

Santa Fe Indian Market

SOUTHWESTERN ASSOCIATION FOR INDIAN ARTS

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.
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, 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

Division

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

Category

101: Necklaces

102: Bracelets and
Watchbands

103: Rings

104: Pins and Pendants

105: Earrings

106: Concho Belts

107: Buckles and Ranger
Sets

108: Ketohs and Bolos

109: Coordinated Sets

110: Miscellaneous

111: Boundary (“Gray area
art”, Classification
transfer possible)

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

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)

C: Contemporary Jewelry, any materials

301: Necklaces

302: Bracelets and Watchbands

303: Rings

304: Pins and Pendants

305: Earrings

306: Concho Belts

307: Buckles and Ranger Sets

308: Ketohs and Bolos

309: Coordinated Sets

310: Miscellaneous

311: Boundary (“Gray area art”, Classification transfer possible)

D: Contemporary Stones and Shells (Heishi, inlay, etc.)

401: Necklaces

402: Bracelets and watchbands

403: Rings

404: Pins and Pendants

405: Earrings

406: Bolos & Buckles (including ranger sets)

407: Coordinated sets

408: Boundary (“Gray area art”, Classification transfer possible)

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

Division	Category
A: Traditional Unpainted Pottery	501: <u>Pitch Finish</u> , any form
	502: <u>Micaceous Ware</u> , any form, in the style of Taos, Nambe, or Picuris, any form
	503: Plain <u>Burnished/Polished Finish</u> , any form (may have impressions, e.g. bear claw)
	504: <u>Melon Bowls</u> and <u>Melon Jars</u> , formed or carved
	505: Other <u>Plain Ware</u>
	506: Boundary (“Gray area art”, Classification transfer possible)
B: Traditional Painted Pottery	601: Painted <u>Polychrome</u> , any form, in the style of Hopi
	602: Painted Polychrome, any form, in the style of Zuni, Acoma, or Laguna

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: Sgraffito and carved; any form
- 907: Painted; any form
- 908: Boundary (“Gray area art”, Classification transfer possible)

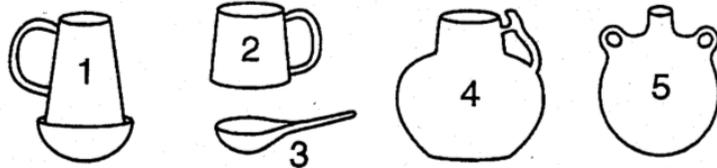
F: Miniature Pottery;
individual pieces under 3” in
any dimension

- 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



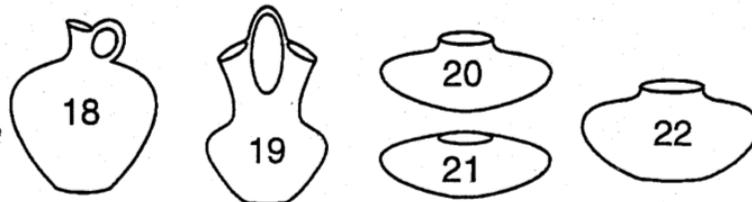
- 10. Bowl, Hopi Style
- 11. Plate
- 12. Bowl
- 13. Prayer-meal Bowl



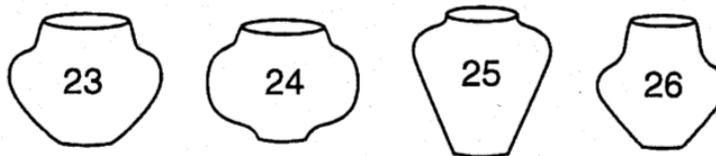
- 14. Bowl
- 15. Jar or Olla
- 16. Water Jar, Santo Domingo Style
- 17. Jar or Vase



- 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

Division	Category
A: Representational Painting/Graphics (Realistic/stylized)-including miniatures	1101: <u>Oil; including oil sticks and oil pastels</u>
	1102: <u>Acrylic</u>
	1103: <u>Gouache/Opaque and Transparent Watercolor; “Studio Style”</u>
	1104: <u>Pencil, pen/Ink, scratch board, chalk, charcoal</u>
	1105: <u>Mixed Media 2D art</u>
	1106: Ledger Art, any medium
	1107: Boundary (“Gray area art”, Classification transfer possible)
B: Abstract Paintings/Graphics -including miniatures	1201: Oil; including oil sticks and oil pastels
	1202: Acrylic
	1203: Gouache/Opaque and Transparent Watercolor
	1204: Pencil, pen/ink, scratch board, chalk charcoal
	1205: Mixed Media 2D art
	1206: Boundary (“Gray area art”, Classification transfer possible)
C: Sandpaintings	1301: Traditional
	1302: Contemporary
	1303: Boundary (“Gray area art”, Classification transfer possible)

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

Division	Category
A: Traditional Carved Dolls	1701: Hopi Carved Dolls, Traditional Style 1702: Zuni Carved Dolls, Traditional Style 1703: Boundary (“Gray area art”, Classification transfer possible)
B: Contemporary Carved Dolls	1801: Pueblo Carved Dolls 1802: Pueblo Carved Dolls, Including Base 1803: Pueblo Carved Sculptures 1804: Other Pueblo Carved Dolls (e.g. clowns, social dancers) 1805: Boundary (“Gray area art”, Classification transfer possible)

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

Number	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

Division	Category
A: Representational Sculpture	1901: Stone
	1902: Cast Metal
	1903: Fabricated Metal
	1904: Precious Metal (includes non-wearable jewelry)
	1905: Wood (does not include sculptural Katchinas)
	1906: Glass
	1907: Clay
	1908: Mixed Media

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-dyeing 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

Divisions

A: Traditional Woven Textiles

Categories

2201: Dine' Blankets, Rugs, and Dresses

2202: Pueblo Blankets, Rugs, Belts, Etc.

2203: Other (e.g. Chilkat Blanket, Capes, Etc.)

2204: Boundary ("Gray area art", Classification transfer possible)

B: Contemporary Woven Textiles

2301: Rugs, Blankets, and Other Large Furnishings

2302: Pillows, Placemats, and Other Small Furnishings

2303: Woven Garments (e.g. Skirts, Coats, Tops, Etc.)

2304: Boundary ("Gray area art", Classification transfer possible)

C: Traditional Embroidered Garments/Dress

2401: Pueblo Mantas, Kilts, Sashes, Etc.

2402: Other Traditional Style Garments/Dress

2403: Boundary ("Gray area art", Classification transfer possible)

D: Contemporary Dress

2501: Garments

2502: Accessories

2503: Boundary ("Gray area art", Classification transfer possible)

E: Other Techniques; Traditional and Contemporary

2601: Sprang, Knitting, Finger Weaving, Braiding and Crochet

2602: Boundary ("Gray area art", Classification transfer possible)

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 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 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

Division

A: Functional Objects

Category

2701: Pipes

2702: Drums, with or without stands

2703: Flutes and Whistles, with or without stands

2704: Rattles and Fans

2705: Bows/Arrows and Quivers

2706: Bags and Pouches

2707: Powwow Dance Gear, Individual Objects or Sets (e.g. bustles, roaches, arm/leg bands, combs, etc.)

2708: Non-beaded Attire (not woven)

2709: Miscellaneous Contemporary Objects (e.g. fashion accessories, knives, etc.)

2710: Miscellaneous Traditional Objects (Flint napped knives, etc.)

2711: Boundary (“Gray area art”, Classification transfer possible)

B: Non-utilitarian objects and Ethnographic Art

2801: Wall-hangings (cultural objects with added elements for display on a vertical surface)

2802: Framed or Mounted (cultural objects that have been framed or mounted for display)

2803: Mixed Media Dolls and Soft Sculpture WITHOUT a predominance of beadwork and quillwork

2804: Miscellaneous

2805: Boundary (“Gray area art”, Classification transfer possible)

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

Division

A: Articles of Attire

Category

2901: Beaded Clothing: Nonwoven
(except moccasins)

2902: Moccasins

2903: Accessories (including coordinated sets)

2904: Boundary (“Gray area art”,
Classification transfer possible)

B: Dolls and soft sculpture
(Dolls and soft sculpture
without a predominance of
beadwork and/or quillwork go
in VII-2703)

3001: Plains Style Dolls and Soft
Sculptures with a predominance of
beadwork and quillwork

3002: Southwestern Style Dolls with a
predominance of beadwork

3003: Boundary (“Gray area art”,
Classification transfer possible)

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

Divisions

A: Ages 9 and Under

Categories

3401: Jewelry: Metal (with or without stones)

3402: Jewelry: Stone, Shell, or Other

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

Divisions

A: Southwest Baskets

Categories

3201: Plaited and Wicker

3202: Twined

3203: Coiled

3204: Miniature

3205: Contemporary

3206: Boundary (“Gray area art”,
Classification transfer possible)

B: Outside the Southwest Baskets

3301: Plaited and Wicker

3302: Twined

3303: Coiled

3304: Miniature

3305: Contemporary

3306: Boundary (“Gray area art”,
Classification transfer possible)