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 drumsticks
      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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<tbody>
<tr>
<td>A: Traditional Unpainted Pottery</td>
<td>501: Pitch Finish, any form</td>
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<td>502: Micaceous Ware, any form, in the style of Taos, Nambe, or Picuris, any form</td>
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<td>503: Plain Burnished/Polished Finish, any form (may have impressions, e.g. bear claw)</td>
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<td></td>
<td>504: Melon Bowls and Melon Jars, formed or carved</td>
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<td>505: Other Plain Ware</td>
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<td>506: Boundary (“Gray area art”, Classification transfer possible)</td>
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<td>B: Traditional Painted Pottery</td>
<td>601: Painted Polychrome, 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>
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<td>603: Painted Polychrome, any form, in the style of Cochiti, Santo Domingo, Santa Clara, San Ildefonso, Tesuque, Nambe, San Juan, or Pojoaque</td>
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<tr>
<td></td>
<td>604: Painted Polychrome, any form, in the style of Jemez, Zia, Santa Ana, Sandia, San Felipe, or Isleta</td>
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### C: Traditional Burnished Black or Red Ware; incised, painted or carved

- **605:** Figures/ Manas
- **606:** Traditional Storytellers, including sets
- **607:** Boundary ("Gray area art", Classification transfer possible)

  - **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:** Sgraffito, 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 commercial clays/glazes, ALL firing techniques

- **901:** slabwork
- **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

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

27. Vase
28. Bowl
29. Jar
30. Bowl