

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.

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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.

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

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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.
- Cayman Island Koi Keepers

Show reports from Australia, South Africa and Japan.

It's getting that time of year!

My trip to the 38th All Japan Combined Show. Alan Archer.

This is the third consecutive year that I have visited Japan and the All Japan Koi show and it just seems better every time I go.

The only difference this year was that I flew direct from Heathrow to Tokyo, which cut about 4 hours off the journey time, which was quite nice. For those of you that have not had the pleasure of visiting Japan you should try and get there at least once in your lifetime.

The Japanese culture is very different to that of ours and from the moment you step foot in to their country it is apparent. It seems that everything they do is carried out with military precision and no matter what job they are doing they seem to do it with pride. Every where you go you see people carrying out their duties and whether it is a policeman or a cleaner they are smartly dressed in uniforms and conscientious about what they are doing. There transport system is unbelievable if it is a 10.37 bus or train that you are waiting for you can rest assured that it will be there at 10.37, and if your bus or train is supposed to leave at 28 minutes past the hour the driver sits there and as the clock ticks over to that exact time so they pull away. The streets, stations, trains and anywhere else you go are spotless, no litter, no graffiti it is obvious that the Japanese have great respect for their Country.

There does not appear to be a problem with crime, you just get the feeling that you can trust them, when at the show and in the hotels etc we would leave our camera bags, cases etc in a corner or in the lobby and know that when you went back some hours later they would still be there it is such a lovely feeling, all of the above leaves a lot to be desired about our Country. I wonder what their first impressions of England must be and what they go home and tell their friends!

I dropped my luggage at the hotel and without wasting any time headed straight off to the train station for my short journey to the show.

I arrived at the show on the Friday this year at about 12.30pm, as I peered through the windows I could see that the judges were still in full flow and could not find anybody that I knew to talk to and find out who had been crowned with the honour of Grand Champion this year. Well what should I do, the correct thing was to stay outside until after the judging was finished which I knew would probably be

at least another couple of hours but I had just travelled for 18hours since leaving home to come and see some of the best Koi in the world, I was chomping at the bit to get in and see them, that was it decision made I was off, I sneaked slowly into the hall just waiting for that tap on the shoulder asking me if I had a pass and what I was doing in there and to kindly vacate the hall, luckily I kept my head down video in hand and must have looked like I had permission to be there and luckily I was not confronted.

The first place I headed for was the top of the hall where I would find the Grand Champion in residence. As I approached the vat and peered over the edge there it was one absolutely stunning Showa, I then found out that it had been bred by the Dainichi brothers, this did not surprise me at all it had Dainichi quality stamped all over it all I can say is it was absolutely awesome.

What do you think?



As always there was a lot of talk during the show weekend as to what people thought and whether it was a worthy winner. There was quite a lot of people saying that the fish was not big enough to have been awarded the title, it did not have as larger frame as some of its competition, but those two things put aside this fish was stunning, the skin quality the body shape, colour etc it was everything a Showa should be and the best example I have ever seen, yes some of its rivals were bigger



Two of the other 2007 contenders.





All photos supplied by Alan.

and yes they were still fantastic Koi but on the day there was no doubt in my mind that this one had been awarded the top award for the right reasons. By the end of the weekend I think most people had studied it enough and agreed that it was the right decision.

I know from my experience in 2005 that sometimes politics play a big part in the decision making process and I will never till the day I die be able to understand how the Maruyama Showa managed to win that year, there were a few Koi that were better contenders for the award, as far as I was concerned it was an old Koi and it looked it, it was way past its best and every time I see a picture of it I have a little chuckle to myself, I have still got a photo of it that I took myself and believe

The unedited photo of the 2005



“The Show” as usual the way it is laid out and the overall quality of the Koi was spectacular, There were 1566 koi exhibited this year, I did not count the number of vats but it was somewhere in the region of 450 and that is no exaggeration you really do need to see it to believe it, and when you think that before all of the trouble with KHV the numbers of koi entered used to be more than double this figure.

To the left are a couple of pictures to give you an idea of the size of the show. This

one was taken standing at one end of the hall looking down one of four or five aisles and as you can see from the picture you can only just see the other end of the hall.



you see in the one picture above, this is a small part of the total number that have to be changed.

Yes as you can see the show is held indoors which is another very controversial issue with regards to natural light and not being able to see the koi properly for judging purposes but I have got to point out that the Japanese seem to do everything that they possibly can to overcome this problem, about two thirds of the florescent tubes are changed for the special Day-Glo tubes which solves most of the issue of being held indoors without natural light, this in its self is a massive task considering the size of the hall, how many tubes can

When I visited in 2005 I was around during a couple of the pre show days and it was just amazing to watch all the breeders and there staff hard at work setting up the show, the speed in which the whole show takes shape, you disappear for a couple of hours and when you return you would think that you had missed a couple of days it is just so well organised everyone getting on with their own jobs.

The Major award winners being admired.



Alan Archer is a member of the South East Section having joined in 2002. His father is a member of the Lea Valley and Harlow Section. Alan dug his first pond 13 years ago. Alan has been successful on the UK Show circuit (4 GC's to date) exhibiting at shows held at the end of the year due to work. Alan's business is seasonal forcing him to travel abroad in the search of Koi Shows during the winter. Tough life isn't it?

The overall quality of the koi on display was excellent from about 3 inches to over 3 feet long, mind you I don't envy the judges who in my opinion get the short straw and have to judge the smallest ones I would not know where to start. As with all shows there are always a few koi that appear and you do not quite understand what they are doing there but they must appeal to someone. There appeared to be a lot of Showa on display this year and Sankes were noticeable from their absence, it is funny how each year there tends to be a particular variety that is dominant in numbers.

Without any doubt my favourite Koi at the show this year was the Dainichi Showa that was awarded GC, the other three koi that caught my eye were a 25cm 4 step Kohaku, (right) a 50cm Goshiki (below) and a 55cm Kikokuryu, (far right) look at them and see what you think



Well when the show was finished in Tokyo it was off to Nigata for my first time, but before I get carried away with that you will have to look back in next month to find out more.

I will leave you with a picture of Martin Plows reliving the dream of his achievement 12 months earlier, he was just about to head off home and said that "He had got to go and have a look at the picture just one more time before he leaves and here he is".



英國東南地區錦鯉俱樂部

Selecting a young Hikari-Muji by Bob Winkler AKCA Judge.

The author would like to acknowledge the input of Kate McGill, BKKS and ZNA Certified Judge

These are all metallic and “one” coloured koi. They are known collectively as “Ogon”. Hikari means shiny or metallic, and muji means one. Ogon means “golden”. It may seem like a “double emphasis” to say Hikari Muji-mono, but it is still considered a correct variety name. I guess some people *really* want you to know that it really is just the one colour. Then just to confuse us all, koi that have a Matsuba (a black netting pattern, with the black at the center of the scale) pattern, but have one “primary” colour are also in this group. Koi like Gin (silver) Matsuba Ogon and Kin (gold) Matsuba Ogon are the more common examples of these. The Gin Matsuba has been called the “Leopard Ogon”, because the black centered scales can look to many people like leopard markings. The Kin Matsuba Ogon actually looks to me like it is more an Orange colour, and Ray Armstrong in our club has an outstanding example swimming in his pond.

Ogons come in many colours. The most common are Purachina (platinum or white), and Yamabuki (bright yellow or almost gold), but other stable types include the Cream (pale gold), Nezu (grey), Orenji (deep metallic orange), Hi (metallic red), and lesser known ones like Mukashi (bronze), and Kuro (metallic black). The original colour was “Saffron”, which is supposed to be a golden orange, but I have never had the privilege of seeing this type. They can come in Doitsu varieties also. They may also have kin-gin-rin scales, but these koi are usually moved into the “Gin Rin B” class for koi shows that have that Show Class.

Ogons are one of the easiest koi to see a skin quality that separates *truly* outstanding koi of all types, from just really good ones. It is called Fukurin, or Amine. Once you have seen with your own eyes this quality, one can work at picking it out in patterned koi. It can easily be confused with gin rin, or metallic, even by accomplished koi keepers and judges. But it is not the same. It is difficult to describe without an outstanding live example in front of you, but I will try. I am referring to a fine netting effect over the koi’s body. The layering effect of skin and scales, the subtle

or dramatic difference in pigmentation and lustre between the layers, and the difference in light reflection by scales and surrounding skin, all combine to produce this attractive effect. One should first look at the skin on the back of the koi, and then between the scales to distinguish this in your mind and “eye”. This is where it is most obvious, but Ogon with visible Fukurin extending to the belly area are said to be highly valuable. Once you have “seen it” you will not forget it. It is what makes a koi “pop out” in a pond. That indescribable “something special” that someone who has not studied koi and Fukurin in depth will talk about. They don’t know what exactly is different about a particular koi, but they know it is different. The difference is Fukurin.

Because these koi only have one colour, the standard is quite severe. Of course, the basic requirements of koi appreciation must be present. Conformation, and skin quality are all there is to judge on, because there is no pattern. They more obvious if they are “not there” and therefore critical. Conformation interacts with skin quality for metallic koi in a unique way. The higher the lustre, or reflective finish, the better quality is the skin. At the same time, the harder is the outline, and more demanding of the basic shape. The flat reflective finish is far more unforgiving in terms of imperfections, than the soft, non-reflective skin of other varieties. The outlines of metallic koi appear harder, very strongly defined. For example, the rounded, trailing edge of the pectoral fin is almost transparent in many non-metallic varieties, especially younger fish, making a deviation from the perfect line hardly noticeable. **A metallic koi, however, has solid looking, highly visible fins right to the tips.** Poor quality Ogons unfortunately abound, and are often unfairly marketed as “rare” or “unique”. Early Ogon types such as “Kin or Gin Kabuto”, which have a light coloured head and a black “horseshoe” marking, and black body or black edged scales (not Matsuba) are ones to watch out for.

Ogons are among the fastest growing, and friendliest koi of all the varieties. This is often credited to their closeness to the original Magoi in breeding. If one wants their koi to hand feed, one common “strategy” is to buy an Ogon as they are usually the most bold. The

other koi will often follow the “lead” of the Ogon and be much friendlier. One of the most famous breeders of Jumbo Yamabuki Ogons in Japan is Izumiya, and for Platinum Ogons, is Choguro, both of the Niigata area. Our “Akachan” (baby) is from Izumiya, and sadly both breeder’s koi houses took major damage in last fall’s earthquake. Hopefully, they will recover and continue, as their koi have a distinctive and powerful presence that would be missed. When looking for a young Ogon, there are some important factors to concentrate on. Start with the head, as with most koi. **It must be very clean, almost “bald”, with no spots or stains, and a highly reflective surface.** Older Ogons tend to develop darker areas, and small pits on the head, which are not desirable. I like to see older siblings of any koi, if possible, when selecting koi. Gives one a “glimpse” into the future possibilities of the koi. **The scales, and particularly the pectoral fins, must have the brightest possible shine to them. The shape of the pectoral fins is critical, and should appear large and well formed.** The scale pattern must be perfect and symmetrical, leading the eye toward the tail. The light netting effect, already described, tends to highlight the neatness of the scaling very attractively.

Hikari Muji, or Ogon, are very popular among novice koi keepers and are one of the first types of koi many of us have bought. The trend is move away from these koi as one’s taste becomes more “refined”. Very serious koi keepers often move “back” to Ogons because of their quiet charm, the generally big size they achieve, and because to have an absolutely flawless example is an achievement in itself. We find that the contrast of a nice Ogon in a pond makes all the koi stand out and now find them an essential part of any complete collection.



Fukurin can be clearly seen on this Koi.

Southern Cape Chapter SAKKS.

The Southern Cape Chapter of SAKKS held its annual Koi Show at the beautiful Garden Route Mall in George, South Africa, over the weekend of 24-25 March 2007. There were 187 koi entered this year, with entrants coming from as far afield as Cape Town, Port Alfred, Humansdorp and Johannesburg. The Show site is in an open parking area of this Mall, with the magnificent Outeniqua Mountains forming a backdrop to the site. The Grand Champion went to a Kohaku owned by Johan Jacobs from Cape Town, a 4 hours drive away. Johan's Sanke of 74cm took Reserve Grand Champion, having been the Grand Champion in the Western Cape Chapter Show in 2006. Ray Dee and Blake Squires, former UK residents and BKKS members, now living in Port Alfred, (also 4 hours drive away) entered a South African Koi Show for the first time, taking Jumbo Grand Champion with their 97 cm plus Chagoi. Blake's Kohaku took Supreme Champion Size 8 and another of their Kohaku's took Supreme Champion Size 7. All of these koi were flown out from the UK during 2006. Nicholas Saunders a member from Humansdorp, entered a koi show for the first time with only 2 koi and took the Supreme Champions in Sizes 4 and 5. Quite an achievement and one which Nicholas and his son will never forget. The Supreme Champion in Size 5 was a stunning Asagi bred by Phillip Muller of Knysna Koi, a local Koi farm breeding some excellent quality koi. The Junior Grand Champion went to a Goshiki owned by Brian Welch, the Chapter Chairman. Another Cape Town member, Magmoed Slamang, took Baby Grand Champion with the same Showa that won this award last year. Magmoed has now won Baby Grand Champion with this Showa at three different Chapter Shows - KwaZulu Natal, Western Cape and Southern Cape Chapter Shows. The Judges at the show were Harry Beckx, Mike Harvey, Jim Phillips and Oosie Strydom.

As Phillip Muller said at the Prizegiving:

" The Southern Cape Chapter Show has grown consistently over the years and the quality of the koi being entered has improved in leaps and bounds in recent times. It is wonderful to see so many koi keepers who are prepared to drive long distances in order to participate in our show- this bodes well for the future of the shows in George."

Mike Harvey SAKKS

Its Show Time!

We have reports from Australian and South Africa this month.....

..... And more to follow in later issues.



Southern Cape Venue.

How many shows can boast a view like this ?."

Southern Cape G.C..

69cms Kohaku owned by Johan Jacobs. "



Koi keeping in Australia has a surprisingly long history, going back over thirty years, the founder group being the Koi Society of Australia. Uniquely for the koi hobby, Aussie 'Koi Kichi' have had to 'go it alone', home producing their own koi almost from the outset, since no imports of koi are allowed and they are completely banned in some States, for example, Queensland. This is because of the damage their wild European carp cousins have caused in the river systems – a case of a koi is a carp therefore it is banned like any other!

From a small stock of original Japanese imports a remarkable selection of koi have been produced, the quality improving all the time. Only massive size is lacking, there are no huge Magoi in Australia to use for back crossing, therefore it is difficult to produce koi here over 80cm, although a few exist and there are plans to use these koi to breed size into other varieties where possible. Obviously, good breeding stock here are very precious and carefully nurtured. I have not heard of any experiments in Australia with artificial spawning methods, therefore it is not always easy to get the right koi together! Another problem is space. Koi produce millions of eggs, which require acres of water to raise the fry. Just not available! Particularly given the drought in Australia over the last few years. Fry are divided amongst hobbyists to some extent, but improvements in lines are necessarily slower because it is just not possible to raise all the fry and the best could therefore be discarded accidentally even before the first cull.

Notwithstanding the difficulties, the results are remarkable, evidenced by the quality of koi displayed at the **26th Bankstown City Chapter show** this year. The show was held on Sunday the 25th March, set up of vats taking place the day before. Koi are all benched in advance at this show, owners sending a list of varieties and sizes, plus photographs to show organizers, a minimum of a week before the show. These are collated using Andrew McGill's benching program so all the paperwork is ready for a 9am start on show day. This year, Dianna Banning, who runs the benching program, even managed to scan the photographs in and print out thumbnails onto the judging sheets for us, after the style of the All Japan Show! The system works remarkably well, hobbyists being generally very accurate with sizes and varieties. Only one or two koi required re-benching on show day. good news for the society, always on the lookout for potential new members.

Louis Vanreusel from Belgium led the judging of 253 koi this year. With two teams, judging was accomplished by mid-afternoon and all the

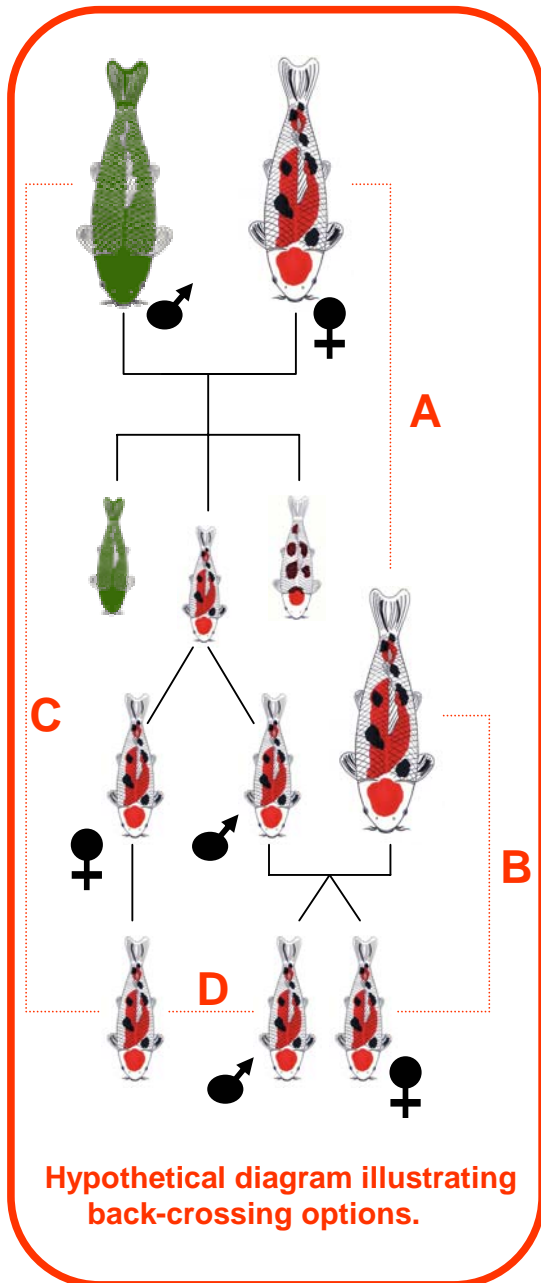


koi de-benched and safely home by early evening. Although it is hard work, running a show over a single day, it does mean that arrangements can be kept very simple, for example, minimal water changes and no overnight security required. A lot of effort was made this to improve the look of the showground also, with a lovely display of plants organized. They were all for sale too and I for one went home with additions for the garden! Unfortunately, it was an incredibly windy day and the banners originally planned had to be abandoned! A large number of visitors turned up however, very The Grand Champion this year was a lovely Sanke bred and owned by Ros and Lars Lindberg. Although a little slender, this size 6 koi has a very neat figure, lovely glowing white skin and homogeneous hi. The classical stepped pattern is nicely arranged along the back and kiwa is excellent on all elements. Sumi appears to be of very good quality and the markings are well placed. Other notable koi at the show were a superbly clean Gin Matsuba which took the jumbo award, a beautiful size 6 Orenji Ogon and a top quality young (size 4) Ai Goromo. Koromo are rare in Australia, since they were either not part of the original stock or died out very early on. Only in very recent years have Goshiki and Koromo lines become re-established from 'back to basics' breeding of good Kohaku and Asagi stock. Other koi lines have also been essentially 'lost' in Australia, for example, Ochiba Shigure and Chagoi, but are also now reappearing. The koi hobby 'down under' is alive and, very definitely, growing!



Genetic manipulation.

Another 'Atarashi' inspired article. Since broaching this subject there have been many questions raised within the Section regarding it. This article endeavours to explain the processes involved in manipulating genetics to bring about improvements or oddities into a strain of fish.



Hypothetical diagram illustrating back-crossing options.

What I am about to write comes from knowledge acquired when I was 15 and I carried out research with Platys (*Xiphophorus* spp) in an effort to learn more about genetics which I hoped I could then turn to my advantage when breeding goldfish. The reason for choosing Platys was due to their short time in achieving sexual maturity and the fact they could have a dozen or so spawnings in a year and thereby fore-shorten the learning curve. The terminology used is that which was in use colloquially at that time by the tropical fish hobbyists I had befriended at the Runnymede Aquarists. The objective was to breed my own colour strain of Platy. For the purpose of this article I shall apply those techniques to Koi in an effort to explain what a breeder like Matsunosuke has to do to discover and refine new traits in Koi.

The keywords are “**Getting and Setting**” this term refers to obtaining the desired trait (Getting) and then fixing it so that it can be reproduced on demand (Setting). Two other terms are “Out-crossing” when you introduce another variety or closely related species into the breeding, (I don’t think this is really applicable with Koi) and “**Back-crossing**” when you breed offspring back to one (or both) of the parents. This is often the ‘fixer’ in establishing a new trait. However it can introduce unwanted traits too. So looking at the diagram on the left, let’s look at the dynamics and possibilities that crossing a Sanke with a Magoi can provide. With the first cross a percentage of the offspring will look like either of the parents and another percentage something in-between. In the case of Sanke it is the Sanke off-spring that are desirable and the breeder would be hoping that they have picked up some of the desired characteristics of the Magoi, i.e. body shape and growth potential. Unfortunately neither of these characteristics

will be evident for some considerable time. However, the male off-spring will mature quicker than the females and this will give the breeder his first chance to see if his crossing has obtained the desired trait (the Getting) and offer him his first chance to Set it by crossing it back to the female parent (Back cross A) if required. This cross will produce offspring that will need to be culled as before (hopefully with a lesser number of throwbacks and undesirables) and the viable off-spring monitored and even considered for further back-crosses (B) if required.

Meanwhile, when the first female off-spring from the original cross reach maturity another type of Back-cross C can be tried to see what that produces and there is also the possibility of another cross (D).

At this point two other aspects “Diluting” and “Refining” come into the equation. Back-crossing can bring in some undesirable traits alongside those that are wanted, e.g deformities and weaknesses. To overcome these the offspring with the desirable traits need to be bred with non-related fish to prevent further in-breeding. With Koi the process of “Refining” can be achieved by culling and keeping only those with the perfect set of attributes for growing on or sale. It should also be noted that sometimes the desired trait is isolated to the genes of just one of the sexes.

Now consider the time this all takes, especially with Matsunosuke Koi which reach their show potential at larger sizes. It just shows the commitment and patience that is required.

The experiment that gave rise to the Matsunosuke body-shape and growth potential is well known. His other successful experiments are shrouded in mystery and I wonder how many unsuccessful projects have been attempted over the years.

Genetic manipulation cont'd.

Now for 20 questions?

Was the cross to produce better Shiroji a Kohaku ?

Was it Kohaku that was used to produce Elastic Beni ?,

Did he use Kujaku in producing his Goshiki ? – these are common speculations.

The latest ones for Atarashi Sumi are – was it Showa or was it Yamamatsu Shiro Utsuri ?

South East members should think back to the Shiros that were exhibited by Tony Whiting and Carol Checkerly in the 90's at our shows. They were both Yamamatsu bred and what was their most outstanding feature? – their sumi.

Yamamatsu ? aka Toshiyuki Sakai – Toshio's elder brother – the possibility is out there and a bit like the *X Files* – so is the truth.

We can speculate all we like, the man is entitled to his secrets. What we need to be right now is patient while the refining process goes on. Dodgy looking Sanke-Showa half-breeds are not what's required.

.Bernie Woollands

Japanese Poetry

Tasogare ni
dete yuku otoko
shiri shirazu

たそがれに出て行男尻知らず

His mind on thought of love
A man sets out
ignorant of his backside!

SAKKS Role of honour.

Every year the **South African Koi Society** honour their long serving members with an appropriate badge. Awarded for continuous, unbroken membership these badges are awarded for 5, 10 and 15 years of membership calculated in December every year. They are awarded at their chapter meetings. For 2006 those honoured are:-

15 years. (Members who joined in 1991)

Gauteng:

Mandy Herman, Daniel van der Merwe, Frank De Ponte, Clive Ward, Bruce For-dyce, Don King.

Kwa Zulu Natal.

Garth Gwilliam, Mike Harvey, Keith Bar-kus.

10 years (Members who joined in 1996)

Gauteng:

Edgar Rosenberg, Rocky Michael, Brian Lee, Chris Du Plessis, Mark Sommer, Kevin Harrison, Philippe Lenferna, Elizabeth Bradley.

Kwa Zulu Natal :

Doug Bridson, Roy Pillay, Jean Crookes.

Western Cape:

Sandi Dale, Duncan Cloete, Julian Dreyer.

Free State:

Piet Laubscher, Michael Arpin.

Mpumalanga :

Hoogland Estates.

5 years. (Members who joined in 2001)

Gauteng :

JC Ungerer, David Tate, Joshua Koi, Niel Duke, Franz Pretorius, Johan Pretorius, Aubrey Botha, James Phillips, Allan de Sousa, Charles Kuhn, Herman Schoou-wink, Hector Cameron, Pieter Strydom, Dirk Swarts, Dave Schuttte, Alessandro Vallero, John Westoby, Mark Jones, Ian Hopkins, Giofast Viljoen, Calos de Sousa.

Mpumalanga:

Wilsonia Koi Farm, Bert Den Hartog.

Orange Free State:

Jacobus Vorster.

Kwa Zulu Natal:

Justin Corbett, Clive Osborne, David Ten-nick, Faizal Vawda.

Western Cape:

Colin Brown, Johan Rothman, Richard Oliver, Colin Berrisford, Reinier De Villiers, Stefan Braun.

Eastern Cape:

Rory Haschick/

North West:

Francois Richie

Botswana:

Peter Stevenson.



South African Koi Keepers Society - long service badges & tie pins.

米百俵 Kome Hyappo – a hundred bags of rice.

Alan Coogan, a BKKS judge explains the story or “Kome Hyappo” and it’s impact on the people of Nagaoka as well as sharing a poem of his own.

—//—

Yugata, early evening in the Yamakoshi Mountains, the centre of the Koi world: The customers will all have left the mountain.

The mid October daylight quickly disappears, a stillness descends across the mountain villages,

The symphony from the chorus that live in the undergrowth takes centre stage,

filling the early evening air with a music to beguile the most hardened heart.

A.Coogan 2007

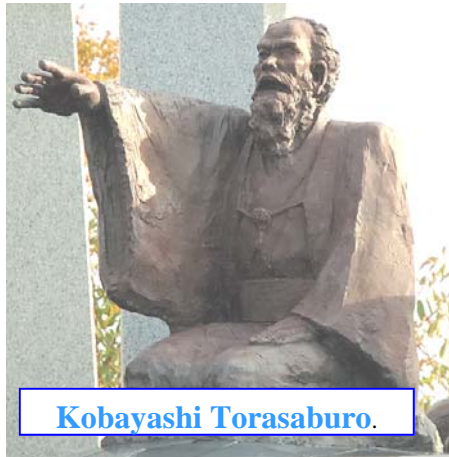
Its teaching time, armed with a note pad, I amble through the familiar lanes till I find myself sat crossed legged beside one of the great koi masters. In all the time I have visited this Koi paradise, I have never met a guru who was less than enthusiastic to share his knowledge, often going to extraordinary lengths to ensure you grasp the detail, The Mountain men are natural teachers and seemed to derive great pleasure from sharing.

I have often thought it was a random gift that was particularly prevalent in the Nagaoka area, until I stumbled upon a collection of statues (right) and realised this willingness to teach was embedded in the fabric of the Nagaoka People's soul. These statues depict a scene from the play "Kome Hyappo," by the celebrated playwright Yamamoto Yuzo. He details an incident that occurred shortly after the end of the Hokuetsu Boshin war of 1868. Nagaoka was defeated and a city reduced to rubble, there was no food and little hope of survival.

A branch of the Nagaoka clan in Mineyama sent food consisting of four hundred *hyo* or about six tons of rice, everybody in the city was starving, many of the samurai had lost all their means of support, they argued that the rice should be distributed throughout the clan.

One of the City's chief executives, Kobayashi Torasaburo argued that the rice should be sold to a dealer and the money used for education.

“We are too hungry to think of education,” said the samurai, “Yes that's true” said Kobayashi, “we can't afford to eat to the full now and that's the very reason we should resort to education”.



Kobayashi Torasaburo.

A war broke out because the leaders of both parties were lacking in wisdom and judgment, “This much rice divided among so many will be gone in a few days, but the rice invested in education will last far longer, and produce people of wisdom, we should not be thinking of food for today but of education for tomorrow”. Against strong opposition and even threats of death Kobayashi prevailed, the rice was sold and the money raised was used to start a new school.

From this incident a guiding principle was



developed: that we should not think only of the present but act also for the future. This principle inherited from their forefathers has entered the hearts and minds of the people of Nagaoka and is the origin of their commitment to education; the statue shows Kobayashi earnestly pleading with the other Samurai as they demand distribution of the rice. A boy with his mother at his side symbolises the new generation who are to inherit the spirit of **Kome Hyappo**.

These statues stand, In Haibu School in Nagaoka, hoping that the noble spirit of their forefathers will be inherited by each succeeding generation. The people of Nagaoka are committed to education, the nishikigoi breeders of the mountains are a wonderful source of purified Koi knowledge. They willingly share. We can all gain from the spirit of Kobayashi, for if we learn to feed the world, to educate all of its people, the powerful will have less chance of manipulating the masses.

米百俵

A western proverb used often in the world of teaching has a similar message.

“Give a man a fish and you have fed him for today. Teach a man to fish; and you have fed him for a lifetime”

Bernie Woollands.

Healthy Hands



On Tuesday 29th March 2005 at 3pm my dad, Brian Gardner, passed away at just 58 years old.

A little over 2 weeks earlier he had been helping me install a new filter on my pond. In doing so he cut his finger and, whilst continuing to work on, got his hand soaked in water directly from the pond's bottom drain.

24 hours later dad started to feel unwell, shivering uncontrollably which he put down to having a chill from working in the cold and wet.

His condition deteriorated over the coming days until he was admitted to hospital and very quickly diagnosed as having severe blood poisoning. This resulted in organ failure and ultimately, just 2 weeks later, his tragic and untimely death.

Whilst we will never know for sure where the infection came from originally the mere possibility that it could have been from the pond water has changed my whole attitude to the care required when handling Koi and maintaining the pond which until now has been rather relaxed.

This has resulted in the 'Healthy Hands' campaign to raise awareness of the potential dangers of pond water and other things which are handled in and around the pond.

- Please clean hands thoroughly after dealing with the pond.
- Always wear gloves when treating Koi with bacterial wounds.
- If you have any cuts or open wounds on your hands please wear gloves when touching pond water.
- Always wear gloves when handling pond chemicals and treatments.

Mark Gardner - Nishikigoi TV

Year of the Goshiki

The **Selected Variety** for the 21st South East Open Show will be the Goshiki.

The Goshiki will feature on our show pin as a representative of the Koromo Class in our sequence of Show pins depicting the 13 BKKS show classes. This years designer is Hannah Fisher, (who'll be 16 come Show day) is one of our centre ring team and our first female pin designer. Hannah's design is based on a show vat with Bill Oakley's BKKS National winning Goshiki as the inspiration for the fish.



Etymology of the term Go-Sanke.

The term Go-Sanke is very familiar to Koi aficionados and is used to categorize the three (San) most highly prized Show-Classes namely, Kohaku, Sanke and Showa. However, this wasn't always so. BKKS President Gary Pritchard and I can both remember reading and believing that the Go-Sanke incorporated Bekko and Utsurimono. Looking back I assume that somebody had made the common mistake of translating 'Go' as used in this context into the word 'five' and then compounding the error by logically adding two more white skinned Show Classes.

The reality is that 'Go' as in Go-Sanke means – Noble, Great, or High as in high-born or high-powered, influential etc.

The term Go-Sanke was first used in 1603 to honour the "Three great unifiers" Feudal Lords that changed Japanese history and united the country under one ruler. These men, Oda Nobunaga, Toyotomi Hideyoshi and Tokugawa Leyasu used guile, intrigue and battle to defeat the other Lords and put in place a government (Shogunate) under the Emperor. The Emperor a direct descendant of the Sun God was responsible for divine matters and the Shogun (General, later Governor-General) for government. The first Shogun from the Go-Sanke was Tokugawa Leyasu who laid down a set of directives that effectively manipulated Japanese society for the

next 265 years. One of his first edicts was that the Shogun position became hereditary and it therefore remained within the Tokugawa family. The Tokugawa Shogunate lasted from 1603 to 1868 when it was replaced by the Meiji Restoration period.

These days the term Go-Sanke can be applied in any walk of life. For instance the Go-Sanke of motorcycle manufacture might be Yamaha, Kawasaki and Suzuki for example, and Electronics – Sanyo, Sony and Mitsubishi etc etc. Colloquially it now means "the Big three".



Tokugawa Family crest.

A real Koi Keeper!

A normal 30 something Koi keeper, having split from his latest girlfriend, decided to take a vacation. He booked himself on a Caribbean cruise and proceeded to have the time of his life, that is, until the ship sank. He found himself on an island with no other people, no supplies, nothing, only bananas and coconuts.

After about four months, he is lying on the beach one day when the most gorgeous woman he has ever seen rows up to the shore. In disbelief, he asks, "Where did you come from? How did you get here?"

She replies, "I rowed from the other side of the island. I landed here when my cruise ship sank."

Amazing," he said. "You were really lucky to have a row boat wash up with you."

"Oh, this thing?" explains the woman. "I made the boat out of raw material I found on the island. The oars were whittled from gum tree branches, I wove the bottom from palm branches and the sides and stern came from a Eucalyptus tree."

"But, where did you get the tools?"

"Oh, that was no problem," replied the woman. "On the south side of the island, a very unusual stratum of alluvial rock is exposed. I found if I fired it to a certain temperature in my kiln, it melted into ductile iron. I used that for tools and used the tools to make the hardware." The guy is stunned.

"Let's row over to my place," she says. After a few minutes of rowing, she docks the boat at a small wharf. As the man looks to shore, he nearly falls off the boat. Before him is a stone walk leading to an exquisite bungalow painted in blue and white. While the woman ties up the rowboat with an expertly woven hemp rope, the man can only stare ahead, dumb struck. As they walk into the house, she says casually, "It's not much but I call it home. Sit down, please. Would you like a drink?"

"No! No thank you," he blurts out, still dazed. "I can't take another drop of coconut juice."

"It's not coconut juice," winks the woman. "I have a still. How would you like a Pina Colada?"

Trying to hide his continued amazement, the man accepts and they sit down on her couch to talk.

After they have exchanged their stories, the woman announces, "I'm going to slip into something more comfortable. Would you like to take a shower and shave? There is a razor in the bathroom cabinet."

No longer questioning anything, the man goes into the bathroom. There, in the cabinet, a razor made from a piece of tortoise bone. Two shells honed to a hollow ground edge are fastened on to its end inside a swivel mechanism.

"This woman is amazing," he muses. "What next?"

When he returns, she greets him wearing nothing but vines, strategically positioned, and smelling faintly of gardenias. She beckons for him to sit down next to her.

"Tell me," she begins suggestively, slithering closer to him, "We've been out here for many months. You've been lonely. There's something I'm sure you really feel like doing right now, something you've been longing for?"

She stares into his eyes. He can't believe what he's hearing.

"You mean...", and he swallows excitedly and tears start to form in his eyes....."you've got a copy of [HotSpot](#)?

SENRYU

In [Hotspot#7](#) we published the first of a short series of classical Japanese poetry. There is another example on page 8. We will be continuing with these for the next 3 issues at least. The poems chosen are a special form of Japanese poetry called [Senryu](#) named after Karai Senryū (1718-1790) a famous exponent of this art.

Senryu are as much a discipline as an art form as the author has to convey his message in a very structured way. True Senryu must be written in three lines and each line must conform to an exact number of syllables* 5 in the 1st line, 7 in the second and 5 again in the third. They are not expected to rhyme and they are meant to be ironic, satirical or pithy. The subject matter being 'human nature' and 'social behaviour'.

Senryu are very much a niche art form. Traditional Japanese poetry focuses far more on the [Haiku](#) which has a similar structure but concentrates more on nature and are more reverent. Haiku are an older art form but one that is still alive and much in use today and even adapted and adopted by western poets.

* Technically the word syllable is incorrect. The rhythm of the poem and its 5-7-5 structure is governed by a phonetic sound unique to the Japanese style of language. The word 'syllable' is the closest word we have that conveys the meaning.

Bernie Woollands.

Wakagoi 2007

At the time of going to press, two of our intrepid reporters (Alan & Mark) are at the Wakagoi Show in Ojiya. Their preliminary report states that there were over 1500 Koi in 400 Show vats and the Koi were excellent. Alan Archer will be writing a report for [Hotspot](#) and Mark Gardner has videod the show for [Nishikigoi.TV](#).

.This years Grand Champion is a 63cms Kohaku bred by Kondo (see page 13 for photo courtesy of Mark) and exhibited by Mr Tepsit.

After three rounds of voting this Koi won by a margin of 36 votes to 24.



“Don’t move Phoebe, Alan says you’ll frighten the Koi.”

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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.

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