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NISHIKI KOI

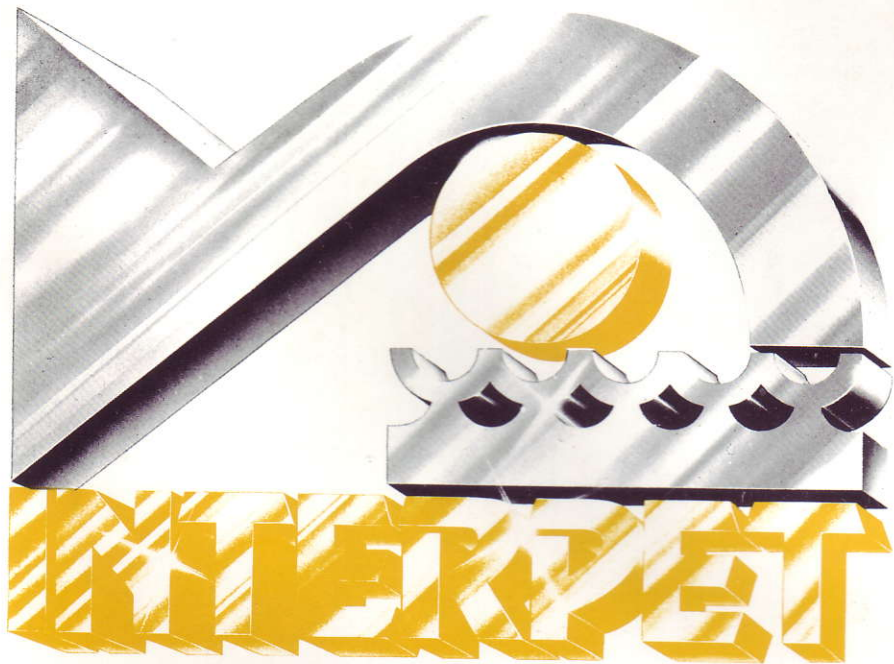
NATIONAL

SHOW FISH GUIDES

TECHNICAL INFORMATION

BOOKLET No. 13

FEDERATION OF BRITISH AQUATIC SOCIETIES



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FOREWORD

Since its beginnings the Federation has published booklets on a wide range of aquatic subjects. As can be seen from a survey of the titles a few were issued to assist, in an advisory or explanatory manner, both society and society member in the running of our hobby.

The majority of these books, as befits a hobby which is based on the keeping and exhibiting of fishes, contain Standards and Guides, which the Aquarist and Judges alike use at exhibitions and shows. To date all but three of these booklets have referred to Tropical fishes. Book 3 contains a range of both Tropical and Coldwater fishes, but only Books 2 and 4 – The Sunfishes and the Goldfish Standards, have dealt solely with the 'coldwater' side of our hobby. With Book 13, Nishiki Koi, we hope that some of the balance is redressed.

It is with much pleasure that this booklet, the first to be printed by the Federation in full colour, is presented. This marks a new phase in our progress and it is, we hope, the first of many such books to be produced in colour. We trust the book will find favour with those fishkeepers who are Koi orientated (no pun intended) as well as bring to those of us to whom the Japanese names mean so little, some understanding and appreciation of yet another facet of our so varied hobby, and who knows what doors it may open.

Our grateful thanks are extended to Bob Esson, who not only instigated the project, but ended up as researcher, artist and author, a self imposed task involving many hours of work; to Sheila, who types his masters and nurtures the beast; to Sybil Hedges, who was kind enough to read them through and offer valuable advice; and last but not least Sylvia Brown, who typed the printers final copy.

Cyril Brown
Chairman, F.B.A.S.

ACKNOWLEDGEMENTS

Whilst doing my National Service stint, an old soldier told me, volunteer for nothing except certain death, that can only improve. When I suggested that the Federation could make use of a booklet dealing with Koi as these fishes were now becoming quite popular with the general fishkeeper, little did I consider I was also volunteering to produce it. Now the deed is done there still remains the thought that the old soldier may have been correct and that when the Koi specialists look the book over, I may indeed have volunteered for certain death after all.

Before that happens I would like to thank those who helped me in this venture. In no particular order then, thank you Sybil Hedges who read the original mock-up and suggested improvements (not always acted on); thank you Sylvia Brown for typing the final manuscript and giving it that 'professional' look. Thank you Dick Mills for pointing out the typing errors my machine kept making, and for the time he spent running back and forth to the printer having drawings enlarged, reduced and even reversed. And finally to Sheila, without whose help nothing gets done.

In mentioning the above, I expect them to share any credit. Any criticism the booklet engenders I claim as mine alone, I refuse to share that with anyone.

Bob Esson

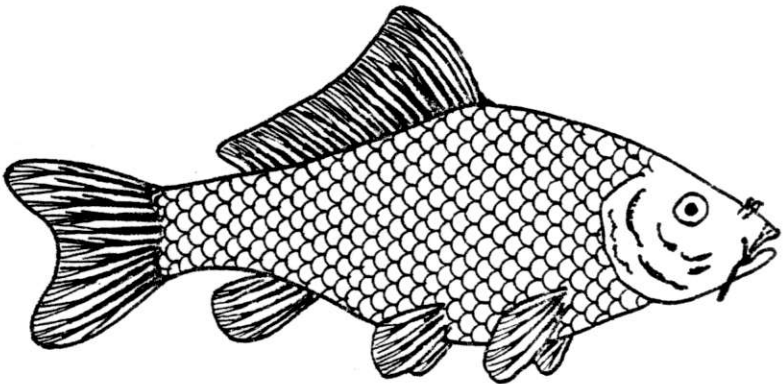
CONTENTS

	PAGE
FOREWORD	iii
ACKNOWLEDEMENTS	iv
INTRODUCTION	1
INDEX	
Shiro Muji	White self-coloured 9
Shiro Ogon	Silver self-coloured 9
Nezu Ogon	Platinum self-coloured 9
Ki Koi	Yellow self-coloured 10
Ogon	Gold self-coloured 10
Yamabuki Ogon	Yellow/Gold self-coloured 10
Doitsu Ogon	Mirror Scaled Yellow 11
Aka Muji	Red self-coloured 12
Aka Majiro	Red with White Fins 12
Hi Goi	Red Scaled 13
Karasu Koi	Black 14
Hajiro	Black with Clear Fins 14
Hage Shiro	Black with White Head 14
Asagi Goi	Blue 14
Kohaku	Red on White 15
Tancho Kohaku	Red Head Spot on White 15
Nidan Kohaku	Red on White (Pattern) 16
Sandan Kohaku	Red on White (Pattern) 16
Yodan Kohaku	Red on White (Pattern) 16
Inazuma Kohaku	Red on White (Pattern) 17
Shiro Bekko	Black on White 18
Shiro Utsuri	White on Black 19
Ki Bekko	Black on Yellow 20
Ki Utsuri	Yellow on Black 21
Aka Bekko	Black on Red 22
Hi Utsuri	Red on Black 23
Asagi	Blue with Red Belly 24
Shusui	As Above Mirror Scaled 24
Hi Shusui	Mirror Scaled, Red 25
Taisho Sanke	Red and Black on White 26
Tancho Sanke	Red Head Spot, Black on White 27
Showa Sanke	Red and White on Black 28
Japanese Translations	29
Koi Names and Descriptions	30-32

INTRODUCTION

Koi are fish for the ornamental pool. They have been produced by the Japanese over many years as pool fish and it is here that one begins to appreciate that the primary feature of Koi, their colour, in that they were bred to be viewed from above. Let us be quite clear, we are not saying that Koi cannot be kept in aquariums, we are saying that the whole point of them is as a pond fish. We will go further, Koi should be kept in pools that possess firm bases, preferably concrete. This is because Koi continuously root around and stir up the bottom of the pool and this activity makes it difficult to maintain a pool with plants other than the more hardy types – reeds, rushes and water lilies. Soft leaved plants are either consumed or subjected to severe battering until they are destroyed. Some means of filtering or changing the water within the pool should be built into any Koi set-up for unless this is done the water will remain like pea soup throughout its life.

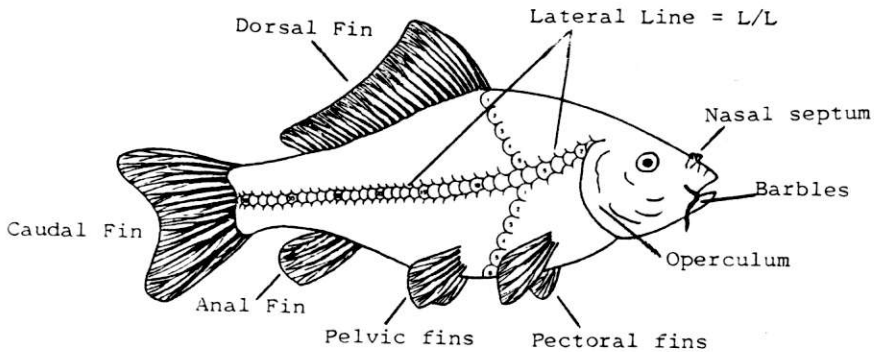
At this point we feel it would be useful to establish what it is we are discussing when we talk of Koi. The name Koi is the written word in English that represents the phonetic sound made when pronouncing the Japanese character that means Carp. The carp involved is *Cyprinus carpio*, the common carp of Europe and Asia.



Common Carp
Cyprinus carpio (Linne)

It does not end there, however, because the name Koi itself is only half the name. It is foreshortened from Nishiki Koi. Nishiki Koi can be translated from the two Japanese characters to mean Brocade coloured carp, but really there is no exact translation possible. Equally well one could say many coloured carp, rainbow carp or simply coloured carp. At times the word Goi is used instead of Koi. This gives a soft 'ga' to the name in place of the harsh 'ka'. We make no claims as to which spelling is correct, only to say that this adds to the confusion of an already confused name situation. The Federation will adopt and use the more popular term Koi.

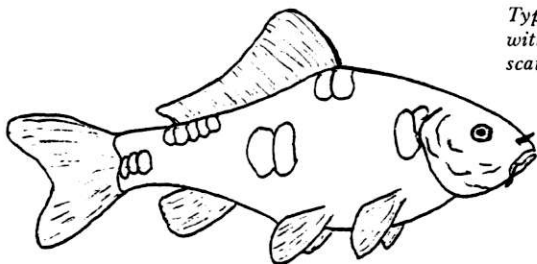
As far as we are concerned the word Koi then describes the Japanese produced, colour and coloured scaled varieties of *Cyprinus carpio*.



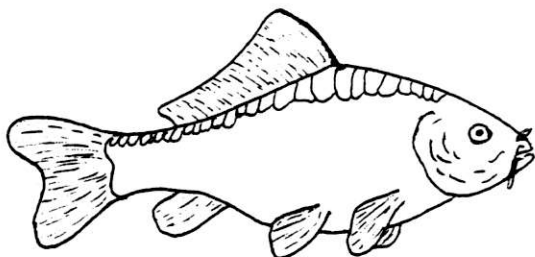
Scale count: Along L/L 35-39 Above L/L 5-6 Below L/L 5-6

When Koi first became established in Britain as a fancy pool fish the Federation was asked, via the Judges & Standards Committee, to publish standards, as it is a cultivated variety. The Committee declined to do so, preferring to let this section of the hobby establish itself and to wait for more information to become available. Initially they were judged to the Five Twenty points system. However it soon became apparent that this system was not suitable for Koi, so following consultations with interested parties the Federation produced a Koi Pointing System. This seems to be standing the test of time and it is not proposed to amend it. The Pointing System is set out in detail in Book No. 5.

The value of carp as a food source has been recognised by man for eons and they have been extensively farmed not only in Asia but also in Europe. Whilst engaged in the farming of these fish, variations appeared from time to time, and these were put to one side by the Japanese fish farmers and by selective breeding have given rise to the many coloured varieties we have today. Variations also appeared in Europe although it seems that unless they were of a commercial interest they were not persevered with. At that time commercial meant enhancing the food value of the fish so the variations produced by European fish farmers were the scale formations which made the fish easier to prepare for the table.

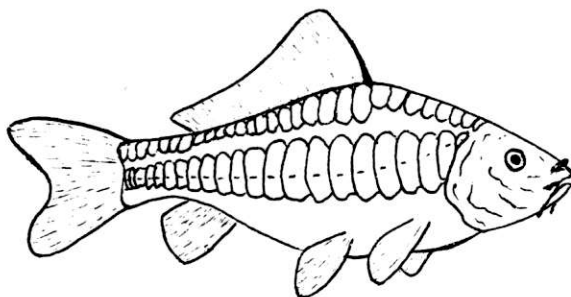


Typical commercial Mirror Carp with a few large scales (scutes) scattered over the body



The scutes have been confined to the dorsal contour on this carp by selective breeding.

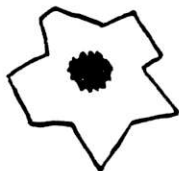
The Leather and Mirror carp were produced by selective breeding, it being easier to remove a few large scales when cleaning a fish for the pot than the many scales of the normal fish. The Japanese imported the Mirror variety from Germany at the turn of this century and introduced them into their commercial and fancy stock thereby adding this scale variety to their colour varieties. The Mirror scaling was introduced with carp imported from Germany so the Japanese called the feature German (Doitsui).



The ideal scute arrangement of a Doitsui Koi

The colour cells found in Koi are the same as those found in the natural carp: black, red, yellow and orange. The red colour cells are present in the blood and are of no interest to us in describing body colour. The colour cells within the outer body tissues are then, black, yellow and orange. We can hear you cry, what about the red? The answer to that is, place a B.S.S. standard red colour card against the 'red' on a Koi. When viewed against black, white or any other colour except red the very deep orange found in the colour cells of Koi looks red, so for the sake of clarifying the colour descriptions of Koi we will call the very deep orange 'red'. There are areas without colour that show through as white and an arrangement of black colour cells that show as blue. One must bear in mind that colour is reflected light and this can be bent, i.e. refracted when passing through the tissues of fish.

The colour material within the colour cells is subject to the nervous system of the fish, if the fish is well and content the colour expands within the cell thereby displaying the maximum colour, if the fish is ill or unhappy the colour contracts and there is a marked loss of colour — this frequently occurs on the show bench through fear.

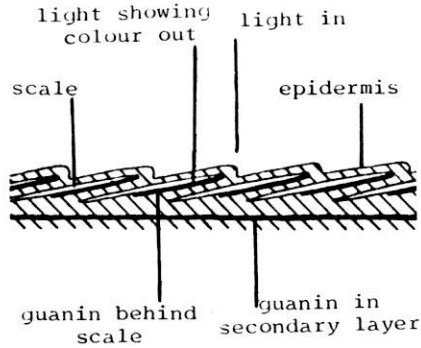


colour in cell contracted

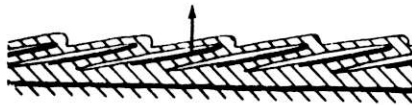


colour in cell expanded

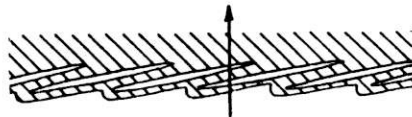
In common with their carp ancestors most Koi possess a nitrogenous crystalline material which is found backing the scales and within the dermis. It is a fact that this substance, called guanin, is found in most fish. It is readily seen as the metallic sheen beneath the scales. Guanin is also subject to variation and can be manipulated with breeding. Fish can be produced with no guanin present, others with none behind the scales but present within the dermis. While guanin is usually aligned in rods set side by side in a neat arrangement thereby refracting out the light all in the same way, it can be produced scattered throughout the tissue causing the light to be refracted out in a haphazard way. This uncoordinated refraction of the light splits the spectrum and can give rise to colours appearing on the fish that are not the result of colour cells or combinations of them.



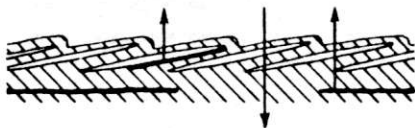
A fish exhibiting the maximum guanine making this a Metallic, the guanine is seen both backing all the scales and as a secondary layer within the dermis. Only the colour present above the scales can be seen, as light cannot pass through the guanine.



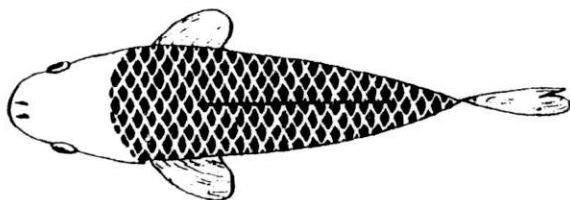
A fish exhibiting no guanine at all, light can then penetrate into the fish refracting out all the colours present. This is a Matt fish.



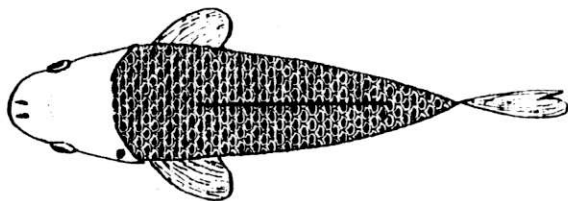
A fish exhibiting the intermediate guanin distribution making it a Nacreous fish, guanin is seen behind some scales and not others and is incomplete in the secondary layer.



A variation described as a scale type is that called Matsuba. It is not a variation of the scales it is a colour variation which affects the appearance of the scales, which are quite normal. The feature is not confined to Koi and appears as the normal colouration in several fish where it is called Lace or Checker. It has also been produced by selective breeding in other species but it is in Koi that the feature has been brought to such a high level of distinction. With Matsuba, except for the trailing edge the scale is several shades darker than the general body colour and in some specimens the darkening is such that the scales seem black. The overall effect on fish with a blue body colour is that they seem to be covered with netting. It can be said that the best looking Matsubas are self-coloured.



The Matsuba effect is quite difficult to depict in a drawing, being as it is a subtle blend of dark and light colouring. The effect can appear entirely different when seen on two fishes that differ in basic body colour from each other. In an effort to overcome this problem we show two drawings. It must be stressed that when seen the Matsuba pattern is quite easily recognised.



Koi colour varieties occur in several combinations, the first being a single colour, known as self-coloured: red, yellow, orange, black and white. Silver and platinum colouring is a combination of the difference in layers of guanin giving the three effects white, silver and platinum. There are also two colour and three colour combinations, each colour type having its own specific name. Many of these types also possess the Doitsui or Matsuba features giving rise to even further varieties. Finally, there is the silver and/or gold speckled effect known as Kin-Gin-Rin. Kin for gold and Gin for silver, this is caused by the presence of intermittent scales being back by guanin. If there is yellow above the scale then it appears gold, otherwise it shows as silver. Therefore you can have a Gin-Rin, Kin-Rin or Kin-Gin Rin effect.

The reason for the Federation publishing Guides of course is to give guidance. However, frequently this also means stating a preference or showing favour and for this we make no apology. As we have previously stated, the Japanese have a name for every conceivable variation that appears in Koi. This does not mean it is desirable that all these fish should be exhibited or that the Federation should seek to promote them.

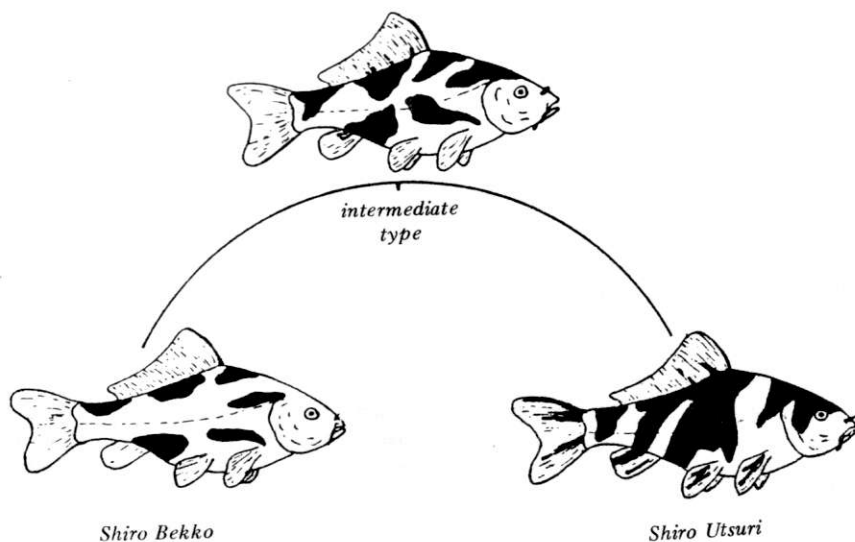
We firmly believe that it is not in the interest of the hobby that every Koi colour variety should be recognised on the show bench. We feel that Koi need to be shown in recognised and acceptable varieties to give breeders and collectors alike a standard to aim for. This does not mean one cannot show any variety of Koi one wishes, it means that within the Federation preference will be shown to approved varieties over non-approved.

The varieties described within are those which in our opinion should be concentrated upon at this time. They are generally known and accepted as basic Koi types. The drawings are available to be coloured with felt tip pens, and when this is done the colour patterns are more readily recognised. It must be stressed that the patterns shown in this book are not standard patterns. They vary from fish to fish and the symmetrical beauty of any particular pattern must be judged as seen. The two features to look for are: clean crisp colours

with clean cut edges. The border where two or more colours meet is called the Kwie. A great deal of emphasis is placed on this feature and a fish with poor Kwie is considered inferior.

It is fair to say that even amongst experts there is often discussion when deciding into which named variety the two and three coloured Koi are to be placed. Only Kohakus present no problem as they are always white fish with red markings. There are no red fish with white markings. When dealing with Bekko, Utsuri and Sanke varieties difficulty can arise in deciding which is the base colour and which are the superimposed colour markings. This is relatively easy with some varieties but where similar markings occur it is then that difficulty is experienced. One system which can be experimented with when placing Koi into their colour variety is to consider the colour patterns as a bow or arc. At one end of the arc is the typical white on black fish, Shiro Utsuri. At the other end is the typical black on white fish, Shiro Bekko. Into this arc place the fish you are trying to type and you may well be able to make a considered decision. Of course, there are those which are placed midway on the arc, and only experience will give you the knowledge to make a judgement. The key word is 'experience'. A guidance book cannot teach it to you and in the last analysis it is this on which you will have to base your decision. Experience is hard won by keeping, breeding and taking an interest in Koi.

An example of a typical arc described above

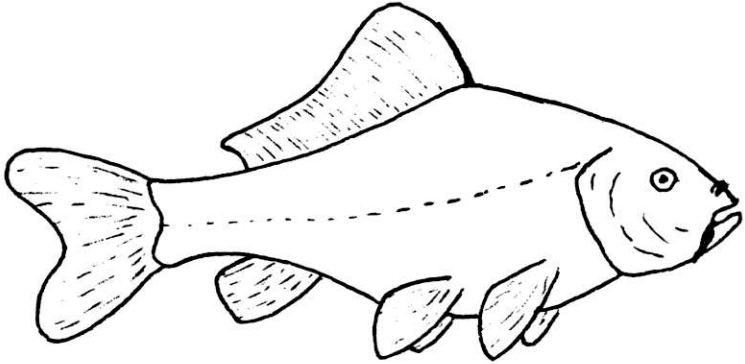


KOI COLOUR VARIETIES

SELF-COLOURED – WHITE

Shiro Muji

A white fish in which the colour is described as akin to the texture of polished rice. This fish is not albino, the eye to show a complete iris. The colour extends to the extremities of the fins.



Shiro Ogon

This white fish has a silver sheen to the body caused by guanin within the body tissue. The colour extends to the extremities of the fins.

Nezu Ogon (Platinum)

The scales on this white fish are backed with guanin, thus giving it a complete silver sheen. The effect is quite different from that of the Shiro Ogon.

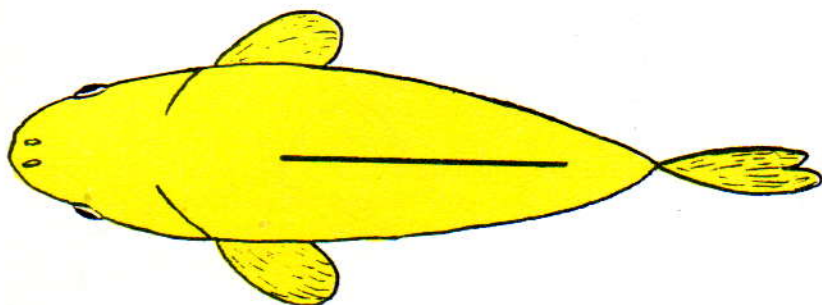
Doitsu, Matsuba & Ginrin

All the above can be found with these features, however, Ginrin on the white varieties is to be considered a secondary variety and preference given to the Shiro Ogon and Nezu Ogons. As with these fish the silver scaling is complete.

SELF-COLOURED – YELLOW

Ki Koi

A chrome yellow fish in which the colour extends to the extremities of the fins.



Ogon

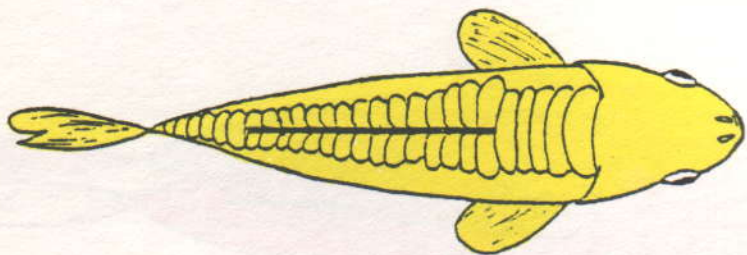
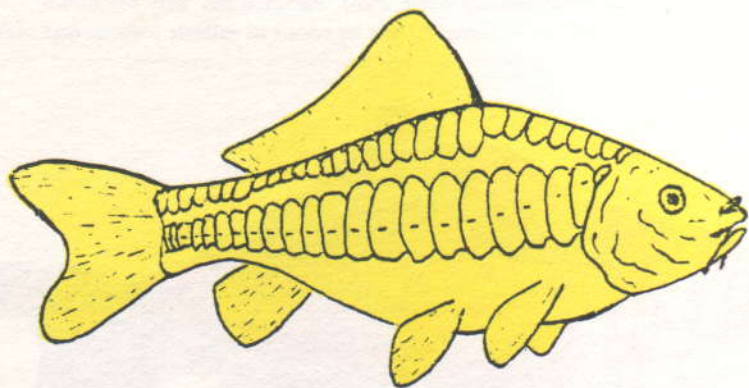
The basic body colour is yellow but the guanin present throughout this variety gives the skin a lustre which can only be described as golden.

Yamabuki Ogon

The colour of this Ogon must be seen to be appreciated, it can only be described as a yellow-gold with a reddish tint. The outer edge of the scales are a deeper colour than the rest of the scale, however, it is not Matsuba in appearance.

Doitsu, Matsuba & Ginrin

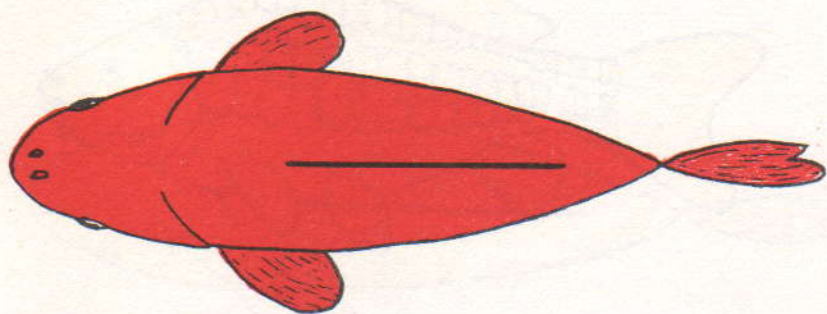
The Ki Koi is a striking fish with the Matsuba pattern. It is also found with the Doitsu scaling. On the other hand the Ogon is at its best exhibiting Doitsu scaling, although it does appear as a Matsuba Ogon. Ki Koi are seen with Ginrin scaling.



SELF-COLOURED – RED

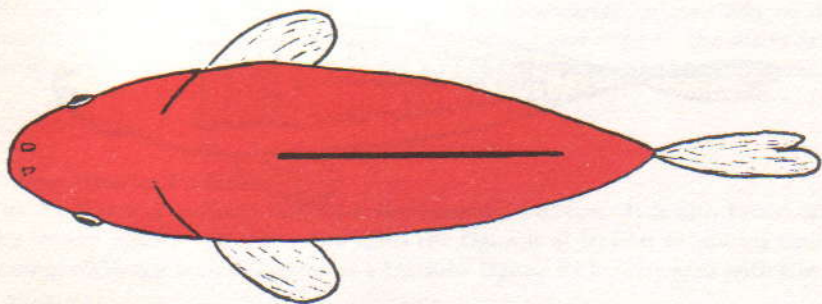
Aka Muji

A bright red fish in which the colour extends to the extremities of the fins.



Aka Majiro

A bright red fish as above but with clear white fins.

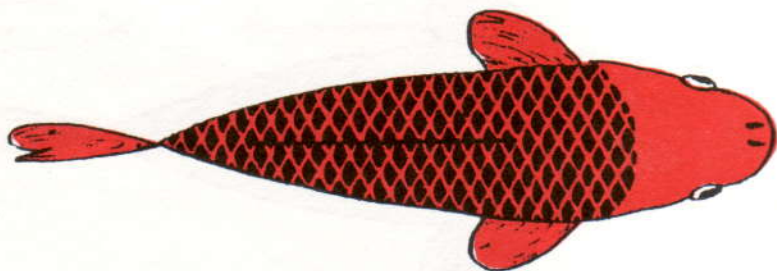
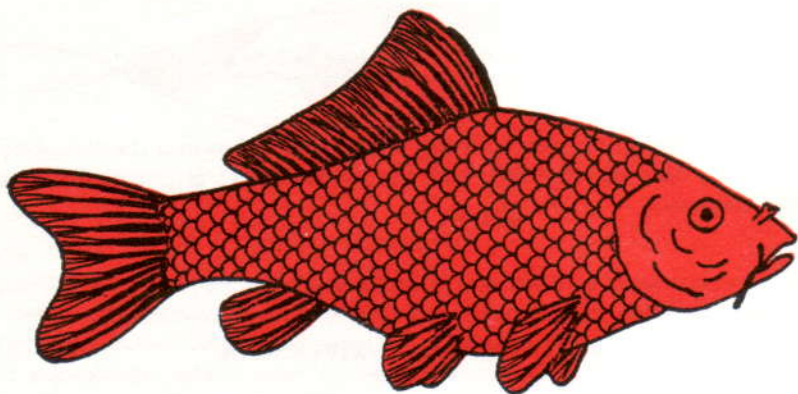


Doitsu, Matsuba & Ginrin

Kohakus are seen with all three of these features, and we feel this is not to be encouraged.

Hi Goi

All the scales on this red fish are back with guanin resulting in a completely metallic appearance similar in looks to the Common Goldfish.



Doitsu, Matsuba & Ginrin

The Aka Muji is seen with Doitsu scaling and the Matsuba pattern, also with Ginrin scales. The Hi Goi is not to be considered with either the Doitsu or Matsuba variations. As the fish is a metallic the Ginrin feature is irrelevant.

SELF-COLOURED – BLACK

Karasu Koi

A jet black fish in which the colour extends to the extremities of the fins.

Hajiro

A fish with a jet black body but completely clear finnage.

Hage Shiro

A fish with a jet black body and finnage but a white head.

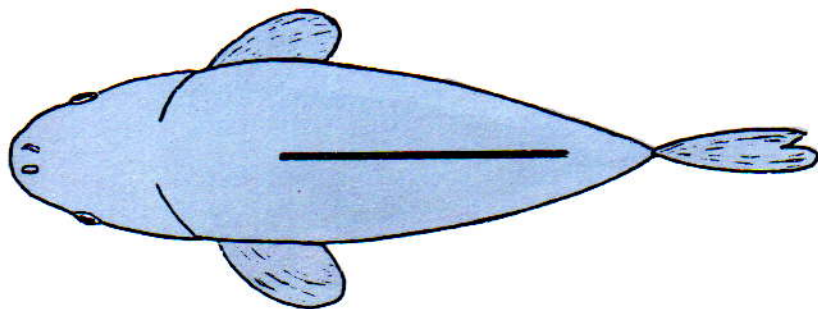
Doitsu, Matsuba & Ginrin

These fish have been seen with the Doitsu scaling, however the Matsuba pattern would be lost on this fish and the Ginrin effect is not to be considered advantageous.

SELF-COLOURED – BLUE

Asagi Ma Goi

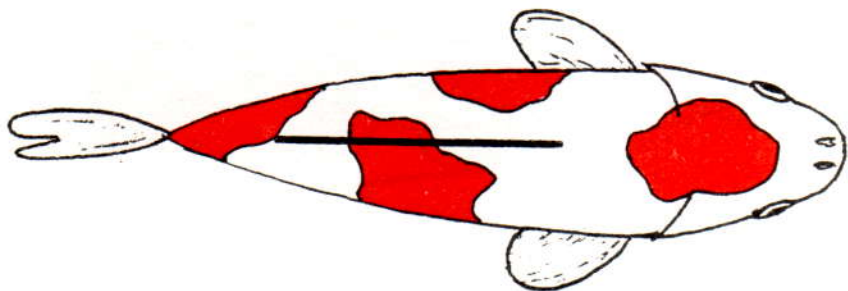
A blue fish in which the colour extends to the extremities of the fins. It is rarely seen and is the base fish from which the Asagi and Doitsu Shusui were produced. The blue colouration is in fact thought to be black pigmentation cells deep in the dermis which refract out light as blue.



Doitsu, Matsuba & Ginrin

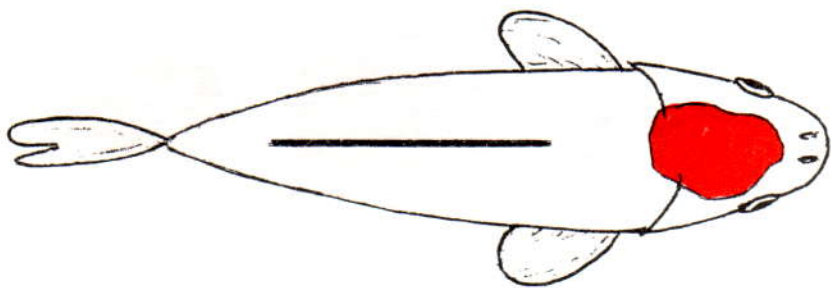
One must assume that this fish is capable of carrying all these features but so little information is available that the matter is left in abeyance.

TWO COLOURS – RED ON WHITE



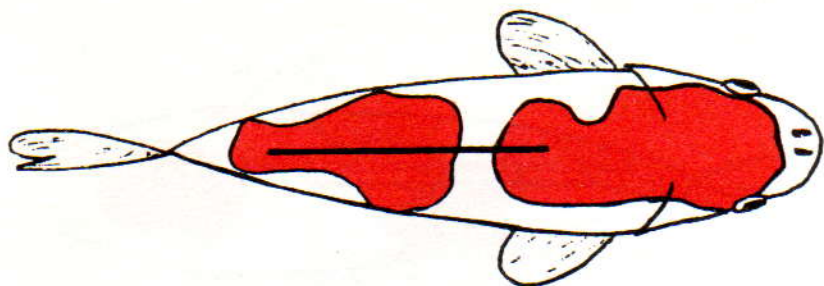
Kohaku

A white fish with red patches or markings. It is a very basic variety from which many other varieties have developed. It is important that the red is very intense, and the edges (kwie) of the red areas are clean and sharp. There are several named sub-varieties which must be exactly as described to be classed as the variety. The better known are as follows.



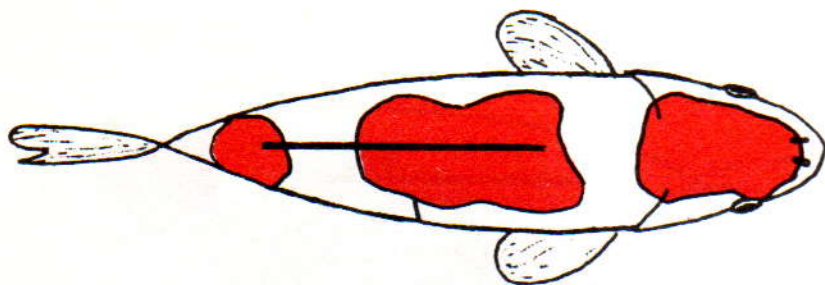
Tancho

This Kohaku has a single red patch on the top of the head. The presence of red on any other part of the body or finnage precludes it from being classed as a Tancho. Fishes in which the red patch appears in the shape of a circle are to be preferred.



Nidan

This Kohaku has only two patches of red and is known as the two-step pattern.

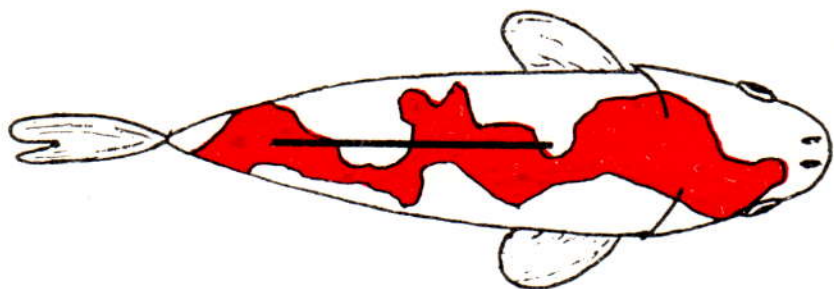


Sandan

This Kohaku has three red patches, the three-step pattern.

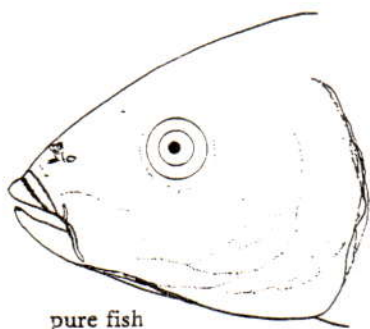
Yondan

This Kohaku has four red patches, the four-step pattern.

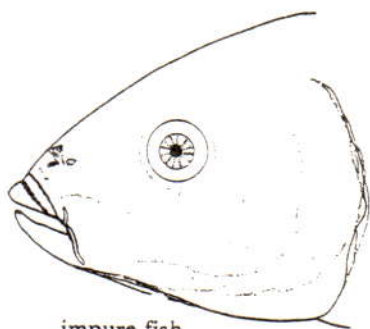


Inazuma

An unusual Kohaku which has one continuous zig-zag red pattern running from head to caudal along its back.

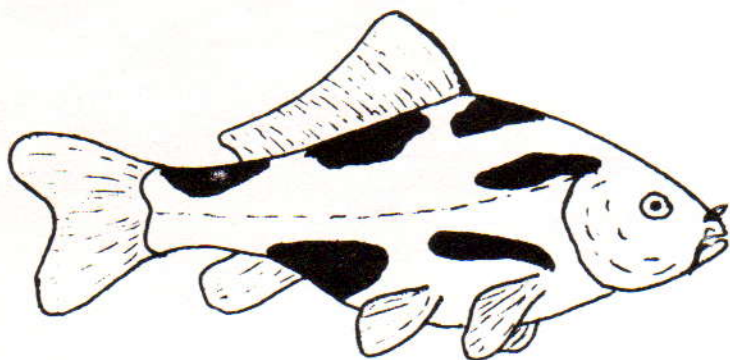


pure fish



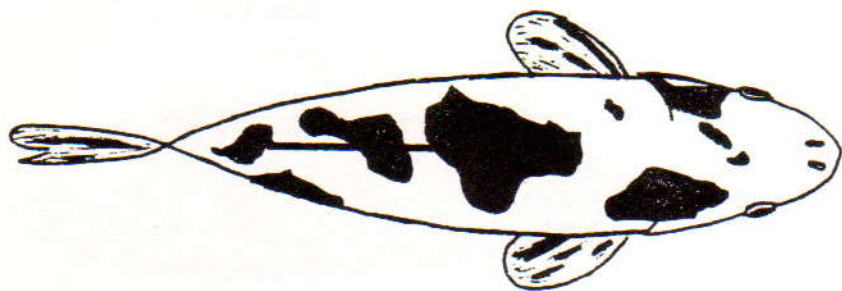
impure fish

Many fishes are purchased and shown as Kohakus that in fact are not pure, they are just red and white fish that have appeared as defects — 'culls' when breeders have been trying to breed other varieties. These fish should have been rejected by the breeder when culling took place. One test is the eye iris and this is shown, impure fish should be severely down-pointed.



Shiro Bekko

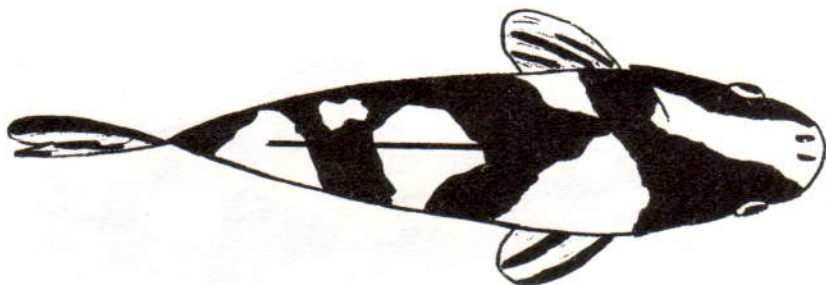
A white fish with black markings which extend into the fins. It is important that the edges of the black areas are clean and sharp.



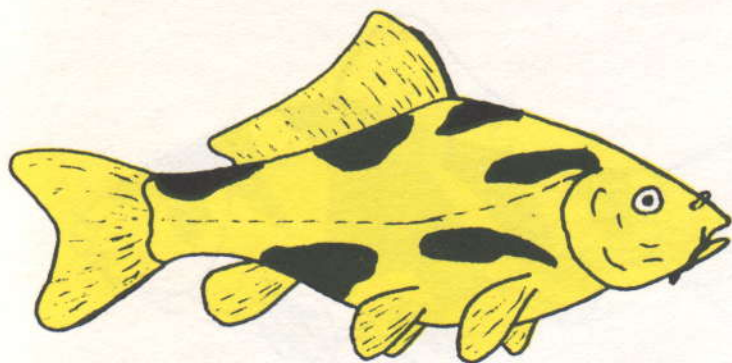


Shiro Utsuri

A black fish with white markings. It can be quite difficult to decide whether a fish is a Shiro Utsuri or a Shiro Bekko. Frequently the black areas are larger in this variety.

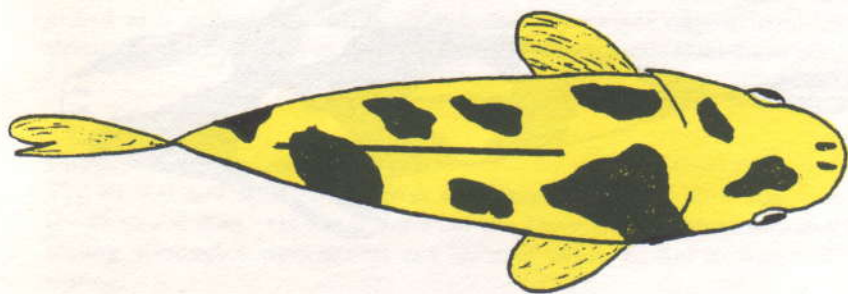


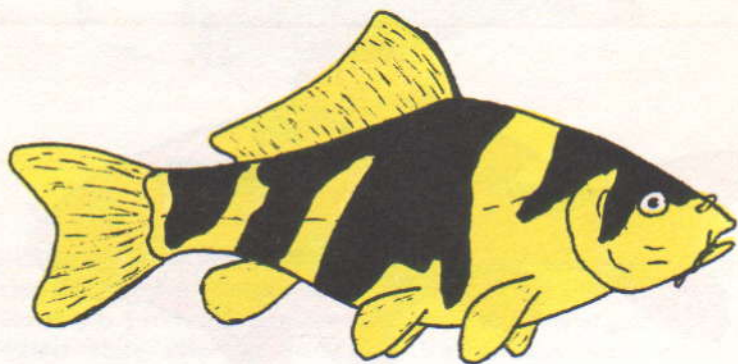
TWO COLOURS – BLACK ON YELLOW



Ki Bekko

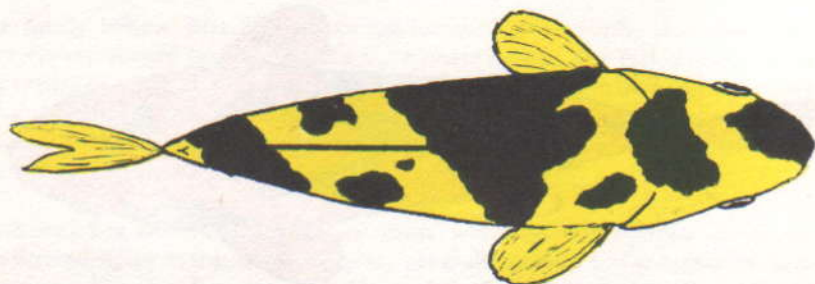
A yellow fish with black markings which extend into the fins.





Ki Utsuri

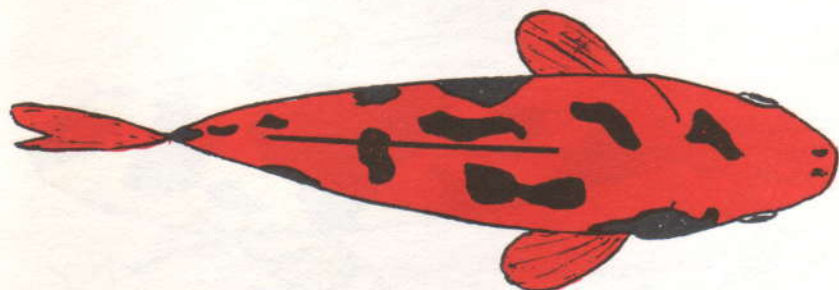
A black fish with yellow markings. Again the difficulty is to decide whether a fish is Ki Utsuri or Ki Bekko. Frequently the black areas are larger in this variety.





Aka Bekko

A red fish with black markings which extend into the fins.





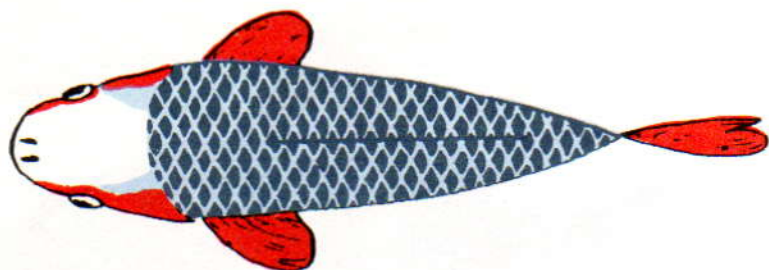
Hi Utsuri

A black fish with red markings. Again the difficulty is to decide whether the fish is Hi Utsuri or Aka Bekko. Frequently the black areas are larger in this variety.



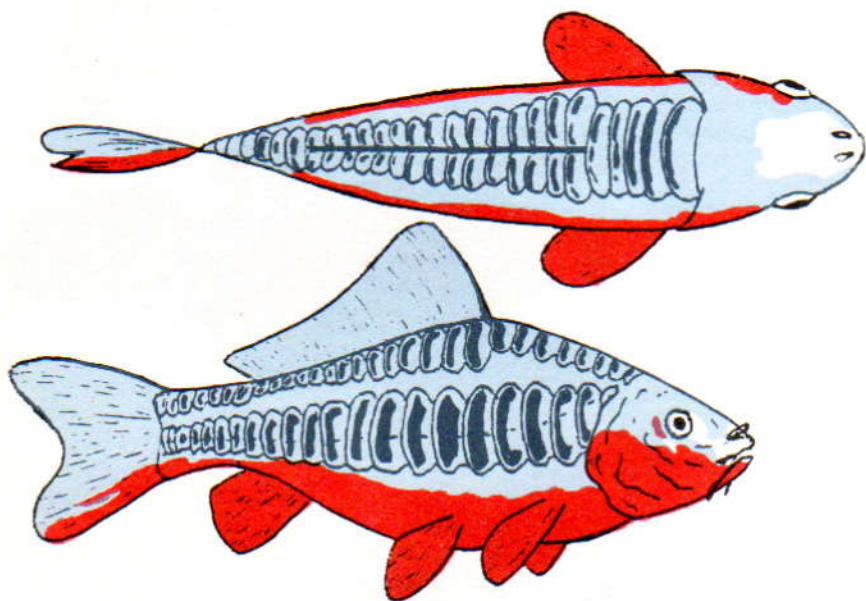
Doitsu, Matsuba & Ginrin

The Bekkos and Utsuris are seen with Doitsu scaling. There is no advantage in promoting the Matsuba feature in these fish. They do appear with the Ginrin feature which can be quite attractive.



Asagi

This fish has a light blue body with a red belly, pectoral and ventral fins, and operculae (gill covers). The light blue area is always covered with Matsuba scaling which gives the fish a net like appearance. The head is white.

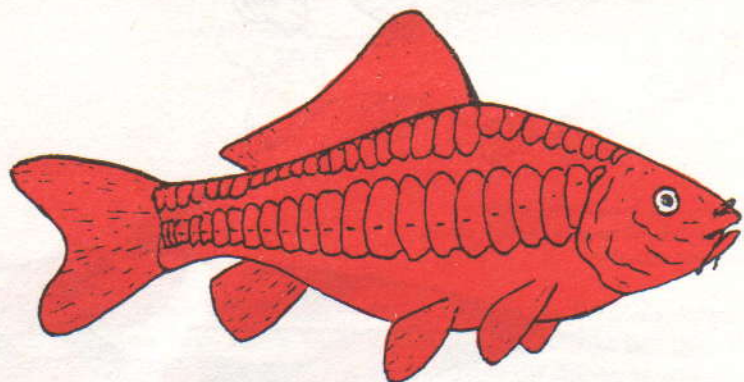


Shusui

This variety always possesses Doitsu scaling. Often the scutes are darker than the basic body colour. The dorsal and upper body are light blue with the lower sides and belly red.

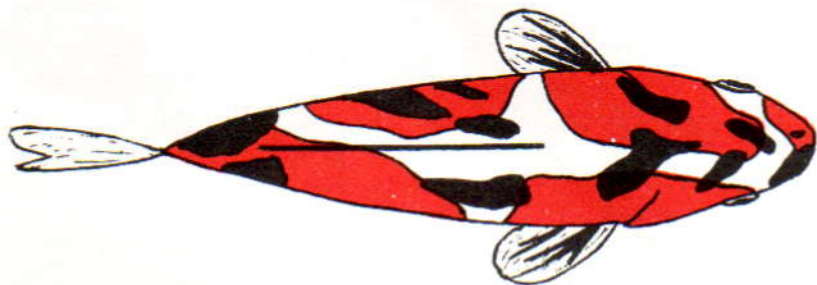
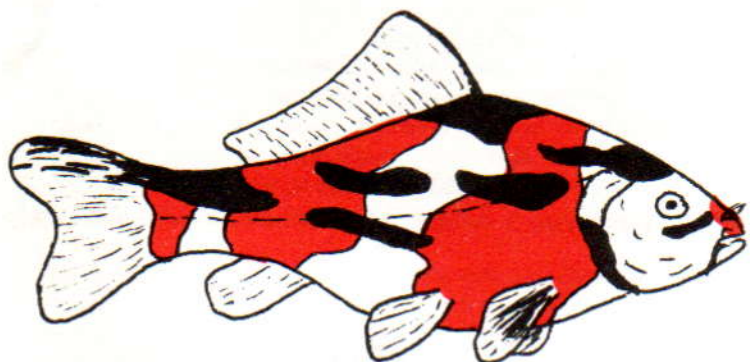
Hi Shusui

The description of this variety is the same as the Shusui except that the entire fish is red.



Doitsu, Matsuba & Ginrin

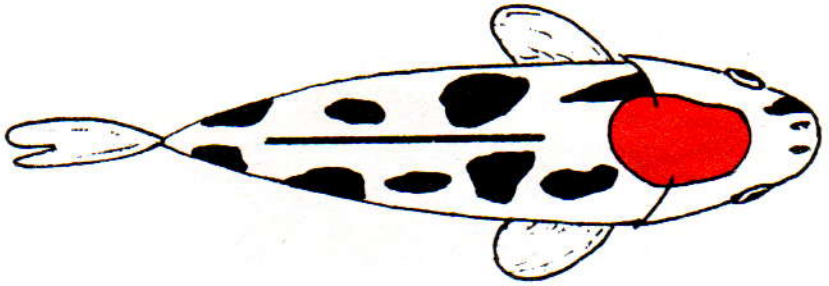
The Asagi is only acceptable with Matsuba scaling and the Shusui with Doitsu. Both varieties are seen with the Ginrin effect but this is not to be encouraged.



Taisho Sanke

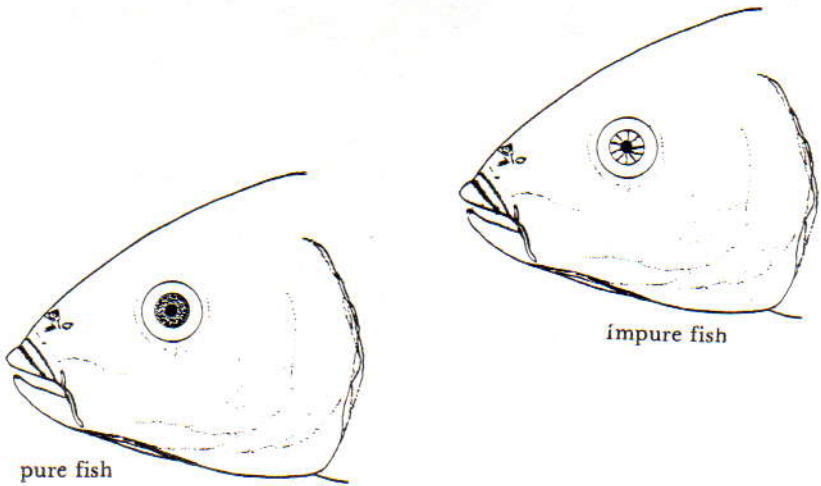
It is the Sanke varieties which are thought by some enthusiasts to bring the Koi varieties to their ultimate, but beauty is in the eyes of the beholder. Sankes are sometimes called Sansokoku which means three colours. The Taisho was the first variety to appear and is named after the Taisho Emperor who was ruling at that time.

A white fish with red markings. Overlaying these colours are areas of black mottling, which are usually confined to the body above the lateral line. Fish exhibiting black striations in all the fins are to be preferred.

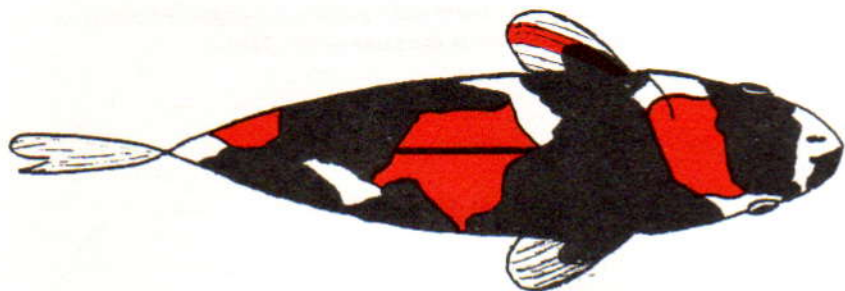
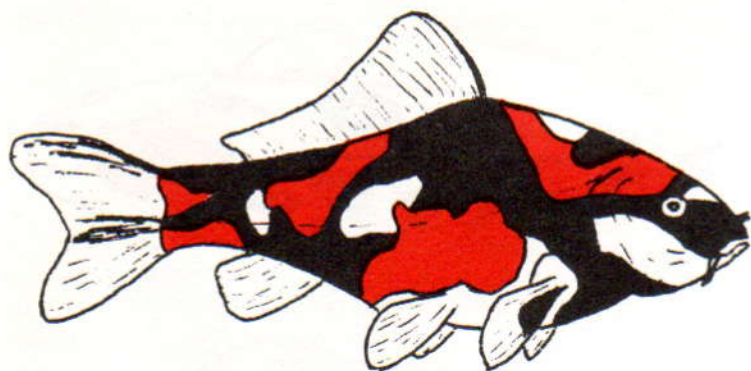


Tancho Sanke

This variety of Sanke is unique in that it only possesses a single red patch on the head. Apart from this the description is the same as the Taisho.



Like the Kohaku the Sanke is also subject to much cross-breeding. Again the purity of the fish can be subject to the eye iris. Impure fish should be severely down-pointed.



Showa Sanke

The Showa is known as the modern Sanke from the Showa era. A black fish with red and white markings, and quite large areas of black below the lateral line. There are Showa and Taisho Sankes whose colour patterns cause them to fall between the two extremes. In this event the judge will decide how he will judge the fish.

Doitsu, Matsuba & Ginrin

Both Taisho and Showa Sankes can no doubt be produced with all three of the above features. However these are not acceptable on show fish.

JAPANESE TRANSLATION

The English equivalent of a Japanese name for a feature or as a proper name is not necessarily a literal translation. When reading the list this should be borne in mind.

Aka	Red (colour)
Akame	Eyes with a red iris
Ao	Turquoise (colour)
Asagi	Light blue reticulated pattern
Bekko	Tortoise shell pattern
Beni	Orange (colour)
Doitsu	Mirror scaled
Gin	Silver metallic (colour)
Go	Five (number)
Goke	Scale
Hi	Red (colour)
Hisoku	Yellow green (colour)
Kabuto	Cap or helmet
Karasu	Black (a crow)
Kawa	Leather or hide
Ki	Yellow (colour)
Kin	Gold metallic (colour)
Kuchibeni	Red lips
Kujaku	Multi-coloured (peacock)
Kuro	Black (colour)
Matsuba	Pine cone pattern
Meija	Era from 1868–1912
Mono	Type or group
Moyo	Patterned
Muji	Self-coloured
Ni	Two (number)
Ogon	Golden yellow
San	Three (number)
Sarasa	Multi-coloured (printed cloth)
Shiro	White (colour)
Shoku	Coloured
Showa	Era from 1925–
Sui	Water
Sumi	Black (colour)
Taisho	Era from 1911–1925
Tancho	A crane (Tancho zuro) a bird with a red crest
Utsuri	Reflecting (like a mirror)
Yamabuki	A Japonica bush with pale yellow flowers
Yon	Four (number)

The breeding of Koi gives rise to many fish which are not of any set variety. There is a great deal of culling to be undertaken to maintain those varieties that enjoy general acceptance, also breeders inter-cross varieties of Koi when attempting to produce new varieties. There are two ways of disposing of these culls or intermediate varieties, either destroy them or dream up a picturesque name and market them. The breeding of Koi is a commercial enterprise, therefore Koi appear for sale bearing a vast assortment of names. Listed below is a selection with a brief description.

Aigoromo	A Kohaku with blue coloured scales scattered within the red patches.
Aigoromo Sanshoku	A Sanke coloured as above.
Aka Bekko*	Black markings on a red ground.
Aka Hajiro*	Red fish with white fins.
Aka Matsuba*	Red fish showing the Matsuba pattern.
Aka Muji*	A matt red fish.
Aka Sanshoku	A Taisho Sanke with a preponderance of red.
Asagi*	Upper half of the body light blue with a reticulated pattern, the top of the head white, the remainder of the fish including the fins red.
Beni Koi*	As an Aka Muji.
Beni Kujaku	Five colours, mainly red.
Boke Showa	A Showa Sanke with blue in place of the black.
Budo Sanshoku	Similar to Aigoromo, where the red patches are almost covered with purple coloured scales.
Bunka Sanshoku	A Shusui type without the Doitsu scaling, the upper body is dark blue or black not light blue as with the true Shusui.
Cha Koi	A light brown fish.
Enyu	Light blue upper body, lower body white with white finnage, the whole body has orange patches with the orange sometimes spreading into the fins.

Ensu no Hisoku	Yellow green with Doitsu scales along the dorsal contour which are several shades darker.
Ginbo	A silver variety of Cha Koi.
Gin Kabuto	A Ginbo with a silver metallic head.
Gin-Rin	Speckled with silver scales.
Goshiki	A five coloured fish, mainly blue or purple.
Hariwake	A term either prefixing or added to a fish's name, usually a Silver or Platinum Ogon. The effect is of either, light yellow, gold or orange patterns, the colours are not mixed.
Hage Shiro*	A black fish with a white head.
Hagoromo	An Aigoromo with very little blue scaling.
Hajiro*	A term to describe any self-coloured fish with white finnage
Hakushu	A Nezu Ogon with a hint of light blue.
Hana Shusui	A Shusui with red spreading into the upper body and on top of the head.
Hi Shusui*	An all red Shusui.
Hi Utsuri*	Red markings on a black ground.
Kagami Koi	A common mirror carp.
Kage Hi Utsuri	Red markings on a black fish with the black dominating the fish.
Kage Showa	A Showa Sanke with large areas of black.
Kawa Koi	A leather carp.
Ki Bekko*	Black markings on a yellow ground.
Ki Koi	Matt yellow fish.
Kiku Sui	A Shusui exhibiting a metallic sheen.
Kin-Rin	Speckled with gold scales.

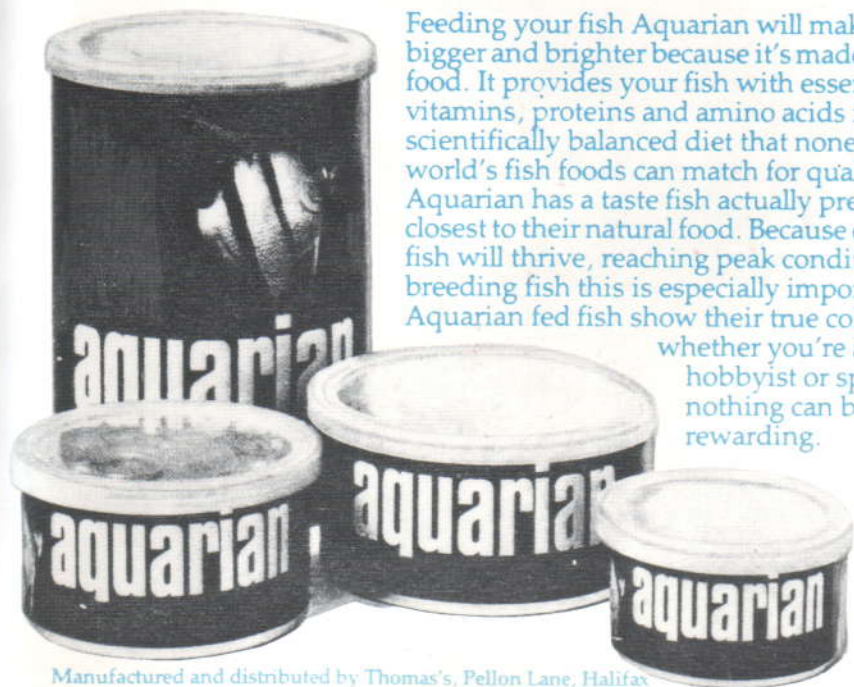
Kin-Gin-Rin	Speckled with gold and silver scales.
Ki Utsuri*	Yellow markings on a black fish.
Kohaku*	Red markings on a white fish.
Koshi no Hisoku	As an Ensu no Hisoku.
Koshinishiki	A Taisho Sanke with large areas of white and Ginrin scaling.
Kumonryu	A Hage Shiro with interlaced white patches on the body.
Matsukawa Bake	A black dorsal area on a white fish.
Nezu Ohgon*	A metallic silver grey fish
Raigo	A light orange fish with green or light blue areas.
Shiro Bekko*	Black markings on a white fish.
Shiro Muji*	A matt white fish.
Shiro Utsuri*	White markings on a black fish.
Sho Chiku Bai	An Aigoromo with Ginrin scaling.
Shusui*	Light blue upper half, ventral region red, the flanks are streaked with red on blue, the fish always exhibits Doitsu scales.
Sumigoromo	An Aigoromo with black scaling within the red patches.
Sumiangashi	A black reticulated pattern.
Tancho*	This name is given as a prefix to any recognised variety that exhibits a single red patch or cap on the top of its head.
Yamabuki	A fish showing delicate yellow/reddish patches usually on an Ogon type.
Yamatonishiki	A type of Taisho Sanke exhibiting a delicate indistinct patterning, usually with Gin-Rin scaling. Yamato is the very old name for Japan (Nipon).
Zuiun	A Shusui showing purple instead of the usual blue.

aquarian

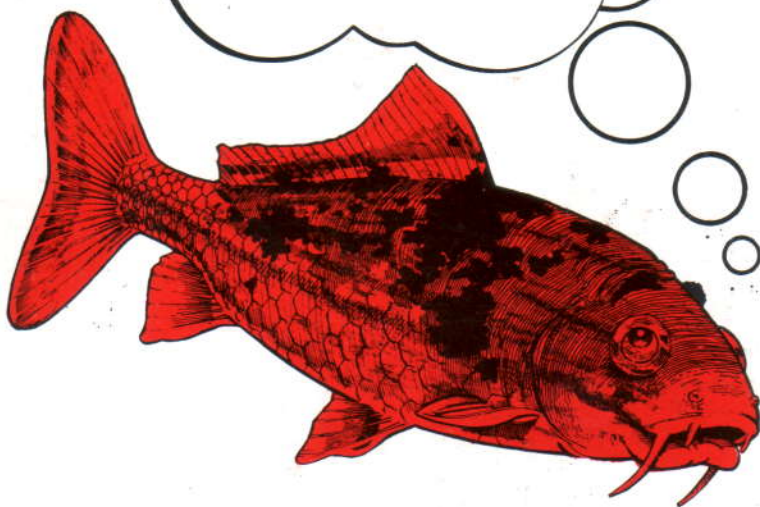
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