly identified and comply with jewelry standards and all State and Federal laws and regulations.

Judging Divisions and Categories

IV: Division A: Traditional carved dolls, Including old style and revival

IVA: Category 1701 - Hopi carved dolls, traditional style

IVA: Category 1702 - Zuni carved dolls, traditional style

IV: Division B: Contemporary Carved Dolls and Sculpture

IVB: Category 1801 - Pueblo carved dolls

IVB: Category 1802 - Pueblo carved dolls, including base

IVB: Category 1803 - Pueblo carved sculptures

IVB: Category 1804 - Other Pueblo carved dolls (e.g., clowns, social dancers)

Classification V – Sculpture

The intention of this classification is to recognize skill in sculpture and three-dimensional objects.

Pieces in the traditional category are those produced with inherited methods and historical materials.

The contemporary category is meant to encourage sculptors to utilize innovations from conception through fabrication of a piece.

1. ALLOWED

A. MATERIALS

- i. All materials

B. TECHNIQUES AND TOOLS

- i. All materials

2. ALLOWED WITH DISCLOSURE

A. MATERIALS

- i. Decorative elements must be properly identified and comply with all applicable standards

1. Examples include but are not limited to

- a. Stone
 - b. Shell
 - c. Metal

- ii. Stands

1. Must be hand-wrought and integral to the sculpture
 2. Must not dominate the work

3. NOT ALLOWED

A. MATERIALS

- i. Cast miniature sculpture intended for use as jewelry

B. TECHNIQUES AND TOOLS

- i. Cast resins
- ii. Installation art
- iii. No entry may exceed 72 inches in its greatest dimension including the base or exceed 200 pounds.

Division Descriptions:

Division A: Representational sculpture. A realistic/stylized form using traditional native subject matter that reflects the regional and cultural style of tribal groups.

Division B: Abstract sculpture. Abstract sculpture uses nature not as subject matter to be represented but as a source of formal ideas. For sculptors who work in this way, the forms that are observed in nature serve as a starting point for a kind of creative play, the end products of which may bear little or no resemblance to their original source.

Division C: Fetishes/miniature sculpture. Fetishes are small carvings made from various materials, most often associated with the Zuni People. These carvings serve a ceremonial purpose for their creators and depict animals and icons integral to their culture. As a form of contemporary Native American art, they are sold with non-religious intentions to collectors worldwide.

Important Reminders:

1. All sculptures must be signed, numbered, and marked by the foundry.
2. If the majority of the piece is one medium simply embellished with decoration, it should be entered in the dominant medium.
3. Sculpture must be stable and the artists are responsible for the stability of their work.
4. SWAIA will not be held responsible for any damage caused to or by a sculpture.
5. All works must be completely finished.
6. Fragile items will not be accepted for judging. This includes “freshly glued” pieces.
7. All decorative stone, shell or metal elements, including beads, as well as, all feathers must be properly identified and comply with Jewelry standards and all State and Federal laws and regulations.

Cast bronze edition requirements

Number of editions	Dimensions
10	73” and up (Allowed for sale only. Not allowed for judging)
20	Between 55” and 72”
30	Between 37” and 54”
40	Between 13” and 36”
50	Up to and including 12”

Judging Divisions and Categories

V: Division A: Representational sculpture (realistic/stylized)

VA: Category 1901 - Stone

VA: Category 1902 - Cast metal

VA: Category 1903 - Fabricated metal

VA: Category 1904 - Precious metal (includes non-wearable jewelry)

VA: Category 1905 - Wood - (except katsina/kachina sculptures in Class IV)

VA: Category 1906 - Glass

VA: Category 1907 - Clay

VA: Category 1908 - Mixed media

V: Division B: Abstract sculpture (non-objective)

VB: Category 2001 - Stone

VB: Category 2002 - Cast metal

VA: Category 2003 - Fabricated metal

VA: Category 2004 - Precious metal (includes non-wearable jewelry)

VB: Category 2005 - Wood
VB: Category 2006 - Glass
VB: Category 2007 - Clay
VB: Category 2008 - Mixed media

V: Division C: Fetishes/miniature sculpture

VC: Category 2101 - Traditional Pueblo fetishes
VC: Category 2102 - Non-Pueblo fetishes
VC: Category 2103 - Miniature sculptures

Classification VI – Textiles

The traditional category is meant to encourage artists working within tribal traditions and with traditional materials

The contemporary category encourages the use of innovative materials and techniques and recognizes that artists are working within a modern context.

Mannequins and dress forms are allowed for receiving, judging and preview.

I. **ALLOWED**

A. MATERIALS

- i. Traditional category
 1. Natural fibers
 - a. Wool
 - b. Cotton
 - c. Feathers
- ii. Contemporary category
 1. All materials

B. TECHNIQUES AND TOOLS

- i. Traditional category
 1. Vertical loom
 2. Belt loom
 3. Stretch loom
- ii. Contemporary category
 1. Treadle loom

2. **ALLOWED WITH DISCLOSURE**

A. MATERIALS

- i. Both Traditional and contemporary categories
 1. Natural dyes made of plant, animal, or mineral material
 2. Purchased natural fiber materials
 - a. Examples include but are not limited to:
 - i. Re-spun commercial yarn
 - ii. Over-dyed natural-colored fleece
 - iii. Over-dyed natural-colored yarn
 3. Commercial or chemical dyes
 - a. Including that used for over-dying black
 4. Commercially-made components
 - a. Must be purely functional
 - b. Examples include but are not limited to:
 - i. Buttons
 - ii. Snaps
 - iii. Hooks
 5. Stands are allowed but must be:
 - a. Plain
 - b. Functional
 - c. Unembellished
 - d. Made of wood

B. TECHNIQUES AND TOOLS

- i. Both traditional and contemporary categories
 1. Commercial sewing pattern
 2. Sewing machine
 3. Knitting machine
 4. Machine embroidery

3. NOT ALLOWED

A. MATERIALS

- i. Both traditional and contemporary categories
 1. Commercially-made garments or accessories (e.g., purses)
 2. Liquid embroidery
 3. Iron-on appliqué
 4. Manufactured or non-Indian made die-struck metal buttons or conchos
 5. Hot glue

Division Descriptions:

Division A: Traditional woven textiles. Woven textiles are those worked on a loom and made of many threads woven on a warp and a weft. In the American southwest it's those made on an upright loom or belt loom. Other regions may use other loom types. To be included in this division, textiles need to use design elements traditional to their tribe or group.

Division B: Contemporary woven textiles. Woven textiles are those worked on a loom and made of many threads woven on a warp and a weft. Any type of loom may be used as well as any design styles.

Division C: Traditional embroidered garments/dress. Embroidery is the art or handicraft of decorating fabric or other materials with needle and thread or yarn. It is most associated with kilts and manta garments of the Pueblo people.

Division D: Contemporary dress. This division is made of contemporary native fashion.

Division E: Other techniques: traditional and contemporary. Any other type of textile forms including knitting, crocheting or braiding.

Important Reminders:

1. Special consideration will be given to hand processed work including spinning, weaving, felting, and dyeing.
2. Natural fibers used traditionally and processed by the artist will also be given special consideration.
3. All decorative stone, shell or metal elements, including beads, as well as all feathers and other animal materials must be properly identified and comply with jewelry standards and all State and Federal laws and regulations.
4. All machine work must be done by the artist.

Judging Divisions and Categories

VI: Division A: Traditional woven textiles

VIA: Category 2201 - Dine; blankets, rugs, dress
VIA: Category 2202 - Pueblo blankets, rugs, belts, etc.
VIA: Category 2203 - Other, i.e., Chilkat blankets, capes, etc.

VI: Division B: Contemporary woven textiles

VIB: Category 2301 - Rugs, blankets, and other large furnishings
VIB: Category 2302 - Pillows, placemats, and other small furnishings
VIB: Category 2303 - Woven garments, i.e., skirts, coats, tops, etc.

VI: Division C: Traditional embroidered garments/dress

VIC: Category 2401 - Pueblo mantas, kilts, sashes, etc.
VIC: Category 2402 - Other traditional style garments/dress

VI: Division D: Contemporary dress

VID: Category 2501 - Garments
VID: Category 2502 - Accessories

VI: Division E: Other techniques, contemporary and traditional

VIE: Category 2601 - Sprang, knitting, finger weaving, braiding, crochet

Classification VII – Diverse Art Forms

Judging will evaluate the source and quality of materials used, as well as the combination of form, design and technique.

The traditional category is meant to encourage artists working within tribal traditions and with traditional materials.

The contemporary category is meant to encourage artists to utilize innovations from conception through fabrication.

I. ALLOWED

A. MATERIALS

- i. Both traditional and contemporary categories
 1. Purchased glass beads
 2. Components of a piece that are made by the artist
 - a. Examples include but are not limited to:
 - i. Buttons
 - ii. Charms
 - iii. Jingles
 - iv. Lids

B. TECHNIQUES AND TOOLS

- i. Both traditional and contemporary categories
 1. Hand-processed hides
 2. Handmade items
 3. Sewing machine work

2. ALLOWED WITH DISCLOSURE

A. MATERIALS

- i. Both traditional and contemporary categories
 1. Decorative elements must be properly identified and comply with Jewelry standards
 2. Findings
 - a. Defined as “an ingredient part of the finished product that adapts the product for wearing or use.”
 - b. Examples include but are not limited to functioning
 - i. Jump rings
 - ii. Earring backs
 - iii. Clasps
 - iv. Barrette clips
 - v. Money clips
 - vi. Hooks and eyes
 - vii. Single bead/cone combination to finish ends (for shell and beadmakers)
 3. Nickel and/or brass beads or buttons not made by the artist
 4. Chip inlay that complies with Indian Market Jewelry standards
 5. Historical elements
 - a. Examples include but are not limited to:
 - i. Mirrors
 - ii. German silver

- b. If entering a traditional division elements must be used with historical/traditional accuracy
 - 6. Stands are allowed but must be:
 - a. Plain
 - b. Functional
 - c. Unembellished
 - d. Made of wood
 - B. TECHNIQUES AND TOOLS
 - i. Both traditional and contemporary categories
 - 1. Commercial sewing patterns
 - 2. Commercially-processed hides
3. **NOT ALLOWED**
- A. MATERIALS
 - i. Both traditional and contemporary categories
 - 1. Manufactured or non-Indian made or die struck metal elements used for ornamental purposes
 - a. Exception is made for those items used with historical/traditional accuracy
 - B. TECHNIQUES AND TOOLS
 - i. Both traditional and contemporary categories
 - 1. Liquid embroidery
 - 2. Iron-on appliqué
 - 3. Items made from a manufactured “kit” of any kind

Division Descriptions:

Division A: Functional objects. This classification originated at Indian Market as a way to honor traditional cultural objects as ethnographic art. This consisted mostly of moccasins, drums, fans and other dance regalia, etc. This division is intended to continue that tradition of honoring cultural objects that are functional.

Division B: Non-utilitarian objects, ethnographic art. Like the traditional division A above, division B is intended for those objects that historically were intended as functional but have sense been altered in order for them to be displayed and no longer function as cultural objects.

Important Reminders:

1. Hides traditionally tanned by the artist will be given special consideration.
2. All sewn items must be designed and approved by the artist.
3. All sewn clothing must be labeled and in editions not exceeding five.
4. All decorative stone, shell or metal elements, including beads, as well as all feathers and animal materials must be properly identified and comply with jewelry standards and all State and Federal laws and regulations.

Judging Divisions and Categories

VII: Division A: Functional objects

VIIA: Category 2701 - Pipes

VIIA: Category 2702 - Drums, with or without stands

VIIA: Category 2703 - Flutes and whistles, with or without stands and carrying bags

VIIA: Category 2704 - Rattles and fans

VIIA: Category 2705 - Bows/arrows, quivers

VIIA: Category 2706 - Bags and pouches

VIIA: Category 2707 - Powwow dance gear, individual objects or sets (bustles, roaches, arm/leg bands, combs, etc.)

VIIA: Category 2708 – Non-beaded attire (not woven)

VIIA: Category 2709 - Miscellaneous contemporary objects (fashion accessories, knives, etc.)

VIIA: Category 2710 - Miscellaneous traditional objects

VII: Division B: Non-utilitarian objects, ethnographic art

VII B: Category 2801 – Wall-hangings, cultural objects with added elements to display on a vertical surface

VII B: Category 2802 - Framed or mounted, cultural objects that have been framed or mounted for display)

VII B: Category 2803 – Mixed media dolls and soft sculpture without a predominance of beadwork and quillwork

VII B: Category 2804 – Miscellaneous

Classification VIII – Beadwork and Quillwork

Judging in this classification will evaluate the source and quality of materials used, as well as the combination of form, design, and technique.

The traditional category is meant to encourage artists working within tribal traditions and with traditional materials.

The contemporary category is meant to encourage artists to utilize innovations from conception through fabrication.

1. ALLOWED

A. MATERIALS

- i. Both traditional and contemporary categories
 1. Purchased glass beads
 2. Commercially processed hides
 3. Traditionally processed hides

2. ALLOWED WITH DISCLOSURE

A. MATERIALS

- i. Nickel and brass beads not made by the artist
- ii. Rhinestones
- iii. Commercially produced objects that are transformed by the hand application of beadwork or quill work
 1. Examples include but are not limited to:
 - a. Tennis shoes
 - b. Bottles
- iv. Findings
 1. Defined as “an ingredient part of the finished product that adapts the product for wearing or use.”
 2. Examples include but are not limited to functioning:
 - a. Jump rings
 - b. Earring backs
 - c. Clasps
 - d. Barrette clips
 - e. Money clips
 - f. Hooks and eyes
 - g. Single bead/cone combination to finish ends (for shell and beadmakers)
- v. Stands are allowed but must be:
 1. Plain
 2. Functional
 3. Unembellished

3. NOT ALLOWED

A. MATERIALS

- i. Manufactured or non-Indian made die struck metal charms, buttons or conchos used for ornamental purposes
- ii. Commercially beaded and manufactured items
- iii. Plastic or synthetic materials

- I. Examples include but are not limited to:
 - a. Beads
 - b. Buttons
 - c. Hair
 - d. Hairpipe
 - e. Polymer clay (e.g. Sculpey)
- iv. An exception is made if elements are being used with historical/traditional accuracy

Division Descriptions:

Division A: Articles of attire.

Division B: Dolls and soft sculptures (dolls and soft sculpture without a predominance of beadwork and/or quillwork go in VII-2803)

Division C: Other items, non-attire.

Important Reminders:

1. Special consideration will be given to pieces for which the artist created the materials.
2. All decorative stone, shell or metal elements, including beads, as well as, all feathers and animal materials must be properly identified and comply with all State and Federal laws and regulations.
3. All attached materials including buttons, collar tabs, beads, leather, and tin tinklers must be properly identified and comply with the jewelry classification standards.

Judging Divisions and Categories

VIII: Division A: Articles of attire

VIIIA: Category 2901 - Beaded clothing, nonwoven (all, except moccasins)

VIIIA: Category 2902 - Moccasins

VIIIA: Category 2903 - Accessories (including coordinated sets)

VIII: Division B: Dolls and soft sculptures (dolls and soft sculpture without a predominance of beadwork and/or quillwork go in VII-2803)

VIIIB: Category 3001 - Plains style dolls/soft sculptures with a predominance of beadwork and/or quillwork

VIIIB: Category 3002 - Southwestern style dolls with a predominance of beadwork

VIX: Division C: Other items, non-attire

VIIIC: Category 3101 - Contemporary beadwork and/or quillwork, any form

VIIIC: Category 3102 - Cradleboards

VIIIC: Category 3103 - Miscellaneous objects

Chapter 15

Classification IX – Youth

Judging in this classification will be guided by the applicable standards for the medium in which the youth artist is working.

The intent of this classification is to encourage youth to create artwork without the active participation of adult family members.

Division Descriptions:

Division A: Ages 9 and under.

Division B: Ages 10 through 13.

Division C: Ages 14 through 17.

Important Reminders:

1. For artists: Please contact the SWAIA office at 505-983-5220 for the specific standards that relate to works you wish to sell or enter into judging.
2. All decorative stone, shell or metal elements, including beads, as well as, all feathers and animal materials must be properly identified and comply with all State and Federal laws and regulations.
- 3.

Judging Divisions and Categories

IX: Division A: Ages 9 and under

IXA: Category 3401 - Jewelry (metal, with or without stones)

IXA: Category 3402 - Jewelry (all stone, shell or other)

IXA: Category 3403 - Pottery-miniatures

IXA: Category 3404 - Pottery-figures-animal

IXA: Category 3405 - Pottery figures, all other

IXA: Category 3406 - Pottery burnished black or red, painted, carved, sgraffito, or undecorated

IXA: Category 3407 - Pottery, non-burnished (matte), painted or undecorated

IXA: Category 3408 - Paintings

IXA: Category 3409 - Drawings, original prints, sandpaintings and other

IXA: Category 3410 - Sculpture

IXA: Category 3411 - Textiles, embroidered or woven

IXA: Category 3412 - Moving images (judged in July)
IXA: Category 3413 – Miscellaneous
IXA: Category 3414 - Basketry

IX: Division B: Ages 10-13

IXB: Category 3501 - Jewelry (metal, without stones)
IXB: Category 3502 - Jewelry (metal, with stones)
IXB: Category 3503 - Jewelry (all stone, shell or other)
IXB: Category 3504 - Pottery-miniatures
IXB: Category 3505 - Pottery figures - all forms
IXB: Category 3506 - Pottery, burnished black or red, painted, carved, sgraffito, or undecorated

IXB: Category 3507 - Pottery, non-burnished (matte), either painted or undecorated
IXB: Category 3508 - Paintings

IXB: Category 3509 - Drawings, original prints, sandpaintings and other
IXB: Category 3510 - Sculpture
IXB: Category 3511 - Textiles (embroidered or woven)
IXB: Category 3512 - Moving images (judged in July)
IXB: Category 3513 – Miscellaneous
IXB: Category 3514 - Basketry

IX: Division C: Ages 14-17

IXC: Category 3601 - Jewelry (metal, without stones)
IXC: Category 3602 - Jewelry (metal, with stones)
IXC: Category 3603 - Jewelry (all stone, shell or other)
IXC: Category 3604 - Pottery-miniatures
IXC: Category 3605 - Pottery figures - all forms
IXC: Category 3606 - Pottery, burnished black or red, painted, carved, sgraffito, or undecorated

IXC: Category 3607 - Pottery, non-burnished (matte), either painted or undecorated
IXC: Category 3608 - Paintings

IXC: Category 3609 - Drawings, original prints, sandpaintings and other
IXC: Category 3610 - Sculpture
IXC: Category 3611 - Textiles (embroidered or woven)
IXC: Category 3612 - Moving images (judged in July)
IXC: Category 3613 – Miscellaneous
IXC: Category 3615 - Basketry

Classification X – Moving Images

Division Descriptions:

Division A: Animation shorts. Non-commercial motion pictures that are substantially shorter than the average commercial feature film.

Division B: Narrative shorts. A broad type of visual expressions that “document” reality and can include video and film.

Division C: Experimental shorts. A rapid display of a sequence of images of two or three dimensional artwork or model positions in order to create an illusion of movement. Techniques can include anime, classic 2D, rotoscoping, stop motion, and flash animation or similar animation software.

Division D: Documentary short. A range of filmmaking styles that are generally different from, and often opposed to, the practices of mainstream commercial and documentary filmmaking.

Division E: Music video. Video and filmography set to music.

Division F: Feature. Any of the above categories with a run time of 90 minutes.

Important Reminders:

1. Only two entries per artist will be allowed.
2. All divisions, other than features, must be no longer than 30 minutes, with the exception of Division F.
3. Two copies of the film without credits, must be submitted for the jurying/judging process.
4. Judging for this classification take places prior to Indian Market week due to time constraints for viewing.
5. No less than 50% of creative team (directors, producers, writers, screen writers) must be Native American and belong to a United States or Canadian Federally Recognized Tribe
- 6.

Judging Divisions and Categories

Divisions

- A: Animation short
- B: Narrative short
- C: Experimental short
- D: Documentary short
- E: Music video
- F: Feature

Classification XI –Basketry

The intent of the traditional category is to recognize artists working in traditional materials, forms, designs and techniques.

The intent of the contemporary category is to encourage the use of innovative materials and techniques. Judges will evaluate contemporary baskets on materials, form, design and techniques.

4. ALLOWED

A. MATERIALS

i. Materials derived from plants

1. Must be within the tribal traditions of the artist
2. Must be processed by the artist
3. Examples include but are not limited to:
 - a. Willow
 - b. Redbud
 - c. Fern
 - d. Yucca
 - e. Devil's claw
 - f. Split ash
 - g. Sweet grass

ii. Natural dyes

B. TECHNIQUES AND TOOLS

- i. Two or more techniques may be used on an individual basket

5. ALLOWED WITH DISCLOSURE

A. MATERIALS

i. Purchased plant fiber materials

ii. Plant materials outside the tribal traditions of the artist

1. Must still be processed by the artist

iii. Unconventional plant, animal, and commercial materials

1. Allowed in contemporary categories only
2. Examples include but are not limited to:

- a. Horsehair
- b. Yarn
- c. Thread
- d. Metal
- e. Wire

iv. Commercial dyes

v. Decorative components made by someone other than the basketry artist

1. Examples include but are not limited to:

- a. Functional components
- b. Sculpted components
- c. Lids

vi. Stands are allowed but must be:

1. Plain
 2. Functional
 3. Unembellished
 4. Made of wood
- B. TECHNIQUES AND TOOLS
- i. Weaving techniques outside the tribal traditions of the artist
 - ii. Unconventional techniques devised by the artist
 1. Allowed in contemporary categories only

6. NOT ALLOWED

- A. MATERIALS
- B. TECHNIQUES AND TOOLS
 - i. Commercially made baskets

Division Descriptions:

Division A: Southwest baskets.

Division B: Outside of the southwest baskets.

Important Reminders:

1. All materials must be processed, cleaned, split, trimmed and dyed by the artist.
2. Judges will also evaluate the source and quality of materials used, including how they have been cleaned, split, sized, the variety and how they are used in the fabrication of the basket.
3. All decorative stone, shell or metal elements, including beads, as well as all feathers and animal materials must be properly identified and comply with jewelry standards and all State and Federal laws and regulations.

Judging Divisions and Categories

XI: Division A: Southwest baskets

- XIA: Category 3201 - Plaited, wicker
- XIA: Category 3202 - Twined
- XIA: Category 3203 - Coiled
- XIA: Category 3204 - Miniature
- XIA: Category 3205 - Contemporary

XI: Division B: Outside of the Southwest baskets

- XIB: Category 3301 - Plaited, wicker
- XIB: Category 3302 - Twined
- XIB: Category 3303 - Coiled
- XIB: Category 3304 - Miniature
- XIB: Category 3305 - Contemporary