



Porcelain Art Teachers New Zealand



UNIT STANDARDS
GUIDELINES
FOR UNIT
PRESENTATION
AND JUDGING



Foreword

This booklet has been prepared specifically to help PATNZ members with the preparation of pieces for our Unit Standard assessments and to assist in the judging process when called upon to judge. Our sincere thanks must go to the Teaching Institute of NSW Inc. for allowing us to use their TIPA Guidelines as the basis of this booklet.

For the very best understanding of all the categories, further research is, of course, necessary.

These Guidelines deal individually with each category and indicate where special subject size, technique or product restrictions exist. Please study these special requirements very carefully.

From time to time PATNZ members will be asked to judge at PATNZ, or local Exhibitions and it is important to realise that these Guidelines are especially for Unit Standards. When judging at an Exhibition or show always follow the schedule provided by that particular Society or Association. The size of the piece, type of gold, number of flowers, restrictions on lustre, etc. etc. would not be the same as a Unit Standards assessment.

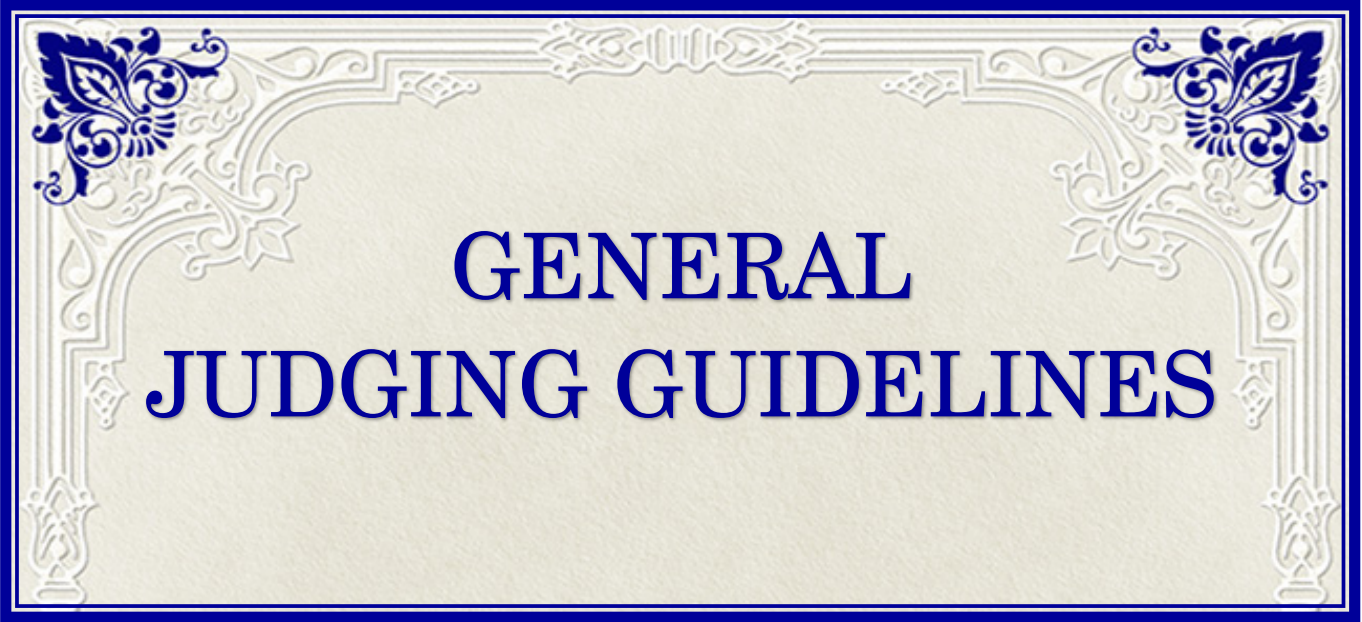
Unit Standards are really examinations by another name and these Guidelines therefore, will differ in many ways from competition judging where individuals are in competition with another for top place. In Unit Standards, one is only in competition with oneself.

Two Unit Standards will be assessed each year and the subjects announced in the first 'Highlights' after the AGM. Judging will take place at the AGM, or function held in conjunction with the AGM the following year. Certificates will be awarded to those who pass their assessments and a register kept by the PATNZ Executive.

Should a member not be successful in passing an assessment, she may resubmit another piece in that particular Unit the following year – if this piece is also unsuccessful the member cannot resubmit a piece in that Standard the following year but must wait for that subject to come round again. A member who does not submit a piece for assessment in the year the subject is announced is not eligible to submit her piece the following year but must wait for that Unit to come round again.

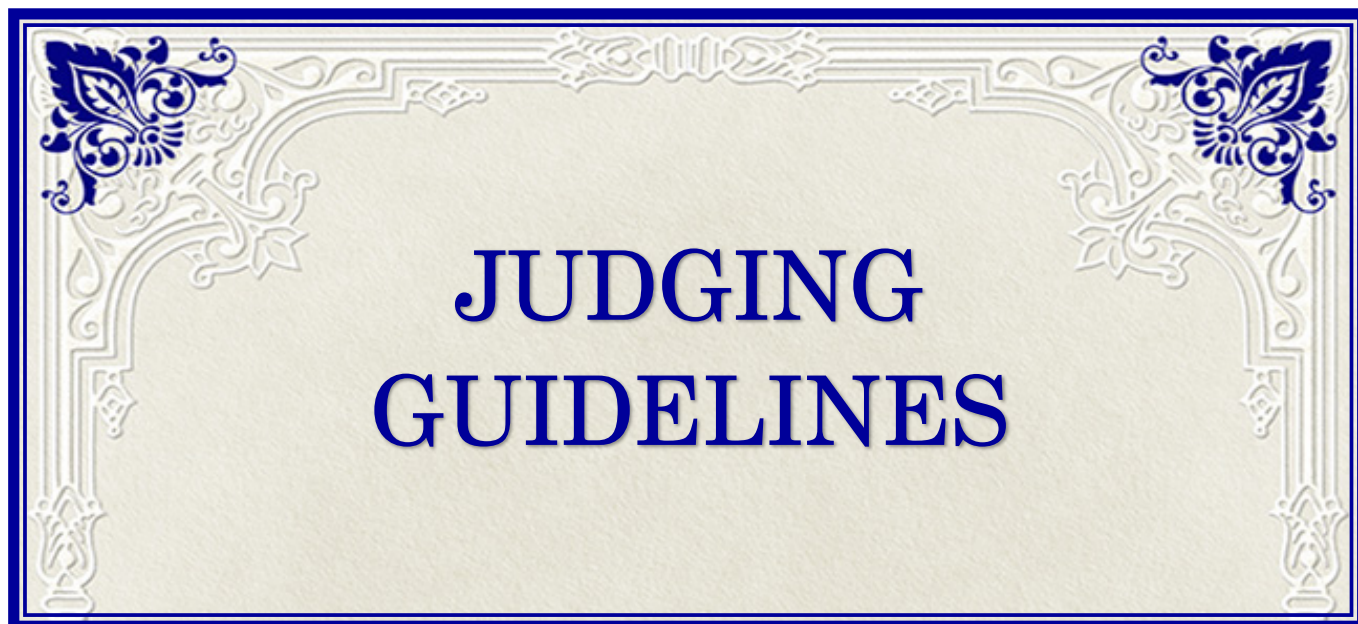
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GENERAL JUDGING GUIDELINES

1. PLEASE READ THESE GENERAL INSTRUCTIONS CAREFULLY BEFORE EACH ASSESSMENT. Pieces placed in the incorrect category or not adhering to the Unit requirements will not be judged.
2. No responsibility will be taken by the Executive or Members of PATNZ for any losses or breakages of assessment pieces. All care will be taken, but insurance is the responsibility of the candidate. There are no exceptions to this rule.
3. General Judging Guidelines, plus the particular judging rules for the Unit being offered should be studied by all members prior to the assessment. You may be chosen to judge!! Bring your Guidelines Book with you for reference.
4. **Pieces must be painted especially for the Unit Standards and must not have been exhibited before.**
5. Unless otherwise stated, all products used must be kiln fired. No commercial adornment such as gold or coloured bands are allowed on pieces submitted for assessment.
6. Porcelain tiles etc. must be suitably framed but must not be under glass. No figurines allowed.
7. All work must be the work of the candidate and not have been painted in a class or seminar.
8. Any decorative effects such as grounded borders, enamel, raised paste, gold etc, when added to work will be judged as either enhancing or spoiling the piece.
9. No names or initials must appear on the front of any piece. A sticker on the back of the piece covering your name is acceptable.
10. Work must be presented on COMMERCIAL white glazed porcelain unless otherwise specified.
11. Pieces are to be an ABSOLUTE MINIMUM of 6 inches or 15 cm. unless otherwise specified. Work should be of a size to convince judges of your painting/teaching ability in that particular subject.



The requirement for **PATNZ Unit Standards** assessment candidates is to submit one beautifully finished piece of exhibition standard to each Unit, which will readily demonstrate the ability of the candidate to teach that particular subject.

At each assessment, two Units will have been offered and the candidate may elect to submit a piece in one or both of these Units. Only one piece per Unit is allowed.

There are two exceptions to this -

UNIT 4 – ANIMALS AND BIRDS

Two pieces **MUST ALWAYS** be presented for this Unit one for each (a) and (b), regardless of whether the candidate is submitting pieces to more than one Unit at this assessment.

- (a) Unit 4A - Animals
- (b) Unit 4B - Birds

UNIT 13 – GOLD, LUSTRE AND OTHER METAL PRODUCTS

Two pieces **MUST ALWAYS** be presented for this Unit, one for each (a) and (b), regardless of whether the candidate is submitting pieces to more than one Unit at this assessment.

- (a) Unit 13G - Gold
- (b) Unit 13L - Lustre

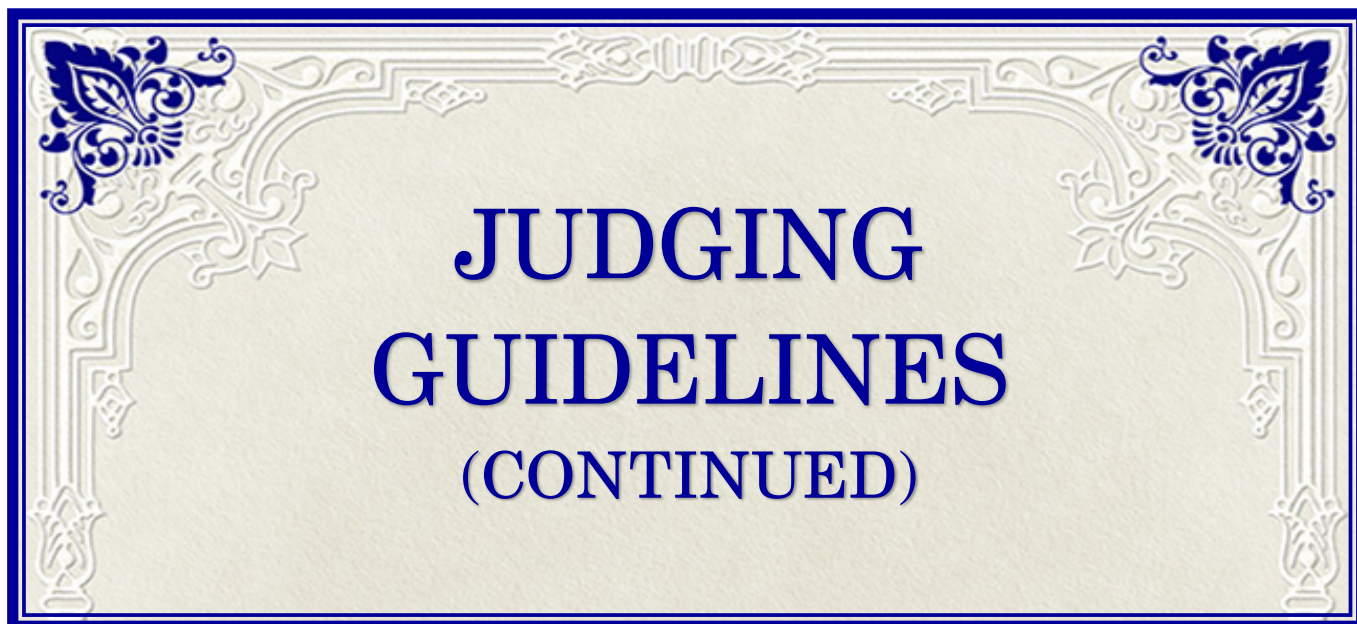
If you are allocated the responsibility of judging -

1. Give each piece your undivided attention.
2. Judge each piece on its technical excellence.
3. Personal preference must not influence your decision.
4. Judging is a **TOTAL COMMITMENT** until all results are finalised.

Below is a slip upon which judging is based - each judge fills in a separate form for each piece. It is necessary for a piece to gain 70 points out of 100 should there only be one judge, 140 out of 200 for two judges, 210 out of 300 for three judges, etc.

Judging must be of a high standard and it is strongly recommended we have at least two judges per assessment. A scrutineer is to be appointed for each assessment to collate points after judging.

Firing/Quality	- 10 points
Technique/Application	- 30 points
Colour/Value	- 30 points
Design/Suitability	- 30 points



FIRING QUALITY:

- (i) The choice of finish may be matt, satin or gloss. It is the uniformity which is important.
- (ii) Stilt marks, chipped, peeling or crazed paint will lose marks.
- (iii) Overall cleanliness is required.

TECHNIQUE AND APPLICATION:

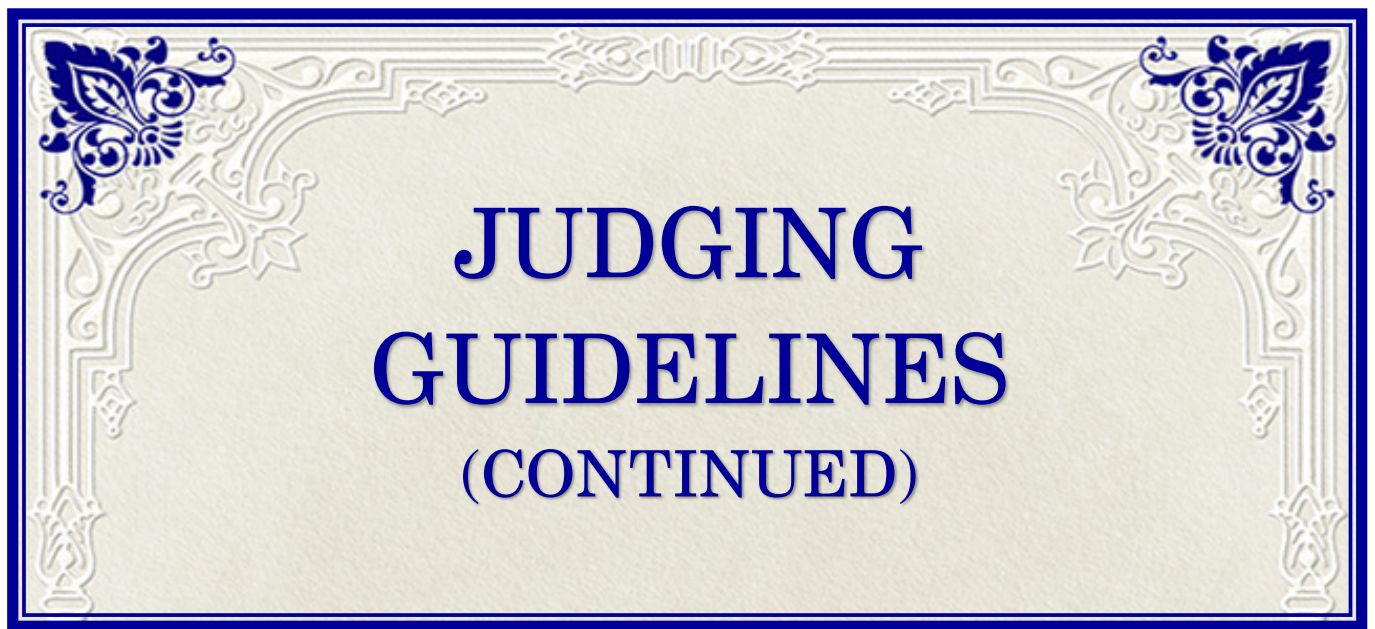
- (i) The artist must display an understanding in the execution and application of the chosen technique.
- (ii) Each Unit will, to some degree, require different instructions regarding technique and application. Read these carefully.

COLOUR/VALUE:

- (i) Tonal value is one of the most important features in any realistic/naturalistic painting and should also be considered in most other styles.
- (ii) Tone (Value) is the degree of light to dark of a colour.
- (iii) The artist must display an understanding of colour in all of its forms.

DESIGN/SUITABILITY:

See following pages for notes on
ELEMENTS OF DESIGN
and
**THE PRINCIPLES FOR GOOD DESIGN AND
SUITABILITY**



ELEMENTS OF DESIGN:

Good design should have both interest and unity. This can be achieved by using some or all of the **ELEMENTS OF DESIGN** which can be divided into the following:

LINE can be short or long, thick or thin, light or heavy, curved or straight, energetic or lazy, smooth or textured, broken (intermittent).

DIRECTION can be horizontal, vertical, oblique (slanted).

SHAPE can be defined as:

Regular - square, round, oval, triangle, rectangle.

Irregular - non geometric, distorted. It can have form such as a three dimensional shape.

SIZE of shapes, colour areas, positive and negative areas, amount of texture are important for proportion, balance and interest in the design.

COLOUR can be used in its pure form - primary, tinted light and dark, used in complementary and contrast schemes.

TONE (VALUE) is the degree of light and dark of a colour.

TEXTURE can be rough, smooth, soft, hard, pitted, scratched or raised.

All these **ELEMENTS** are used together in different combinations to make interesting and effective designs. (To understand and use them to their best advantages is sometimes daunting to the artist!)

PRINCIPLES are the guidelines for the use of the **ELEMENTS** and are important in order to create a visually satisfying and unified design.

Not all Elements are needed to achieve a good design but it is important to consider all the different Principles.

ELEMENTS

Line	Direction
Shape	Size
Tone	Texture

PRINCIPLES

Balance	Harmony
Repetition	Rhythm
Unity	Contrast
Dominance	Gradation
Radiation	

Putting these Elements and Principles together is what "A Good Design Is All About"



JUDGING GUIDELINES (CONTINUED)

THE PRINCIPLES FOR GOOD DESIGN AND SUITABILITY:

These are -

BALANCE is the most important Principle and can be achieved with colour and shape. One can have too much colour impact as easily as not having enough definition between the dark and light areas of the painting.

The shape of the subjects must be balanced together, nothing is more boring than every subject, silhouette or outline being the same size or shape. The shape of the piece (painting area) needs to be balanced with the subject.

To create good balance in design it is important to adhere to the principle that thirds or uneven number/areas will be conducive to good Design Balance.

Colour is also an important consideration of Balance. Balancing colour masses or repeating the same colour will achieve the right effect.

HARMONY results from the repetition or similarities of colour, shape, texture or any element in design.

REPETITION also brings **RHYTHM** as our eyes move from shape to shape, colour to colour, or line to line as though along a pathway, thus suggesting movement.

UNITY, HARMONY, REPETITION and **RHYTHM** give consistency which is important to a design.

CONTRASTS of a colour, line, shape, size, etc. add interest and increase the depth of perception. Contrasts should be used unequally to have effect, e.g. more light than dark and more dark than light, rather than equal amounts of each.

DOMINANCE of only one element such as size or colour is essential. Only one thing should dominate and the artist must make sure that the viewer understands what is the important part of the painting.

GRADATION from large to smaller, light to darker, curved to straight is important for good design, especially in naturalistic painting. Tone variations, gradation of focal area from strong tone to lighter tone, texture and reduction of sizes helps to establish dimension and realism.

RADIATION is the flow of direction away from, or back to a focal point.

SUITABILITY: The porcelain selected must complement the design and technique.



This Unit must be painted on a glazed porcelain plate, tile or other suitable porcelain shape at least 8 inches or 20cm.

AT LEAST TWO different flower varieties, with appropriate foliage, must be represented and clearly recognisable, i.e. Rose and Pansy, Delphinium and Iris, etc. The judges can then be convinced of your ability to paint those two flower varieties. Other varieties may be painted (any number, in fact) but remember **TWO** must be clearly recognisable. **NO** embellishments are acceptable other than optional Gold/Platinum trim and this of course will be judged also, if applied. Tiles must be suitably framed, but must NOT be under glass.

NO Bone China ● NO Porcelain Bisque ● NO Porcelain Canvas ● NO Ceramics
NO Monochrome ● NO Dusting ● NO Metallics ● NO Penwork
NO Pre-Ground Pieces ● NO Lustre

JUDGING: Read General Judging Guidelines and Judging Guidelines, etc. on Pages 2 - 6.

FIRING: Look for well matured colours and even glaze.

COLOUR/VALUE:

Tonal Value is one of the most important features in any realistic naturalistic painting. Hard and fast rules about colour are difficult. If the artist has put together colours which look good and give the piece appeal, then it is a success no matter how improbable. Whether the piece is a Major Key (strong contrast) or Minor Key (subdued), the value is most important. Without value there is no way to achieve that rhythmical flow or to stress the order of importance of the various flowers. Look for some colour harmony and some contrast - maybe a suggestion of a complementary colour wafted into the background.

DESIGN/SUITABILITY:

Look for perspective - a recognisable order of importance of the flowers. Flowers, leaves etc. will be placed in such a manner as to lead the viewer around the piece. Look for good size and shape relationships between the flowers. Does the design have rhythm? Does each piece of the design relate to the whole piece or just look tacked on?

TECHNIQUE/APPLICATION:

Paint should be evenly applied, **NO** chipping or peeling paint. **NO** build up around wipe out areas. Don't confuse patchy paint with filter strokes. These give a desirable textured impression and almost allow one to imagine dappled sunlight filtering through the trees onto the flowers.



Research needs to be done on this Unit and it is an interesting subject for Porcelain painters and the basis of good painting techniques. Different styles for this category could be - Nyon, Dresden, Sevres, Berlin, Meissen and others.

This Unit must be painted on a glazed porcelain plate, tile or other suitable porcelain shape at least 6 inches or 15cm. Tiles must be suitably framed, but must NOT be under glass.

NO Ceramics ● NO Porcelain ● Canvas ● NO Porcelain Bisque
Bone China is acceptable ● NO Monochrome ● NO Lustre ● NO Metallics
NO Pre-Grounding ● NO Dusting

JUDGING: Traditional European Style - Research this Unit.

Read General Judging Guidelines and Judging Guidelines, etc. on Pages 2 - 6.

European Porcelain factories employed artists who moved from factory to factory learning new techniques and leaving behind some of their own style. So being hard and fast about which style originated in any particular factory is difficult. However, several basic rules apply.

TECHNIQUE/APPLICATION:

This style depends on good crisp clean brushstrokes. Use of the brush to give character to a petal or leaf is important. Scratchy, patchy brushstrokes have no place in this Unit.

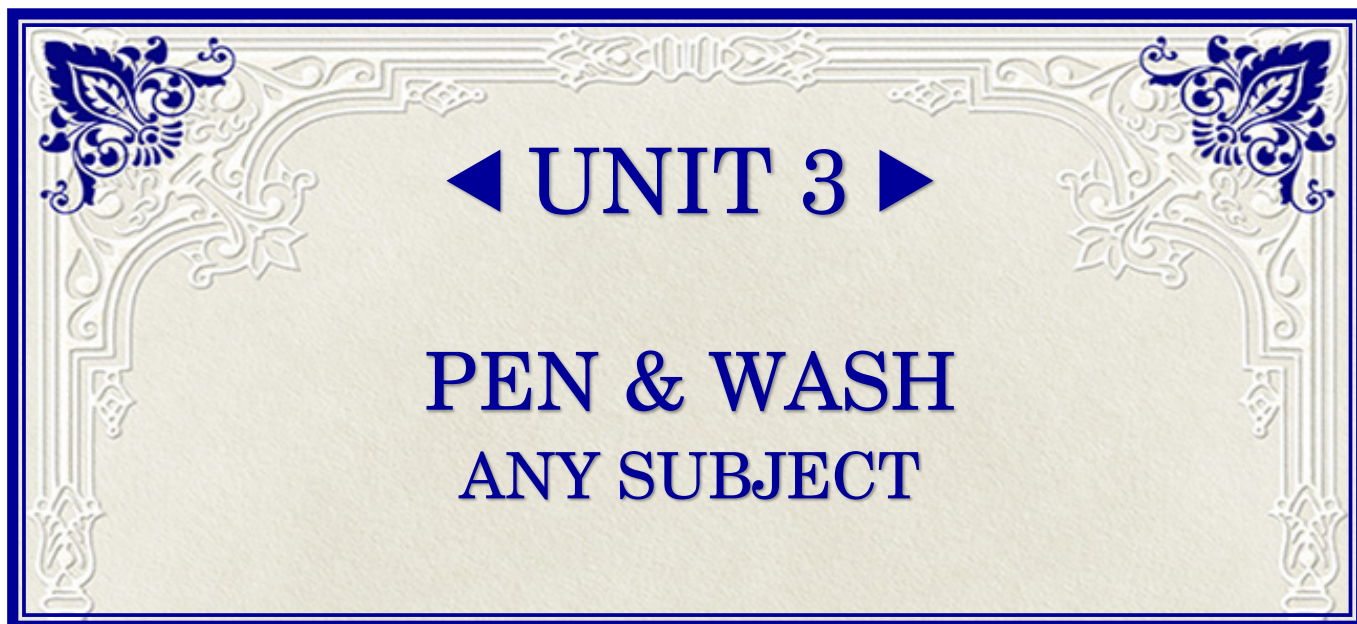
DESIGN/SUITABILITY:

Many of the more ornate pieces of porcelain may be used in this Unit for traditionally they were frequently used. However, plain porcelain is also acceptable and can be ornamented suitably. (Read the rules about decorative effect in General Guidelines.)

Traditional flower painting may have one group of flowers or smaller scattered flowers, or a combination of both. Flowers have some slightly exaggerated features and are partly stylised.

COLOUR/VALUE:

Look for fresh colours - European painters rarely used muddy colours. A distinct light value/dark value can be seen in flower painting and NO European style flowers have the same value all over - no matter how small. Floral work often features the use of all three primary and secondary colours.



Must be painted on a glazed porcelain plate, tile or other suitable porcelain shape at least 8 inches or 20cm.

NO Bone China ● NO Ceramics ● NO Porcelain Canvas ● NO Porcelain Bisque
NO Monochrome ● NO Lustre ● NO Frosted Metallics
NO Commercial Grounding

If framed, it **MUST NOT** be under glass. As always, work must be painted without assistance and painted specifically for this Unit Standard judging.

Tiles must be suitably framed, but must **NOT** be under glass.

Penwork must predominate. In other words the picture must be complete even if the wash were to be removed. Shadow, texture detail must all be achieved by pen. Endless varieties of pen strokes can be used, hatching, cross-hatching, dots, diagonals, etc. You can either start with your washes of colour using standard onglaze colours and then pen your design, or the other way around.

JUDGING: Read General Judging Guidelines and Judging Guidelines, etc. on Pages 2 - 6.

FIRING: Colours must be well matured. NO chipping, NO dull patches.

TECHNIQUE/APPLICATION:

Look for expressive lines using a variety of strokes - hatching, cross-hatching, dots etc. Try to imagine the wash removed - would the pen work make a meaningful painting. (You may gain inspiration from *Ev Hales article on the subject, page 14/15, June 2002 Australian Porcelain Decorator.*)

DESIGN/SUITABILITY:

Has the porcelain been chosen well for the subject. The pen work may be in the style of naturalistic, pointillism, naivety, simplification, etc. but the pen work must predominate.

COLOUR/VALUE:

Work must be Polychrome - Monochrome unacceptable. Look for shadow areas to be rendered in pen and enhanced with colour. The real value must come from the pen.



TWO PIECES ARE REQUIRED – ONE FOR EACH SUBJECT

Must be painted on glazed porcelain plates, tiles or other suitable porcelain shapes at least 8 inches or 20cm.

NO Bone China ● NO Ceramics ● NO Porcelain Canvas ● NO Porcelain Bisque
NO Monochrome ● NO Lustre ● NO Frosted Metallics ● NO Pen & Wash
NO Commercial Grounding

As always, work must be painted without assistance and painted specifically for this Unit Standard judging.

Tiles must be suitably framed, but must NOT be under glass.

More than one Animal or Bird may be painted on the appropriate piece. They must be the focal point and large enough to see clearly the texture of fur/feathers, etc. At least one eye must be clearly seen. They should be painted in a naturalistic manner and large enough to convince the judge that you are competent in these subjects.

JUDGING: General Judging Guidelines and Judging Guidelines, etc. on Pages 2 - 6.

FIRING: Colours must be well matured. No chipping, no dull patches.

TECHNIQUE/APPLICATION:

Look for fur/feather textures, eye highlight and nose/beak highlight.

Bird/Animal must have good tonal form, i.e. not look flat.

DESIGN/SUITABILITY:

Is the Bird/Animal too large for the piece?

Some porcelain shapes are not suitable as a changing plane may distort the shape.

Size relationship of Bird/Animal to its environment is important. Is the creature comfortable?

Is it interesting - appealing?

Does the subject look alive - or does it look like something on sale at the local taxidermists?

COLOUR/VALUE:

Tonal value is important especially to give form. Colour should have appeal though not necessarily be bright. Fur and feather detail can be understated if the creature is small and more defined in a larger creature.



A combination of at least three different fruits must be used and should be of sufficient size to convince the judges that you are competent in this subject. Leaves and background must be painted. It **MUST** be painted on a glazed porcelain surface of **AT LEAST** 6 inches or 15cm diameter.

NO Bone China ● NO Ceramics ● NO Porcelain Bisque ● NO Porcelain Canvas
NO Monochrome ● NO Lustre ● NO Frosted Metallics ● NO Pen & Wash
NO Commercial Grounding

As always, work must be painted without assistance and painted specifically for this Unit Standard judging.

Tiles must be suitably framed, but must NOT be under glass.

JUDGING: Read General Judging Guidelines and Judging Guidelines, etc. on Pages 2 - 6.

FIRING: Colours must be well matured. No chipping, no dull patches.

TECHNIQUE/APPLICATION:

Fruit must have good tonal form, i.e. fruit must not look flat. Highlights and shadow areas are important.

DESIGN/SUITABILITY:

Many pieces of porcelain with extreme shape may distort the shape of the fruit.

Has the combination of fruit been chosen to fit the piece?

Is the size of the fruit relevant (eg the size of a strawberry to the size of a peach).

If flowers are painted as well, are they actually seen on the tree/vine at the same time as the fruit (lemons, blackberries etc. may have flowers and fruit, but never peach, apples, plums).

Do some research on this as the style is **NATURALISTIC**.

Are the leaves correct for the fruit?

Placement of the fruit must be pleasant whether in still-life formation or hanging from a branch.



The size of the painted portrait must be sufficiently large to convince the judges of your ability to paint this Unit. It **MUST** be painted on a glazed porcelain surface of **AT LEAST** 8 inches or 20cm diameter. The portrait must show both eyes.

NO Ceramic Tiles ● NO Bone China ● NO Porcelain Bisque ● NO Porcelain Canvas
NO Monochrome ● NO Penwork ● NO Fairies ● NO Santas ● NO Pixies
NO Clowns or Caricatures etc. ● NO Lustres ● No Frosted Metallics
NO Commercial Grounding

As always, work must be painted without assistance and specifically for this Unit Standard judging.

Tiles must be suitably framed, but must NOT be under glass.

Portrait must be large enough to convince the judges you are competent in this subject. A photo must be supplied with this unit.

JUDGING: Read General Judging Guidelines and Judging Guidelines, etc. on Pages 2 - 6.

FIRING: Colours must be well matured. NO chipping, NO dull patches.

TECHNIQUE/APPLICATION:

Portrait must have good tonal form, i.e. person must not look flat.

Are there good eye highlights?

Does the hair look real?

Have the various 'planes' been created by use of shading, i.e. in the eye sockets, under the chin, etc?

The flesh should look alive.

Eyes should not be overdone and dominate the face.

Teeth should be understated.

Background should complement the portrait and not take over.

DESIGN/SUITABILITY:

Is the portrait too small or too large for the piece?

Does the subject (person) have some 'outlook' or is it painted into the whole area with no negative space?

Does the subject look comfortable?

Does the person hold your interest?



DEFINITION – LANDSCAPE PAINTING:

Representing natural inland or coastal scenery.

To be painted on a glazed Porcelain surface AT LEAST 8 inches or 20cm diameter.

As always, work must be painted without assistance and painted specifically for this Unit Standard judging.

NO Bone China ● NO Ceramics ● NO Porcelain Bisque ● NO Porcelain Canvas
NO Monochrome ● NO Lustre ● NO Frosted Metallics ● NO Pen & Wash
NO Commercial Grounding

Tiles must be suitably framed, but must NOT be under glass.

JUDGING: Read General Judging Guidelines and Judging Guidelines, etc. on Pages 2 - 6.

DESIGN/SUITABILITY:

Look for a centre of interest - a dominant object. Everything else should lead the eye to this.

Look for a variety of shapes in rocks and trees.

Look for a negative/positive relationship between the sky and land/sea.

Look for perspective and good size relationship of objects, one to another.

Is there sufficient light and shade to give form to trees, buildings, etc?

Ensure there is only one light source.

Recognition of atmospheric perspective (as in *Leonardo da Vinci's* painting notes).

1. Diminution of size
2. Diminution of detail
3. Greying of colour - warm to cool for sense of depth.

COLOUR/VALUE:

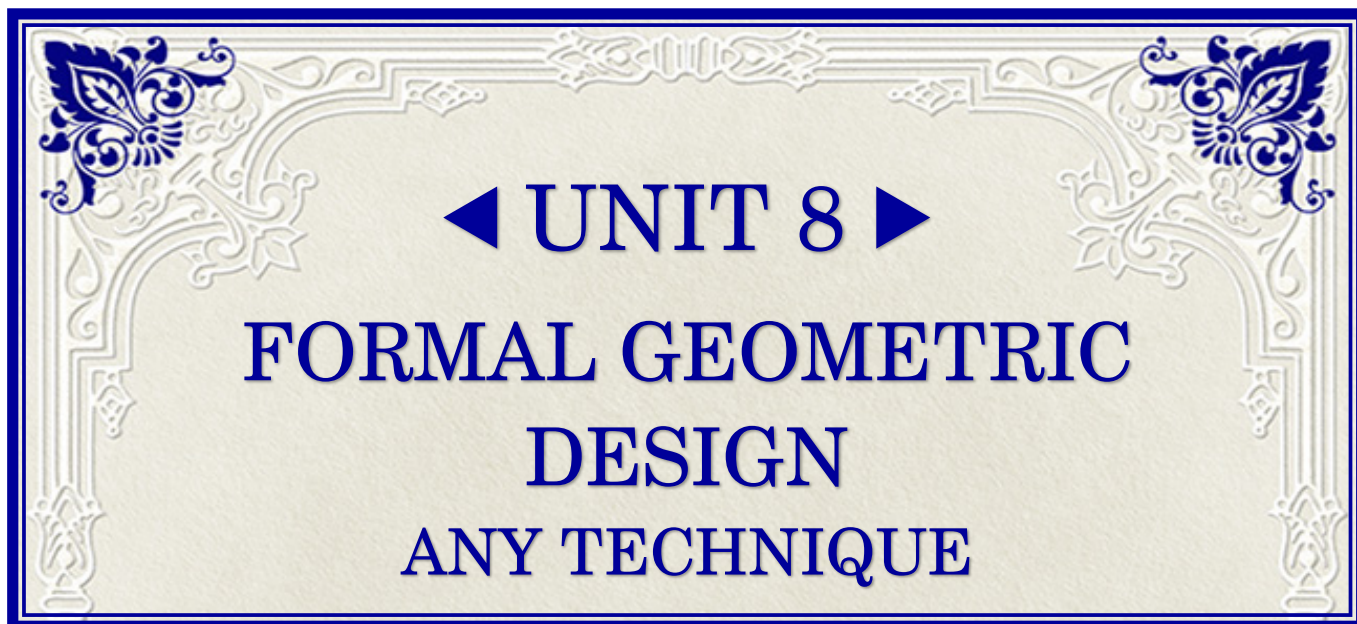
Tonal value is crucial to the finished effect.

Close objects will have the strongest lights and darkest darks.

As objects recede they will show less detail and less contrast.

Distant objects will have lights and darks merging.

Does the colour suggest a mood? A dull day - a sunny day?



This Unit Standard may be painted on a glazed porcelain surface, porcelain bisque or bone china. NO Ceramics. Size of piece must be at least 6 inches or 15cm.

Tiles must be suitably framed, but must NOT be under glass.

NO Commercial grounding.

Other combinations of products may be used - lustres, pen and paint, gold, enamels but NO Commercial grounding.

Shapes used in the design must be geometric shapes, i.e. circles, squares, triangles, rectangles, or parts thereof.

Design to be precise and repetitive - at least 6 repeats required.

Application may include grounded shapes, texture, etc.

JUDGING: Read General Judging Guidelines and Judging Guidelines, etc. on Pages 2 - 6.

TECHNIQUE/APPLICATION:

Any pen lines must be well executed.

Dots must be evenly graduated or evenly sized and cleanly applied.

Any lustres, metallics, grounding, etc. must be expertly done.

No smudges, no thick/thin patches.

DESIGN/SUITABILITY:

Any ornate relief in the porcelain must fit in with the repeat pattern of the design.

Repeat pattern must be **PRECISE**.

The use of white porcelain in the design is very acceptable, i.e. the entire area does not have to be painted, or the design may be placed on a painted surface.

Design must include 6 or more repeats.

COLOUR/VALUE:

Use of clever colour/value will enhance the geometric design.



Any product or combination of products may be used in this Unit - providing it is kiln fired.
 Glazed porcelain, porcelain bisque, bone china and porcelain canvas are acceptable.
 NO Ceramics, NO Commercial grounding. Size of piece must be at least 6 inches or 15cm.

A CARD WITH THE TITLE OF YOUR PIECE IS TO BE DISPLAYED.

DEFINITION – ABSTRACT ART

No representational painting that relies entirely on line, form and colour, disassociating itself from reality though it may conjure up images for the viewer.

JUDGING – KEEP AN OPEN MIND!

Read General Judging Guidelines and Judging Guidelines, etc. on Pages 2 - 6.

Refer to Guidelines for Firing, Colour and Value.

Read the definition of Abstract and try to see the origin of the artist's inspiration.

Place yourself in his/her shoes.

Feel the pull of the design.

Does it have any kind of unity?

Meaning?

Mood?

Whether you understand its origins or not - does the Line, Concept, Whole effect work?

TECHNIQUE/APPLICATION:

A wide range of products will be used in this Unit and it would be impossible to individually examine them all.

Look for exhibition standard application.

Look for effective, well applied products (penwork, gold, lustres, etc.).

NO smudges.

DESIGN/SUITABILITY:

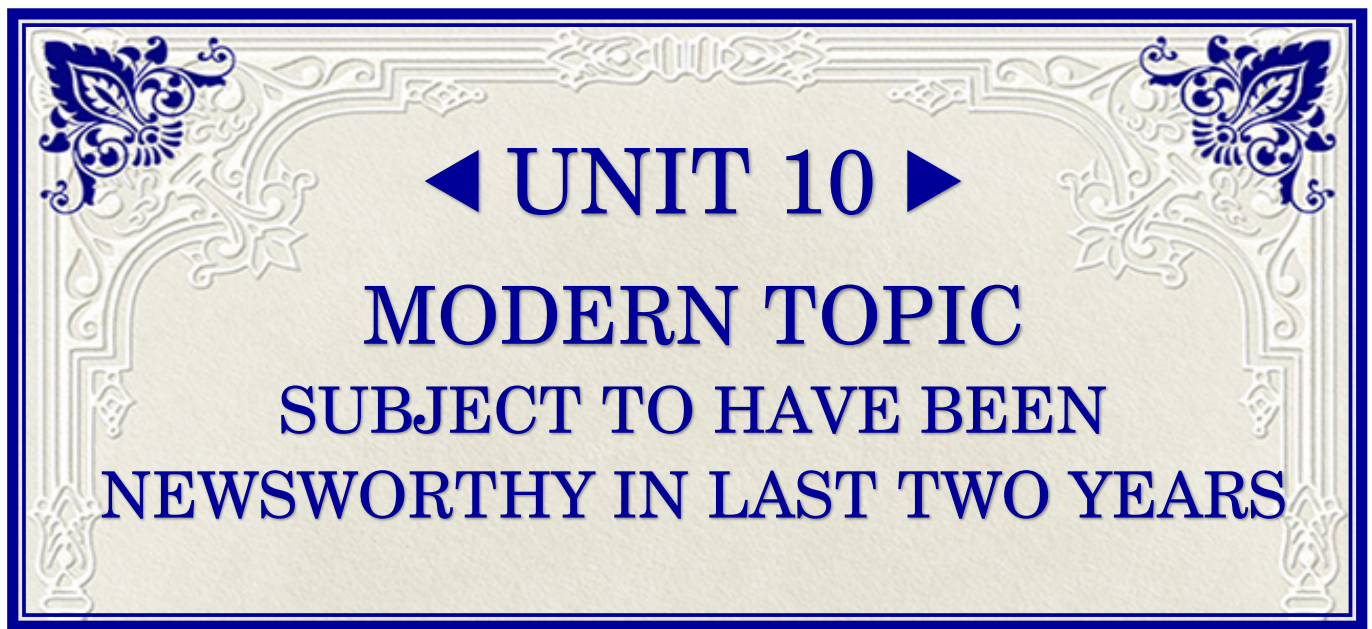
The piece should be chosen carefully for this Unit.

Clean lines forming an interesting shape, or perfectly plain porcelain would be more suitable.

COLOUR/VALUE:

General colour and value guidelines apply – but has the artist reached you with the use of colour?

The use of tonal value to give perspective or cohesion?



DEFINITION – MODERN

Of the present or recent times; specifically up-to-date; designating contemporary trends in art, literature etc. (from the *Oxford Dictionary*).

Subject may be painted on glazed porcelain, porcelain bisque or bone china. NO Ceramics.

Any combination of techniques or products may be used. NO Commercial grounding.

A CARD WITH THE TITLE OF YOUR PIECE IS TO BE INCLUDED.

JUDGING – KEEP AN OPEN MIND!

Read General Judging Guidelines and Judging Guidelines, etc. on Pages 2 - 6.

DESIGN/SUITABILITY:

As in the previous Unit, the choice of the piece to be painted is important.

Has the piece been chosen to suit the topic?

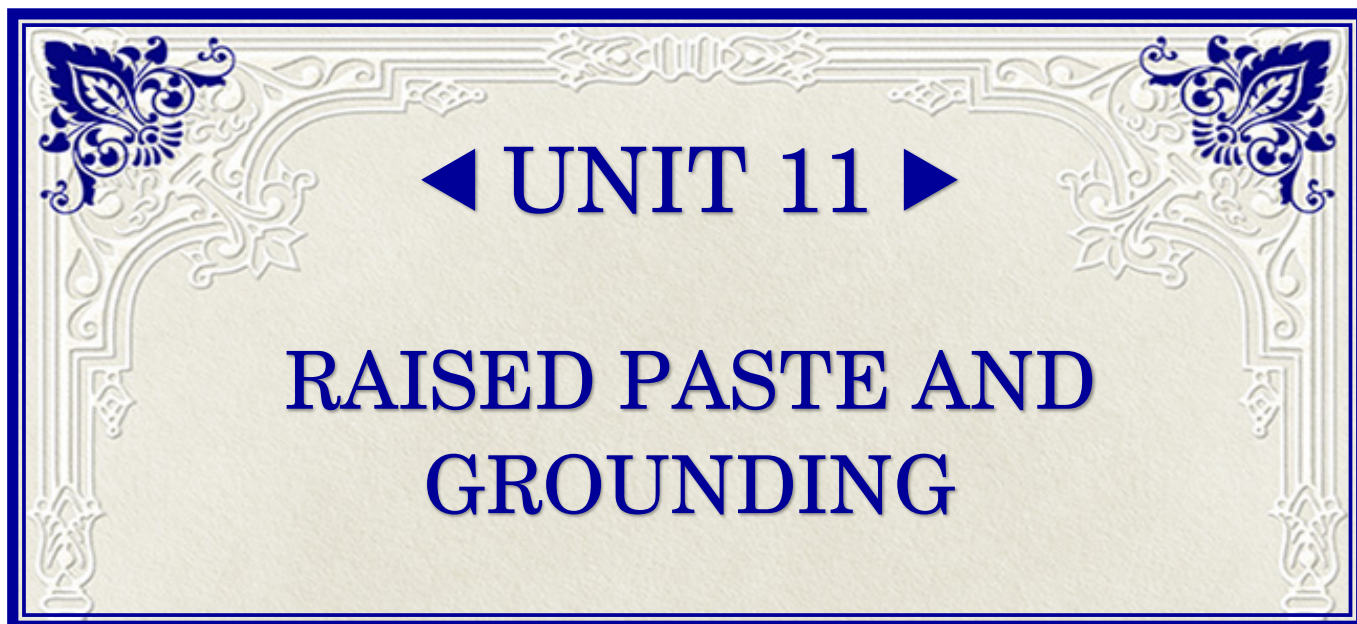
Is there a centre of interest?

Are the positive and negative areas relating well to each other?

Is there a kind of unity to prevent the design having a disjointed effect?

Even if you don't understand the artist's intentions, has he/she created an imaginative piece?

Has the colour been well thought out and integrated with the design?



◀ UNIT 11 ▶

RAISED PASTE AND GROUNDING

Subject may be painted on glazed porcelain or bone china.

NO Ceramics ● NO Porcelain Bisque ● NO Porcelain Canvas ● NO Metallics
NO Penwork ● NO Commercial Grounding

Tiles must be suitably framed, but must NOT be under glass.

There is no size restriction on this Unit but it must be large enough to convince the judges of your ability in this subject.

The combination of Raised Paste and Grounding must be the dominating feature of this Unit. Painted areas may be combined but must be of a high standard and not let the piece down.

Liquid Bright Gold, Platinum, etc. is NOT acceptable over Raised Paste. Burnishing Gold should be used over Raised Paste.

JUDGING: Read General Judging Guidelines and Judging Guidelines, etc. on Pages 2 - 6.

FIRING: Must have a good glaze. No chipped or crazed work. Check Bone China for over firing, if this is the case paste will have sunk into the surface.

TECHNIQUE/APPLICATION:

Grounding must have solid colour, no chipping, crazing or 'orange peel' look.

Grounding must have good glaze. NO thick or thin patches. NO smudges.

Raised Paste should be applied in the traditional manner. The paste should be smooth, with NO cracks, needlepoints or crazing - NO bubbles. If the work has spread and lost its form, the effect is poor.

Look for nice tails on scrolls and well applied ROMAN or MATT GOLD or Liquid Burnishing or Gold Powder over raised work, nicely burnished.

The grounded areas must sit comfortably with the shape of the piece and any other painted areas.

The paste should complement both Grounding AND painting (if any).

Gold applied to Raised Paste should be confined to the paste area only (no run-offs).

COLOUR/VALUE:

Any painted areas must be considered on their own merit and grounding colour should be chosen to complement this. However, if no painted areas are used, judge the grounded colour by its own appeal, eg. if a rich effect is created no matter whether with strong or pale paint, then it has achieved success.



There is no size restriction for this Unit but piece should be sufficiently large to convince the judges of your ability in these subjects.

NO Porcelain Bisque ● NO Ceramics ● NO Bone China ● NO Penwork
NO Lustres ● NO Metallics

Enamel may be white or coloured, (NO gold over) and must be applied in the traditional manner - NO sponging etc.

Enamel can be used to enhance the dry dusting or as a border to complement the design. Dry Dusting must not be confused with 'flow enamel' as in mosaic decoration.

JUDGING: Read General Judging Guidelines and Judging Guidelines, etc. on Pages 2 - 6.

TECHNIQUE/APPLICATION:

No bubbles, chipped or crazed enamel.

Look for smooth flowing tails on scrolls, even or graded dots.

If the enamel has spread and lost its form, the effect will be poor.

Does the use of enamel enhance the piece?

Dusting must be obvious to the judges.

Dusting is an enhancement to a subject and gives an aura or glow, sometimes adding depth of glaze but not necessarily extra value.

DESIGN/SUITABILITY:

Porcelain may be chosen from a wide range of shapes and styles and the design should complement this shape. Dusting and enamel should look comfortable together and enamel not have the appearance of an 'after thought'.



TWO PIECES ARE REQUIRED – ONE FOR EACH SUBJECT

► **UNIT 13G: GOLD**

There is no size restriction for this Unit but must be at least 3inches or 8cm. Glazed porcelain or Bone China are acceptable.

NO Bisque • NO Porcelain Canvas • NO Ceramics • NO Pen and Paint • NO Relief Products

Use Roman Gold, Liquid Burnish Gold, Liquid Matt Gold, Fluxed or Unfluxed. Burnishing Gold, Gold Paste, Gold Cream, Gold Powder, Flaked on Gold, or Gold Leaf. **NO RELIEF, NO SPONGING, NO DRIBBLING, NO LIQUID BRIGHT GOLD.** (Just flat Gold on white.)

TECHNIQUE/APPLICATION:

Gold should be smooth, evenly burnished, show cleanliness and neatness of design.

NO thin patches, NO dull patches.

Watch lines for a crisp look!

DESIGN/SUITABILITY:

Design should be clean and flowing to complement the shape of the piece.

Design areas must have clean sharp edges. **NO fuzzy edges.** Basic design techniques apply - see General Judging Guidelines?

COLOUR/VALUE:

The colour section of the judging grid will gain acceptance if the amount and placement of gold on white has been satisfactory.

► **UNIT 13L: LUSTRE (and other Metal Products)**

Minimum size piece for this Unit is 6inches or 15cm - Glazed Porcelain or Bone China acceptable.

NO Bisque • NO Ceramics • NO Porcelain Canvas • NO Painted areas/outlines

NO Pen and Paint • NO Relief Products • NO Metallics • NO Repel • NO Marbleizing

Use a traditional application of Lustre. May be applied with a sponge, pad or brush. May be ornamented with Liquid Bright Gold, Silver, Bronze, Palladium or citron gold.

COLOUR/VALUE:

When judging the lustre the colour should have appeal, even though the piece may be covered evenly in only one colour - the smoothness of the Lustre is important.

JUDGING: Read General Judging Guidelines and Judging Guidelines, etc. on Pages 2 - 6.

FIRING: Overfired work will be thin and powdery.



There is no size restriction on this Unit but it must be accompanied by a typed or neatly printed description of the various techniques employed in its execution. (Card to be approximately 6inches x 4inches and contain a brief summary only.)

Any products, or combinations of products may be used including sand, glass, relief and moulded areas, etc. etc. but must have some fired porcelain content.

THE WORK MAY BE IN EITHER MODERN OR TRADITIONAL STYLE, BUT MUST BE AN ART WORK OF EXHIBITION STANDARD.

JUDGING – KEEP A VERY OPEN MIND!

Read General Judging Guidelines and Judging Guidelines, etc. on Pages 2 - 6.

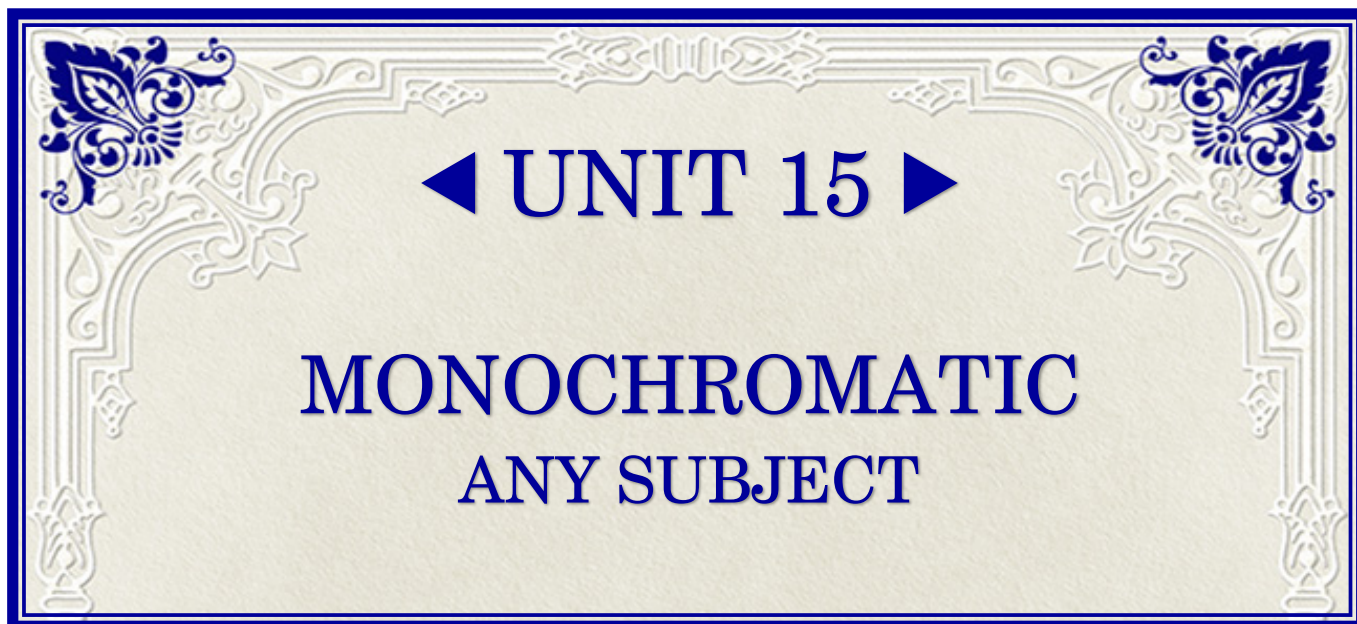
This is a Unit to encourage experimentation and innovation and does not necessarily have to conform in the manner of other Units. Some part of the piece offered for judging may show a glimmer of hope for a new technique or product.

Is it a good idea? OR a combination of good ideas?

Has the artist come close to effecting something interesting?

Did you admire the artist for his/her ingenuity?

The judging grid was not designed specifically for this Unit and may be harder to adapt it to the task, but the firing, technique, design and colour can all still be evaluated in some manner, but remember - you are not looking for absolute perfection - just great ideas!



To be painted on a glazed porcelain plate, tile or other suitable porcelain shape, no less than 8 inches or 20cm.

NO Bone China ● NO Ceramics ● NO Porcelain Bisque ● NO Porcelain Canvas
NO Grounding ● NO Dusting ● NO Metallics ● NO Penning
NO Lustres or textural effects

Tile must be framed, but NOT under glass.

DEFINITION – MONOCHROMATIC

A colour harmony using only ONE HUE with its tints, tones and shades.

Black, White and Gray are Achromatic and are not colours so may be used to produce a tint, tone or shade of the chosen Hue.

Single Hue	plus White	-	Tint
Single Hue	plus Gray	-	Tone
Single Hue	plus Black	-	Shade

JUDGING: Read General Judging Guidelines and Judging Guidelines, etc. on Pages 2 - 6.

FIRING: Good even glaze.

DESIGN:

Design must suit porcelain allowing emphasis for good tonal values for both design and background.

TECHNIQUE/APPLICATION:

- (A) Design painted using Achromatic tonal values first fire.
Further applications to be monochromatic with chosen Hue.

or (B) Design painted using one Hue with its tints, tones and shades,

or (C) Rookwood Style - painted (no dusting) using one Hue with its tints, tones and shades.

COLOUR/VALUE:

Is it Monochromatic?

Look for clarity of Colour (no mud).

Good tonal value.



May be painted on either -

- (a) Bone China lidded Box - over 4inches or 10cm diameter.
- (b) Bone China Vase - over 6inches high.
- (c) Bone China plate - over 6inches diameter.

NO Figurines.

Must be designed to suite the style of piece.

May add decorative accents of enamel, raised paste and gold.

JUDGING:

Read General Judging Guidelines and Judging Guidelines, etc. on Pages 2 - 6.

FIRING:

Clear glazed surface. No puckered glaze. No black spots.

DESIGN:

Evaluate execution of Principles and Elements of design.

COLOUR/VALUE:

Are the colours clear and translucent?



No size restriction on size of Porcelain Canvas but must be at least 4inches or 10cm.

Size of Canvas to suit your subject or theme.

Additions of other kiln-fired products can be used.

No restriction on mounting but must complement the theme.

Surface of Canvas must not be varnished for judging.

JUDGING:

Read General Judging Guidelines and Judging Guidelines, etc. on Pages 2 - 6.

Canvas must be free of brush strokes.

If canvas is mounted, this to be included in assessment for overall effect.

(If you intend varnishing Canvas after judging, just attach to mount with blue-tack.)



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