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*American Federation
of
Mineralogical Societies*

*AFMS Uniform Rules
8th Edition*

2013 Updated Pages

*AFMS Publications Committee
Ronald Carman, Chair*

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**RULES GOVERNING THE AWARDS OF
AMERICAN FEDERATION NATIONAL
TROPHIES**

These Rules are subject to revision and/or adjustment by a two-thirds majority vote of the Regional Rules Committees and the AFMS Uniform Rules Committee. All changes submitted to the AFMS Uniform Rules Committee shall be voted on at the annual meeting of the Regional Federation Rules representatives and the AFMS URC. Comments and suggestions from all Federation Rules Committees are always welcomed.

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Composite (Excluding doublets, triplets, and carvings): Examples of lapidary workmanship constructed from two or more pieces which may be of the same or different material, and worked as a flat, cabochon, faceted stone, sphere, bookend, or specialty.

Contoured Polished Specimen: A lapidary specimen all or portions of which has been shaped and polished following the natural contours of the material.

Doublet: A cabochon or faceted stone fashioned from a two piece horizontal layering of lapidary materials and designed to look like a single material (if properly mounted).

Faceted Stones: Stones cut to a selected geometric pattern by the placement of flat surfaces called facets. (Facets need not cover the entire stone, e.g., partially faceted domes, etc.)

Intarsia: Pictures or designs made by precise fitting together of small pieces of lapidary material so that the color, natural pattern and shape of each piece forms all or a substantial part of each item or figure in the intarsia.

Mosaic: Pictures or designs made by fitting together small polished pieces of variously colored lapidary material. The fitting may be precise or grouting may be visible.

Polished Flats: Lapidary material the predominant feature of which is a single large polished flat surface. May be on slabs, wedges, nodules, or irregular shaped pieces.

Specialty: This class includes all lapidary workmanship not specifically included elsewhere. Examples: ash trays, cubes, lamps, clocks, etc.

Spheres: Lapidary material fashioned by hand or by machine into the shape of a geometric sphere and polished. May include crystal vugs and cavities if the quality of the material is appropriate.

Knapping: Knives need to have handles; arrowheads and spear points do not need shafts.

Transparencies: Thinly sliced and polished translucent or transparent lapidary material. May be lighted from the rear by mirrors or lights if needed to display material to its best effect.

Triplet: A cabochon or faceted stone fashioned from a three piece horizontal layering of lapidary materials and designed to look like a single material (if properly mounted).

C-3-2013

Rule 9.2 OUT-OF-CLASS specimens for lapidary classes are:

- (a) Mineral specimens in lapidary exhibits (except in Classes CC-3, and CS-1).
- (b) Synthetic specimens (except in Classes C-1, CA-11, CC-4, CF-4, CF-5, and CS-1).
- (c) Dyed materials.
- (d) Specimens over or under the imposed number limitation.
- (e) Minerals and materials embedded in plastics.
- (f) Glass (except in classes C-1, CA-11, CC-4, CF-4, CF-5, CW-7, CW-9, CW-11, CW-13 and CS-1).
- (g) Any lapidary entry that has more than fifty percent of the specimens composed of petrified wood.
- (h) Tumbled stones except as a minor background material in classes CA-4 and CA-9 (Carvings - Diorama)
- (i) Flat topped stones or free forms (no plane of symmetry) in traditional cabochon classes CC-5 and CC-6.

Deduction for **OUT-OF-CLASS** specimens shall be five points for each **OUT-OF-CLASS** specimen to be deducted from the **TOTAL** score awarded the exhibit.

Rule 9.3 Labeling (for Division C and all of its subdivisions)

(a) Variety	Label Required	Material Information Required *
Carvings	Yes	Yes
Composite Carvings	Yes	Yes
Cabochons	Yes	Yes
Faceted Stones	Yes	Yes
Polished Flats	Yes	Yes
Bookends	Yes	Yes
Spheres	Yes	Yes
Transparencies	Yes	Yes
Intarsia	No	No
Doublets	Yes	Yes
Triplets	Yes	Yes
Contoured Polished Specimens	Yes	Yes
Mosaics	No	No
Composites	Yes	Yes
Specialties	No	No
Classes C-2, C-3, C-4	Yes	Yes
Knapping	Yes	Yes

* Labels shall show the name of the material as listed in the authorized references. See Rule 9.8.

Locality of origin is required in Classes C-2, C-3 and C-4 and is encouraged in all other classes. Indicate at least the state, if the U.S., country, if foreign, (current name preferred, previous name accepted).

- (b) Groupings of the same material need have only one label. Where no correct label information is given no labeling points will be awarded.
- (c) Any additional information desired may be placed on the label and will be judged.
- (d) When synthetic or other man-made stones are permitted they must be identified as such on the label. See Rule 9.2(b).
- (e) Deductions for labeling errors (illegibility; incorrect spelling, information and/or identification; and/or lack of required information) shall be one (1) point for each error and not to exceed the total points allowed for labeling in that class. CONSISTENT ERRORS (the same error appearing on more than one label and in every instance in which that error could be made) shall be penalized the number of points for a single error for each instance of each consistent error up to a limit of one-half the points allowed for labeling.
- (f) The use of numbers with corresponding lists in lieu of labels is not acceptable and will receive no labeling score.
- (g) Locality of origin (at least state, if in the U.S., country, if foreign - current name preferred, previous name accepted) is required in Classes C-3 and C-4 and is encouraged in all other classes.

- (h) **Guide to capitalization:** Gem names when used in labels, titles, or headings, are written in all capital letters, but when used within text material they are not capitalized. Descriptive terms may be placed on the label in parentheses, if so desired, and will be judged for accuracy, spelling, and punctuation, e.g. AGATE (Crazy Lace) or AGATE, Crazy Lace; AGATE (Botswana) or AGATE, BOTSWANA; JASPER (Biggs) or JASPER, Biggs; TOURMALINE (Bi-color) or TOURMALINE, Bi-color, etc. If a material is cut and polished as a gem stone, then the name of the base material and any inclusions shall be given, e.g. EPIDOTE in QUARTZ, GOLD in QUARTZ, COPPER in DATOLITE, MARCASITE in AGATE, etc.

Rule 9.4 Sawing done by persons other than the exhibitor will be allowed where the purpose of the sawing is to prepare material for cabochons, etc., but will not be allowed if such sawing comprises an essential operation for the finished form, such as shaping material for bookends, etc.

Rule 9.5 Workmanship (lapidary treatment) refers to shaping, symmetry, and polish of the material; to perfection of polished flat surfaces (not rounded); to precision of fitting in intarsia and related work; to shaping and surface finishing of carving; to correctness of angle in faceting. Craftsmen who demonstrate the ability to work a greater variety and hardness of material will receive a relatively higher score. In cabochon classes, variety of shapes will be considered under Workmanship. Size of pieces should be large enough to demonstrate the exhibitor's ability to work and form the substantial areas and masses. When mountings are allowed they may be hand-wrought or commercial and are not judged. They need not be wearable as displayed - chains, bola cords, etc. are not necessary. **(See Rule 5.3 (a))**

Rule 9.6 Quality of material shall refer to color, color pattern, freedom from flaws, freedom from undesirable inclusions, suitability of the material for the use to which it is put. Natural materials shall be used unless other materials are permitted by Rule 9.2.

Rule 9.7 Showmanship shall refer to the ability of the exhibitor to use the material exhibited, the background material, lighting, arrangement, and labeling features (such as size, neatness, etc.) to create a display which will attract and hold the interest of the viewer upon the specimens exhibited.

Rule 9.8 References The current AFMS "Approved Reference List of Lapidary Material Names" is the authority for lapidary names. If the material is not named or is not discredited therein, the following references may be used (irrespective of listed order).

AFMS "Mineral Classification List".

Dana's System of Mineralogy, 7th Edition.

Dana's Textbook of Mineralogy, 4th Edition.

Michael Fleischer's Glossary of Mineral Species; for shows in each calendar year, that edition with revisions, current as of January 1 of that year.

"Encyclopedia of Gemstones" by Joel Arem

JUDGING POINTS FOR DIVISION C

See Section II, Pages S-II-1-2011 and S-II-2-2011

Category	L	S	Q	VW	W	VM	D/VW	D
D	5	15	25	10	45			
E	5	15	40		40			
F	5	15	25		55			
G		15	25		60			
O	5	15	25	10	40	5		
Q	5	10	10		65	10		
T	5	10	5		60	10	10	
AA	5	15	25	10	45			
V	5	10	10		65		10	
W	5	10			70	5	10	
BB	5	10	10		65			10

CLASSES FOR DIVISION C

C-1 General Lapidary demonstrates the ability of the exhibitor to accomplish a variety of work.

Points awarded for types of work shall be one (1) point for each type of work displayed, not to exceed the total points allowed for Variety of Work. See Rule 9.1. No mountings allowed. (D)(2)(T15).

C-2 Nodules and/or geodes, halves (pairs or singles) with polished surface; and/or wholes with an area of the circumference polished; from either mixed localities or one area. (Spheres shall be exhibited in designated classes for them.) (E)(2)(T15).

C-3 One Locality, polished specimens of any type (not to include more than 10 cabochons) from one locality, county, state, or country. (F)(1)(T15).

C-4 Lapidary material collected in the field by the exhibitor. Lapidary treatment must reveal the beauty and quality of the specimens. (F)(2)(T15).

C-7-2013

10.0 SUBDIVISION CA: CARVINGS

Please read all Division C Rules.

RULES FOR SUBDIVISION CA

Rule 10.1 Workmanship (lapidary treatment) refers to shaping, surface finishing and the artistic utilization of material. Finish of surfaces in carving may range from textured to matte to highly polished. The finish should suit the subject matter represented by the carving. However, the finish must be consistent with good workmanship.

Rule 10.2 Quality of Material shall refer to color, color pattern, freedom from flaws, freedom from undesirable inclusions, and the suitability of the material for the use to which it is put. Natural materials only shall be used except in Class CA-11. Inclusions and flaws which have been incorporated into carvings so as to enhance or not distract from the finished piece shall not be considered undesirable in Subdivision CA.

Rule 10.3 Design shall refer to originality as to the use of old ideas or patterns as well a new ideas to create an object of art or usefulness.

Rule 10.4 Variety of Material refers to the use of diverse kinds of materials, colors, and/or differing ranges of hardness.

Rule 10.5 Showmanship shall refer to the ability of the exhibitor to use the material exhibited, the background material, lighting, arrangement, and labeling features, such as size and neatness, to create a display which will attract and hold the interest of the viewer.

Bases or stands utilized in Subdivision CA, not an integral part of the carving, may be finished or left in their natural state, and shall be judged for **Showmanship** only.

JUDGING POINTS FOR CARVINGS

See Section II, Pages S-II-1-2011 and S-II-2-2011

Category	L	S	Q	W	VM	D
Q	5	10	10	65	10	
BB	5	10	10	65		10

C-8-2013

CLASSES FOR SUBDIVISION CA

- CA-1 Carving(s):** Soft Stone, one piece (solid mass), any size - one to six (1-6) Carving(s). One piece must have minimum measurement of 100 X 150 millimeters. (BB)(2)(T16).
- CA-2 Carving(s):** Hard Stone, one piece (solid mass), any size - one to six (1-6) carving(s). One piece must have minimum measurement of 100 X 150 millimeters. (BB)(2)(T40).
- CA-3 Carving(s) - Composites:** Any size - one to six (1-6) carving(s). One piece must have minimum measurement of 100 X 150 millimeters. (BB)(2)(T41).
- CA-4 Carvings - Diorama:** Any size. (Q)(2)(T41).
- CA-5 Carvings - Mixed:** May include Soft Stone, Hard Stone, Composites. Any size - six to ten (6-10) carvings. (Q)(2)(T41).
- CA-6 Carvings - Miniature, Soft Stone:** one piece (solid mass) - ten to fifteen (10-15) carvings. (BB)(1)(T16).
- CA-7 Carvings - Miniature, Hard Stone:** one piece (solid mass) - ten to fifteen (10-15) carvings. (BB)(1)(T40).
- CA-8 Carvings - Miniature, Composites:** Ten to fifteen (10-15) carvings. (BB)(1)(T41).
- CA-9 Carvings - Miniature, Diorama:** In which all carvings are miniatures. (Q)(1)(T41).
- CA-10 Carvings - Miniature, Mixed:** May include Soft Stone, Hard Stone, Composites. Ten to fifteen (10-15) carvings. (Q)(1)(T41).
- CA-11 Carving(s) - Synthetic and/or Glass:** May include boules, stabilized turquoise, and glass. No plastics. Any size - one to ten (1-10) carving(s). One piece must have minimum measurement of 100 X 150 millimeters. (BB)(2)(T41).

C-9-2013

13.0 SUBDIVISION CW: ONE TYPE OF WORK

RULES FOR SUBDIVISION CW

Rule 13.1 Intarsia Jewelry size. The face of each finished piece is to be flat or domed, but cannot be capped. Pieces may or may not be backed for stability. (Backing on intarsia does not qualify as a doublet). A minimum of four (4) components in each piece.

Rule 13.2 (For doublets & triplets) **Quality** shall refer to the finished product; under **Workmanship** the bonding agent must not show; there must be no visible air pockets. **Workmanship** shall also include the best use of color pattern and design features, such as plumes, sagenites, and 'stars'

JUDGING POINTS FOR ONE TYPE OF WORK

See Section II, Pages S-II-1-2011 and S-II-2-2011

Category	L	S	Q	W
F	5	15	25	55
G		15	25	60

CLASSES FOR SUBDIVISION CW

CW-1 Polished flats, more than one material; minimum twenty (20) maximum thirty (30)
(F)(2)(T21)

CW-2 Polished flats, one material; minimum twenty (20), maximum thirty (30), (F)(2)(T21).

CW-3 Bookends, minimum five (5) pairs. (F)(2)(T21).

CW-4 Spheres, variety of material, minimum five (5). (F)(2)(T21).

CW-5 Transparencies. (F)(2)(T21).

CW-6 Intarsia, Jewelry size. A minimum of twenty (20) and a maximum of forty (40) finished pieces per case (G)(1)(T31).

CW-7 Intarsia, Picture size. (G)(2)(T31).

CW-8 Intarsia, Table Tops. (G)(2)(T31).

CW-9 Doublets and/or Triplets. (F)(1)(T21).

CW-10 Contoured Polished Specimen(s.) One piece must have minimum measurement of 100 X 150 millimeters. (F)(1)(T21).

CW-11 Mosaics. (G)(2)(T31).

CW-12 Composites, (must be exhibited in Class CA-3 or CA-8 if all carvings). (F)(1)(T21).

CW-13 Knapping, ten pieces minimum. (F)(1)(T-31)

C-15-2013

15.0 DIVISION D - JEWELRY and ART METALCRAFT

Please read all of Section I.

RULES FOR DIVISION D

Rule 15.1 Art Metalcraft refers only to articles intended for general ornamentation and/or service and cannot be worn as jewelry.

Rule 15.2 Jewelry refers only to articles intended for personal ornamentation and wear. Examples: rings, tie clasps, earrings, buckles. In jewelry a “set” consists of two or more pieces which can be worn together as a matched set. In this instance, earrings or cuff-links are considered as one piece. Examples of sets are: necklace and earrings, ring and bola tie, cuff-links and belt buckle, pin and earrings and necklace.

Rule 15.3 All articles of Jewelry or Art Metalcraft, except in Classes D-2, D-3, D-6, D-10, DST-2, DST-3, DST-4, DST-5 or DST-6, must contain at least one of the following: any finished natural or synthetic materials listed in the AFMS “Approved Reference List of Lapidary Material Names”, fossils or mineral specimens, and exotic woods. The materials and specimens will be judged on Quality and Labeling.

Rule 15.4 Labeling: all specimens must have labels identifying one or more jewelry techniques. In classes requiring minerals, lapidary materials, exotic woods or fossils the material used must be identified.

Minerals: Species name and variety of species if varietal only. Page B-1-2009, Rule 2.1.

Lapidary: Name of material only. Page C-6-2013, Rule 9.3 (h)

Fossils: Common name or Scientific name only. Page F-1-1992, Rule 18.1.

Exotic woods: Name of material only. Examples: rosewood, ebony, walnut, etc.

Deductions for labeling errors (illegibility; incorrect spelling, information or identification; and/or lack of required information) shall be one point for each error and not to exceed the total points allowed for labeling in that class. **CONSISTENT ERRORS** (the same error appearing on more than one label and in every instance where that error could be made) shall be penalized the number of points for a single error for each instance of each consistent error up to a limit of one-half of the points allowed for labeling in that class.

(b) The use of numbers with corresponding lists in lieu of labels is not acceptable and will receive no labeling score.

D-1-2013

Rule 15.5 Variety of Work shall include the use of castings, applique, engraving, forging, chasing, repousse, spinning, electro-forming, etching, piercing, granulation, metal inlay, scrollwork (including chains), filigree, lamination, fusing, channelwork, enameling, cloisonné, damascening, mokume, wire-wrapping and construction of bezels, prong mountings, hinges, box clasps, and metal clay.

Variety of Work also includes surface finishes such as antiquing, patinas, and other surface coloring, texturing (including Florentine surfaces), graving, electroplating, and heat coloring such as copper color-toning and blued steel.

Variety of Work shall include but not be limited to techniques or finishes listed above or in the authorized references. See Rule 15.14.

Points will be awarded for variety of work based on techniques shown and the difficulty of the technique: i.e., Mokume, Nielo, Engraving, etc. should get more points than soldering, stamping, and so forth.

Rule 15.6 Workmanship refers to the finish of the metal, precision of fitting stones in mountings, how all ornamentation and lapidary treatment of stones has been executed.

Rule 15.7 Design: items should show originality as to the use of old ideas or styles as well as new ideas to create a unique design. In the Specialized Techniques classes the technique in each class should be the dominant feature in each item.

- (a) Balance: stone and metal complement; proper balance in design with good use of symmetrical as well as asymmetrical balance.
- (b) Practicality: jewelry items by their weight and general construction features should be practical for jewelry usage.

Rule 15.8 Quality: only the specimens used in articles of jewelry and metalwork will be judged for quality, according to the respective divisional criteria for Quality.

Rule 15.9 Showmanship shall refer to the ability of the exhibitor to use the material exhibited, the background material, lighting, arrangement, and labeling features (such as size, neatness, etc.) to create a display which will attract and hold the interest of the viewer upon the items exhibited.

Rule 15.10 Use of commercial minor findings will be allowed in all classes of this division. Minor findings refer to pins, catches, hinges, ear-screws, chains, cuff-link backs, etc.

Minor accessory stones will be allowed in all classes of this division except D-2 or D-6. Minor accessory stones shall not exceed 4mm in diameter (pearls allowed) and shall not be judged.

Rule 15.11 Stones not necessarily cut by the exhibitor will be allowed in Classes D-9, D-10, and DST-6 and will be judged for Quality but not Workmanship.

Rule 15.12 All Classes in this division must contain a minimum of ten items

Rule 15.13 OUT-OF-CLASS specimens for Jewelry and Art Metalcraft classes are:

- (a) Minerals and materials embedded in plastics.
- (b) Jewelry included in Art Metalcraft classes or Art Metalcraft in Jewelry classes.
- (c) Items with no stones in Classes D-1, D-4, D-5, D-7, D-8, and D-9. Stones, including minor accessory stones, used in Class D-2 or D-6 will be considered OUT-OF-CLASS.
- (d) Items in which accessory stones exceed size limitations.
- (e) A piece of jewelry is considered as **OUT-OF-CLASS** unless the necklace has a chain, the bola a cord, the pin a clasp: however, a belt buckle does not need a belt attached.
- (f) All castings which are cast directly from commercial patterns.
- (g) Tumbled stones.
- (h) items under the imposed minimum of ten.

Deductions for **OUT-OF-CLASS** items shall be five points for each **OUT-OF-CLASS** item to be deducted from the **TOTAL** score awarded the exhibit.

Rule 15.14 References

Creative Gold & Silversmithing - Sharr Choate
Design and Creation of Jewelry - Robert Van Neumann
Jewelry Concepts and Techniques - Oppi Untracht
Metal Working Techniques for Craftsmen - Oppi Untracht
Jewelry Making (for Schools, Tradesmen, Craftsmen) - Murray Bovin
Metal Enameling - Polly Rothenberg
The Art of Engraving - James B. Meek
Jewelry Studio: Wire Wrapping – Linda Chandler & Christine R. Ritchey
Woven Wire Jewelry (Beadwork How-To) - Linda Chandler & Christine R. Ritchey

D-3-2013

16.0 SUBDIVISION DST: SPECIALIZED TECHNIQUES

Please read all of Division D Rules.

Rule 16.1 Definition Classes using items of Jewelry or Art Metalcraft or a combination of both, in any proportion, in which every item shows the predominant technique of the class.

Specialized Techniques fall into the following categories:

- (a) Channel Work: articles where the lines of the design have been formed of ribbon wire backed by metal, with spaces between the wires filled with any material, cut to the proper shape, as listed in the AFMS "Approved Reference List of Lapidary Material Names". In addition, exotic woods may be used. (Glass and plastic are **OUT OF CLASS**.)
- (b) Casting is defined as the replacement of a pattern with metal, except drop casting which is a free form. Types include but are not limited to: lost wax, replica, drop casting, sand casting, cuttlebone, and tufa techniques.
- (c) Enameling is the fusing of ground glass onto a metal surface. Techniques include but are not limited to: cloisonne, plique a jour, limoge, gressaille, champleve, basse taille, filigree enamel.
- (d) Engraving is the decorative process of making lines or textures on metal by the use of engraving tools such as gravers, burins, scorpers. It is the removal of metal rather than the indentation of metal.
- (e) Filigree consists of a network of twisted or wound fine metal wire formed into spirals, whorls, curves, etc. and fitted into a framework of wire.
- (f) Wire-wrapping consists of bending, twisting and coiling wire without the use of solder or glue to create a unique design to complement stones, fossils, minerals, or exotic woods in proper balance. Minor accessory stones, pearls, or beads not to exceed 6 millimeters in diameter will be allowed in class DST-6 and shall not be judged.

Rule 16.2 A minimum of ten items are required in all classes. (Sets of earrings or cuff links shall be considered one item.) In classes DST 2, DST 4, and DST 5, at least fifty percent (50%) of the items must contain a stone, mineral specimen, fossil or exotic wood.

In Class DST-6, at least 7 of the items must contain a stone, mineral specimen, petrified wood, fossil, or exotic wood.

Variety of work for DST-6 shall include at least eight of the following techniques: over 18 mm stone, under 18 mm stone, two (2) wire wrap, three (3) wire wrap, four (4) wire wrap, one (1) wire prong mount, two (2) wire prong mount, cage mount, free form. One item should use four wires to make outside frame. The exhibitor may also use any technique that is within the scope of wire wrapping. No more than three pieces may contain no stones. All pieces must be durable and wearable.

D-5-2013

Rule 16.3 OUT-OF-CLASS items for Subdivision DST are:

- (a) Tumbled stones,
- (b) Plastic,
- (c) Castings from commercial patterns,
- (d) Glass - except in enameling and fused beads or fused cabochons.
- (e) A piece of jewelry is considered as **OUT-OF-CLASS** unless the necklace has a chain, the bola a cord, the brooch a clasp; however, a belt buckle does not need to have a belt attached.
- (f) Specimens under the imposed numerical limitation or percentage limitation. See Rule 16.2.
- (g) Gem Trees

Deduction for **OUT-OF-CLASS** specimens shall be five (5) points for each **OUT-OF-CLASS** specimen, to be deducted from the **TOTAL** score awarded the exhibit.

Rule 16.4 Labeling: all lapidary material, mineral specimens, fossils, exotic woods must be identified. See Rule 9.3(h), page C-6(2013).

Additional jewelry techniques, other than the predominant technique of the class, must be identified.

- (a) Casting: all casting processes such as lost wax, replica, drop casting, sand casting, cuttlebone, tufa, etc. must be identified.
- (b) Enameling: all enameling processes such as cloisonne, plique-a-jour, limoge, gressaille, champeve, basse-taille, and filigree enamel must be identified.

Rule 16.5 Workmanship refers to the finish of metals, precision of fitting of metals used, execution of ornamentation, freedom from pits and scratches, clarity of transparent enamels, clean color of opaque enamels, no visible solder, uniformity of the winding of filigree whorls and the treatment of materials described in Rule 16.2.

Rule 16.6 References: References for this Subdivision are listed in Rule 15.14.

D-6-2013

JUDGING POINTS FOR SPECIALIZED TECHNIQUES

See Section II pages S-II-1-2011 and S-II-2-2011

Category	L	S	Q	VW	W	D
X	5	15	20		50	10
Y	5	15	10	10	45	15
Z	5	15		10	55	15
BB	5	10	10		65	10

CLASSES FOR SUBDIVISION DST

DST-1 Channel Work (X)(1)(T25).

DST-2 Casting (Y)(1)(T25).

DST-3 Enameling (Z)(1)(T25).

DST-4 Engraving (Y)(1)(T25).

DST-5 Filigree (Y)(1)(T25).

DST-6 Wire-wrapping (Y)(1)(T25)

D-7-2013

- (b) Specimen labels shall also show the locality of origin (state, if in the U.S., country if foreign; current name preferred, previous name accepted) in classes G-1 through G-5. If the case includes more than one of the categories listed in Rule 22.2(a) (e.g. both petrified wood, wood casts, or petrified plant life), the specimen labels shall show the category.
- (c) A grouping of one type of material from the same locality need have only one label. If the display shows petrified wood, wood cast, or other type of petrified plant life, the label shall state **petrified wood, wood cast, or petrified plant life** as appropriate, in addition to the locality. Where no correct label information is given, no labeling points will be awarded.
- (d) In Classes G-8 and G-10, the smaller label for each specimen shall state whether the specimen is **petrified wood, wood cast, or petrified plant life**, the feature, and the locality of origin as in Rule 22.2(b).
- (e) Deductions for labeling errors (illegibility, incorrect spelling, information or identification and/or lack of required information) shall be one point for each error and not to exceed the total points allowed for labeling in all classes except G-8. In class G-8, deductions for labeling errors shall be two points for each error, not to exceed the total points allowed for labeling in that class. **CONSISTENT ERRORS** (the same error appearing on more than one label and in every instance in which that error could be made) shall be penalized the number of points for a single error for each instance of each consistent error up to a limit of one-half the points allowed for labeling in that class.

Rule 22.3 OUT-OF-CLASS specimens for this division are:

- (a) Specimens embedded in or coated with plastics or resins,
- (b) Duplications (see Rule 22.1(g)),
- (c) Specimens under the imposed number limitation,
- (d) Any material other than that defined in Rules 22.1(a), 22.1(b), or 22.1(c) shall be **out-of-class**.
- (e) Any cabochon without evidence of cellular structure.
- (f) Tumbled stones, except in Class G-6, Diorama

Deductions for **OUT-OF-CLASS** specimens shall be five points for each **OUT-OF-CLASS** specimen to be deducted from the **total** score awarded the exhibit.

Rule 22.4 Workmanship refers to the shaping, symmetry, and polish of the material; to perfection of polished flat surfaces (not rounded), to shaping and surface finishing of carvings and contoured specimens, and to variety of shapes of cabochons.

Rule 22.5 Quality shall refer to freedom from extraneous material on specimens, freedom from flaws and excessive fractures, to quality of petrification (porous spots), color contrasts typical to locality of specimens, and other common characteristics of petrified wood.

G-2-2013

RULE 25.2 LABELING

1. All submissions must be labeled identifying one or more beading techniques, (see list of beading techniques, Rule 25.5) Straight stringing must state the type of bead and/or lapidary material, the stringing medium, findings.
2. Deductions for labeling errors (illegibility, incorrect spelling, information or identification, and/or lack of required information) shall be one point for each error and not to exceed the total points allowed for labeling in that class. Consistent errors (the same error appearing on more than one label and in every instance where that error could be made) shall be penalized the number of points for a single error for each instance of each consistent error up to a limit of one-half (1/2) of the points allowed for labeling in that class.
3. The use of numbers with corresponding lists in lieu of labels is not acceptable and will receive no labeling score.
4. All specimens used in conjunction with a specific design, i.e. Lapidary material, minerals, exotic woods, petrified wood, and/or fossils, must be correctly identified on the label. All labels must contain the beading technique(s), as well as the type of bead, thread, findings.

RULE 25.3 SHOWMANSHIP

1. Showmanship: Shall refer to the ability of the exhibitor to use the material exhibited, the background material, lighting arrangement, and labeling features (such as size, color and neatness) to create a display which will attract and hold the interest of the viewer upon the work exhibited.

RULE 25.4 QUALITY (Artistry)

1. A judge should take a moment to look at the piece and decide how much effort went into the design, the weave, and the overall appearance of the piece. In this aspect, the more everything works together, the higher the score. If a piece looks rushed or incomplete, the quality/artistry of the entire work is lessened. Some jewelry can work beautifully if it is kept simple, and others are completely original due to the intricacy of the bead combinations. (You might read into that last statement that some jewelry is so overdone that it borders on tasteless rather than tasteful and that a plain piece, even when woven correctly, can remain looking uninspired or dull)
2. Subsidiary specimens/stones used in the articles of jewelry will be judged for quality, according to the respective divisional criteria for quality.

RULE 25.5 VARIETY OF WORK

1. Variety of work shall include the use of one or more of the following techniques: Peyote, tubular peyote, Herringbone, Tubular Herringbone, Brick stitch, ladder stitch, square stitch, netting, branching, fringing, bezeling, woven chain (daisy, Petersburg, herringbone, simple spiral), Bead embroidery.
2. No variety of work is considered when entered in classes I-1 through I-3.

RULE 25.6 WORKMANSHIP

NOTE: Case may be opened to check workmanship, if locked – key must be left with Rules Committee (a security guard or a member of the Rules Committee must be present)

I-2-2013

RULE 25.8 MINIMUM REQUIREMENTS

1. Bead Stringing, single pieces or sets No less than 10 items
2. Bead weaving/embroidery, single pieces or sets No less than 10 items
3. Sets would be considered necklace with matching earrings, or necklace with matching bracelet, or two earrings.
 1. Single pieces would be considered earrings alone, bracelet alone, necklace alone, or ring alone.
5. A piece with mixed techniques shall be considered by the piece.

RULE 25.9 OUT OF CLASS

1. Out of class pieces for this division consist of plastic beads and/or minerals or fossils embedded in plastic, items with stones in a no-stone class, or items without stones in classes with stones.
2. Deduction for out of class pieces shall be five points for each out of class item, to be deducted from the total score awarded to the exhibit.

RULE 25.10 REFERENCES:

1. Mastering Beadwork: A Comprehensive Guide to Off-loom Techniques
Carol Huber Cypher
2. Netted Beadwork: A Beadwork How-To Book
Diane Fitzgerald
3. Exquisite Beaded Jewelry: Use Basic Techniques to Create Distinctive Designs
Lynda Musante
4. The Art of Beadwork: Historic Inspiration, Contemporary Design
Valerie Hector & Lois Sherr Dubin
5. The New Beadwork: (Hardcover)
Kathlyn Moss & Alice Scherer
6. Complete Beading for Beginners:
Karen Rempel
7. Step-by-Step Bead Stringing: A Complete Illustrated Professional Approach:
Ruth F. Poris
8. Beading with Right Angle Weave:
Christine Prussing
9. The Art of Bead Embroidery; Techniques, Designs & Inspiration
Heidi Kummler & Sherry Serafini
10. Beading with Brick Stitch: A beadwork How-To Book
Diane Fitzgerald
11. Indian Bead-Weaving Patterns: Chain-Weaving Designs Dead Loom Weaving
and Bead Embroidery – An Illustrated “How –To” Guide
Horace R. Goodhue.

There are so many wonderful books out there for reference.

I-4-2013

JUDGING POINTS FOR DIVISION “I”

See Section II, page 2, 2011

CATEGORY	L	S	Q	VW	W	D
H	15	15	10	15	35	10
BB	5	10	10		65	10

CLASSES FOR DIVISION “I”

- I-1. Single Strand w/or without stones (BB) (1) (T-37)
- I-2. Multiple strand w/or without stones (BB) (1) (T-37)
- I-3. Mixed single & Multiple strand w/or without stones – approximate equal proportions
(BB) (1) (T-37)
- I-4. Bead weaving with only seed beads (H) (1) (T-42)
- I-5. Bead weaving with stones (H) (1) (T-42)
- I-6. Bead weaving mixed, w/ or without stones – approximate equal proportions
(H) (1) (T-42)
- I-7. Bead embroidery with stones. (At least one (1) large stone, crystal or found object
with beading around it. (H) (1) (T-42)
- I-8. Mixed bead embroidery and/or Bead weaving, w/or without stones, approximate
equal proportions. (H) (1) (T-42)

I-5-2013