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*American Federation
of
Mineralogical Societies*



AFMS Uniform Rules
8th Edition

2010 Updates

AFMS Publications Committee
B. Jay Bowman, Chair

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(b) A member of the Regional Federation Rules Committee shall be designated as **JUDGING DIRECTOR** and shall appoint all Judges, shall instruct Judges and Clerks; and shall administer judging procedures in accordance with the Uniform Rules. It is mandatory that a Regional Rules Committee Member perform these tasks.

(c) The Chairperson of the Regional Rules Committee shall be the authority on interpretation and application of the Uniform Rules and AFMS certification, and **MUST** adhere to the AFMS Uniform Rules.

Only the **Regional Rules Chairperson** is empowered to disqualify a competitive exhibit in Regional competition.

(1) The Regional Rules Chairperson (or alternate) shall maintain adequate records of regional exhibitors(including masters scoring 90 or above, and Juniors scoring 70 or above)for use in determining regional exhibitor eligibilities for AFMS competition.

(2) Not more than thirty (30) days following each Regional Show, but prior to the next AFMS show, the Regional Rules Chairperson shall send to the person designated by the AFMS Rules Committee the competitive results for **ALL EXHIBITORS**. This record to include name, address, Society affiliation, home Federation, the year of Show, designation whether Regional or AFMS Show, Show location (city & state), Exhibitor Group, score, Class, Regional awards (if any), and Eligibility, if earned, and for which AFMS Trophy by number. This information is necessary in the determination of eligibility for direct AFMS national award competition.

(3) Each Regional Rules Chairperson is responsible for preparation and submission **in writing** of proposed changes in these Uniform Rules to be sent to the AFMS Uniform Rules Committee (URC) Chairperson at least **60 days** prior to the AFMS URC meeting. The URC chairperson shall make up an agenda for the meeting including all recommendations and proposals from URC members and Regional Chairpersons. This agenda to be furnished to all URC members and Regional Chairpersons 30 days prior to the AFMS URC meeting.

(4) Each Regional Rules Chairperson is responsible for immediately notifying the AFMS Uniform Rules Chairperson **in writing** of name changes and addresses for the Regional Rules Committee members.

(5) The Regional Rules Chairperson (or alternate) shall furnish the up-to-date Regional Federation Eligibility Records to the person designated Exhibit Registration Chairperson, for use in accepting exhibit registrations and certifying eligibilities.

**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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S-I-P-VI-1-2010

Cat	L	S	Q	R	SP	O	VW	W	D	VM	RL	EV	SF	D/V W	O/A
A	15	15	70												
B	15	10	55		20										
C	5	15	15					65							
D	5	15	25				10	45							
E	5	15	40					40							
F	5	15	25					55							
G		15	25					60							
H	15	15	10				15	35	10						
I	5	15	35					35		10					
J	15	25										50			10
K	30	10	30	5						20	5				
L	25	10	25	5	15					15	5				
M	10	5	55			5		25							
N	30	5	20	5		5		10		20	5				
O	5	15	25				10	40		5					
P	10	15	45							30					
Q	5	10	10					65		10					
R	20	15	25										40		
S	15	15					15	45	10						
T	5	10	5					60		10				10	
V	5	10	10					65						10	
W	5	10						70		5				10	
X	5	15	20					50	10						
Y	5	15	10				10	45	15						
Z	5	15					10	55	15						
AA	5	15	25				10	45							
BB	5	10	10					65	10						
CC	10	10						60	10					10	

JUDGING POINTS FOR ALL DIVISIONS

S-II-2-2010

9.0 DIVISION C LAPIDARY

Please read all of Section I.

RULES FOR DIVISION C

Rule 9.1 Variety of Work Each of the following will be considered a variety of work: bookends, cabochons, carvings, composites, contoured polished specimens, doublets, faceted stones, intarsia, mosaics, polished flats, specialties, spheres, transparencies, and triplets.

DEFINITIONS (for Division C and all of its Subdivisions)

Bookends: Lapidary material to function as bookends. Must be in pairs of matching material. Each piece must have at least two perpendicular flat surfaces. Each piece must have a polished surface visible when bookends are in a functional position. Portions of specimens may be left in the rough state if all other conditions are met.

Cabochons: A cabochon shall be lapidary material of a size that could be worn for jewelry, cut free hand without having been tumbled.

Cabochons fall in two categories:

(1) Traditional: Traditional cabochons must have domed tops and must have at least one plane of symmetry. A plane of symmetry exists when a straight line passed through the middle of a cabochon gives two equal halves in size and shape. Some examples of traditional cabochons are: heart, cross, star, square, rectangle, diamond, teardrop, pear, circle, oval, and kite. These cabochons may be exhibited in classes CC-1 through CC-6. Flat topped stones or free forms (no plane of symmetry) are Out-of-Class in Traditional cabochon Classes CC-5, and CC-6.

(2) Modern and Creative: Modern and Creative cabochons may have either domed or flat tops and have any shape that exhibits both the skill and creativity of the lapidary. They are not restricted to having a plane of symmetry. Nontraditional cabochons are allowed only in Classes CC-1 through CC-4.

The reverse side of any cabochon, either, modern, traditional, or creative, may have a bevel or chamfer. A bevel or chamfer is not mandatory.

C-1-2010

CC-4 Cabochons exhibiting optical phenomena: such as stars, cat's-eye, schiller, chatoyance, etc. No cabochons mounted. (F)(1)(T17).

CC-5 Cabochons (Traditional) more than one (1) material: not more than five (5) cabochons mounted. No stone greater than 100mm in maximum dimension and not more than five (5) stones under 12mm in maximum dimension. (O)(1)(T17).

CC-6 Cabochons (Traditional) one material: not more than five (5) cabochons mounted. No stone greater than 100mm in maximum dimension and not more than five (5) stones under 12mm in maximum dimension. (AA)(1)(T18).

C-12-2010

RULES FOR DIVISION I BEADING & BEADWORK

Please read all of Section I.

DEFINITION OF BEADING

RULE 25.0 Beaded jewelry refers to articles intended for personal ornamentation and wear. Examples: Necklaces, bracelets, earrings, rings or any combination thereof. The BEADING category consists of two sub categories.

STRAIGHT STRINGING: Necklaces or bracelets where the beads are strung one after the other on thread, wire or other acceptable stringing material. The stringing material must be listed on the label.

WOVEN: Beads (usually small beads) are woven in a preset or freeform pattern. Bead Weaving can include crystals, stones as a centerpiece.

GENERAL JUDGING CRITERIA FOR BEADING AND BEADWORK

Rule 25.1

1. All articles of jewelry must be the original work of, but not necessarily the original design of the exhibitor. Pieces should be identified as original or from someone else's design. This should all be noted on a separate piece of paper, if not original, note the source, with full designer credit. The sheet with the information must be given to the Rules Committee and is to be posted on the case with the final judging sheet.
2. Beadwork must consist of glass, pearl, stone, metal, wood or petrified wood; no plastics are allowed. Subsidiary materials may consist of the following: minerals, lapidary material, fossils, exotic woods or petrified woods. All lapidary materials must be in compliance with the latest AFMS Lapidary Material Name list.
3. The use of commercial minor findings is allowed in all classes of this division. Minor findings refer to crimp beads, crimp covers, beadtips, wire protectors, bullion, clasps, jump rings, earwires, and spacers.
4. All beading submissions, regardless of category (straight strung or woven), should be judged for the following attributes:
 - a. Esthetically pleasing
 - b. Attractive color combination (if more than one color is used)
 - c. Arrangement:
 1. Does the final piece move well, or if meant to be stiff, is it?
 2. Are beads missing, or is the pattern altered (for instance, a blue bead where a red bead is meant to be. It is a common mistake, but in judging it should be noted)
 3. Are the end beads snug against the clasp? A poorly put together jewelry piece will often have a noticeable gap between the last bead, the crimp bead or the cover bead and the clasp.
5. Subsidiary stones or material need not be the work of the exhibitor and are not to be judged for workmanship.

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 (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 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.

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)

CLASP:

1. Is the clasp appropriate for the item? Example: a gold clasp where a silver one would have blended in better with the design. Is the clasp too large or too small for the piece?
2. Connectors stay fastened while being worn. This is especially important.
3. Has the clasp been incorporated into the necklace or bracelet properly; does it compliment the piece?
4. Extra credit should be given for a clasp that is completely hidden, or if the clasp augments the appearance of the piece so well that it can work as the centerpiece of the necklace. Any clasp that is totally made out of the same beads as the rest of the piece is especially attractive.

CRIMPS:

1. Functions properly – holds securely in place on the wire.
 2. Are attractively shaped – a decorative addition to the necklace or bracelet
- OR
3. Are hidden in the interior of another bead if the crimps are not attractive.

STRAIGHT STRINGING:

1. Crimps or knots (or both) are used where needed to ensure that should the thread or wire break, a minimal amount of the beadwork will fall.
2. The thread or wire used for stringing is appropriate for the material being strung. (Rock beads will cut most threads)
3. The stones or beads lay correctly.
4. Are the threads hidden well? Do they stick out in odd places or make the beadwork take a different shape where they occur?
5. The thread or wire is covered properly so that it remains mostly hidden – or are the wires showing to be a part of the overall design (There are necklaces where the wire is supposed to be seen; the color of the wire is complimentary to the overall piece).
6. If using pearls, it should be stated whether the exhibitor has chosen to use natural or glass pearls. Natural pearls are strung with a knot between each pearl, in the traditional manner, glass pearls may be knotted or have a small bead in between each bead. Natural pearls are often imperfect, but the color should blend with one another.

WOVEN:

1. Uniform Weave
2. Should be a good representation of the stitch used.
3. No threads showing.
4. Weave is tight if meant to be, not hanging loosely and vice versa.
5. Thread add-ons are not readily apparent. (Sometimes when switching threads or beads, a Beader can forget to hide the switch, and the piece looks slightly off center.
6. Sides are uniformly and attractively finished.

RULE 25.7 DESIGN

1. ORIGINALITY – different beads or weaves have been used in such a manner that it makes the piece stand out as one of a kind. Items created from an original pattern, by the exhibitor should be given special consideration. (Give this piece the bulk of the points in this section)
2. Pieces should be identified as original or if from someone else's design. This should all be noted on a separate piece of paper, if not original, note the source with full designer credit. The sheet with the information must be given to the Rules Committee and is to be posted on the case with the final judges score sheet.
3. UNIQUE – all pieces should strive to appear unique and stand out in some fashion since the pieces are handmade.

RULE 25.8 MINIMUM REQUIREMENTS

1. Bead Stringing, single pieces or sets No less than ten (10) items
2. Bead weaving, single pieces or sets No less than ten (10) items
3. Sets would be considered necklace with matching earrings, or necklace with matching bracelet.
4. Single pieces would be considered earrings alone, bracelet alone, necklace alone, or ring alone.

RULE 25.9 OUT OF CLASS

OUT OF CLASS PIECES FOR BEADING CATEGORY CONSISTS OF ANY PIECE CONTAINING PLASTIC, FRIENDLY PLASTIC, MINERALS OR FOSSILS EMBEDDED IN PLASTIC, ITEMS WITH STONES IN A NO-STONE CLASS, AND VICE VERSA.

1. Pieces that feature a majority of pre-made items. Pre-made items include additions that were not made by the exhibitor. The piece should not be hidden beneath 20 floral add-ons.
2. Pieces under the minimum requirement.
3. Deduction for out of class pieces shall be five (5) points for each out of class piece 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. Paris
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.

JUDGING POINTS FOR DIVISION “I”

See Section II, page 2, 2005

CATEGORY	L	S	Q	VW	W	D
H	15	15	10	15	35	10

CLASSES FOR DIVISION “I”

- I-1. Single Strand w/or without stones (H) (1) (T-37)
- I-2. Multiple strand w/or without stones (H) (1) (T-37)
- I-3. Mixed single & Multiple strand w/or without stones – approximate equal proportions (H) (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
- 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)