2020 STANDARDS PER CLASSIFICATION

Classification I – Jewelry Standards

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

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

In 2020 we will introduce the “Boundary” Category within each division. This Category is designed to give jurors and Class Managers more options when looking at pieces that do not necessarily conform to already existing Categories but use the same techniques and materials. In Jewelry, for example, rather than move certain pieces to Sculpture or Diverse Arts, where an artist may not have juried in, the piece will stay in Jewelry but be considered “Boundary.” An example of a “Boundary” piece in Jewelry is a silver seed pot with inlay.

1. 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.
      ii. 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, concho and buckles
   8. Single bead/cone combination to finish ends (for shell and beadmakers)

b. Techniques and Tools

2. Allowed With Disclosure

a. Materials
   i. Stabilized turquoise
   ii. Commercial coral from temporary strands
      1. Must be natural and undyed.
      2. Must be used in combination with hand-made item(s)
      3. Must represent less than 50% of the finished item
   iii. Apple coral
      1. Must be natural and undyed
      2. Must be used in combination with hand-made item(s).
   iv. Commercially available glass beads
      1. Must be used in combination with handmade item(s)
   v. 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
   vi. Commercial chain
      1. As a finding only
   vii. Fabricated laminated pattern sheet metals
   viii. 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. Synthetic 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 is made for jewelry containing repurposed components that have been transformed by the artist
      5. Machine made “liquid” silver & 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 and stones shells), traditional techniques, and traditional designs.
Division B: Traditional Stones and Shells Jewelry (Pre-Columbian style-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 Stones and Shell Jewelry (Pre-Columbian style using contemporary materials). This division is meant to represent the modern extension 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 divisions 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 there.
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

<table>
<thead>
<tr>
<th>Division</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>A: Traditional Jewelry using culturally acceptable materials (including silver, beads, quills, brass, copper, stones, shells, etc.), traditional techniques and designs.</td>
<td>101: Necklaces</td>
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<tr>
<td></td>
<td>102: Bracelets and Watchbands</td>
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<td>103: Rings</td>
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<td>104: Pins and Pendants</td>
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<td>105: Earrings</td>
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<td>106: Concho Belts</td>
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<tr>
<td></td>
<td>107: Buckles and Ranger Sets</td>
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<tr>
<td></td>
<td>108: Ketohs and Bolos</td>
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<td></td>
<td>109: Coordinated Sets</td>
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<td></td>
<td>110: Miscellaneous</td>
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<td></td>
<td>111: Boundary (“Gray area art”, Classification transfer possible)</td>
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</tbody>
</table>

B: Traditional Stones and Shells (Pre-contact style jewelry-heishi, Inlay, etc.)

<p>| | 201: Necklaces |
| | 202: Bracelets and Watchbands |
| | 203: Rings |
| | 204: Pins and Pendants |
| | 205: Earrings |
| | 206: Bolos, buckles (including ranger sets) |
| | 207: Coordinated sets |
| | 208: Boundary (“Gray area art”, Classification transfer possible) |</p>
<table>
<thead>
<tr>
<th>Category</th>
<th>Subcategories</th>
</tr>
</thead>
<tbody>
<tr>
<td>C: Contemporary Jewelry, any materials</td>
<td>301: Necklaces</td>
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<tr>
<td></td>
<td>302: Bracelets and Watchbands</td>
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<td>303: Rings</td>
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<td>304: Pins and Pendants</td>
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<td>305: Earrings</td>
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<td>306: Concho Belts</td>
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<td>307: Buckles and Ranger Sets</td>
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<td>308: Ketohs and Bolos</td>
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<td>309: Coordinated Sets</td>
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<td></td>
<td>310: Miscellaneous</td>
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<tr>
<td></td>
<td>311: Boundary (“Gray area art”, Classification transfer possible)</td>
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<tr>
<td>D: Contemporary Stones and Shells (Heishi, inlay, etc.)</td>
<td>401: Necklaces</td>
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<tr>
<td></td>
<td>402: Bracelets and watchbands</td>
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<td></td>
<td>403: Rings</td>
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<td>404: Pins and Pendants</td>
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<td>405: Earrings</td>
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<td>406: Bolos &amp; Buckles (including ranger sets)</td>
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<tr>
<td></td>
<td>407: Coordinated sets</td>
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<tr>
<td></td>
<td>408: Boundary (“Gray area art”, Classification transfer possible)</td>
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</tbody>
</table>
Classification II – Pottery Standards

Judging in this Classification will evaluate the balance of materials, form, design, and technique(s), as well as, the artists’ skill in handling, and applying the variety of materials, used in the work.

The traditional division 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, and construction and firing techniques.

The contemporary division 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. The Boundary category should be used only where work does not conform to any listed category (Juror and Class Manager documentation required).

In 2020 we will introduce the “Boundary” Category within each division. This Category is designed to give jurors and Class Managers more options when looking at pieces that do not necessarily conform to already existing Categories but use the same techniques and materials.

1. 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, F902 & F903
      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.

**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**

<table>
<thead>
<tr>
<th>Division</th>
<th>Category</th>
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</thead>
<tbody>
<tr>
<td>A: Traditional Unpainted Pottery</td>
<td>501: <strong>Pitch Finish</strong>, any form</td>
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<td>502: <strong>Micaceous Ware</strong>, any form, in the style of Taos, Nambe, or Picuris, any form</td>
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<td>503: Plain <strong>Burnished/Polished Finish</strong>, any form (may have impressions, e.g. bear claw)</td>
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<td>504: <strong>Melon Bowls</strong> and <strong>Melon Jars</strong>, formed or carved</td>
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<td></td>
<td>505: <strong>Other Plain Ware</strong></td>
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<td>506: <strong>Boundary</strong> (“Gray area art”, Classification transfer possible)</td>
</tr>
<tr>
<td>B: Traditional Painted Pottery</td>
<td>601: Painted <strong>Polychrome</strong>, any form, in the style of Hopi</td>
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<td>602: Painted Polychrome, any form, in the style of Zuni, Acoma, or Laguna</td>
</tr>
</tbody>
</table>
603: Painted Polychrome, any form, in the style of Cochiti, Santo Domingo, Santa Clara, San Ildefonso, Tesuque, Nambe, San Juan, or Pojoaque
604: Painted Polychrome, any form, in the style of Jemez, Zia, Santa Ana, Sandia, San Felipe, or Isleta
605: Figures/ Manas
606: Traditional Storytellers, including sets
607: Boundary (“Gray area art”, Classification transfer possible)

C: Traditional Burnished Black or Red Ware; incised, painted or carved

701: Carved or incised; Black or red, UNDER 8”

702: Carved or incised; Black or red, OVER 8”
703: Woodland: Incised or Carved
704: Incised or Carved, any form
705: Painted designs on a black or red burnished or polished surface, any form in the style of San Ildefonso.
706: Boundary (“Gray area art”, Classification transfer possible)

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

801: Sgraffitto, any form

802: Carved, any form
803: Unpainted, any form
804: Painted, any form
805: Figures, including sets
806: With Added Elements (like beads, feathers, stones, etc.) any form
807: Miscellaneous
808: Boundary (“Gray area art”, Classification transfer possible)

E: Contemporary Pottery, any form or design, using

901: slabwork
commercial clays/glazes,
ALL firing techniques

902: Wheel thrown
903: Figures, including sets
904: With added elements (like beads, feathers, stones etc), any form
905: Miscellaneous
906: Sgraffitto and carved; any form
907: Painted; any form
908: Boundary (“Gray area art”, Classification transfer possible)

F: Miniature Pottery;
individual pieces under 3” in any dimension

1001: Traditional
1002: Contemporary
1003: Figures, including sets
1004: Sets where overall size exceeds 3” in any dimension
1005: Boundary (“Gray area art”, Classification transfer possible)
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.

The Boundary category should be used only where work does not conform to any listed category (Juror and Class Manager documentation required).

In 2020 we will introduce the “Boundary” Category within each division. This Category is designed to give jurors and Class Managers more options when looking at pieces that do not necessarily conform to already existing Categories but use the same techniques and materials.

1. 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
iv. Fine Art Digital Prints
   1. Must be on archival foundation paper or canvas
   2. Must be set to high resolution greater than 300 dots per inch
   3. Must be numbered and signed
   4. Edition sizes must be 25 or less
   5. Must disclose that it is a Print
   6. Digital photographic reproduction techniques allowed in the Photography and Computer Graphics Divisions only

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 (to make copy-print)
         1. Examples include but are not limited to
            a. Note cards
            b. Post cards
            c. Posters
            d. 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. are 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

<table>
<thead>
<tr>
<th>Division</th>
<th>Category</th>
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<tbody>
<tr>
<td>A: Representational Painting/Graphics (Realistic/stylized)-including miniatures</td>
<td>1101: <strong>Oil; including oil sticks and oil pastels</strong></td>
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<td>1102: <strong>Acrylic</strong></td>
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<td>1103: <strong>Gouache/Opaque and Transparent Watercolor; “Studio Style”</strong></td>
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<td>1104: <strong>Pencil, pen/Ink, scratch board, chalk, charcoal</strong></td>
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<td>1105: <strong>Mixed Media 2D art</strong></td>
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<td>1106: Ledger Art, any medium</td>
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<td>1107: Boundary (“Gray area art”, Classification transfer possible)</td>
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<tr>
<td>B: Abstract Paintings/Graphics -including miniatures</td>
<td>1201: <strong>Oil; including oil sticks and oil pastels</strong></td>
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<td>1202: <strong>Acrylic</strong></td>
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<td>1203: <strong>Gouache/Opaque and Transparent Watercolor</strong></td>
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<td>1204: <strong>Pencil, pen/ink, scratch board, chalk charcoal</strong></td>
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<td>1205: <strong>Mixed Media 2D art</strong></td>
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<td>1206: Boundary (“Gray area art”, Classification transfer possible)</td>
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<tr>
<td>C: Sandpaintings</td>
<td>1301: <strong>Traditional</strong></td>
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<td>1302: <strong>Contemporary</strong></td>
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<td>1303: Boundary (“Gray area art”, Classification transfer possible)</td>
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</tbody>
</table>
D: Print-making
1401: Lithographs, Woodcuts, Etchings, and Other Intaglio Techniques
1402: Monoprints and Monotypes
1403: Serigraph/Silkscreen
1404: Miscellaneous (e.g. embossed paper, collograph, and mixed media)
1405: Boundary (“Gray area art”, Classification transfer possible)

E: Photography
1501: Black and White or Continuous Tone; (Light exposed metallic prints)
1502: Color; (Light exposed metallic prints)
1503: Alternative Process; (Hand crafted, manually applied or transferred emulsions or dyes)
1504: Digital: (Computer generated giclee, light jet, and iris media)
1505: Boundary (“Gray area art”, Classification transfer possible)

F: Computer Generated Graphics
1601: Digitally Altered Primary Sources and printed (e.g. altered digitized photographs)
1602: 100% Digitally Created Work Printed in 2D (paper, canvas, etc.)
1603: Boundary (“Gray area art”, Classification transfer possible)
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.

In 2020 we will introduce the “Boundary” Category within each division. This Category is designed to give jurors and Class Managers more options when looking at pieces that do not necessarily conform to already existing Categories but use the same techniques and materials.

1. **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 be use traditional forms, materials, and designs. Includes Old Style and Revival.

Division B: Contemporary Carved Dolls. Primarily these are wooden sculptures. They often represent dancers or Katsinas 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

<table>
<thead>
<tr>
<th>Division</th>
<th>Category</th>
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</thead>
<tbody>
<tr>
<td>A: Traditional Carved Dolls</td>
<td>1701: Hopi Carved Dolls, Traditional Style</td>
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<tr>
<td></td>
<td>1702: Zuni Carved Dolls, Traditional Style</td>
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<tr>
<td></td>
<td>1703: Boundary (“Gray area art”, Classification transfer possible)</td>
</tr>
<tr>
<td>B: Contemporary Carved Dolls</td>
<td>1801: Pueblo Carved Dolls</td>
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<td></td>
<td>1802: Pueblo Carved Dolls, Including Base</td>
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<td></td>
<td>1803: Pueblo Carved Sculptures</td>
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<td></td>
<td>1804: Other Pueblo Carved Dolls (e.g. clowns, social dancers)</td>
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<tr>
<td></td>
<td>1805: Boundary (“Gray area art”, Classification transfer possible)</td>
</tr>
</tbody>
</table>
Classification V – Sculpture

Please judge the Classification with this in mind:

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.

In 2020 we will introduce the “Boundary” Category within each division. This Category is designed to give jurors and Class Managers more options when looking at pieces that do not necessarily conform to already existing Categories but use the same techniques and materials.

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

<table>
<thead>
<tr>
<th>Number</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>73” and up (Allowed for sale only. Not allowed for judging)</td>
</tr>
<tr>
<td>20</td>
<td>Between 55” and 72”</td>
</tr>
<tr>
<td>30</td>
<td>Between 37” and 54”</td>
</tr>
<tr>
<td>40</td>
<td>Between 13” and 36”</td>
</tr>
<tr>
<td>50</td>
<td>Up to and including 12”</td>
</tr>
</tbody>
</table>

Judging Divisions and Categories

<table>
<thead>
<tr>
<th>Division</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>A: Representational Sculpture</td>
<td>1901: Stone</td>
</tr>
<tr>
<td></td>
<td>1902: Cast Metal</td>
</tr>
<tr>
<td></td>
<td>1903: Fabricated Metal</td>
</tr>
<tr>
<td></td>
<td>1904: Precious Metal (includes non-wearable jewelry)</td>
</tr>
<tr>
<td></td>
<td>1905: Wood (does not include sculptural Katchinas)</td>
</tr>
<tr>
<td></td>
<td>1906: Glass</td>
</tr>
<tr>
<td></td>
<td>1907: Clay</td>
</tr>
<tr>
<td></td>
<td>1908: Mixed Media</td>
</tr>
</tbody>
</table>
1909: Boundary ("Gray area art", Classification transfer possible)

B: Abstract Sculpture

2001: Stone
2002: Cast Metal
2003: Fabricated Metal
2004: Precious Metal (includes non-wearable jewelry)
2005: Wood
2006: Glass
2007: Clay
2008: Mixed Media
2009: Boundary ("Gray area art", Classification transfer possible)

C: Fetishes/Miniature Sculpture

2101: Traditional Pueblo Fetishes
2102: Non-Pueblo Fetishes
2103: Miniature Sculptures
2104: Boundary ("Gray area art", Classification transfer possible)
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.

In 2020 we will introduce the “Boundary” Category within each division. This Category is designed to give jurors and Class Managers more options when looking at pieces that do not necessarily conform to already existing Categories but use the same techniques and materials.

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

1. 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 that are not one of a kind)
         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 this division, textiles need 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 most associated with kilts and manta garments of the Pueblo People.

Division D: Contemporary Dress. This Division is made up 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

<table>
<thead>
<tr>
<th>Divisions</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>A: Traditional Woven Textiles</td>
<td>2201: Dine’ Blankets, Rugs, and Dresses</td>
</tr>
<tr>
<td></td>
<td>2202: Pueblo Blankets, Rugs, Belts, Etc.</td>
</tr>
<tr>
<td></td>
<td>2203: Other (e.g. Chilkat Blanket, Capes, Etc.)</td>
</tr>
<tr>
<td></td>
<td>2204: Boundary (“Gray area art”, Classification transfer possible)</td>
</tr>
<tr>
<td>B: Contemporary Woven Textiles</td>
<td>2301: Rugs, Blankets, and Other Large Furnishings</td>
</tr>
<tr>
<td></td>
<td>2302: Pillows, Placemats, and Other Small Furnishings</td>
</tr>
<tr>
<td></td>
<td>2303: Woven Garments (e.g. Skirts, Coats, Tops, Etc.)</td>
</tr>
<tr>
<td></td>
<td>2304: Boundary (“Gray area art”, Classification transfer possible)</td>
</tr>
<tr>
<td></td>
<td>2402: Other Traditional Style Garments/Dress</td>
</tr>
<tr>
<td></td>
<td>2403: Boundary (“Gray area art”, Classification transfer possible)</td>
</tr>
<tr>
<td>D: Contemporary Dress</td>
<td>2501: Garments</td>
</tr>
<tr>
<td></td>
<td>2502: Accessories</td>
</tr>
<tr>
<td></td>
<td>2503: Boundary (“Gray area art”, Classification transfer possible)</td>
</tr>
<tr>
<td>E: Other Techniques; Traditional and</td>
<td>2601: Sprang, Knitting, Finger Weaving, Braiding and Crochet</td>
</tr>
<tr>
<td>Contemporary</td>
<td>2602: Boundary (“Gray area art”, Classification transfer possible)</td>
</tr>
</tbody>
</table>
Classification VII – Diverse Art Forms

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.

In 2020 we will introduce the “Boundary” Category within each division. This Category is designed to give jurors and Class Managers more options when looking at pieces that do not necessarily conform to already existing Categories but use the same techniques and materials.

1. 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. The Diverse Arts 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 since been altered in order for them to be displayed and are no longer functional 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

<table>
<thead>
<tr>
<th>Division</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>A: Functional Objects</td>
<td></td>
</tr>
<tr>
<td>2701: Pipes</td>
<td></td>
</tr>
<tr>
<td>2702: Drums, with or without stands</td>
<td></td>
</tr>
<tr>
<td>2703: Flutes and Whistles, with or without stands</td>
<td></td>
</tr>
<tr>
<td>2704: Rattles and Fans</td>
<td></td>
</tr>
<tr>
<td>2705: Bows/Arrows and Quivers</td>
<td></td>
</tr>
<tr>
<td>2706: Bags and Pouches</td>
<td></td>
</tr>
<tr>
<td>2707: Powwow Dance Gear, Individual Objects or Sets (e.g. bustles, roaches, arm/leg bands, combs, etc.)</td>
<td></td>
</tr>
<tr>
<td>2708: Non-beaded Attire (not woven)</td>
<td></td>
</tr>
<tr>
<td>2709: Miscellaneous Contemporary Objects (e.g. fashion accessories, knives, etc.)</td>
<td></td>
</tr>
<tr>
<td>2710: Miscellaneous Traditional Objects (Flint napped knives, etc.)</td>
<td></td>
</tr>
<tr>
<td>2711: Boundary (“Gray area art”, Classification transfer possible)</td>
<td></td>
</tr>
<tr>
<td>B: Non-utilitarian objects and Ethnographic Art</td>
<td>2801: Wall-hangings (cultural objects with added elements for display on a vertical surface)</td>
</tr>
<tr>
<td></td>
<td>2802: Framed or Mounted (cultural objects that have been framed or mounted for display)</td>
</tr>
<tr>
<td></td>
<td>2803: Mixed Media Dolls and Soft Sculpture WITHOUT a predominance of beadwork and quillwork</td>
</tr>
<tr>
<td></td>
<td>2804: Miscellaneous</td>
</tr>
<tr>
<td></td>
<td>2805: Boundary (“Gray area art”, Classification transfer possible)</td>
</tr>
</tbody>
</table>
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.

In 2020 we will introduce the “Boundary” Category within each division. This Category is designed to give jurors and Class Managers more options when looking at pieces that do not necessarily conform to already existing Categories but use the same techniques and materials.

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

1. 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-2703)
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

<table>
<thead>
<tr>
<th>Division</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>A: Articles of Attire</td>
<td>2901: Beaded Clothing: Nonwoven (except moccasins)</td>
</tr>
<tr>
<td></td>
<td>2902: Moccasins</td>
</tr>
<tr>
<td></td>
<td>2903: Accessories (including coordinated sets)</td>
</tr>
<tr>
<td></td>
<td>2904: Boundary (“Gray area art”, Classification transfer possible)</td>
</tr>
<tr>
<td>B: Dolls and soft sculpture</td>
<td>3001: Plains Style Dolls and Soft Sculptures with a predominance of beadwork and quillwork</td>
</tr>
<tr>
<td>(Dolls and soft sculpture without a predominance of beadwork and/or quillwork go in VII-2703)</td>
<td>3002: Southwestern Style Dolls with a predominance of beadwork</td>
</tr>
<tr>
<td></td>
<td>3003: Boundary (“Gray area art”, Classification transfer possible)</td>
</tr>
</tbody>
</table>
Division C: Other Items, Non-attire

3101: Contemporary Beadwork and/or Quillwork, Any Form
3102: Cradleboards
3103: Miscellaneous Objects
3104: Boundary (“Gray area art”, Classification transfer possible)
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.

In 2020 we will introduce the “Boundary” Category within each division. This Category is designed to give jurors and Class Managers more options when looking at pieces that do not necessarily conform to already existing Categories but use the same techniques and materials.

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.

Judging Divisions and Categories

<table>
<thead>
<tr>
<th>Divisions</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>A: Ages 9 and Under</td>
<td>3401: Jewelry: Metal (with or without stones)</td>
</tr>
<tr>
<td></td>
<td>3402: Jewelry: Stone, Shell, or Other</td>
</tr>
</tbody>
</table>
3403: Pottery: Miniatures
3404: Pottery: Animal Figures
3405: Pottery: All Other Figures
3406: Pottery Burnished Black or Red: Painted, Carved, Sgraffito, or Undecorated
3407: Pottery Non-burnished (matte): Painted or Undecorated
3408: Paintings
3409: Drawing, Original Prints, Sandpaintings, and Other
3410: Sculpture
3411: Textiles: Embroidered or Woven
3412: Moving Images
3413: Miscellaneous
3414: Basketry
3415: Boundary ("Gray area art", Classification transfer possible)

B: Ages 10 Through 13

3501: Jewelry: Metal (without stones)
3502: Jewelry: Metal (with stones)
3503: Jewelry: Stone, Shell, or Other
3504: Pottery: Miniatures
3505: Pottery: Figures, Any Form
3506: Pottery Burnished Black or Red: Painted, Carved, Sgraffito, or Undecorated
3507: Pottery Non-burnished (matte): Painted or Undecorated
3508: Paintings
3509: Drawing, Original Prints, Sandpaintings, and Other
3510: Sculpture
3511: Textiles: Embroidered or Woven
3512: Moving Images
3513: Miscellaneous
3514: Basketry
3515: Boundary (“Gray area art”, Classification transfer possible)

B: Ages 14 Through 17

3601: Jewelry: Metal (without stones)
3602: Jewelry: Metal (with stones)
3603: Jewelry: Stone, Shell, or Other
3604: Pottery: Miniatures
3605: Pottery: Figures, Any Form
3606: Pottery Burnished Black or Red: Painted, Carved, Sgraffito, or Undecorated
3607: Pottery Non-burnished (matte): Painted or Undecorated
3608: Paintings
3609: Drawing, Original Prints, Sandpaintings, and Other
3610: Sculpture
3611: Textiles: Embroidered or Woven
3612: Moving Images
3613: Miscellaneous
3614: Basketry
3615: Boundary (“Gray area art”, Classification transfer possible)
Classification XI – Basketry

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

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

In 2020 we will introduce the “Boundary” Category within each division. This Category is designed to give jurors and Class Managers more options when looking at pieces that do not necessarily conform to already existing Categories but use the same techniques and materials.

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 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**

<table>
<thead>
<tr>
<th>Divisions</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>A: Southwest Baskets</td>
<td>3201: Plaited and Wicker</td>
</tr>
<tr>
<td></td>
<td>3202: Twined</td>
</tr>
<tr>
<td></td>
<td>3203: Coiled</td>
</tr>
<tr>
<td></td>
<td>3204: Miniature</td>
</tr>
<tr>
<td></td>
<td>3205: Contemporary</td>
</tr>
<tr>
<td></td>
<td>3206: Boundary (“Gray area art”, Classification transfer possible)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B: Outside the Southwest Baskets</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3301: Plaited and Wicker</td>
</tr>
<tr>
<td></td>
<td>3302: Twined</td>
</tr>
<tr>
<td></td>
<td>3303: Coiled</td>
</tr>
<tr>
<td></td>
<td>3304: Miniature</td>
</tr>
<tr>
<td></td>
<td>3305: Contemporary</td>
</tr>
<tr>
<td></td>
<td>3306: Boundary (“Gray area art”, Classification transfer possible)</td>
</tr>
</tbody>
</table>