

HOT SPOT

英國錦鯉愛好會東南俱樂部



The E-Mag of the South East Section BKKS

- twinned with the :-

Oregon Koi & Watergarden Society.

The Nishikigoi Vereniging Nederland.

The South African Koi Keepers Society.

Partners in goodwill.

Issue 6
March 2007

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HOT SPOT is the on-

line version of the South East Section BKKS' newsletter called "**Spotlight**", suitably sanitised and denuded of in-house content to make it interesting for other Koi Clubs. However, it will also contain some occasional South East publicity.

"Hot Spot" will be a periodic publication i.e. it will get published when we have enough articles to fill it's 8 pages.

Copies of it will reside on the South East's website and will be distributed to other Koi Clubs who indulge us with an exchange of magazines or newsletters.

Articles taken from "**Spotlight**" are the copyright of the South East Section but may be used by clubs who participate in this exchange.

The original text and photos can be obtained via the editors whose details can be found on the back page.

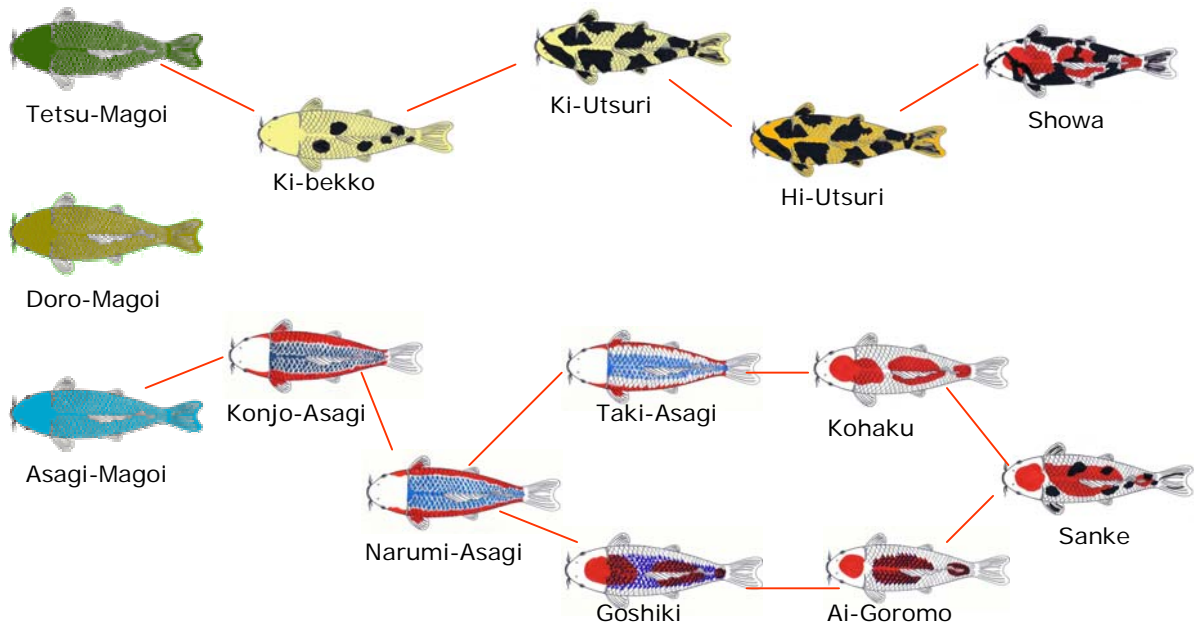
Koi Clubs participating in this exchange scheme are:-

- **Nishikigoi Vereniging Nederland.**
- **Oregon Koi & Watergarden Soc.**
- **South African Koi Keepers Soc.**
- **Chiltern Section BKKS.**
- **NorCal Chapter ZNA (USA)**
- **Australian Koi Association AKA**
- **Mid Atlantic Koi Club**
- **Cambridge Koi Club**
- **ZNA Potomac Chapter**
- **Essex Section BKKS**
- **Texas Koi & Fancy Goldfish Soc.**
-
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Warning! - - - - - HotSpot can bring you into conflict with the law !

See 'Wind chime' article on page 11.

Sanke vs Showa.



Simplified section of Genealogy diagram of Masamoto Kataoka

Graphics – E.B.Woollands

This article was brought about by the long overdue need for an article about **Atarashi Sumi** (see pages 3 & 4). We foresee some confusion especially during Benching and therefore we decided to clarify the Showa vs Sanke debate in the form of this primer before introducing the subject of (Atarashi) Sumi.

Sanke, full name **Taisho Sanshoku** was stabilized during the Taisho era (1912-1926) and originates from the Asagi-Magoi line one of the two main Nishikigoi lines developed from the introduced Magoi.

Showa, full name **Showa Sanshoku**, named after the Showa Era (1926-1989) and stabilized in 1927 comes from the Tetsu-Magoi line as does the closely related, original Shiro Utsuri.

This diversity in origin is the real distinction between these two varieties as both lines have developed sumi but a different

kind of sumi. The Asagi-Magoi line produced a blue-black glossy form of sumi that appeared above the lateral line, The Tetsu-Magoi line produced a duller, matt black sumi that wrapped around the body appearing from below the lateral line and ending at the dorsal ridge.

These nuances of the original colour helped set the standards for each variety, For example :-

Sanke - Lustrous sumi above the lateral line, clear of the head and stripes in the fins (Tejima)

Showa - Sumi wrapping around the body from below the lateral line, distinct sumi head patterns (Menware & Hatchiware) and sumi at the base of the pectoral fins (Motuguru).

Within both of these varieties there were the Kiwa distinctions of Kamisori (cutting across a scale) and Muruzome (following the contours of the scale), however it must

be said that these were always more noticeable on Sanke due to the high lustre and it's prominent position on the back. The Asagi-Magoi line was also responsible for producing the white base colour (Shiroji).

These two distinct lines also account for the often quoted adage that Sanke are white fish with a red & black pattern and Showa are black fish with a red & white pattern. Sanshoku actually means Tricolour.

This difference in lineage also accounts for the fading trait often seen in Showa & Shiro Utsuri when placed in a blue show vat. The Tetsu-Magoi line being less refined and closer to wild carp where colour was purely for camouflage and the ability to alter it and appear inconspicuous is a survival trait.

Continued on page 4



Pic B

Atarashi Sumi is the latest improvement to the Matsunosuke Sanke bloodline created by **Toshio Sakai** of the **Isawa Nishikigoi Centre (INC)**. Another achievement for the man that has single handed, enhanced the body shape, the shiroji (white base) and improved the beni in both consistency (elastic beni) and finish (Maruzume Kiwa). So it should come as no surprise that he has finally turned his attention to sumi.

This new sumi, simply called New (Atarashi means new) is the result of several years work and like his improvements to Goshiki, the details are shrouded in secrecy. The goal was to produce large, bold sumi patterns reminiscent of the early Sanke patterns of old whilst maintaining the glossy lacquer like lustre of Sanke sumi. A further goal was to produce a kind of sumi that would have 99% Maruzume Kiwa to match and complement the recent Maruzume Kiwa development on the elastic beni. I have to admit the picture that this combination on a big fish conjures up in my mind is truly fabulous in the dictionary sense of the word, but it makes me wonder if I haven't already seen a forerunner. In 2003 Bill Oakley exhibited a very unusual Koi at the BKKS National. Known as the Saddleback-Sanke, this Koi had obvious Matsunosuke lineage, deep elastic beni albeit of a tangerine colour

WARNING!

All photographs in this article are of SANKE!

and some semi large sumi blocks of a deep high lustre with Maruzume Kiwa. If any readers can confirm or deny I would be very interested.

But moving on, it must be made clear that this Atarashi sumi is aimed at enhancing the Matsunosuke Sanke, not redefining it. The end product will be the large growing, streamline Matsunosuke body, the lustrous pure white skin that eventually develops Fukarin, even deep elastic beni with a high percentage of Maruzume Kiwa finished with this new Atarashi sumi.

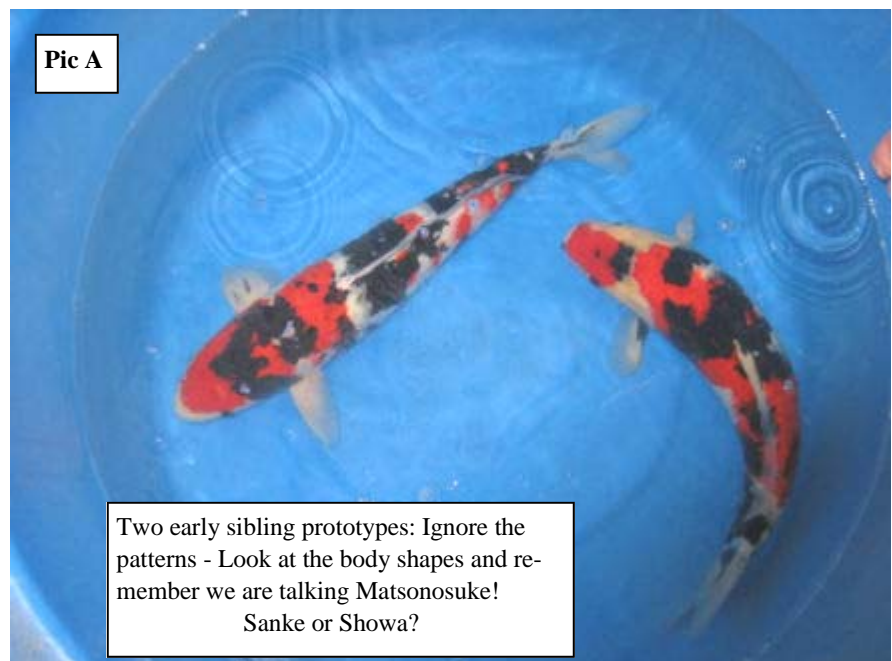
Thanks to Alan Coogan we have some photographs of some early prototypes (**pic A**) of Sanke displaying Atarashi sumi. Toshio was happy to provide Alan with these photos to expose the BKKS Judges to the effect unrefined Atarashi will create. We don't know how old these photos were when we received them but if Koi like this were to be released on the market the Sanke vs Showa debates that occasionally occur would almost cer-

tainly become more frequent. At last year's (2006) AJNPA Combined Show there were several Sanke on display that caused such debates. Some were known to have originated from Yamamatsu (Toshiyuki Sakai) but there was another, exhibited by Momotaro with no obvious connection to INC. However, it is not known how long Toshio has been developing Atarashi, but his previous endeavours weren't short term projects so the possibility that Koi with Atarashi blood are available is likely. It has been mooted that male INC Sanke with



Pic C

Atarashi characteristics have been snapped up by other breeders. As forthcoming as Toshio has been in providing Alan with photographs (He was happy to let them be shared with the hobbyists via the web forum Koi Chat too) he hasn't been so generous in supplying details of how Atarashi was developed. Understandably it's a trade secret. Therefore we are left to speculate and it's no great leap of the imagination after seeing **pic C & D** to imagine that Showa has been introduced somewhere in its



Pic A

Two early sibling prototypes: Ignore the patterns - Look at the body shapes and remember we are talking Matsunosuke! Sanke or Showa?

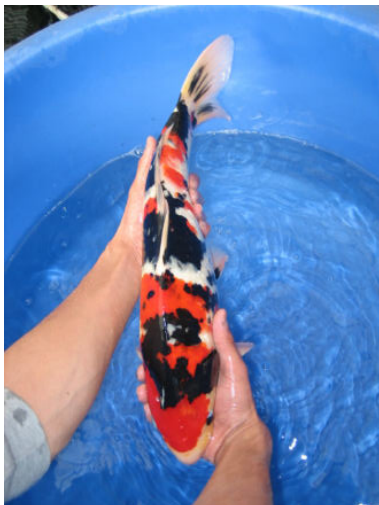
Atarashi Sumi continued.....

development stage. Here we are confronted with just about every Showa characteristic, menware, motuguru and wrapping sumi from below the lateral line. Thankfully, when we see a more refined specimen (Pic B) we can see that many of these features are already being bred out leaving the Atarashi Sumi exactly where you would expect it on a Sanke.



AJNPA 2006 Exhibit showing Atarashi

It has to be said that as charitable as Toshio has been with providing us with some educational photos, he isn't as charitable when it comes to appreciating our problems. When Alan pointed out the dilemmas that his early releases were likely to cause at benching he wasn't that forgiving. Alan was curtly reminded that Sanke and Showa have different body shapes as well as different sumi. A Menware pattern on a Sanke just makes it a bad Sanke not a Showa.



Atarashi (新しい) just means "new"!



Pic D

However, that's easy for the great man to say, but it will not be so straightforward for our benching teams when cheap Koi with unrefined Atarashi Sumi come onto the market. But thanks to him and his photographs we have the opportunity to educate the public before those days arrive. This is my first stab at doing just that.

Bernie Woollands.



Atarashi Sumi the goal.

Large bold blocks of sumi with a dense high gloss and Maruzume Kiwa.

Showa vs Sanke continued.....

Over the years the breeders, especially those like Toshio Sakai and Minoru Mano (Dainichi) have tried to improve all three of the Go-Sanke varieties often cross-breeding to improve the red and white colours in Showa.

In Sanke one of the by-products of these enhancements has been a decrease in the size and the boldness of the sumi patterns. We can only speculate that this is what has led Toshio Sakai to seek a new (Atarashi) type of sumi.

Looking back at the diagram on page 2 or the original it was taken from e.g "Live Jewels" or other publications, it is clear to see that more Koi varieties have been developed from the Asagi-Magoi line (it includes all the metallics, the Kurasus, and Shusui) with probably only Showa and Shiro Utsuri being of note from the Tetsu-Magoi line. Both of these have been enhanced by crossing with varieties from the Asagi-Magoi line; Showa with Sanke & Kohaku, and Shiro Utsuri with another form of Shiro developed from the Kurasu & Kumonryu.

Incidentally, a requirement of culling varieties stemming from the Tetsu-Magoi line has always been to reject all but the black fry in the first cull.

These enhancements have clearly led to some muddying of the waters and a mixing of traits, but nevertheless the fundamental difference between these two varieties has always been about the -

"Type of Sumi - never just the location!";

indeed location of the sumi on either variety is just a part of the pattern. If it is in the wrong place - it is nothing more than a pattern demerit, not evidence of a different variety.

From what I have learned about Atarashi-sumi so far, I think it is going to be very important to bear these points in mind.

Bernie Woollands.

Selecting a KinGinRin Koi.



Courtesy of Bob Winkler.
AKCA Certified Judge

with credit to Kate McGill, BKKS and ZNA
Certified Judge

All of the varieties and all of their variations can be bred to have gorgeous individual iridescent or sparkling scalation. This scale effect is called kin-gin-rin or gin-rin. These are koi with sparkling gold (“kin”, over red or yellow) and/or silver (“gin”, over white or black) scales which are best described as having these “deposits” on the surface, or at the edge. The scale is in fact colourless and transparent with small platelets which reflect light. A koi must have visibly at least two, and preferably three (or more) complete rows of shiny scales on either side of the dorsal fin along the back if a koi is to be worthy of classification as Kin-gin-rin. Technically, they should also be bright enough to appear obvious when the koi is viewed from any direction. Many koi have just a few scattered shiny scales. For show purposes, only Kohaku, Sanke, Showa, and Shiro Utsuri are classified as Kin-Gin-Rin “A” class, while all other Kin-Gin-Rin koi are grouped together in the “B” class.

There are four distinct types of Kin-Gin-Rin scales;

Pearl Gin Rin: Also known as Tsubu-gin or Tama-gin. The scale has a solid sparkling deposit, much like a pearl. These can be lumpy, and 3 dimensional, but the effect tends to grow dull in lustre as the koi ages.

Diamond: Also known as Dia-gin or Hiroshima Ginrin. The scales sparkle like diamonds, which often have a “cracked glass” appearance, or lines, radiating out from the scale insertion. These are considered to have less elegance.

Beta-Gin: All of the scale surface sparkles and displays a “flat” brilliance. This type is the most rare, and also the most refined. The highest class of Kin-Gin-Rin if it covers the whole body. Unfortunately, the effect tends to be uneven, and also weaker on the back.

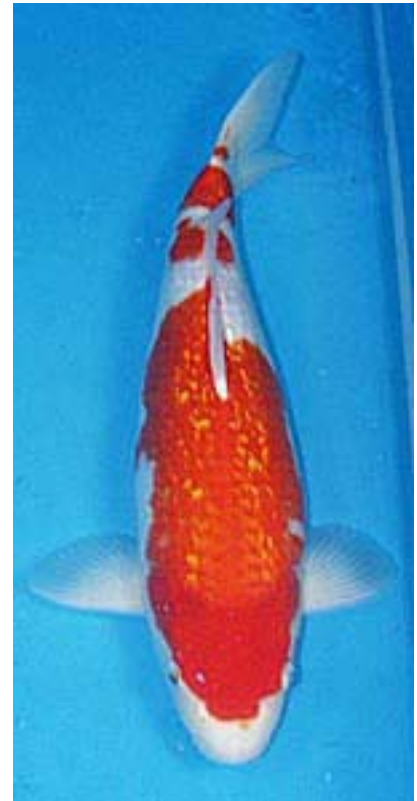
Kado-Gin: Only the edges of the scales sparkle. This type is not favoured because the scales often appear too pointed and their length may be irregular.

Kin-Gin-Rin can be looked at as an “add-on” feature in terms of appreciation, and the excellence of the basic variety should never be forgotten. For example, spectacular kin-gin-rin on a koi with poor conformation (body shape), or with poor skin will never be truly impressive. Think instead of the impression of the same quality kin-gin-rin on a koi having many of the desirable, basic elements. These are excellent conformation; smooth, lustrous skin; glowing, solid, well coloured and sharp edged pattern; coupled with an alert “deportment”. Now, *that* is a great Kin-Gin-Rin koi.

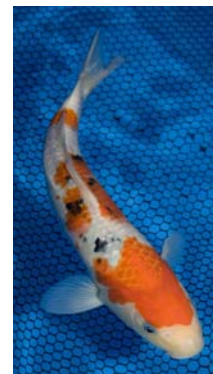
There has been much controversy over the years about kin-gin-rin. Does it enhance the beauty of the koi, or take away from it? There is no doubt the shiny scales are eye catching, although some hobbyists think they are “too flashy”. Pattern edges need to be sharp, but often look blurred by the kin-gin-rin. Depth and evenness of hi (red) is often difficult to evaluate with a gold overlay, while sumi (black) may appear grey due to the reflective quality of the kin-gin-rin.

Selecting a young kin-gin-rin is challenging, especially if one wants it to keep its appeal over a period of years. Look for koi with a scalation effect that is evenly spread across the body, covering the dorsal area and stretching as far as possible down the sides of the koi. The dulling at the shoulder and back area of a koi’s kin-gin-rin has knocked many an otherwise fine koi out of show contention. Even at a young age when the scales appear to be packed thick and tight, the scalation must reveal brilliance. It is particularly important to search for early strength of kin-gin-rin, as it tends to dull with age. Good kin-gin-rin scalation must be partnered with a strong colour pattern for an overall effect of excellence. One cannot compensate for the other. Avoid patchy or scarred kin-gin-rin scalation.

A kin-gin-rin can easily steal your heart. When swimming through light, the scales sparkle and flash. Though koi in general are called “living jewels”, it is the Kin-Gin-Rin which are truly deserving of that title.



A Sanke with Kado Gin was exhibited at our 20th Open Show and awarded the UK ZNA Friendship Trophy.



Sanke photos courtesy of

Vanessa de Boer / NVN.

Reminiscences from the 2007 All Japan Combined Show.

Prior to their departures for the show I asked several visitors to take a photo of a Koi that took their fancy and tell me why.

Mark Gardner (Nishikigoi TV) was the first to respond sending me a photo on the Thursday before judging. His choice went on to become the GC and we featured that in last month's **Hotspot**.

Here are some of the other visitors choices and photos along with some additional photos supplied by our own Alan Archer for good measure.



Harry Beckx, SAKKS Judge and newly promoted ZNA Assistant Certified Judge chose this Goshiki Showa. Harry admits that it was his 4th choice after the GC, the Mature and the Adult Champ. Despite professing to "Not being a Goshiki man", preferring to see them in a

show ring rather than have one in his pond for the following reason.

"A further aspect of this variety I did not particularly enjoy, was the trend of calling them Goshiki Sanke or Goshiki Showa just because they have some large sumi blobs that should not be there. Mostly it would take a huge stretch of the imagination to recognize the sanke or showa in the pattern"

.Having said that, Harry was happy to wax lyrical about this example

"To get back to the goshiki Showa on show- this beautiful fish really blew my hair back, two good koi for the price of one, here we have a stunning Showa and an equally beautiful Goshiki. Lets look at the showa first. Except for the white ground this Koi has all the merits of a perfect showa .the sumi is thick urushi type beautifully balanced over the head and body with nice tight motogoro and a good menware pattern on the head. The hi pattern is beautifully balanced from head to tail and both the hi and sumi patterns have good kiwa edges. Naturally the white ground is not what one would expect from a good quality showa but this is because it has a goshiki "White".

Lets have a look at the Goshiki component. The first requirement of any good Goshiki besides the body shape is a good quality hi. The hi must be bright as if it has been back lit. The hi on this fish is so bright that it almost appears to be metallic. The balance of the hi along the hole length of the body is excellent. The pectoral fins, the tail fin and the dorsal fin are virtually clean. Unfortunately the background color is little to gray rather than blue although it does have a good vignette"

Try as he did Harry was unable to unearth any information regarding its breeder. So if anybody out there has any, let us know so we can forward it to Harry.



Koi Chat regular and **Birmingham & West Midlands BKKS** member **Andrew Glazzard** went hoping to see a fish that had taken his attention at the 2005 AJNPA- a Doitsu Shiro Utsuri from Konishi Koi Farm with outstanding Shiroji and dense sumi. When last seen it had measured approx 47cms. He wasn't disappointed, the Koi was there and was now being exhibited in the 60cms Bu. However he was surprised as the sumi pattern had noticeably changed even though the quality was the same. Incidentally in 2005 this fish was benched as Utsurimono and not Doitsu as it was in 2007.





入場無料

第38回全日本総合錦鯉品評会

Photographs courtesy of -

Alan Archer, Ian Andrews, Mark Gardner,
Andrew Glazzard, & Mike Harvey



And finally [Alan Archer South East section](#) sent us these two photos to illustrate the quality and diversity that can be found at this show. Alan has written a more comprehensive article that will be appearing here in full in [Hotspot#8](#)



英國東南地區錦鯉俱樂部

GC aside Mike Harvey SAKKS opted for the Kohaku that took Mature Champion. In Mike's words " [This Kohaku had good conformation and the most superb quality white and hi one could hope for on a koi of this variety. The hi was so thick one could not discern the individual scales and the quality of the white ground could not have been better- even the white on the head was snow white. A perfect palette for the hi pattern with good lustre.](#) "

Mike also commented that other koi made a big impression on him, especially amongst the non gosanke, citing a few Shiro Utsuri with incredible glossy and thick sumi on perfect white grounds. He pointed out that the Adult Champion was a Shiro Utsuri beating all the go sanke in its size groups to take the honour.

Ian Andrews, Australian Koi Association, AKA visiting the show for the first time commented on the profusion of Go-Sanke at the show and the lack of varieties such as Bekko and Matsuba. In contrast he noted that Beni Kumonryu were definitely in vogue and represented at all sizes. Ian's choice was this breathtaking Kin Kikokuryu that "[literally shone](#)" For Ian this was the fish that "[I wished I had in my collection. I was not on my own for I quickly got the impression from the milling crowd that this Koi was rather special.](#)"

Benching Hikari - know your Muji from your Moyo.

Hikari [shine] Muji [Plain] Mono [Type]

光り輝く 無地 物



The difference between these two Show Classes can be summed up in one sentence. **Plain versus Pattern.** If you can keep in mind that Matsuba is scale characteristic and not a pattern then the rest should fall into place. Single coloured metallic Koi are Hikari Muji and patterned metallic Koi are Hikari Moyo (or as David Brown South East Chairman puts it “**have moyo than one colour**”). The next step is to keep any metallic Utsuri variants out of the equation - they go into Hikari-Utsuri. (光り輝く- 映り). Here’ a short list of each.

Muji - Ogon, Yamabuki-Ogon, Orenji-Ogon, Platinum-Ogon, Kin-Matsuba, Gin-Matsuba, Kin-Porai, Kinbo, Ginbo.

Moyo - Harriwake, Kikisui, Kujaku, Kin-Fuji, Kinsui, Ginsui, Shochikubai, Tora-Ogon, Kiki-kuryu, Yamato-nishiki, Heisei-Nishiki.

Hikari [shine] Moyo [Pattern] Mono [Type]

光り輝く 模様 物



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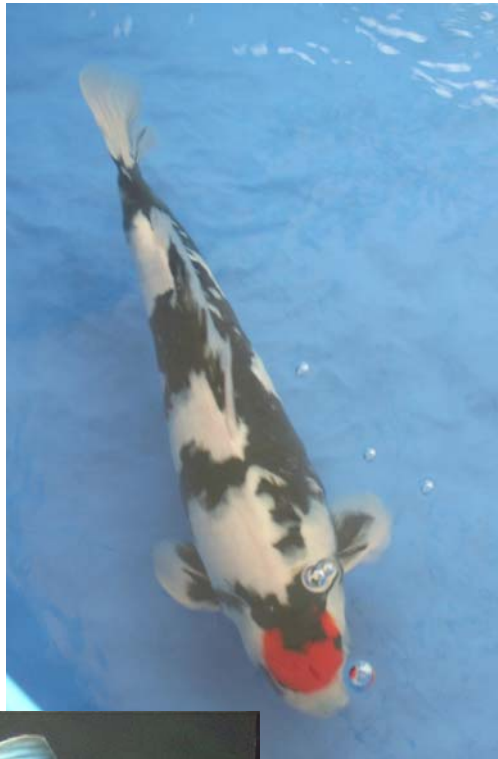
Gene Anderson, Fund Raising
Committee Chairman

We were sent a copy of this certificate by Duncan Griffiths of Koi Quest in recognition of the contribution collected at our 20th Open Show by Kim Rafferty and her gang. The sum total of her efforts at our show came to approx £1,100 a sizeable portion of that year’s donation by Koi Quest.

Since then we have learned that Koi Quest have achieved the **Platinum Level** after amassing \$5,260.22 at the beginning of January. A great start to 2007 by a worthy forum for a worthy cause.

.Rebirth of the Dutch Masters - meet Gregor Meijer.

Every year since 1994 the **Nishikigoi Vereniging Nederland (NVN)** have made an annual visit to the **BKKS** National Koi Show bringing with them a Friendship Trophy as a token of appreciation. In recent years the **NVN** representatives made a conscious decision to award their trophy to an exceptional Koi that had not obtained one of the major awards. 2006 was no exception and their representatives chose the Tancho Showa belonging to Paul Williams, a regular exhibitor at the National and other shows in the North of England. Paul's Koi generally attracts a lot of interest as well as awards but he was genuinely pleased to see this Koi get recognition from abroad. His triumph was duly documented in the **NVN's** submission to the International News of the September edition of



Koi-Carp magazine as well as the **NVN's** own in-house magazine called **Koi**. It was here that Koi - Illustrator (he won't accept that he is an artist) Gregor Meijer first saw a photograph which inspired him to paint it. This is by no means an unusual event. Gregor is often inspired by photographs and to date has painted several pictures of Koi that have appeared in the pages of magazines, among them the 2005/6 **SAKKS** G.C. and the 2005 **AJNPA** G.C. amongst many, many others.

Having painted a Koi Gregor gives first refusal to the owner before offering them for sale via his web-site and at Koi Shows across the world. To date Gregor has graced the Koi Shows in the USA, UK and across Europe.



Gregor Meijer

emerged from Art Academe skilled in the use of the air brush but lacking a topic with which to make his name. Then 6 years ago a neighbour asked him to paint one of his Koi. To date he has now painted and sold over 250 'illustrations'. See more on www.special-paint.com



A slightly altered version of this article, with more and different pictures appeared in the March edition of

Koi Carp Magazine

under the title "An eye for Koi"

英國東南地區錦鯉俱樂部

Tanuki - the dog's b*****s!

Ceramic Tanuki 狸 are found throughout Japan especially near restaurants and eating-houses. A symbol of both gluttony and fertility, the Tanuki promises hospitality to all who see them.

Often described as a badger, beaver or raccoon by westerners the Tanuki is the Japanese word for the **Raccoon Dog** (see below) an indigenous animal to Asia with a sub-species unique to Japan.



The traditional 'Noodle-shop' Tanuki is usually depicted with an extended belly, wearing a conical hat, and carrying a bottle of Sake and an I.O.U. These items are all part of the Tanuki folklore which portrays the animal as mischievous, forgetful and above all, a happy-go-lucky individual.

The other, most obvious characteristic is its enlarged scrotum, which is where the fertility aspect comes in.. Traditional sculptures always portray this feature as well as a large belly. Ancient art from the Kamkura era (1185—1333) often takes this to an absurd degree.

Contemporary models for the western market often lack this feature out of deference to our perceived sensitively or lack of humour. Nevertheless, Tanuki's of both kinds are finding their way to the west and are avidly displayed by Koi-keepers as a recent thread on the **Koi-Bito** forum proved



Tanuki depicted in the ancient art of the Kamkura era

The Raccoon Dog (*Nyctereutes procyonoides*)

The Raccoon Dog (*Nyctereutes procyonoides*) is a member of the dog family indigenous to east Asia. It is the only species in its genus *Nyctereutes*. It is named for its resemblance to the raccoon, to whom it is only distantly related (no more than any other dog). They stand approximately 40cms at the shoulder and grow up to 60cms long. With their short legs and distinctive grey & black fur with the panda-like eyes; the reason for their name and often mistaken identity is very obvious.

Raccoon dogs are omnivores, eating rodents, lizards, frogs, fruit, berries, insects and other invertebrates, including slugs and snails.



The Raccoon Dog

The Silly column..

Every picture tells a story.



It was very apparent from the beginning that Jeroen was taller than the average Thai.....

Inter-Club Jokes

(amend as necessary)

Q. What do you call a pretty woman on the arm of a NorCal member?

A. A tattoo.

————//————

A housework-challenged husband decided to wash his sweat-shirt.

Seconds after stepping into the laundry room, he shouts to his wife "What settings do I use on the washing machine?"

"It depends," she replied. "What does it say on your shirt?"

Looking carefully he replied "South East Section." .

Chime and Punishment!



HUSH HUSH: David Bavington and offending chime

By **Alistair Self**

A COUNCIL has ordered a man to move a tiny wind chime from his back garden following an investigation that cost more than £1,000.

David Bavington was stunned to receive an official letter claiming that the 1in-diameter chime was a 'statutory nuisance' following a complaint.

And he was warned he had to take it down - or be served with a noise abatement order and face legal action.

Ironically Mr Bavington, 57, and his wife Sheila bought the chime to create a feeling of calm while they were sitting in

In our February edition of **HotSpot** (number 4) we published an article about Wind Chimes or Furin as they are known in Japan.

At no point did we, the **South East Section** advocate the use of them. Our article was purely an information only item and the Section accepts no liability for any subsequent brush with the law that any reader might have as a result of reading our article.

The **South East Section** actively supports the Health & Safety measures championed by our government, along with the search for the holy grail, freeing Willy, and the notion that Elvis is alive and well and keeping Koi in a remote location in Nevada - or was that Nirvana?

Council slaps noise ban on this man's tiny wind chime ... even though he lives next to airport

the garden of their £300,000 detached home in Ryton-on-Dunsmore, Warwickshire, with noisy airliners flying overhead on final approach to Coventry airport just over a mile away.

But, instead, it has landed them in a two-month legal row with officials at Rugby Borough Council, which has spent £1,000 writing letters, phoning the couple and sending two officers out to listen to the chime because of a complaint

that it tinkled too loudly in windy weather.

Now the couple have agreed to move it 15ft from their garden fence on to an apple tree as a compromise solution to settle the dispute and end the legal action.

Retired sales executive Mr Bavington said: 'You can't even hear the chime if you go inside the house. But the council said there had been a complaint from someone who

was annoyed by the tinkling. I told them it was ridiculous. Sending around officers to listen to a tiny wind chime is a complete waste of taxpayers' money.'

But Sean Lawson, head of environment for the council, said officers had a duty to investigate every complaint.

'It does cost a lot of money - about £1,000 for something like this - but it is our job. People become very concerned about noises or anything else that intrudes into their lives from their neighbours' gardens.'

The Bavingtons' next-door neighbour, Robin Trigger, refused to say whether he had made the complaint. He added: 'I have absolutely no comment to make.'

The article to the left is unfortunately factual and taken from the January 7th edition of the **Mail on Sunday**.



A Belgian based web-site **PLAYKOI** (www.playkoi.be) is aiming to become the electronic equivalent of the Coffee-table Book. It's proprietor and moderator

Ike Leus is always on the lookout for decent pictures of prize winning Koi to keep the sight current and interesting. In addition to the portfolio of Koi photo-

-graphs there are some show reports as well as dates for forthcoming shows amongst the other data. Help Ike keep up to date by sending him photos.

英國東南地區錦鯉俱樂部

How to tell the difference between male and female.....



This novel way of introducing a new series of educational features in their in-house magazine has been taken by the Nishikigoi Vereniging Nederland (NVN). Their mag "Koi" produced every two months has the distinction of being the highest quality Koi mag in terms of print quality and content, which shouldn't come as much of a surprise when you consider it is produced by 'Kindai' the same people that published 'KoiKeepers'. Sadly it suffers from one defect, the language. Having taken the trouble to learning several strategic words and phrases - they never choose to use them.

Bernie Woollands.

Dates for your 2007 Diary.....

- Oregon Koi & Watergarden Society Koi Show. 9th & 10th June at Roseburg, Oregon, USA.
- The SAKKS National hosted by the KwaZulu Natal Chapter, 21st & 22nd July at the Gateway Theatre of Shopping, Umhlanga Rocks near Durban, South Africa.
- The 15th NVN Koi Show (The European National) 17th to 19th August at Kasteltuyn, Arcen near Venlo, The Netherlands.
- The 21st South East BKKS Open Show, 26th & 27th August at Parkwood Hall School, Beachenlea Lane, Swanley, Kent, UK.

Working for an International Koi Community



About the South East Section.

The South East Section was founded in 1981 by a break away group from the London Section. It obtained Section status from the BKKS in 1982 and serves the counties of Kent, East Sussex, Surrey and Berkshire and the southern boroughs of London.

It's neighbouring Sections are the South Kent to the south, Essex to the North, Worthing to the west and the MSB (Middlesex & Surrey Borders) to the north-west.

The South East has a pretty stable membership generally numbering about 85 families.

Almost since it's founding the SouthEast has participated in information exchange with overseas Koi clubs and continues to do so today.

Our 'Open' show is both an attraction to the UK Koi scene as well as Koi keepers

Every year the show attracts an increasing number of overseas visitors and through them a number of useful connections have been made which enhances our appreciation and understanding of the hobby.



The show is always held on the August Public Holiday which generally falls on the last weekend of that month. Details can always be found on our web-site -

www.koi-clubs.com/SouthEast

The South East meets on every 4th Sunday of the month with the exception of December. Our meetings start at 2pm and we endeavour to have a speaker for 2 out of every 3 meetings. Those speakers generally cover Koi related subjects but occasionally we have one that diversifies a little e.g. Bonsai.

Our current membership fees are £15 per family and details as well as a schedule of speakers can be found on our web-site.

South East contacts in regard to this E-Magazine are :-

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And

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