

Modena

ardless of personal preference.

Scale of Points:

Shape of body	20
Station	20
Head, neck and eye	20
Colour and markings	20
Legs	10
Condition	10
Total	100

Size:

Using a given figure of 250mm (10 inches) as the ideal height, 175mm (7 inches) as the ideal length and 125mm (5 inches) as the ideal width, to be broken down as follows: The ideal length of the neck shall be 75mm (3 inches) from the top of the skull to the low point at the back. The body profile shall be 118.75mm (4.75 inches) from the low part of the back to the bottom of the body. The legs to be 56.25mm (2.25 inches) in length. These measurements are to be considered the ideal and should be used as such in all judging. Overall balance shall be more important than the physical dimensions.

Shape:

Chest broad, round and prominent, back wide at the shoulders, short and well rounded, not flattened, body to be deep, short, broad and cobby with rump broad enough to support the wings. The shape shall be well rounded in a graceful curve when viewed from any angle. The legs to be located in the direct centre of the profile.

Station:

Proud and erect, with head held high,



Foreword:

The primary purpose of any standard is to guide the breeder in his quest to produce uniform specimens that most nearly resemble the ideal. It follows then that this standard must also be the guide for the men chosen to judge our shows, and consistent evaluation in all sections of our scale of points is our goal. Periodic revision of our standard is a healthy sign of advancement and this committee has endeavoured to clarify, especially in the colour descriptions, the standard wording. We have included a glossary of common terms, some of genetic importance, for reference.

The Modena is a balanced bird with many equally important sections. Search for desirable traits and not be overly concerned with minor faults. In the evaluation of the bird, the judge must adhere to the scale of points re-

though not strained or stretched as from fright. Eye and wing juncture with body shall be on a perpendicular line. The tail to be curved upwards at a angle that would be level at the bird's neck at approximately 38mm. The flights to rest as flat as possible on the tail.

Head:

Shall be of medium length, approximately 62.5mm (2.5inches) from front to back on a level line of the eye and approximately 37.5mm (1.5 inches) wide. Top of skull to be well rounded. Curve of head shall be graceful from back to neck.

Beak:

The beak shall be short and broad, approximately 16mm from the feather line above the wattle to the tip of the beak. Dark coloured birds to have dark horn beaks, light coloured birds to have flesh coloured beaks. Both types to be free of any discolouration. The wattles shall be small of fine texture. Recessive red to have light horn beaks.

Eyes:

To be very bright and prominent; iris shading from orange to orange red with plenty of lustre. Whites to have either "bull" coloured or orange eyes. Eye to be approximately 22mm from top of skull to the centre of the eye.

Cere:

To be fine and even in texture, with colour shading to blend in with the colour of the bird so as to be as inconspicuous as possible. Ceres in whites to be light red.

Neck:

Of medium length or approximately 75mm (3 inches) from the low point of the back to the top of the skull. It shall graduate in fullness from top to chest. No distinct gullet, but not pinched at the throat. Neck shall be tilted slightly back with no trace of neck shaking or over styling. The "stout bull-neck" is most desirable.

Wings:

Short, deep, tightly folded, carried well cocked up. Wing butts shall blend smoothly with the chest, with the tips lying upon the tail. Flight feathers to be short and broad. Cover feathers to meet on the back so there is no hole or open back showing.

Keel:

Shall be as deep as possible, fairly short and curved with the contour of the body from front to back.

Tail:

Very short and broad webbed. To be folded tightly. Tail to be curved in a graceful curve. Tip to be approximately 37-38mm (1.5 inches) above the low point of the back. Tail shall be approximately 6mm longer than the flights .

Legs & Feet:

The legs to be approximately 56.25mm (2.25 inches) in length and very straight. The legs, feet and toes to be bright red and free of any feathering, feathers down to ring permissible. The toes to be fine textured and well spread out. Dark horn colour nails to be on dark coloured birds. Legs to be as wide apart as possible to keep the bird in proportion.

Feather Colour:

Colour in all classes to be very rich, lustrous and pure with much sheen. All self coloured birds to be evenly coloured throughout. Where two or more colours are present on the same feather, these colours should be in sharp contrast to each other.

Condition:

Feathers to be medium hard and smooth. Body to be well filled with firm flesh.

Standard Colour Chart for the Modena**Standard Pattern:**

There are four basic colour patterns in the Modena breed: Barred, Chequed or Trimarked, T-Pattern and Barless in the fourth alternative (allele) but is seldom seen.

The desirable bar pattern has a clear solid coloured wing with two evenly curved bars, to be as wide as possible, starting over the back and curving down to the bottom of the wing. The back edge of each bar is edged with a distinct, fine pencil line. This edging is indistinct in ash-red birds.

The chequering or tri-marked shows the same two bars except they are irregular or sawtoothed along the back edge. Each feather on the shoulder portion of the wing between the wing butts and the bars is chequered with portions of the ground colour and the bar colour, the two colours being separated by a fine V-shaped edging. This edging is also indistinct in the ash-red birds.

The T-pattern shows none of the ba-

sic ground colour on the wing, the whole wing being the same colour as the bar of the colour family. The wing can be clear, laced or T-chequed. The T-chequed birds should show this same lacing along with a definite wedge of the bar edging colour on each feather.

The tail bar of each colour should match the smooth spread pigment of the individual bird. Blue intense - black tail bar, Blue dilute - dun tail bar, Brown intense - brown tail bar, Brown dilute – khaki tail bar, Ash-red - light ash or lavender, however, it is usually indistinguishable.

Pigmentation:

There are three basic colour pigments in Modenas; Blue, Brown and Ash-red. In all three colour pigments, the ground colour becomes darker as we progress from the bar pattern to the tri or cheque pattern to the T-pattern.

The following colour chart is arranged in such a manner as to show the relationship of our Modena colours to each other in regard to pigment and pattern. The colour descriptions apply to both Schietti and Gazzi with exception to the white on the Gazzi body.

The Blue Family**Blue: (Blue pigment - intense - bar pattern)**

Head and colour to be a rich even shade of medium blue-grey. Neck feathers a bit darker shade showing a rich sheen of primarily green and secondary purple. The wing feathers to be a lighter shade of blue- grey with the blackish tips of these feathers. When

folded, you should see two bars of rich bronze with a fine pencil line of black. The lower back and rump should be a rich light powdery blue-grey. All other body feathers should be an even shade of medium blue-grey. The tail is a bit darker shade of blue-grey.

Bronze-Tri: (Blue pigment - intense - cheque pattern)

The head, neck and body similar to the blue, but a darker shade with the neck feathers showing plenty of green sheen. The tri markings on the wings to be open, and carried evenly to the wing butts. Each feather showing portions of Bronze and blue with a black V-separating the two colours.

Bronze: (Blue pigment - intense - T-pattern)

Head and neck to be a deep purplish colour shading to black showing plenty of rich green sheen and lustre. Breast, back and body feathers to be a bluish black colour throughout. Tail is blue-black. (Bronze colour on head markings and on fluff under tail is permitted on Gazzi, but not preferred). Wing colour to be a deep, clear, rich shade of bronze. Flights to have bronze colour running on both sides of quill and blending into the back of the tips. Quills to be black. As in all T-patterns, there are three divisions: clear, laced and T- chequer. The clear is described above. The laced has each bronze wing-feather laced in black. In the T-cheque variety, every feather has the black lacing plus a wedge or cheque of black.

Black: (Blue pigment - intense - spread factor)

Colour over entire body, head, neck

and wings to be coal black with plenty of sheen showing throughout, but especially on the neck. The black should be even throughout and should extend down into the under feathers.

Silver: (Blue pigment - dilute - bar pattern)

Head colour a rich shade of light natural grey shading to fawn. Neck feathers a bit darker shade of the same colour. The wing feathers should be a lighter shade of grey- fawn with colour carried well out through the primary and secondary feathers blending in with the dun coloured tips. When folded, you should see two bars of rich sulphur edged with a pencil line of dun. Tail a bit darker shade of greyfawn.

Sulphur-Tri: (Blue pigment - dilute - cheque or tri-pattern)

The head, neck, body and tail colour to be a deep rich dun colour. Wing colour to be a deep rich shade of sulphur. (Sulphur colour on head and fluff under tail of Gazzi is permitted, but not preferred). Three divisions as in all T patterns: Clear, Sulphur, Dun laced and Dun chequer.

Dun: (Blue pigment - dilute - spread factor)

Colour over entire body, head, neck and wings to be a rich, even shade of brownish steelgrey throughout.

The Brown Family

Silver-Dun: (Brown pigment - intense - bar pattern)

The body and wing colour is a light clear brownish-grey shading to brown on the head and neck hackle. The bars on the wings are rich russet-red colour with pencil edging of brown.

Russet-Tri: (Brown pigment - intense cheque or tri-pattern)

The head, neck and body colour a clear, medium shade of brownish-grey, a bit darker than on the silver dun. Tri-markings on the wings to be open and carried to the wing butts showing portions of russet and brownish-grey with a brown V on each feather separating the two colours.

Russet: (Brown pigment - intense - T-pattern)

The head, neck and body colour a medium shade of brownish-grey, a bit darker than on russet-tri. The wing colour is plain, rich russet red colour. Three classes: Plain, Brown laced and Brown chequered.

Brown: (Brown pigment - intense - spread factor)

The head, neck, body, wings and tail should be an even shade of rich chocolate brown.

Silver Cream: (Brown pigment - dilute - bar pattern)

Body, neck, wing and tail colour a soft tangrey shading to khaki on the neck and neck hackle. The bars on the wings are a clear shade of ochre with an edging of khaki.

Ochre-Tri: (Brown pigment - dilute - cheque or tri-pattern)

Body, head, neck, wing and tail colour a medium shade of tan-grey shading to khaki on the head and neck hackle. A bit darker than on the silver-cream. Tri-markings on the wings to be open and carried evenly to the wing butts showing portions of the tan-grey and ochre separated by a V of khaki on each other.

Ochre: (Brown pigment - dilute - T-pattern factor)

Body, head, neck, wing and tail colour a medium shade of tan-grey shading to khaki on the head and hackle. Colour a bit darker than on the ochre-tri. The wing colour is plain ochre. Three divisions: Plain, Laced or Cheque with Khaki.

Khaki: (Brown pigment - dilute - spread factor)

The head, neck, wing, body and tail should be an even shade of khaki.

The Ash-Red Family

Mealy: (Ash-red pigment - intense - bar pattern)

The body and wing colour a clear lavendergrey shading to a rich claret-red on the head and hackle. The bars are clear claret-red. The tail is an even shade of lavender-grey with as little flecking as possible. (The edging on the bars and the tail bar is not apparent on the bird).

Red Chequer: (Ash-red pigment - intense cheque or tri-pattern)

The body colour a clear, medium dark lavender-grey shading to a rich claret-red on the head and hackle. Chequering on the wings to be open and carried evenly to the wing butts showing on each wing feather portions of lavender-grey with as little flecking as possible.

Creambar: (Ash-red pigment - dilute - bar pattern)

The body and wing colour, a very soft creamgrey shading to a rich golden-cream on the head and hackle. Wing bars a rich goldencream. Tail a very pale creamy-grey shading to ash-white with as little flecking as possible.

Yellow Chequer: (Ash-red pigment - dilute cheque or tri-pattern)

The body colour a soft cream-grey

shading to a rich golden-cream on the head and hackle. Body colour is a bit darker than on the creams. Chequering on the wings to be open and carried evenly to the wing butts. Each feather on the wing showing portions of cream-grey and golden cream. Tail very pale cream-grey shading to ash-white with as little flecking as possible.

Other Colours

Red: (Red pigment - intense -recessive red factor)

A deep even shade of red, more of a chestnut, leaning a bit toward blood-red over all portions. Colour carried down to the skin with feather shafts coloured red.

Should show plenty of sheen on the neck. Beak and toenails light horn colour.

Gold: (Red pigment - pale factor - recessive red factor)

Colour midway between red and yellow, but with a deep orange cast. This colour is distinctly different from red and yellow, being recessive red, but dominant to yellow. Beak and toenails a light horn colour.

Yellow: (Red pigment - dilute - recessive red factor)

A deep even golden-yellow colour throughout. Colour carried well down to the skin with feather shafts coloured yellow, showing plenty of sheen on the neck. Beak and toenails flesh coloured.

Lavender: (Blue pigment - intense or dilute milky spread factor)

In the intense variety, the colour is very often a rich lavender-grey throughout. In the dilute variety, the colour is a soft

silverlavender shade.

Andalusian: (Blue pigment - intense - spread and indigo factor)

The body and tail is even shade of midnightblue shading to black on the head and neck. The wing is a bit brighter with dark blue edging on each feather. The indigo factor may be applied to any of the standard colours, but only the black indigo described here is to be known as Andalusian.

Bar-Pattern Grizzle: (Pigment: ash red, blue or brown - intense or dilute - grizzle factor bar pattern)

Head, neck, body, wing and tail colour the same as the basic, with the addition of white flecks superimposed on top of the standard colour. This grizzling effect to be most noticeable upon the body, shoulder, head and neck, while nearly absent on the wing bars and tail bar. An evenly distributed uniform grizzling is desired. White feathers will be considered a fault as in the base colour; white patches or mottling will be considered a serious fault. All other faults to be the same as for the base colour.

Tri & T-Pattern Grizzle: (Pigment: ash red, blue or brown intense or dilute grizzle factor tri and t-pattern)

Head, neck, body, wing and tail colour the same as the basic, with the addition of white flecks superimposed on top of the standard colour. This grizzling effect to be most noticeable upon the body, shoulder, head and neck, while nearly absent on the wing pattern and tail bar. An evenly distributed uniform grizzling is desired. White feathers will be considered a fault as in the base colour; white patches or

mottling will be considered a serious fault. All other faults to be the same as for the base colour.

Mottle: (Any pigment - intense or dilute teager grizzle factor - spread factor)

Mottle will be recognised in both Gazzi and Schietti, spread factor colours only. The ideal would have the bird mottled approximately 50/50, white and the base colour. Mottling to be evenly distributed. The ten primary wing flights, ten secondary wing flights and the tail feathers to be of the base colour. White can show on these feathers, but the quill must be of the base colour. Beak, toenails, eyes and eye ceres to conform to the colour description of the base colour.

Faults:

Birds exhibiting uneven mottling, less than 50/50 distribution or those having large patches to be penalized in accordance to their imbalance. All other faults to be the same as for the base colour.

Magnani: (Any pigment - T-pattern - almond factor)

Magnani is a factor which alters or modifies any colour that is introduced into by causing flecks of various colours to appear in the feathering over all parts of the bird.

The base colour to strive for is rich yellow-brown or almond colour. The flecks vary in size and colour but should be even in distribution. There must be at least three (3) colours on the bird. Flecking is usually more predominant on the head, neck and

flights, but if on every feather of the bird, so much the better. Each feather of the primaries and secondaries should have three (3) colours in the patches. The even distribution of the three or more colours throughout the bird is called break. Perfection would be the same amount of break on each feather. The more break and the better the distribution, the better the colour of the Magnani.

White: (No feather pigment)

Feathers on the head, neck, body, tail and wings shall be pure white. The quills and all parts should be white. Bull or orange eyes permitted. Eye cere red, beak and toenails flesh colour.

Argent: (Any pigment - toy stencil factor)

The Argent differs from the other standard colours in wing colouration only. The body, head and tail colours being comparable. Argents are bred in three patterns; barred, chequer and T-pattern. The difference in wing colour is due to the toy stencil factor appearing as a silvery white wing colour according to wing pattern on otherwise self coloured birds. The argent will be recognized in any of the standard colours, except white. T-pattern Argents should be rich in body colour with the white wing shield feathers being distinctly laced with a fine edging of the same colouration as the body pigment. Barred argents to have white bars. Chequer to be the same as the T-pattern except the chequer pattern is present.

Opal: (Any pigment - intense or dilute - any factor - any pattern)

The Opal differs from other standard colour classes in wing pattern colouration and tail band colouration. All body and head colours being slightly lighter in colour. The wing colouration is to be an off-white. The tail band to be faded.

Reduced: (Any pigment - intense or dilute any factor - any pattern)

Reduced is a recessive sex linked mutation that reduces the pigment in the colour to give it a lighter and softer colour.

NCC: (Non Classified colours)

This class is for all colours that are different by virtue of colour pigment, pattern or colour modifiers from those colours now recognized. They are divided into two groups: Gazzi and Schi-etti. Colour on N.C.C. exhibits should be rich in colour and free of smut. Patterns and markings are similar to the base colour with consideration given to the colour modifier. All N.C.C. colours must be entered by their proper colour description. Example: (blue, indigo, bronze tri-milky, silver barless). All N.C.C. colours entered must be a genetic recognized colour that carries a genetic symbol. Example: Indigo {In}, Milky {my}, Barless {c}.

Categorization of Faults:

The club has categorized faults that should be considered when evaluating Modenas. We have classified faults as follows: Very Minor, Minor, Moderate, Major and Disqualification. These categories give our judges guidelines as to the severity of faults in relation to each other, yet leave them room for

decision making within a fault category. We realize this list does not include every possible fault, but feel it is a good list to start with. Some faults are more of a distraction than others thus affecting the overall balance of the bird.

Very Minor:

1. Dis-coloured toenails.
2. Crooked keel.
3. Slightly stained beak.
4. Crossed flight tips.
5. Third bar.
6. Beetle brow.
7. Feathers below the leg band.
8. Minimal droopy eyelid.

Moderate:

1. Open back.
2. Long beak.
3. Loose feathers behind the legs.
4. Feathers below the leg band line.
5. Slight neck clefts.
6. Lion mane.
7. Broad/fan tail.
8. Heavily stained beak.

Major:

1. Legs not straight.
2. Soft/ragged feather.
3. Breast cleft.
4. A wry tail.
5. Droopy eyelid.
6. One wing carried below the tail.
7. Over style.
8. Extreme neck clefts.
9. Split wing.
10. Head crouching.
11. Carries tail above head.

Disqualification:

1. Any missing flight.
2. Other than Modena type.

3. Scissor beak.
4. Bull eye (except on whites).
5. Poor condition (sick bird) showing.
6. Cracked, broken or unmatched eyes.
7. Pearl/white eye.
8. White flights (except in whites).
9. White tail support feathers.
10. Both wings carried below the tail.
11. Neck shaking.
12. Extreme over-trimming.

Fault Category Definitions:

The following fault category definitions are being recommended by the Standard Revision Committee.

Lion Mane:

This is the extra heavy layer of feathering on the front neck location depicting a break in the continuity, thus giving a coarse appearance rather than a smooth one.

Beetle Brow:

This is the excessively heavy feathering that extends down over the eye lid, thus obscuring the top half of the eye.

A Wry Tail:

This is the condition where the entire tail is twisted to one side at an angle, not straight.

Neck Cleft:

This condition produces an interruption in the feathers on the side of the neck. It is usually a horizontal line of twisted feathers that are indented, exhibiting a crease, thus a break in continuity.

Breast Cleft:

This condition produces an interrup-

tion in the feathers on the breast. It is usually a vertical line of twisted feathers that are indented, exhibiting a crease, thus a break in continuity.

Glossary of Terms:

Wild Type:

Normal blue barred pigeon showing no altering factors. Pattern Effect: Resulting from various arrangements of coarse spread pigment.

Markings:

Effect on non-pigmented white feathers, in a definite arrangement, on any coloured birds. Example: Gazzi.

Pigment:

Microscopic granules, coloured black, red or brown found throughout the feather structure. Intense: Used in reference to colours where pigment is normal (non dilute).

Dilute:

A factor altering normal pigment arrangement. The pigment granules being smaller and fewer, giving the effect of a different colour, sometimes referred to as "soft colours".

Coarse Spread:

Used in reference to pigment found in wing bars, chequer and pattern.

Smooth Spread:

Used in reference to pigment found on tail bars, ends of flights and the fine edging of coarse areas. Example: Wing bar edging.

Factor:

Common term for gene or theoretical unit inheritance.

Self:

A solid coloured bird.

Dominant:

Term used to indicate a trait of one parent that conceals that of the other. Example: Schietti dominant over Gazzi, Red dominant over Yellow.

Epistasis:

The effect when one factor hides or masks another factor which is not an alternative. Example: Red is epistatic to Bronze.

Schietti:

Modena not showing Gazzi markings.

Gazzi:

A marked Modena with white body.

Andalusian:

Black with Indigo factor.

White:

Total absence of feather pigment.

Stencil:

Colour factors effecting coarse spread pigment producing the various coloured patterns whether bronze or argent (silver-white) Bronze colour: blue coarse spread pigment modified by Bronze factor.

Colour Factors:

Characteristics that change basic colour pigments. Example: milky (laverender), indigo, faded, grizzle, almond (magnani), and pale (gold).

Pattern Factors:

characteristics that change coarse spread pigment arrangement from

wild type. Example: Bar, chequer, tri-marked or Tpattern.

N.C.C. - Non-classified Colours:

A class to include all colours not already listed in the colour classifications.

Allelomorph:

Genes, factors or types which segregate. Example: Brown pigment is the alternative of blue and ash-red. Brown is a recessive Allelomorph.

Homozygous:

Pure for given Allelomorphs at one or more loci. Example: White magnani cocks. Storked grizzle either sex, pure indigo either sex.

Heterozygous:

Possessing contrasting allelomorphs for a given factor or factors. Example: Magnani (show expression), ash red cock carrying blue, black carrying milky (either sex).

Genotype:

The hereditary composition of a bird. This pertains to hidden factors as well as those obvious to the eye.

Phenotype:

The external appearance of the bird. This term is in reference to only obvious factors. Example: The phenotype of a red schietti is red Schietti. The genotype could also include: dilute, ash red, brown, gazzi and a number of other factors, of which recessive red and schietti are epistatic or dominant.

Fault Descriptions:

The Ideal Modena

Figure 1:
Flat head.



Figure 2:
1. Flat head.
2. Double Decker.



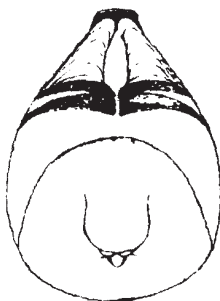
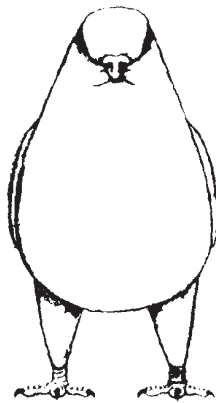
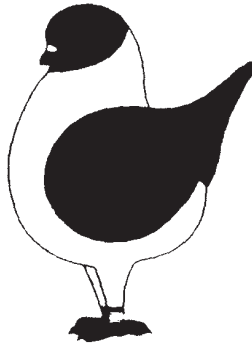
Figure 3:
1. Too long back.
2. No upward curve in tail.
3. Wrong leg placing.



Figure 4
1. Not enough depth in body.
2. Legs much too long.



Figure 5:
Primary flight feathers coming too low from wing



Ideal Views

Figure 6:
Legs not straight.



Figure 7:
Wings carried below tail.



Figure 8:
Bad curve above beak.



Figure 9:
1. Wrong leg placing.
2. Tail too high and station wrong.

