



## **2025 STANDARDS PER CLASSIFICATION**

### **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, 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.

In 2023, we implemented 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. The Boundary Category should be used only where work does not conform to any listed Category (Juror and Class Manager documentation required).

#### **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. 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
  - 1. Traditional Firing

**2. Allowed with Disclosure**

**a. Materials**

**b. Techniques and Tools**

- i. Non-Traditional Firing
  - 1. Allowed only in Divisions E and F1002
  - 2. Examples Include but are not limited to:
    - a. Kiln fired
    - b. Double fired
- ii. 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 (Pre-manufactured 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 embedded 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.

**Classification II – Pottery  
Judging Divisions and Categories**

<b>Division</b>	<b>Category</b>
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)

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B: Traditional Painted Pottery

601: Painted Polychrome, 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)

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C: Traditional Burnished

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)

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D: Contemporary Pottery

801: Sgraffito, any form traditional  
firing techniques

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

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E: Contemporary Pottery

901: Slab Work

902: Wheel Thrown

903: Figures, Including Sets

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

905: Sgraffito and carved; any form

906: Painted; any form

907: Traditional Style pottery (kiln  
fired/post fired painting)

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

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F: Miniature Pottery

1001: Traditional any dimension

1002: Contemporary (All techniques allowed)

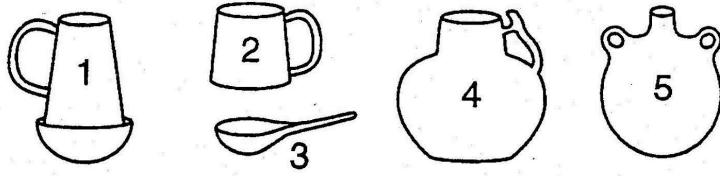
1003: Figures, including sets

1004: Sets (Overall dimensions under 5", each piece must be under 3")

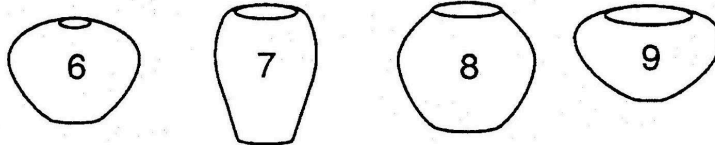
1005: Boundary ("Gray area art", Classification transfer possible)

## Pottery Shapes and Forms

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



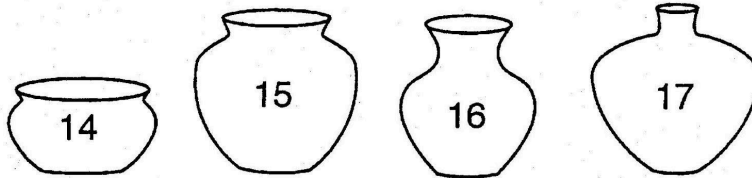
- 6. Seed Bowl
- 7. Vase
- 8. Jar
- 9. Bowl



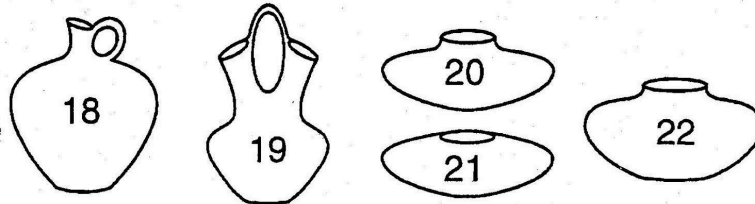
- 10. Bowl, Hopi Style
- 11. Plate
- 12. Bowl
- 13. Prayer-meal Bowl



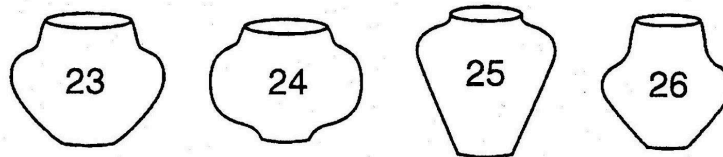
- 14. Bowl
- 15. Jar or Olla
- 16. Water Jar, Santo Domingo Style
- 17. Jar or Vase



- 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

