

February – March 2020

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# AKA Reporter





# AUSTRALIAN KOI FARM

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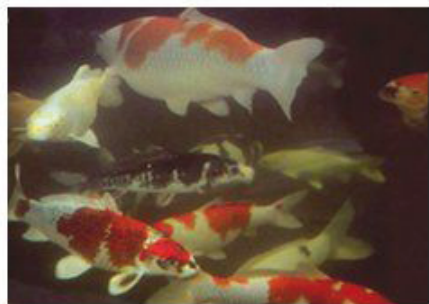
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# AKA Reporter



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# President's Report



Welcome back to our first newsletter for 2020. I trust all our members had a great holiday break and were not affected by the dreadful bushfires that have been plaguing our country.

Unfortunately several AKA Members were

affected and managed to either be bypassed or at worst lost only fences and a few outbuildings. Mark Robinson at Bilpin saw 80% of his property burnt but fortunately the house and his koi were spared. Unfortunately he lost his car trailer, which was so useful for transporting our show bins at last year's Sydney Koi Show. Nonetheless there is still a huge task to recovery and I wish him only the best.



## Mark Robinson's burnt-out trailer at Bilpin.

For those members who are raising baby koi, I urge you to maintain a good culling rate to ensure that only the very best are retained; that way your remaining babies have a better chance of attaining their full potential, something that won't happen if you over-crowd your baby koi.

Our focus now is towards our Sydney Koi Show being held on Sunday 31 May at the Sydney International Equestrian Centre. This year it will be our pleasure to have as our guests International ZNA Certified Judge Shoji Sato-san from the Tokyo Chapter in Japan and Mr Mike Harvey ZNA Certified Judge from Durban in South Africa—two highly experienced and very likeable judges to visit our shores.

Set-up for the show will be Saturday



## Shoji Sato-san and Mr Mike Harvey

morning with as many helpers as possible and the koi will need to be in their bins before 8.30 am on the Sunday show day.

My special request is to all members to support the Sydney Koi Show and make it one of our best. If more members could make the effort of entering a few of their koi, then this will boost the overall number of entries and help make this an outstanding showcase to our magnificent koi.

Please start thinking about what koi you would like to enter and if you might need help with completing online entry forms, or photographing and transporting your koi to the show. Please contact me or any of our committee who will be only too happy to help.

Another important issue of great concern to our hobby is the current devastating drought that most of us are experiencing in some way or other. I know of several members who are on level 5 water restrictions and clearly cannot spawn koi, and are critically saving every drop where possible. Here in Sydney we are currently on level 2 and I have personally changed our whole filter maintenance routine to utilise all wastewater onto the garden and by vacuuming settlement chambers rather than dumping. At the end of the day we still need to ensure the welfare of our pets and common sense must prevail to do the right thing by our koi.

Last but not least a reminder that we are no longer able to use the Scottish Hall at Bankstown for our meeting nights. Please take notice of where our next two meetings are to be held as per the notices on page 4.

*Yours in Koi...*  
*Ian Andrews*  
*President AKA*

# AKA News and Events

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## Join our monthly meetings

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All members and friends are invited to attend our meetings, at which we discuss the general business of the Association, hear presentations from koi experts and enjoy the social company of other koi fanciers. Our meetings also include a table show competition and a raffle draw.

Meetings are held in a family-friendly venue at the Scottish Hall, 4 Weigand Avenue, Bankstown, on the first Wednesday of each month. ■

## February Meeting

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The February General Meeting of the Australian Koi Association Inc will be held at **Chester Hill Community Hall, Chester Hill Road, Chester Hill** on Wednesday 5 February 2020, 7.30 pm.

1. Welcome to members and guests
2. Apologies
3. Confirmation of minutes of previous monthly general meeting.
4. Raffle
5. Reports
6. General Business
7. Raffle Draw ■

## March Meeting

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The March General Meeting of the Australian Koi Association Inc will be held at **Sydney International Equestrian Centre, Conference Room (down past the Main Arena), Saxony Rd Horsley Park, on Wednesday 11 March 2020, 7.30 pm.**

1. Welcome to members and guests
2. Apologies
3. Confirmation of minutes of previous monthly general meeting.
4. Reports
5. Raffle
6. General Business
7. Raffle Draw ■



## The AKA is seeking a new meeting venue

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After nearly 30 years of utilising the Scottish Hall at Bankstown for AKA's Meeting Night Venue, the Scottish Society has decided they no longer wish to lease the premises. At over \$10,000 per annum we can understand why!

As such AKA needs a new home and will be trialling two new venues to determine which will be the best for our needs going forward.

Our Wednesday 5 February Meeting Night will be held at:  
**Chester Hill Community Hall  
Chester Hill Rd  
Chester Hill**

Our March Meeting Night (**held on Wednesday 11th March, one week later than usual**) will be held at:  
**Sydney International Equestrian Centre  
Conference Room (down past the Main Arena)  
Saxony Rd  
Horsley Park**

Please give both venues your attendance as we keen to select a site that will cater for AKA's needs and offer us much better surroundings. ■

## New members

New members are always assured of a friendly welcome when attending the AKA's monthly meetings. Help and advice is available if required and our Supply Officers can provide you with koi food and accessories at favourable prices. Call our membership officer (details on page 2). ■

## Contributions to the AKA Reporter

We welcome any contributions to this newsletter. If you have news, articles or photographs that you think would be of interest to members, send them to Ian Andrews either by email ([ian.andrews@fujifilm.com.au](mailto:ian.andrews@fujifilm.com.au)) or call Ian on 0418 255 897. Articles should preferably be submitted in MS Word or similar word processing files. Photographs should be submitted as separate files, not embedded in the article itself. ■



## Koi Net Magazine

*Koi Net Magazine* is featuring the first Sydney Koi Show in the next issue of Koi Net.

Members of the AKA may be interested in subscribing to *Koi Net* (the FREE on-line koi magazine) as it may be of particular interest to see what is happening in the koi world else where.

Simply go to [www.koinet.co.uk](http://www.koinet.co.uk) where there is a simple form to subscribe.

## AKA auction dates



Held at Auburn Botanic Gardens (entry from Killeen Street, Auburn). Commencing at 10.00 am. Quality fish at reasonable prices! Food and refreshments available. Fish food and other fish keeping supplies also available.



Bankstown City  
NSW Chapter  
Zen Nippon Airinkai

Sunday 9th February 2020  
Sunday 5th April 2020  
Sunday 14th June 2020  
Sunday 9th August 2020  
Sunday 11th October 2020  
Sunday 22nd November 2020

## KSA Auction Dates

Sunday 15th March 2020  
Sunday 3rd May 2020  
Sunday 5th July 2020  
Sunday 6th Sept 2020  
Sunday 1st Nov 2020  
Sunday 6th Dec 2020

# The Sydney Koi Show

31 May  
2020

9 am - 3 pm

Sydney International  
Equestrian Centre  
Saxony Road  
Horsley Park NSW

Just off the M7

Celebrating over 40 years  
of Koi shows in Sydney



Japanese Koi  
Koi equipment  
Plants, bonsai, cactus, orchids  
Rabbits, birds and reptiles



FREE ADMISSION



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# AKA Mid-Northern NSW News

It has been very smokey in the surrounding Coffs Harbour region from September to the end of December, due to the bushfires. Our local town water and rainwater has been on the acidic side at times. So keep a good check on your pH as the water quality could fluctuate over the coming months.

Another thing to keep an eye on is your kois' health. When it rains after a long dry period, parasites from the land can get washed into our waterways.

If there are any changes in your koi get in contact with one of our committee members for advice.

The committee had a meeting in January and has come up with the dates below for events for our region in 2020. ■

*John Irwin*

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**February Sunday 16th**—Q&A on koi breeding—koi culling demonstration.

**March Sunday 15th**—Autumn Koi Auction.

**April Sunday 19th**—Nambucca River Cruise.

**May Sunday 31st**—Sydney Koi Show.

**June Sunday 21st**—AKA Mid Northern Region Young Champion Koi Show.

**July Sunday 19th**—Koi judging—study of recognising all varieties.

**August Sunday 16th**—Preparation for breeding season.

**September Sunday 20th**—Spring Koi Auction.

**October Sunday 18th**—AGM—koi health—water quality.

**November Sunday 15th**—Pond Tour.

**December Sunday 13th**—Christmas Party.

# All about colour

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*Kate McGill-Andrews*

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## Introduction

In this short series, first visited for AKA in 2009, Kate focuses on some specific features important across many or all varieties. This second article examines an aspect of koi probably constituting the one reason for the very existence of Nishikigoi (brocaded carp) at all—their colour!

## A Bit of History

As everyone probably knows, originally our Nishikigoi were all rather dull-coloured, green-brown common carp, kept as protein supplements for the otherwise vegetarian diet of Japanese

farmers in their rice paddies. The kaleidoscope of colours we take very much for granted today had their beginnings as genetic accidents, the affected carp being viewed with curiosity by Niigata farmers and kept, rather than eaten. It is interesting to reflect that even under the survivalist conditions of early Japanese farming in the Niigata region, colour was apparently important enough to make a difference. Nishikigoi came into being.

## An Artist's Palette

Following more than 100 years of experimentation and development, the array of colours appearing on our koi almost fulfils the entire spectrum (photo 1), although some are quite rare, particularly in Australia, for



Photo (1) A kaleidoscope of colour.

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Photo (2) Single coloured Benigoi.

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**Photo (3)** A modern single colour the Karashigoi.

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**Photo (4)** Single coloured Mukashi Ogon.

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**Photo (5)** A representative Asagi.

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**Photo (6)** Rarely seen a Kin Matsuba.

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**Photo (7)** A very neat young Kohaku.

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**Photo (8)** An excellent quality Sanke.

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example a clear green (Midorigoi) or yellow (Kigoi). The lavender and lilac shades are also missing, although a deeper purple is sometimes seen within a pattern element. Koi may be either a single, solid colour (photos 2, 3, 4), for example, yellow, brown, green, grey, red or black, or, demonstrate a combination of colours in two basic styles. Firstly, colour may vary within each scale area, creating a vignette, or reticulated effect appearing over the entire

koi, as seen for varieties like Asagi (photo 5) and Matsuba (photo 6), and to a lesser extent, Chagoi and Soragoi. Matsuba are still classed as single coloured, because the vignette is the only additional element covering an entirely plain body, although Asagi generally show red (hi) on the head and along the sides and belly (see photo 5). Conversely, colour may appear as contrasting solid areas, a true pattern like that on Kohaku, Sanke or Showa (photos 7, 8, 9). Complex



**Photo (9)** Eye-catching quality of colour on this Showa.

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**Photo (10)** Hi plus a vignette the Koromo.



**Photo (11)** One of the complex patterned Kin-Gin-Rin Goshiki.

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**Photo (12)** Kujaku with reticulation on both red and white.

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**Photo (13)** A rare instance of true metallic red on this Kin Hi Matsuba.



**Photo (14)** Black appears bronze on this Kin Ki Utsuri.

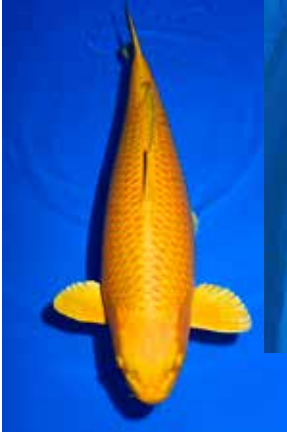
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combinations of both vignette and solid pattern styles also appear, for example, on Koromo, Goshiki (photos 10, 11) or the metallic Kujaku (photo 12).

Probably, world wide, colours most commonly focused upon (in the interests of improving their appearance over time) have been white, black and red, including their metallic equivalents. It is important to remember that when a metallic sheen is present, red may appear

as gold or orange (see photo 12). Metallic yellow, in shades between cream and deep gold is much more common than

true metallic red (photo 13). Black on metallic koi often appears as pewter (on a white base) or bronze (on a gold or metallic red base (photo 14)). Again it is interesting to note that the beautiful metallic golden colour of the Ogon, first developed in the 1950s, has probably done more to initially attract people to the koi-keeping hobby than any other colour (photo 15).



**Photo (15)** A beautiful deep golden Ogon.



**Photo (16)** Massive sumi change over 3 years.



**Photo (17)** a sienna coloured Chagoi with kin-rin scaling.

## Some Colour Basics

Colour is one of a number of defining features for koi varieties and as such, very important to their appreciation, as is it's quality, which depends on a combination of several factors including genetics, water conditions, temperature, feeding regime and general health of the koi. The appearance of colour can and does change considerably throughout a koi's lifetime, a good example being black. This colour remains

notorious for it's capacity to change character over time on many different koi varieties, for example, Kumonryu, Matsukawabake, Goshiki (photo 16) and Showa, despite extensive efforts by many breeders to stabilise sumi.

Red (*hi* or *beni*), black (*sumi*) and white (*shiro* or *shiroji*), exhibited by the Go-Sanke group, (Kohaku, Sanke and Showa - the "big three" koi varieties), also appear on a majority of other koi varieties outside Kawarimono.



**Photo (18)** A Hana Shusui demonstrates the double dorsal scale line of the doitsu koi.



**Photo (19)** Hi Utsuri...note the body shape is poor.



**Photo (20)** a Shiro Utsuri.



**Photo (21)** Black and red look best adjacent to white.

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**Photo (22)** The white windows next to black and red look stunning.

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**Photo (23)** Tancho Kohaku (left) showing stained white skin.

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**Photo (24)** Note hi is more metallic orange than red on this Kin Showa.

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**Photo (25)** a nice example of a Budo Goromo.

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**Photo (26)** Note the white window in the red beside the dorsal.

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However, it is important not to forget the rest of the spectrum. For example, a Chagoi or brown koi may appear in a wide range of shades, from a very pale biscuit to a deep, rich chocolate. In between are the greenish browns and the more sienna shades (photo 17). In appreciation terms, the shade is unimportant, although it must be said that the richer brown colours are more imposing, especially on a large koi. What is

important to remember is that the colour must be 'homogeneous', that is to say, evenly distributed over the entire head and body. Fins may be a slightly lighter shade, particularly at the tips where the membrane is thinnest, but generally should match the colour on the body of the koi closely.

A "single-coloured" koi means just that, one colour, without any spots or stains visible anywhere. Under show conditions, this point



**Photo (27) Jet-black glossy sumi.**

is critical, simply because there are far fewer appreciation points to look at, where a koi is all one colour. Although kin-gin-rin scaling may enliven the impression (see photo 17) there is no contrasting colour, no interesting pattern, or pattern edges to examine. Also critical for a single coloured koi, is that actual lines of scales (*kokenami*), are evenly placed and the size of individual scales match, within a given area.

This is also true for doitsu variants (*kagamigoji*) where only two lines of scales run along the dorsal ridge. Scales are usually clearly visible on grey, green, brown, and yellow Kawarimono. On Chagoi, the grey Soragoi and on the grey and brown patterned Ochiba Shigure, a faint, black reticulated effect is sometimes visible on the body (see photo 17). If neatly finished, this vignette effect considerably enhances these often quite plain koi. The rare yellow Kigo does not demonstrate a vignette but should show red eyes (*Akame*), an albino trait peculiar to this variety. For excellence, the yellow colour should be clear and bright over the entire head, body and fins.

Blue koi, the fully scaled Asagi and the doitsu equivalent Shusui (photo 18) should always

demonstrate a strong, very neat vignette effect, each scale area showing both light and dark blue. For the majority of Asagi, the result is a 'pine cone' pattern of dark blue triangles within a delicate lattice of very pale blue (see photo 5). However, on rare occasions an Asagi will present a much finer vignette, with only the very outside edges of each scale showing the dark blue colour. A koi like this has been called a *Gyakume* Asagi.

Both Asagi and Shusui are expected to have a completely clean, pale blue or white head. Compare photos (5) and (18) and contrast the colours of the heads of these two koi. The Asagi is the ideal to aim for. Red, (*hi* or *beni*)

which will be dealt with separately, although often an enhancing feature of Asagi and Shusui (see photos 5 and 18), is not an absolute requirement for excellence.

Whatever colour a koi presents, the key feature to remember is that any colour must be as clear as possible, you should never have to struggle to define it. For example, an Asagi or



**Photo (28) This bright Kin Ki Utsuri shows small scattered sumi spots.**



**Photo (29) Some sumi on this champion Showa is still not fully developed.**

Shusui should immediately say “blue” to you, not grey or white and a Kigoi “canary yellow”, not cream or fawn.

## The ‘Big Three’ Colours

White, red and black, although all three do not always appear together, are present on most other koi varieties. For example, a Kohaku is only red and white, a Hi Utsuri only black and red (photo 19), a Shiro Bekko, Shiro Utsuri (photo 20) or Kumonryu black and white and a Benigoi only red (see photo 2). Improving the quality of these colours has been and continues to be a lifework of countless koi breeders. It is difficult to conceive the enormity of effort that has been made in pursuit of excellence of colour alone, not forgetting improvement of other important appreciation points.

Although we are examining only one aspect of appreciation in this article, when actually breeding koi, focusing on one feature will often be detrimental to others. For example, line breeding over time to maintain excellence of hi will most likely result in smaller koi unless back crossing for size is also carried out.

## White

How does one define white as a colour? In reality, true white is a total absence of colour. However, one has only to look at any domestic paint chart to discover the bewildering array of “whites” available and it is true to say that white will also borrow colour from what is adjacent to it. Hence, on a koi, if only the cold colours of black, grey or blue are also present, a clear white will carry a bluish tone (see photo 20) whereas adjacent to warm red, white has a tendency to appear creamier (see photos 7 and 8). This subtle shading to the appearance of white is assisted by the presence of either *sashi of sumi* or *sashi of hi*. This is the blue or pink line sometimes visible at the leading edges of pattern elements separating areas of black or red and white (see photos 7 and 20). Additionally, sumi yet to emerge on the surface of the skin will appear blue, beneath white.

Top quality white skin (*shiroji* or white ground) on a koi should look silky, lustrous and delicate from the tip of the nose throughout the body to the tail (see photo 10). On non-metallic adult and mature koi, excellent white skin may demonstrate *fukurin*, a latticed, three-dimensional effect. The centre of each scale area appears slightly indented, because of the greater lustre of surrounding skin forming the scale pockets (see photo 9). Fukurin is most marked on

highly lustrous metallic koi (see photo 15), but is a very desirable feature on non-metallic, fully scaled white skin. Pure, snowy white provides a wonderful foil for other colours, particularly when directly adjacent (photos 21,22). For example, on the tri-coloured Sanke and Showa, both black and red look much more imposing when each is set on a white base. Black can and often does overlay red, but the contrast lacks the impact of black against white (see photo 19).

Remember that although the subtle three-dimensional colour enhancement offered by the interaction of white with other colours must be, and is appreciated, the true beauty of white is a total absence of colour. All too often it is marred by yellowing, or appears universally pink tinged due to stress or feeding regime (photo 23).

## Red

Hi or beni is widespread, appearing on Kohaku, Sanke, Showa, their Tancho and Kin-Gin-Rin equivalents, on Koromo and Goshiki, on Asagi-Shusui and on some Kawarimono. Many metallic koi, demonstrate red as gold or metallic orange (for example Kin Showa (photo 24). The Kin Hi Matsuba in photo 13 is an unusual exception, being a very deep red for a metallic koi. Bi-coloured Bekko and Utsurimono (see photo 20) both have red variants.

The amount of red visible on an individual koi can also be highly variable, between the extremes of the entirely red body and fins of a Benigoi (see photo 2) and the single red spot on the forehead of a Tancho (see photo 23). The colour and texture of red will also differ between varieties. For example, on a Koromo or Goshiki, where blue or black is present as a vignette effect over red, hi may appear a brownish shade or even purple, as for the Budo Goromo (photo 25).

On koi such as Asagi and Shusui, red, when it appears may look much thinner in texture than on the Go-Sanke varieties (see photo 5). By this, we mean that scaling is easily visible, whereas, when appreciating koi like Kohaku, Sanke or Showa, a key point is that ideally, scales should not be visible within hi elements (see photo 9). Excellent red should appear as a thick, lustrous, solid overlay, homogeneous in colour and density in all areas when fully developed. During development, particularly when a koi is growing rapidly, although hi can be demonstrated to be a thick layer, its colour often shows dark and light gradations, scale to scale. However, scale areas should never show colourless edges or individual





Photo (30) Dense black sumi on this Kumonryu.



Photo (31) Example one Matsukawabake.



Photo (32) Example two Matsukawabake.



Photo (33) Example three Matsukawabake.

scales (*kokesuki*), and small white windows within a red area (*madoaki*) generally indicate a poor future for the stability of hi (photo 26).

Desirable tone of red has evolved. Originally red was 'purple-based', very strongly coloured. Today, a later-developed, softer, more orange-based hi is popular because it is both more elegant in appearance (see photo 7) and has greater stability over time, although it may take much longer to reach full development. Many koi foods contain red-enhancing agents, such as spirulina, which will assist in colour development of hi. Unfortunately however, a common side effect is that white will become tinged with pink, if large amounts of colour enhancers are utilised.

## Black

Good sumi has tremendous depth and density, as if all light has been extinguished, but at the same time should possess a lacquered finish. "Polished anthracite" has been a popular comparison for sumi. The very highest quality sumi will have a blue tone to it – *Ao-zumi*, but this is extremely rare. *Urushi-zumi* – jet-black, glossy sumi, is more commonly achieved (photo 27). Sumi development and quality reflects its origins to some extent, since black traces to both Tetsu (Iron) Magoi and Asagi Magoi lines. Brownish-black sumi from the Tetsu line is thought to lack stability and density, compared to Asagi Magoi sumi, and to scatter more readily into unsightly small spots (photo 28). It is more likely to appear overlying red (*kasane* sumi – less imposing) than *urushi-zumi*, from the Asagi Magoi lineage.

*Sashi of sumi*, at leading edge borders between black and white provides the highly attractive three-dimensional appearance of top quality, dense sumi on koi like Sanke and Showa as well as their Tancho equivalents (see photos 9 and 21). Sumi development may undergo many stages, very frustrating to koi keepers. Early, thin, but well-developed sumi may disappear without trace. This type of superficial sumi may also appear without warning. For example a Kohaku can turn into a Sanke practically overnight. Blue, deeply underlying sumi may never emerge, just giving tantalising promise of what could be. Sumi presentation can be controlled to some extent, by how a koi is kept. For example, more intense and extensive sumi is more likely to develop in a concrete pond and in hard water than in a mud pond or soft water. Sumi appearing on the joints of fins (*motoguro*) is thought to assist in predicting

future development of sumi on the head and body for varieties where *motoguro* appears. On a young koi, if the *motoguro* border is sharp and the leading edge of the fin not involved, it is considered that other areas of sumi are more likely to develop satisfactorily.

Requirement for sumi presentation, when it appears, is a little different from that of hi for some koi varieties. Although areas of fully developed, lustrous, dense, homogeneous sumi are essential for appreciation, at the same time, some partially developed sumi, sometimes presenting a latticed or shadowy effect, as seen on Showa, can actually enhance the appearance of a koi (photo 29).

However, for several koi in the Karasu group (crow koi), including Hajiro, Hagashiro, Yotsushiro and Kumonryu, completely solid, densely black sumi is an important appreciation point, since they are black koi, with varying, but generally small amounts of white (photo 30). Matsukawabake, another variably patterned black and white Karasugoi, deserve a special mention since their appearance in recent years has become quite stunning in terms of the quality of colour achieved of both sumi and shiroji (photos 31, 32, 33) in many cases, often further enhanced by *gin-rin* scaling (see photo 33). Unfortunately, Matsukawabake are perhaps the least stable of any of the Karasugoi group and their incredible distinctiveness may be quite short lived.

## Final Thoughts

Colour on koi is an immensely complex topic and its appearance incredibly variable between individuals and varieties. At the end of the day, however, although we are currently exploring specific features in isolation, it must be remembered that the interaction of colours with other appreciation elements like the figure and patterns in which colours are arranged defines the character of each individual koi.

*All Photographs – Courtesy Ian Andrews*

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# Jargon Busters

- **Kohaku** – a white koi with red patterns. If Tancho, red appears only on the head.
- **Sanke** – red, black and white koi. Black is generally less extensive than for Showa and is not expected as motoguro or to appear on the nose. Tancho Sanke has red only on the head.
- **Showa** – red, black and white koi with generally extensive, jagged black markings. Black is expected on the head and as motoguro. Tancho Showa has red only on the head.
- **Asagi** – pale blue, full scaled koi with a darker blue vignette. Red generally appears around the nose, along the sides and in all fins.
- **Shusui** – the doitsu version of Asagi. Doitsu koi have a maximum of two lines of scales along the dorsal ridge with a further single row along each lateral line.
- **Koromo** – red and white koi with a blue or black vignette effect over red only.
- **Goshiki** – as for Koromo, but the vignette may be over both red and white or over white alone.
- **Chagoi, Sorogoi, Kigo, Benigoi, Midorigoi, Karashigoi** – single coloured, non-metallic brown, grey, yellow, red, green or apricot-coloured koi respectively.
- **Kin-Gin-Rin** – koi of any variety with two or more complete rows of very shiny scales along each side of the dorsal line.
- **Utsurimono** – bi-coloured white, red or yellow koi with generally extensive black arranged as for Showa.
- **Bekko** – bi-coloured white red or yellow koi with black in the style of Sanke.
- **Ogon** – single coloured, metallic koi. Colours may be silver, cream, lemon, gold and orange.
- **Matsuba** – single-coloured metallic or non-metallic koi with an all-over, well-developed vignette on the body.
- **Hajiro, Hagashiro, Yotsushiro, Matsukawabake, Suminagashi, Kumonryu** – black koi with varying amounts of white. For example, Hajiro has only white pectoral and tail fin tips. Kumonryu is always doitsu.
- **Shiroji** – white.
- **Hi or Beni** – red.
- **Sumi** – black
- **Kokenami** – actual lines of scales along the body.
- **Kagamigoi** – Doitsu koi having two scale lines along the back.
- **Akame** – red eyes.
- **Gyakume** – An Asagi showing scale edge reticulation.
- **Kokesuki** – colourless edges or actual scales within hi areas.
- **Madoaki** – white windows showing in hi patterns.
- **Ao-zumi** – top quality blue-toned sumi, very rarely achieved.
- **Urushi-zumi** – jet black, glossy sumi.
- **Kasane sumi** – sumi overlaying hi.
- **Tsubo sumi** – “true” sumi overlaying white skin.

# 51st Shinkokai All Japan Koi Show

Last weekend the biggest koi show in the world took place in Tokyo, the 51st Shinkokai All Japan Koi Show. Competing this year for the coveted Grand Champion title were 24 koi in the 90bu class (85+cm and over).

Once again a magnificent Kohaku bred by Dainichi Koi Farms and owned by Mr Pan from China was selected by the many teams of judges and took out the GC title. This was Mr Pan's fourth GC title. Its been over 24 years since a sanke has won the GC award and this year Sakai Fish Farms came very close with a superb 89 cm Sanke.



Above: Shinkokai All Japan Koi Show 93cm Grand Champion. Top right: Sakai Runner up 89cm Sanke. Bottom right: Arrival of the big girls.



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The Australian Koi Association does not accept responsibility for the quality of any items or any transactions advertised under Buy, Swap and Sell.

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No.3 High Protein Crumble	1 kg	\$20.00
Baby Koi Pellets	1 kg	\$10.00
Pond Sticks	4 kg	\$35.00
AKA Growth Food	5 kg	\$40.00
AKA Growth Food (small pellet)	5 kg	\$35.00
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Members ordering supplies for postal delivery should send money order or cheque payable to Australian Koi Association to PO Box 6222 Dural DC 2158.

For postal orders email Anthony Waring at [anthony@personalautomotive.com.au](mailto:anthony@personalautomotive.com.au) with your order and address, and Anthony will calculate delivery costs.

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