

KOKESHITRENDS

JOURNAL

Q1 2019 | VOL 4 ISS 1

こけし

FEATURING

Megumi Nozawa

Noboru Wagatsuma

TRENDING

Eitaro Sato

Muchihide Abo

Kokeshi Bedding

BENTO BY!

Silvia Gunadi

GIFT IDEAS

Mother's day

Father's day

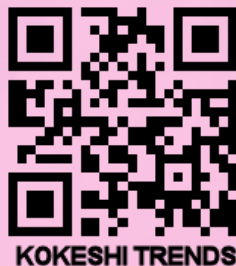
Another Tokyo

Monogatari by

Joanna Nakamura



Free Publication



Covers: Yamaya,
Rei and Abo
Muchihide

Available @[KokeshiCarol](https://www.KokeshiCarol.com)
Kokeshi Featured are in
the Soulportals Collection
and were made by
Yamaya Rei.

Welcome to the 1st, 2019, Quarterly Edition of KT

Dear Kokeshi Friends,

Another fantastic new year, 2019, the year of the boar. The Japanese boar (Inoshishi 亥) is the 12th sign of the Japanese Zodiac. In Japan the wild boar is a symbol of prosperity, courage & adventure. Much like in western culture where it is believed that carrying a rabbit's foot will bring good luck, carrying a clump of wild boar's hair in your wallet will bring you prosperity!

I think a netsuke of a wild boar might be a nice option for those of us who just can't manage carrying around a clump of wild boar's hair.

We have a jam-packed issue for you this quarter. Many thanks to the wonderful artisans, collectors, and contributors who make KT happen. Hope you enjoy this issue! If, you do, remember to follow/like us on [IG](https://www.instagram.com/KokeshiTrends) and [Facebook](https://www.facebook.com/KokeshiTrends)!

As always, many thanks for your continued encouragement and readership.

Madelyn

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Trending

Photo
@roosteryhome
Kokeshi bedding by
Kspring available on
Roostery site >>[here](#)<<



Photo
@happykinoco
Needle Felted Kokeshi
Mushrooms! Too kawaii



We know that indigo has
stormed the Kokeshi world.

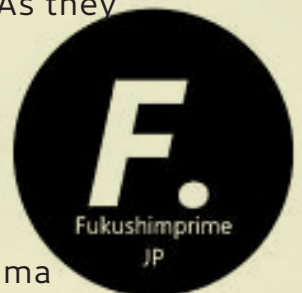
Purple was previously used
sparingly on Kokeshi but is it
having a revival?

All featured dolls by Tsugaru,
craftsman, Abo Muchihide
and are available @ [Aomori
Prefecture Online Shop](#)

What do you think about purple
on Kokeshi? Let us know on IG
[@KokeshiTrends](#)



New eBay store @
[Fukushimaprime](#) will be
featuring local vendor
products. Put them on your
favorite list. As they
grow more
products
will be
available.
Show
support to
help Fukushima
economy!



Megumi Nozawa



January 30, 2019

Interview by Madelyn Molina

Featured Artist: Megumi Nozawa

Contact Info: megumi@a01.itscom.net

Facebook: Megumi Nozawa

Home Base: Minato-ku, Tokyo, Japan

Megumi Nozawa is a multi-award winning artist and woodturner currently residing in Japan. Her Kokeshi exemplify serenity and beauty, while exuding a joyful, playful and youthful array of emotions. Kokeshi Trends is honored to be able to present her work to Kokeshi Fans.

KT: Please tell us a little bit about yourself, your hobbies, and favorite thing to do.

MN: I was born and raised in Brazil where I lived for a good part of my adult life. Prior to, Tokyo, Japan, where I reside today, I also lived in New York. My hobbies are making Kokeshi dolls and cloisonné art, and working in my vegetable garden.

KT: I am also a New Yorker, I grew up in Brooklyn, the Williamsburg area, where today there is a major art scene. Can you tell me a little about your experience in New York, any favorite places or things to do? I personally enjoyed Broadway shows and local parks like the Botanical Gardens. They have a wonderful group of cherry blossom trees that will be blooming soon.

MN: Nice to know that you used to live in Brooklyn. I also used to live in Long Island, New York. I loved Broadway, Central Park, Botanical Gardens, also Jones Beach. I loved to drive around Upstate and other Northeastern States. As I used to work full time in a company, driving on weekends was my favorite thing to do.

KT: At what age did you become interested in Kokeshi making and when did you create your first doll?

MN: I was around 60 years old when I made my first Kokeshi doll. Until then I had not the least idea of what Kokeshi was, specially Sōsaku Kokeshi.

KT: Many Kokeshi makers are male, it seems that there is a small percentage of female Kokeshi makers. Was it difficult being a female, working in the Kokeshi culture?

MN: Not at all. Whether or not having grown up and lived in Western cultures influenced my views and opinions, the fact is that in all my past Kokeshi classes 90% of the students were female.

KT: Tell us a little bit about the inspiration behind your overall designs.

MN: I like to make a little girl's Kokeshi. What I mean is that she should radiate cheerfulness, peace and love to the observer. Also, I usually like to use bright colors, which is unusual for



Japanese traditional dolls.

As for my design process, it begins by selecting a wood block that inspires me. I look at its color, shape, patterns, textures – qualities that together inform and inspire me to start creating. Once I have selected a wood block, the first thing I like to do is decide where on the block the doll's face will be, and sketch it out. From this point on designing the rest of the Kokeshi comes organically, straight-forward.

KT: Can you tell us a little bit more about your tools, for example, wood and type of paints that you use? What do you prefer to work with?

MN: I use carving knives, electric carving machine, sand papers, some leather stampings. For the paints I use “Gansai” which is a kind of Japanese water colors or acrylic paints. The wood species I use mostly are Mizuki (family of dogwood) and Keyaki (zelkova).

KT: You are an amazing artist; your dolls exemplify lifelike features -an embodiment of the soul within the wood they are made of. What would you say is the most important part of making a Kokeshi?

MN: Making the face, followed by the body with kimono design and patterns and choice of colors.
KT: Do you have a favorite design or motif that you like to use on your Kokeshi?

MN: My favorite motif is a child's pose. I also love playing with patterns and colors. I personally like the cherry blossoms but there are so many other flowers I have yet to explore on my Kokeshi.

KT: Is there a message you want your art to convey to the viewer?

My wish is to convey to viewers through my Kokeshi, peace, tranquility and love.

KT: There are many beautiful designs on Kokeshi dolls. The dolls often are full of symbolism, Japanese culture and traditions.

Can you help us to understand how tradition, culture and symbolism influence your work?

MN: Even though I spent my whole life in a Western society, I learned a lot about the art of kimono wearing, and the symbolism of patterns through many books. The dolls often wear kimonos with Japanese flowers and symbols, mirroring many aspects of Japanese culture and tradition.

KT: Did you ever imagine that you would win multiple awards for your artwork?

MN: It is a wonderful feeling to be recognized for my work and contribution in our field. There are



so
many
talented
Kokeshi
artists I admire.

They inspire and motivate me to keep working and pushing myself to become a better Kokeshi artist.

KT: What advice would you give to aspiring Kokeshi Artist?

MN: To be interested in not only making the Kokeshi, but the thought process involved, to have an affinity for art, and a distinguishing sense of beauty in what you see.

KT: Do you personally collect Kokeshi dolls by other craftsmen?

MN: Yes, one of my favorite artists is the craftsman Mr. Tomidokoro.

KT: Just to confirm when you refer to Mr. Tomidokoro is it Fumio Tomidokoro? What do you like best about his Kokeshi?

MN: Yes, his name is Fumio Tomidokoro. He is the chairman of Japan Kokeshi Art Association. I like his artwork because they often show the natural wood pattern and they also transmit peace. They are simple but artistic.

KT: What memorable responses have you had to your artwork from Kokeshi collectors?

MN: That my Kokeshi radiates serenity.

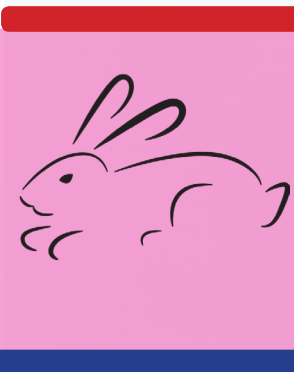
KT: As a collector and Kokeshi enthusiast I have to ask, is there a way to purchase your Kokeshi? Do you sell them online. If yes, what payment methods do you accept?

MN: Regarding selling my artwork, as of today I am selling through Facebook-Messenger when the buyer is overseas, and the payment method is by bank transfer. In the near future I plan to create my website, then hopefully it will help me.

Many thanks Megumi for sharing your wonderful work with us and for taking the time to answer our questions. We will look forward to your website. Please let us know when it is ready so we may share it with our readers.









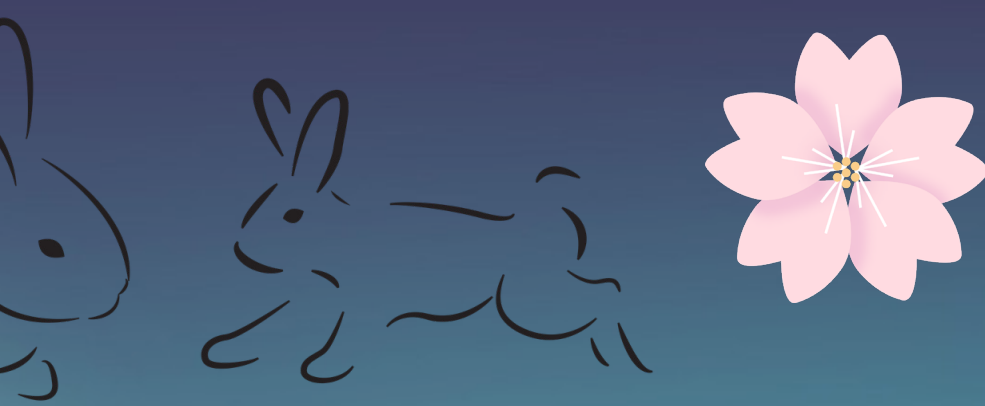


MEGUMI NOZAWA



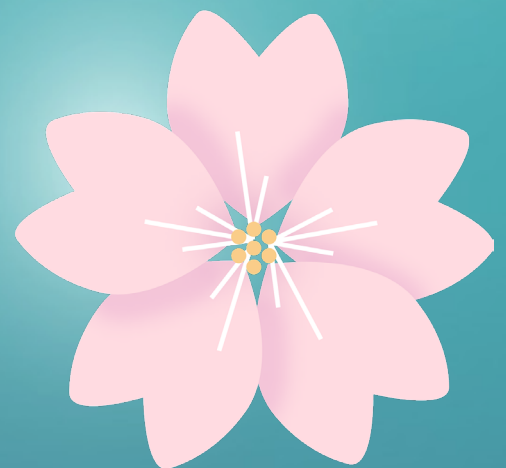






THREE LOVELY GIRLS

**Frolicking rabbits
amongst the fragrant
sakura flowers.**





幸薫る

ミズキ
能澤 めぐみ

東京都







The Geoff Collection



January 28, 2019

Interview by Madelyn Molina

Name: Geoffrey Evans
Facebook: [Geoffrey.evans.520](https://www.facebook.com/Geoffrey.evans.520)
eMail: weyoun58@gmail.com
HomeBase: Australia

It is my pleasure to introduce fellow Kokeshi Village group member Geoffrey Evans or as he prefers to be called Geoff. He has well over 1000 Kokeshi and has no intentions of slowing down! Geoff loves to share his passion so if you are ever in the land down under near Portarlington, Victoria feel free to let him know and you might just get a tour of his collection.

For those of us too far away, we can ogle at his collection through the many photos he has kindly shared with KT for this interview.

KT: Geoff tell us a little bit about you, do you have hobbies (aside from Kokeshi collecting of course).

Geoff: I was born here in the state of Victoria, Australia, and have always lived here. I am 61 years of age and single (having divorced some 30 years ago). I am definitely

a Japanophile. My whole house is full of Japanese furniture, antiques, and other assorted ethnographic items. I also enjoy bushwalking, photography, meditation via Japanese and Tibetan singing bowls, fishing, trainspotting, getting out and about on weekends, and spending quality time with friends and family. I also enjoy relaxing at home with my 2 cats, or playing the odd computer game (ones where you have to use your brain). I have been overseas only twice – once to Singapore (2002) for a week, and to Japan (2012) for 4 weeks (the best holiday I have ever had).

KT: When and how did you first become interested in Kokeshi?

Geoff: I first became interested in Kokeshi about 16 years ago when I first started at my current job. I was helping my boss to unload containers from Japan and saw boxes of those wonderful dolls and fell for them immediately. Bought my first one soon afterwards. Been busy adding to my collection (and cleaning out my bank account) ever since.

KT: What about Kokeshi motivated you to start collecting?

Geoff: I think it was a combination of the cuteness factor, plus after some research, the history and workmanship involved with Kokeshi. It is also a tangible thing – I love the textural feel of wood and things made of it. Each piece of wood, and the individual appearance of each doll, no matter how small the difference may be, is what keeps me coming back for more. It also helps that I get extremely good purchase prices through work.

KT: Tell us a little bit about your 1st Kokeshi doll and why you brought it home?

Geoff: My first Kokeshi was a spur of the moment thing. I saw her, wanted her, and so I bought her. She is a creative doll by Usaburo. At that stage I knew nothing about them, especially the traditional types. She just happened to be the most appealing in the group.

KT: Do you have a favorite Kokeshi that you would never part with?

Geoff: I don't think I would really want to part with any of them now. But if I had to keep only one, it would probably be the one and only Kokeshi I bought in Japan in 2012. She is a creative doll, and I do not know who the maker is. I acquired her in a small onsen town near Takayama in central Japan.



Fujikawa Masae Purchased in Japan

KT: Let me help you with that. She is by Fujikawa Masae

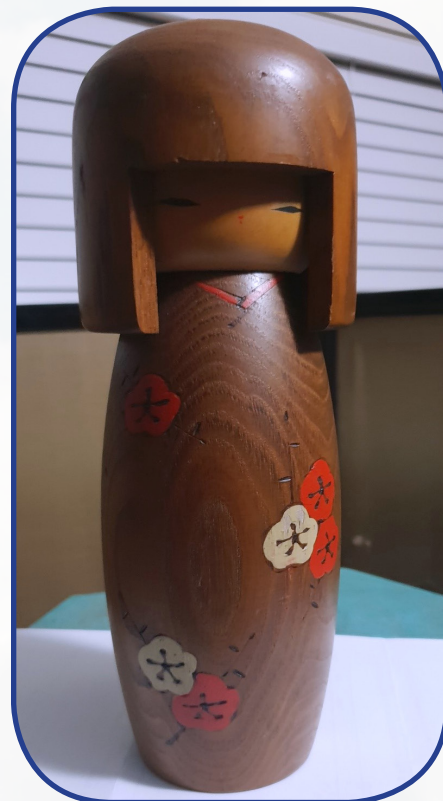
Geoff: Good to know!

KT: About how many Kokeshi would you say you have in your collection.

Geoff: With the arrival of the latest shipments into work, I have

at least 1000 Kokeshi currently in my collection (and with more containers due soon, that number will probably grow significantly before February is done). But this number increases in rapid fits and spurts, usually after the arrival of new containers at work from Japan – about 5 to 7 of them per year. In the containers from northern Japan and Hokkaido especially, there can be several hundred Kokeshi that arrive.

At present, I have an entire bedroom dedicated to them (although a number of my very large ones are now scattered throughout the house). The center of the room is dominated by a large tiered stand. It is a light folding aluminum stand, probably originally used as a display stand for dolls, etc in a shop in Japan. I then covered it with a large flag from a Japanese fishing company. On each side of the room are old TV lowline cabinets on which are a number of Japanese doll display cases, some of which contain most of my smallest Kokeshi. There is also a small bookcase, plus several small tansu (chests) with Kokeshi on them. All of the dolls are arranged so that the ones in front do not obstruct a view of the ones behind any more than is necessary. I like to be able to see them all without having to move any. Basically, I can stand in the center of the room and see all of my Kokeshi without having to move around too much. It creates an interesting feeling for people who walk into the room and find so many pairs of eyes looking back at them.



Usaburo My 1st Doll

KT: What criteria comes to mind when you are adding a Kokeshi to your collection?

Geoff: When selecting Kokeshi it comes down to choosing ones I don't already have, or, if similar, have some sort of difference (e.g. height, colors, facial expression, etc.). I have no idea how, but I can generally look at a Kokeshi in a shipment or online and know if I have one the same or similar without having to refer to my collection. I have managed to get it right in over 99% of cases. I like both traditional and creative dolls. Traditional because of the history and family continuation in them. Creative mostly because of the cuteness factor. They can also be more comical or fun, and there are also more male dolls available in the creative group. I don't even pick them by type, color, maker, or style. So, no one particular method for selecting which ones to acquire, just get the ones that appeal to me.

KT: How do you care for your Kokeshi?

Geoff: As my collection is in its own room, I keep the door closed and the curtains shut to keep out most of the light, heat, and dust, and especially to keep my cats out! Thus the room tends to stay at a relatively even temperature and dust free. If the room does get warm, I cool it down by opening the door and placing a Japanese reed door in the gap, letting the heat out and keeping my moggies at bay. I am in no way looking forward to the prospect of ever having to dust the room!

KT: Do you collect both Sosaku

and Dentō Kokeshi, do you have a preference?

Geoff: I collect both types of Kokeshi, but probably have more of the creative than traditional. However, my collection is based more on what arrives in the containers at work rather than any planned preference. Lately I have been trying to redress the imbalance between the two types by buying a lot more of the



traditional, but again, supply is the determining factor. I have only one Kokeshi bought in Japan, and have rarely bought any online, mostly due to cost considerations (less expensive via work than anywhere else). Thus, I have no real favoritism between the two types.

KT: Is there a special Kokeshi that you would love to have but have not been able to buy?

Geoff: I have never really tried to get a specific Kokeshi or ones by a particular maker, or style, etc., although I did for a while hope to get one by Shido Shouzan. But on doing some research on his Kokeshi, I discovered I in fact already have 4!

KT: Would you agree with the statement that Kokeshi has value, it is like an heirloom that can be left for daughters, sons, grandchildren and even gifted to museums.

Geoff: I definitely agree. For me it is all of these things. They are very collectable. Despite the fact that there are many hundreds of thousands of them around, with the numbers still growing, it is their difference from anything else, the fact that each maker has his or her own style and designs that make each individual Kokeshi unique. They do have value, not just in monetary terms, but also in a cultural way. And this cultural value, although born in Japan, has spread across the globe. Collectors from all over the planet now have growing collections. It is a great feeling to be part of something that can

translate to so many people, regardless of their location, language, culture, or beliefs. I would like to leave my collection to my son (one and only child), but unfortunately like so many modern Western children, he is only interested in new things. Maybe any future grandchildren may want them. Otherwise, I would like to believe that I can, through the help of the Japanese Consulate in Melbourne or the Melbourne



Museum, leave my collection for prosperity and that they can set them up so that they can be enjoyed by all.

KT: I would like to believe that Kokeshi is growing in popularity. If you could influence the future of Kokeshi, what would you want to do to ensure that the craft continues on for future generations?

Geoff: I think here that the latter part of the previous question/answer applies. I enjoy showing my Kokeshi collection to others, and I actively encourage others who come into my workplace to buy more and to join up on the Kokeshi Village Facebook page. These are ways that they can learn something about Kokeshi and to appreciate them more. And hopefully grow their collections. I believe that although I live a world away from Japan, in this land down under, that I can indirectly help continue the desire for, and thus the making of, Kokeshi by encouraging others to expand their collections, or to start a new one.

I would also like very much to open a museum for Kokeshi here in Australia. We don't have one, so the public at large only get to see them by either going to Japan, online, or in the few businesses that sell them here. A museum here in Oz would help open up the world of Kokeshi

to more people in a country where only a small number actually know what they are.

KT: In 5 years from now would you say your collection will be somewhat larger than it currently is?

Geoff: In 5 years, I hope my collection is a lot larger. I don't want to stop collecting, even if it means setting up into another room as well. I do not have any specific target number in mind, so I do want to keep adding to my collection as long as is possible.

KT: Can you share that "target number" with us?

Geoff: As for a "number", I suppose that as my collection passed the 650 mark, I imagined that one day I might get to 1000 Kokeshi. I also knew that there was another collector out here in Australia that has/had over 1000 Kokeshi. I Have to admit that for a very brief moment it also became a bit of a challenge to catch up. But now that I have 1055 dolls and still growing, there no longer is any specific target or cut off point. And the idea of just collecting to catch up lost its appeal very quickly as I realised that is not what collecting is all about. I prefer to collect Kokeshi that appeal to me, not just for numbers. The quality of the collection far out

weighs its numbers or value. So I will keep on collecting as long as there is opportunity, and finances available to do so.

KT: Is there something specific, you would like to share with fellow collectors, that perhaps they might find helpful or useful?

Geoff: I think that like most collections where financial gain is not the objective, then go with your heart. Whether you are collecting a specific type of Kokeshi (creative or traditional), or dolls of a particular color, or by a specific maker, then I for one, do not look at the value or cost (unless outrageously expensive) of any particular Kokeshi that I see and desire.

We have a small plaque at the door of our work that reads "I should have bought it when I saw it." And I think that this has applied to my method of collecting. Get what you collect when you can - don't hang off 'cos it might not be there when you finally make up your mind and come back looking for it at a later date. You end up regretting it. Of course, things like budget, space, family, etc. can limit the size of one's collection, but if these can be overcome, and you enjoy Kokeshi as more than a few trinkets on a shelf, then I would say go for it. For me, Kokeshi have become a real passion.

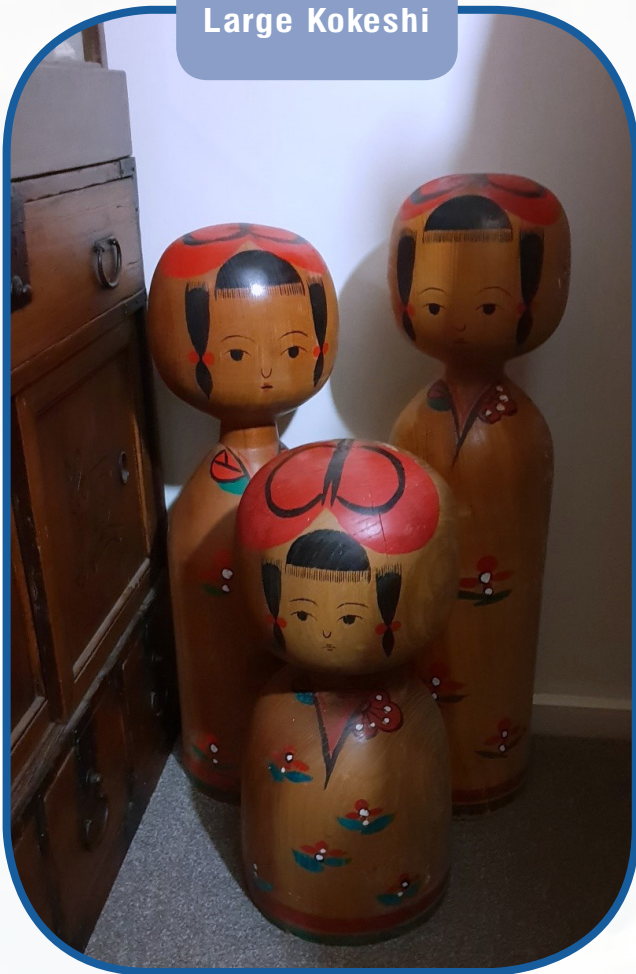
Some at work call me obsessive, and they may be right. Either way, I don't care. Ignore the detractors and go with what makes you happy. You collect Kokeshi (or anything else for that matter) because you feel a connection to that, whether it be emotional, physical, to save for future generations, or something else. Life is too short to not be enjoying it and the things you make part of it.

“Some at work call me obsessive, and they may be right...”

Snow Cave & a pair of Farmers



Large Kokeshi



Many Kokeshi

Shido Shouzan
Calligraphy
Brush Kokeshi





February 23, 2019
Interview with Noboru Wagatsuma
by Madelyn Molina
Translation Assist by Madoka Shinzato

Emerging artist Noboru Wagatsuma has been making waves in the Kokeshi collecting community with his innovative and jaw dropping designs. KokeshiTrends is honored to be able to present his eclectic work.

KT: Please tell us a little bit about yourself, your hobbies, favorite thing to do

NW: It is nice to meet you. My name is Noboru Wagatsuma, a traditional Togatta-style Kokeshi maker. I was born on July 21, 1983. I made my debut as a Kokeshi maker on April 1, 2018 and completed my 3-year training on September 1, 2018. I am also a singer and a songwriter. I compose and sing songs for various television and radio commercials. My hobbies are travelling, visiting hot springs, drinking Sake, camping, fishing, making ramen, watching movies and listening to music. I also love to make cocktails, play basketball, paint, and Japanese archery, [Kyūdō](#) (弓道), holding the [1st degree](#).

KT: At what age did you become interested in Kokeshi making and when did you create your first doll?

NW: I am currently 35 years old and became interested

in making Kokeshi at the age 32. I helped my master make Kokeshi dolls at the age of 33 and I made my first doll for sale when I was 34.

KT: You are new to Kokeshi making, is that right? Who did you study the craft of making Kokeshi with?

NW: Yes. I'm a newcomer. It has been 10 months since my debut. I studied and trained for 3 years under [Masahiro Hayasaka](#), a master craftsman of traditional Togatta-style Kokeshi.

KT: What advice would you give to someone who wants to learn how to make Kokeshi?

NW: Kokeshi making is very fun and profound. One may find a master in Japan, become his or her student, then train and practice. If travelling to Japan is difficult, observing Kokeshi making footage on various video-sharing websites can be helpful.

KT: Tell us a little bit about the inspiration behind your overall designs.

NW: I give shape to the Kokeshi designs I would want myself.

KT: Can you tell us a little bit more about your tools, for example, wood and type of paints that you use? What do you prefer to work with?

NW: I use Mizuki (giant dogwood) and color the wood with dyes. I often use Japanese black ink because I like black, gray and white monotone designs.

KT: You are an amazing artist; your Kokeshi have a unique head shape, like a square jaw line. What was your inspiration for this design? You also have made Kokeshi with kawaii hats and kanzashi hair pin what is your thought process when making these designs?

NW: Thank you very much. I'm glad to hear that. The angular jaw line somehow became my go-to design while creating Kokeshi dolls. I think smaller heads, by cutting off the lower part of the chin, look kawaii or cute. About the hats and kanzashi hair pins, I create my dolls to look trendy and fashionable. I love and wear hats, so I always incorporate them into my designs.

KT: Do you have a favorite design or motif that you like to use on your Kokeshi?

NW: I like the designs with white, gray and black monotone colors.

KT: Is there a message you want your art to convey to the viewer?

NW: I want you to feel the depth of traditional Kokeshi dolls that

have continued since the Edo period. If you can get a chance to hold my dolls in your hands, I would like you to feel the warmth of a craftsman's work and the warmth of wood.

KT: There are many beautiful designs on Kokeshi dolls. The dolls often are full of symbolism, Japanese culture and traditions. Can you help us to understand how tradition, culture and symbolism influence your work?

NW: By making traditional Kokeshi, you can re-acknowledge the beauty and culture of Japan which can sometimes be forgotten in our busy everyday lives. In the future, I would like to create a work depicting cherry blossoms and [Toki bird](#) (トキ, [Japanese crested ibis](#)), which are the symbol of Japan.

KT: Do you personally collect other craftsmen Kokeshi dolls?

NW: I do not collect Kokeshi, I am more into making Kokeshi. Thus, I do not have particular craftsmen I like. As I want to put my own ideas into designs, I try to avoid seeing the other craftsmen's creations as much as possible.

KT: What memorable responses have you had to your artwork from Kokeshi collectors, can you give us an example?

NW: These are some comments that have made me happy: "I wasn't interested in Kokeshi at all, but your Kokeshi dolls have



made me love them!”

“Please bring a breath of fresh air to the Kokeshi industry.”

“Even when I come home after a long day at work, your dolls help me relax and shake off my fatigue.” Furthermore, I am surprised that there are a lot of Kokeshi orders from people abroad. I am very happy to learn that Japanese culture and crafts are being appreciated all over the world.

KT: How can collectors purchase your dolls, will you be starting a website, or just prefer customers to message you on Instagram?

A Kokeshi sale website is underway. Thank you for your patience. In the meantime, I will create a page with a lineup of my dolls on my personal music web page. Please feel free to contact me as you can order by phone, email, Instagram or direct message on Facebook. I ship worldwide. Acceptable payments are Paypal and bank transfers.

KT: Is there something more you would like to share with KT readers?

NW: Thank you for the valuable interview opportunity. I am still a fresh hand and may be an inexperienced craftsman compared to many, but I do make Kokeshi with all my heart. Although I cherish the traditional style Kokeshi, I am eager to make a lot of creative dolls that are free-spirited and unorthodox with flexibility. I am glad that my Kokeshi dolls have lots of fans. Your support is much appreciated. Finally, on April 1st, 2019, my younger brother will also debut as a Kokeshi maker. Thank you very much.

KT: Wow that is awesome that your brother is making Kokeshi too! I hope to interview him and introduce him to KokeshiTrends fans, very exciting!

This interview is also available in Japanese <<<[HERE](#)>>>

Music website: <https://www.noboru-music.com>

Instagram: https://www.instagram.com/noboru_singer_kokeshi

Facebook: <https://www.facebook.com/noboru.wagatsuma.7>

Phone number: +81-8096355529

E-mail: bokuhautau@hotmail.co.jp

Studio address: 22-4 Tsutsumishita Nenoshiroishi Izumi-ku Sendai-city Miyagi Prefecture 981-3221 Japan









love



You are my ☀
my ☾ and all my
★'s





A person wearing a dark grey work shirt is using a STIHL chainsaw to cut through a large, rough-textured log. The chainsaw is orange and white, with the brand name 'STIHL' and '0220' visible. The log is secured with a heavy metal chain. In the background, there is a pile of cut wood and a corrugated metal wall.

NOBORU WAGATSUMA

ARTIST
SINGER
SONGWRITER
HAT LOVING
GOOD LOOKING
CRAFTSMAN

Featured Shop: Kupuku and Bento Hime
 Owner: Silvia Gunadi
 Contact Info: info@kupuku.be
 Instagram: [kupuku.store](https://www.instagram.com/kupuku.store) and [bento.hime](https://www.instagram.com/bento.hime)
 Facebook: [kupuku.store](https://www.facebook.com/kupuku.store) and [bentohime](https://www.facebook.com/bentohime)
 Home Base: Belgium
 Websites: www.kupuku.be

KT: Can you tell us a little bit about yourself, your hobbies, favorite thing to do etc.?

SG: My name is Silvia Gunadi and I was born in Indonesia from Chinese parents. I left Indonesia when I was 15 to study in Singapore, followed by the USA a few years later. Then in 2003 love took me to Belgium and Antwerp has been my home ever since.

I have always been fascinated by Japanese pop culture, since my childhood, especially the "Kawaii" or cute philosophy towards everything in life. This inspired me to open the cutest Japanese gift store in Antwerp, called Kupuku.

In my spare time I transform into kitchen goddess because I love cooking a lot! One of my dreams a long time ago was to make cute bento boxes for my child and I have been doing it ever since my daughter started going to school in 2013. One thing led to another and today I'm known as Bento Hime, a bento artist,

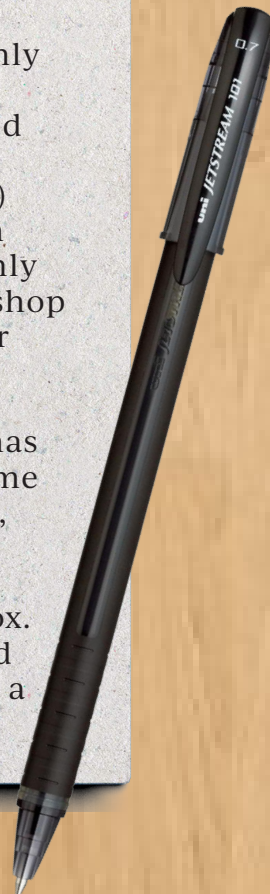
and blogger, teaching bento making right here in Belgium.

KT: For those unfamiliar with bento, can you explain what bento is?

SG: Bento simply means a meal in a box or lunch box. There are many different types of bento in Japan. What I do is called Charaben (Character Bento), also commonly known as Cute Bento.

KT: Please tell us a little bit about your business, what inspired you to start it?

SG: Japan has always been my number one source of inspiration. In fact, it's not only just for my business, but my entire world has been inspired by the Japanese culture! The purpose of Kupuku (my shop) is to share happiness through the goods I'm selling. I sell only products that I love, and my shop collection has grown together with me. For example, I have dropped baby products from the shop since my daughter has grown up now. And Bento Hime combines my hobby, cooking, with the stories between my daughter and myself, expressed as a lunch box. To me food goes beyond nourishment, it is both a



BENTHIME



language and art. I connect with my daughter through the food I make for her.

KT: What is it about Japan that intrigues and challenges you to create?

SG: I find everything about Japan is unbelievably beautiful! I'm really moved by the culture, creativity, and dedication mind set of the people.

KT: What sort of things can we find in your store (website)?

SG: I don't have an online store yet, we are still working on it. Kupuku is a real brick and mortar store, known as the cutest Japanese gift store in Antwerp. We sell Kokeshi dolls, Echizen bamboo dolls, bento supplies, Japanese dinnerware, tea, stationeries, jewelry, and a lot more. Bento Hime organizes bento workshops with rice like in Japan, but I have also developed Panben. Pan means bread and ben is from bento, so you get Bread Bento. (^_^) I try to merge the local custom of eating sandwiches or bread for lunch, but presented in the Japanese cute bento style.

KT: What would you say is one of the coolest products you offer, and why is it popular?

SG: Kokeshi has always been our main specialty since the very beginning and it will never go away from the shop. Kokeshi is more than just a beautiful wooden doll to me. Each piece is handcrafted by a highly skilled artist in Japan, making each doll unique with distinct personality. Every Kokeshi has a name with a specific meaning that carries good wishes to the owner.

We treat our Kokeshi as a living being with a soul; they were born and not made, we called the artist who made them as their father or mother.

KT: When and how did you first become interested in Kokeshi?

SG: I discovered Kokeshi through the internet and fell in love with their beauty instantly. Then I decided to visit the artists in Japan to learn more about them in 2008, and brought them to Belgium to share with the local people. I'm planning to learn more about traditional Kokeshi on my next visit to Japan, hopefully in 2020.

My Kokeshi collection is the entire shop collection. When they are not sold yet, aren't they all mine? (^_^) When certain models get discontinued, then I'll keep them for myself. My favorite Kokeshi is called Hanadayori. She is not even rare, antique, or super special, but there is something about her that really attracts me. I find her very elegant and really love her expression.

KT: You created a cool Kokeshi Bento, will you share it with us?

SG: Yes, sure!

KT: Can you walk us through your creative process?

SG: You need to have cooked Japanese rice, and then put some rice in a cling plastic and start molding it to form the head and body. Mould the rice like you are working with clay and make sure that the rice is really compact to prevent breaking. Cut nori seaweed to make the hair and paste them on the rice. I use a special nori puncher to cut the eyes and mouth,



but you could do this with scissors. Make the line decoration for the body from thinly sliced carrots and green asparagus. Flower decorations on the body are made from the red part of a surimi crab stick. You need a special vegetable cutter to make this. You could get them at the bento supply stores. Then attach the flowers using pasta sticks on the rice body. For the finishing touch, put tomato ketchup on the cheeks and you are done! Feel free to put any vegetables and side dishes in your lunch box. One important tip, you have to make sure that your bento box is totally full. This way food won't shift around during transport and your master piece will remain in place and beautiful.

KT: Readers near your shop can also attend classes, is that right? Can you tell us more about the classes?

SG: Yes of course! I offer 3 types of bento workshops at home, (1) working with rice workshop #1, (2) Rice types workshop #2. (3) Bread Basics.

At Rice workshop #1 you'll learn making 4' cute onigiri (rice character) using mold. You'll also learn about rice coloring, texture adding, filling, and decorating.

At Rice workshop #2 you'll learn making one cute onigiri by hand and also rice wrapping using nori seaweed.

At Bread Basics you'll learn making a cute bento using bread and creative decorating using a Babybel cheese. In

addition to that, you will learn how to make side character decorations from ham, omelette, sausages, and/or vegetables to fill in the bento box.

I will also teach you about bento composition and share all tips and tricks in bento making. We usually listen to the Japanese songs while getting creative with food. At the end of the workshop everyone get 10% discount on all bento products purchased at Kupuku.

KT: What memorable responses have you had from your customers?

SG: My customers often said that everything is so irresistibly cute in the shop that they wanted to buy them all. I usually replied that they'll get a BIG discount if that's the case. (^o^) Some people also said that Kupuku is a "Dangerous" shop because they couldn't stop buying each time they entered the shop. What can I say, cuteness is highly contagious! (^o^)

KT: Where would you like to see Kupuku and Bento Hime in 5 years from now?

SG: I don't decide my future today because you never know what will

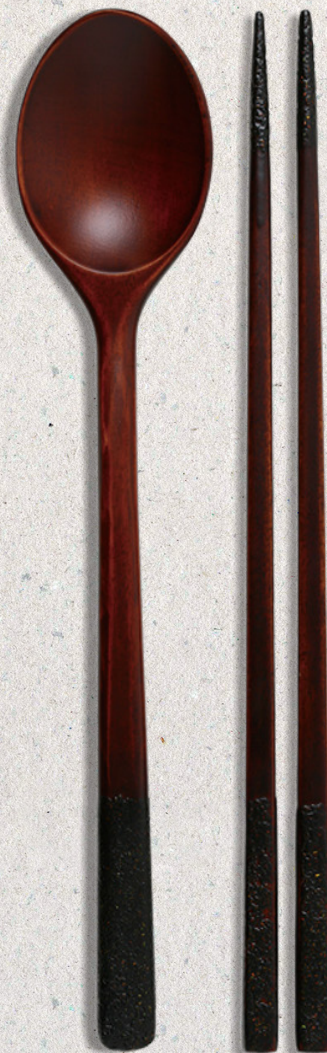


cross your path along the way. I just follow my heart, and always open to new ideas and opportunities. So 5 years from now could be something totally different from what I'm doing today. Kupuku is currently transforming into a more mature version of myself, which is reflected in our shop's collections. Bento Hime didn't even exist 3 years ago and I never thought that people would regard me as the bento expert of Belgium. One thing for sure, I always try to do better today than yesterday.

KT: Is there something more you would like to share with KT readers that they might like to know?

SG: I will appear on Bento Expo in March. It is a Japanese TV program by NHK World. I don't know the exact publication date yet, but you could watch this later online from their website. During this program I will show you how to make 'Cello Bento' and how to cook one of the side dishes, Tofu-Edamame Falafel. I created this bento to wish my daughter good luck for her first exam at the music school.

KT: Super exciting news! Congratulations on being cast for NHK World. We will be tuning in to learn about Cello Bento. Thank you for taking the time to share with us your passion; It is clear that you have a talent for Bento!





HAVE YOU STARTED THINKING ABOUT THAT PERFECT FATHER'S DAY GIFT?

So I think most Dads, brothers, sons, friends could all use a tie right? I mean most are expecting to get at least one tie from a friend or family member on Father's day.

But, how many do they already have? How many others are going to gift a tie too, and unless that special man in your life is a tie collector, how many do they need?

Why not stand out? Break the mold, and get that special dad in your life a Kokeshi slide whistle! This charming slide whistle by Shiego Kobayashi is hand crafted to perfection. Beautifully displayed on a painted Daruma-san stand, easy to grab and just start playing, might take a little practice at first and it certainly is great for working out those good ole lungs. A gift that won't easily be forgotten. They come in an array of colors and designs so be sure to check out KokeshiVillage.com to see a few of the different versions made by Kobayashi-san.

Please check our shop listings for sellers. If these Kokeshi are not currently in stock, don't be shy to request an order. There's plenty of time before Father's day arrives. Do remember to order early as it can take 30+ days for an order. Remember, these are made to order, handmade products.

Photo: Soulportals collection purchased @ Shinapari on eBay.



Izumi Tayama



Fujita Mitsuharu



Available [@Kokesia](#)



Available [@Folkeshi](#)



HAPPY FATHER'S DAY



FABULOUS DADS

Photo: Soulportals
collection, slide
whistle, purchased
@[Shinapari](#) on eBay.



Mother's Day



Photo: [Aomori Prefecture Online Shop](#), Kokeshi by Abo Muchihide

Gift Ideas



Available @Folkeshi



Available
@Kokeshi
Carol



Available @CaddyCreations



Fabric by Alexander Henry



Available [@Kokesia](#)



**HAPPY
MOTHERS
DAY
TO ALL THE
WONDERFUL
MOM'S OF
THE WORLD!**



Available [@Gallery_Shin](#)



Available [@Cynthia C Gibson Pyrography](#)



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A blue bear vending co. production
Illustrated & Written by Joanna Nakamura



kokeshi love stories

We are so excited that Joanna
Nakamura is going to tell us a story

Kokeshi image credit: KT

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MEET THE CHARACTERS



DokiDoki Daruma ドキドキだるま

DokiDoki Daruma is a grouchy and mischievous Daruma doll. His belly has the Kanji for 'kokoro', meaning 'mood, spirit, emotions, heart'. He embodies all of these things.

He is sensitive and emotional, and his mood can change in a heartbeat. If he feels frightened, threatened or agitated (which happens a lot), his heart begins to pound harder and harder until he explodes with a POP!

Once this happens, he multiplies so that you cannot find him easily – there is only one way to know the real one, and that is to look for the correct kanji on his belly.

If the early signs of agitation are noticed, explosions can sometimes be avoided by feeding him quickly with konpeito candy, which is his favourite food and makes him fall asleep.



Kiku Kitsune 菊狐

Kiku is a British red fox, born in England and raised as an only cub until his mother was killed during a fox hunt when he was six years old. Before his mother died and the family was separated, Kiku's grandfather used to tell him tales of the foxes of Japan and their many adventures. Kiku hoped to travel there one day and dreamed of becoming a shrine guardian for Inari, god of the rice harvest. After the untimely death of his mother, he made the decision to leave England and though still a child, he found his way onto a ship bound for Tokyo.



Boss Panda ボスパンダ

Gentle giant with a secret past. Now runs a local sento and helps his community. Just don't ask him about the tattoos. He oversees the operations of the Tokyo Crows (東京烏), a much misunderstood network of the city's birds who maintain a watchful eye over the hidden citizens of Tokyo. They often come under attack from humans who see them as pests.

Boss Panda is also the guardian of the mischievous Takenoko – the spirits of baby bamboo shoots who get into all sorts of trouble

Chaos at the Daruma Market

ドキドキドキドキドキ...



by Nakamura



One day at the end of February, Boss Panda suggested to Miko-chan and Kiku that they purchase a daruma doll in order to ask for good fortune for the year ahead. He told them that there would soon be a large daruma doll fair as part of the Gansan-Daishi festival (元三大師大祭) held at Jindai-ji in Chofu. The pair found that the “Daruma-ichi”(だるま市), or daruma doll market would be held on the 3rd and 4th of March.

On the 3rd of March, they set off for Chofu, taking the Keio Line Special Express train from Shinjuku station to Chofu (15 minutes), and then a no.34 bus from the north side of Chofu Station (bus stop 14). The bus stopped directly outside Jindai-ji temple (深大寺). Entry to the temple was free.



The streets surrounding the temple felt more like being in a village to Kiku, something he missed a little sometimes in Tokyo. Lining the streets were many soba noodle shops and the air was filled with the wonderful smell of hot food. The area is known for its soba noodle making and dishes, and the buckwheat flour for the noodles was once ground at a watermill, which still stands today. Although there was a chill in the air, beautiful plum blossoms could be seen on the trees around the gate – a sure sign that spring was underway.



Inside the temple gates, stalls had been set up with shelves full of daruma dolls, all wrapped in clear plastic and priced according to their size. Most were red, but other colours could also be seen, and each stall had its own styles and special display.

It was fun to look at the different stalls and make a choice for their doll. “They look a bit cross”, said Miko-chan, who secretly doubted that anyone who looked so grumpy could bring good fortune. Kiku read a sign that said that after a doll was purchased, the buyer could have a special character written on the doll’s left eye by a monk at the temple. This would signify that their wish had ‘begun’. The doll would then be placed next to a special burner, where it would receive the spirit of Gansan Daishi, a legendary monk of olden times, after whom the temple’s festival is named. Miko-chan chose a doll that she thought looked a little different to the others, although she wasn’t sure why. She then joined the queue for the monks who were writing the special characters.





As Miko-chan stood in the queue and drew nearer to the signing booth, she began to feel a vibration coming from the doll she was holding, and noticed that the doll's face had begun to look even more cross. "Um, Kiku-kun, I don't think this Daruma wants to have his eye painted – he seems to be getting rather agitated..."

As Kiku leant in to take a closer look at the doll., he could hear the sound of a rapid heartbeat "doki doki...doki doki...doki doki...." and it seemed to be getting louder. He stood back to check that the sound was definitely coming from their doll and realized that the ground had started to shake, and there was a deafening rumble....

Miko-chan 巫女 ちゃん

Miko is a shrine maiden cloth doll, found by Kiku living in the Tokyo Metro Lost and Found Center in Ueno Station, Tokyo. For a long time she had no memory of how she came to be there, or of her life before, but one day she confided in her new family at the Bamboo Bathhouse, telling them her sad story. She is Kiku's best friend, **accompanying him on his adventures, and hoping one day to find a role for herself.**





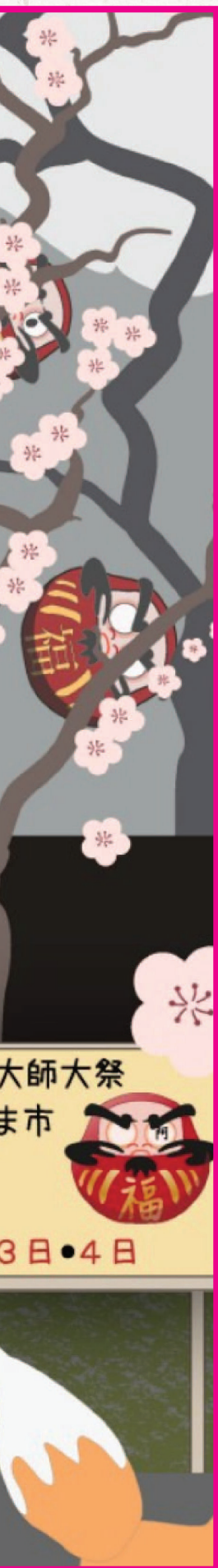
With an enormous ‘POP!’”, the little Daruma in Miko-chan’s arms exploded – multiplying into hundreds of dolls flying in all directions, filling the temple grounds and sending panic through the crowd.

Kiku, who had been thrown to one side by the explosion, sat dazed surrounded by dolls, not sure what had just happened. Miko-chan looked around at the Daruma filled floor. “I think the poor little one has created copies of himself so he cannot be found – he really didn’t want to be painted on!”

What Miko-chan had noticed though while she stood holding him in the queue before the explosion, was that her doll had a character on his belly that was different to all the other dolls at the market, and that the dolls now surrounding them all had a more complicated character on them than the one she had seen.

She scanned the confusion, looking for her doll... Can you find him in the picture above? His belly kanji is different to all the others!





Miko-chan eventually found the little Daruma, who let her pick him up from his hiding place behind a stone lantern. Although still vibrating slightly he had calmed down considerably. She promised him that they would not paint on him if he did not want it, and the Daruma's vibrations suddenly came to an end.

“We should call him DokiDoki”, said Kiku, “as that is the sound he makes. You can come and live with us if you would like...” he added warily, waiting for the doll to start shaking again. The doll however remained completely still, and Miko-chan thought she almost saw him smile (but only almost).

The two friends quickly left the temple with their new friend, hurrying down the steps and leaving a chaotic scene behind them. “We didn't really get the kind of doll Boss Panda suggested,” Kiku mused, “But we have found a new friend – although I hope he doesn't do that too often!” And so DokiDoki Daruma came to live at the Bamboo Bathhouse.

my



Happy Valentines

INDULGE
CALORIE FREE!
SUGAR FREE!
GUILT FREE!

Suzuki,
Akira



Abo Masafumi

Day 



Abo Masafumi



Photo Courtesy of [Kokesia](http://Kokesia.com)



6 piece Hina doll set
(7 if you count the red
felt) by Honma Naoko
a dentō, Tsugaru,
craftswoman.

(Soulportal Collection)



Emperor and Empress by
Ogasawara, Yoshio a Tōgatta
craftsman. (Soulportal Collection)



HAPPY HINA MATSURI!

On March 3rd Japan celebrates Hina Matsuri also known as Girl's day or Doll's Festival. The celebration has been observed since the 1600s. Parents, grandparents and friends pray for the health and happiness of young girls throughout Japan.

To help celebrate the day, Grandparents will gift their granddaughters hina dolls. The dolls may be new or special dolls inherited from generation to generation (some valued at thousands of dollars).

There are small sets and large sets consisting of 2 or more pieces, and 1 to 7 tiers. The example on the left by Honma Naoko consist of 6 pieces. There is a hishi-mochi (rice cake) which is a popular holiday food. Hishi-mochi have multiple layers and each color represents something unique. The pink represents plum flowers, white or yellow represents snow, and green represents new growth. There are 2 lamp stands-lanterns (bonbori/hibukuro). Then there is a screen which represents the thrown and a red piece of felted fabric that serves as a carpet. The two dolls represent the Emperor and Empress. The emperor in this set has a Daruma-san design on the body and the empress a lovely peony, common motifs for the Tsugaru strain of Kokeshi.

The 9-piece set, on the opposing page, is composed of 2 tiers. The 2nd tier has the 3 court ladies (san-nin kanjo) in addition to the Hishi-mochi, lamps on lampstands, emperor and empress. It was made by Yasushi Hasegawa.

The key figures always consists of the emperor and empress. There are various interpretations by multiple artists that create their own versions.

Hishi-mochi Kokeshi by Yasushi Hasegawa



Hina Dolls by Yamaya Rei



Hina Dolls by Hiraga Teruyuki (Sakunami)





March 12, 2019
Legendary Solo Exhibition of Sato Eitaro
by Madelyn Molina

●●● TRENDING

Togatta craftsman, Sato Eitaro, born in 1939, in Miyagi Prefecture, Japan, and now 80 years old just had a solo exhibition after 25 years since his last one. The exhibition was held from March 6 through March 12, 2019 at the Isetan Shinjuku Main Building 5F, Center Park (Stage #5) and had over 1,000 Kokeshi on display.

Sato-san starting making Kokeshi in his early teen years and has been making them since. Although he lost his father as a young boy, he followed the guidance of his mentor, Sato Mamoru¹, and inherited his grandfathers, and fathers designs², handed down through generations of Kokeshi making. It was his father who invented the popular bird and mum design on the kimono of Kokeshi.

While Sato-san excels in the designs handed down to him, he is well known for his whimsical photo books full of his very own transitional Kokeshi dolls. He has created dolls that are full of color and elegance some fetching well over 800,000 yen.

Some of his designs are delicate and fanciful, while others are rough, with strong facial features and bold body designs. A lifetime of Kokeshi making has allowed Sato-san to expand his creations beyond what he learned as a child watching his father and grandfather. Collectors from all over Japan recognize his dolls, and they are highly coveted.



1. Kokeshi Wiki, Sato Eitaro. Retrieved from <http://kokeshiwiki.com/?p=1343> on 03/12/2019.

2. Mitsukoshi Isetan Holdings, Inc, and Isetan Shinjuku. "Kokeshi World Legendary Sato Eitaro." PR Times, 12 Feb. 2019, retrieved from <https://prtimes.jp/main/html/rd/p/000000945.000008372.html> on 03/12/2019.

Photos: Courtesy of PR Times Media Kit, except where noted.

Sato Eitaro Book, 72 pages, published in 1984 Photo: Soulportal Collection

SATO, EITARO

佐藤英太郎





SATO, EITARO

佐藤英太郎



Photos: Isetan (CCO)

ISETAN Shinjuku
store



HAPPY EASTER...



Since the 1600s, and prevalent after the 1930s, a trending custom emerged of wearing your finest on Easter Sunday. That, of course, included an Easter Bonnet (hat). The more outlandish your hat was the better! Especially if attending the Easter Parade after church services.

The tradition is slowly dying as times change and customs of old are forgotten. We hope that girls of today [#keepthebonnet](#) tradition alive even if its just once a year. Mirai is sporting a fantastic hat I found at our local Walmart. It has little side clips for a young girl to wear and it suits her perfectly. She is surrounded by her little chicklings. They are having an Easter picnic enjoying some tasty treats.

Will you dress up with a bonnet for Easter? How about one of your Kokeshi? Tag us on [Instagram](#), (@KokeshiTrends) or [Facebook](#) (Kokeshi.Trends) we'd love to see photos!



Adorable Rabbit Peg doll by [Caddy Creations](#)



Photo: [Kokeshia](#), Kokeshi by Teruyuki Hiraga - Koto, Soulportals Collection

Identifying Your Kokeshi

Research Kokeshi Images to Find the Most Comparable

Article collaboration by Jill Holmgren and Madelyn Molina

1ST YOU SHOULD ASK:

Is it a **traditional** (dentō) or a **creative** (Sosaku) Kokeshi?

How can you tell? Most dento Kokeshi do not have a glossy or shiny finish. They may have some wax. Pretty much anything that does not fit the below grouping is some version of a creative Kokeshi. There are many types of creative too, but we will take it one step at a time. Hopefully we can cover as many types as possible in future articles. Take a look at our database on www.KokeshiVillage.com for more examples.

TRADITIONAL KOKESHI



Photo: Soulportals Collection

There are 11 primary groups and 3 which are considered sub-types (Nakanosawa, Hanamaki and Ginzan (not pictured)) making it a total of 14 traditional types. There are also Ejiko and Nemarikos. They are sitting and baby-in-a-basket types. We will cover those at a later date.

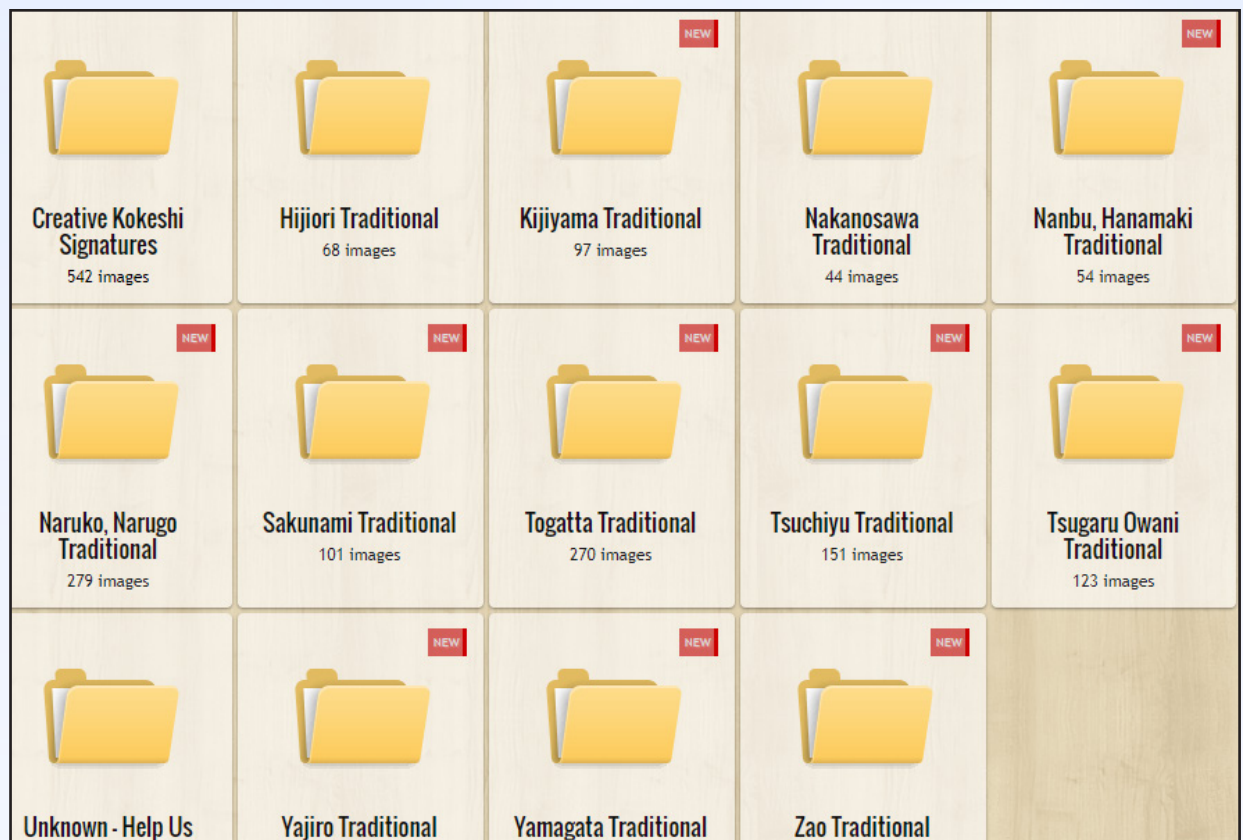
Now that you have identified the type of Kokeshi, next you want to narrow it down to “style”. Let us assume your doll is a traditional type.

To determine what group it might belong to take a look at the shape of the body, head, paint design, style of nose and eyes, and see if it fits into one of the major group types. If it does not, then you may have a hybrid doll (a mix of several styles), a new independent style, or a sosaku creative kokeshi.

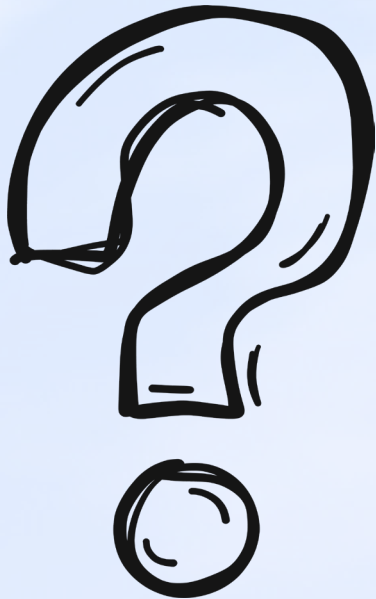
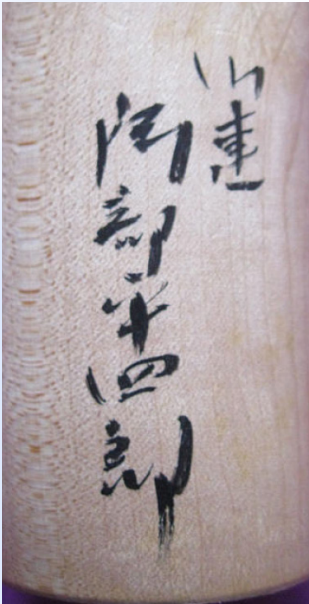
Once you have narrowed it down to 1 or 2 possible group styles the next step is to look for any writing on the doll. Is there a signature, label or stamp? If you are unfamiliar with kanji, take a look at a few kanji so you can recognize whether a signature is right side up or upside down. A general rule of thumb is that the top of the kanji is closed and the bottom may be “open” with projections or legs. The good news is that even if you don’t know any Kanji at all you can still use the signature database to compare the likeness of the signatures and find a match that way.















Now that you have narrowed it to a style, and have a signature, you can look in the [signature database](#), to see if there is a match. The signature database is organized in alphabetical order by craftsman last name, followed by first name. The corresponding kanji is also included when available. The folders are further organized by types for ease of searching. The database is updated regularly so if you don’t find

a signature check again. It may be there the next time you search for it. Can’t wait that long? You can post a photo of your doll with the signature in the [Kokeshi Village Facebook Group](#) and ask members for help.



Hands on example: You have identified your doll's type as dentō, and the style, as possibly Kijiyama. Here is a photo of the doll and the signature: Where will you look ?



 Creative Kokeshi Signatures 542 images	 Hijiori Traditional 68 images	 NEW Kijiyama Traditional 97 images	 Nakanosawa Traditional 44 images	 NEW Nanbu, Hanamaki Traditional 54 images
 NEW Naruko, Narugo Traditional 279 images	 NEW Sakunami Traditional 101 images	 NEW Togatta Traditional 270 images	 NEW Tsuchiyu Traditional 151 images	 NEW Tsugaru Owani Traditional 123 images
 Unknown - Help Us	 NEW Yajiro Traditional	 NEW Yamagata Traditional	 NEW Zao Traditional	



Look for Similarities in Signature: Here we find a match, signature #3 Abe Heishiro. There are often multiple samples of an artist signature to compare to. That is because they don't often sign the same way. You can click on the image thumbnail to see an enlarged version of the signature. You have now identified your Kokeshi as a Kijiyama by Abe Heishiro. If you would like to see more dolls by the artist you can go to the [Traditional Kokeshi Gallery](#) and see if there are any listed.

Now you can try to identify one of your own... happy researching!

SIZE S - 70cm x
26.4cm
100% organic cotton
Machine washable 30°



March 12, 2019
A koinobori with Kokeshi
by Laetitia Hébert

Are you familiar with the word « koinobori »? It means carp streamer in Japanese. These textile carps are usually seen across Japan on April and May, to celebrate Kodomo no Hi (こどもの日), the popular Children's Day holiday that takes place every year on May 5th.

In Japanese culture, the carp, koi, is strongly linked with the ideas of energy, strength and perseverance. This fish, which seems so quiet and elegant in tastefully arranged gardens, is able to swim up streams and rivers, against the current.

To encourage their children to grow into strong and determined adults, families expose koinobori at home for Kodomo no Hi. In some cities, large installations of koinobori can be admired above rivers. The wind gives movement to all the colorful carps, seemingly floating above water - a sight that would nicely fit in a Ghibli movie!

Madame Mo is a French brand that specializes in koinobori. The brand is 15 years old - over the years, they build a product line focused on koinobori; the most joyous celebration of Japan that brings out a deep love for the country. The brand reinterprets this traditional item as a modern, decorative accessory. Pascale Moteki, co-founder and designer for Madame Mo, is also a children's books illustrator. The koinobori she conceives are full of joy and imagination!

Their classical designs color the carps in many hues; another line features patterns, dressing their koi like peacocks or tigers. My favorite collection, however, plays with Japanese culture themes: sakura flowers, lanterns, and elegant geishas. They just released a koi with Kokeshi dolls! There are 3 Kokeshi figure on the carp streamer: a tall one that looks like a mix between Yajiro and Hijiori style; a second one is a creative Kokeshi, dressed in kimono; and the third one is a Kokeshi cat. The sweet tones of the koi would look great in a baby's room! If you would like to get your own koinobori check out their website at <https://www.madamemo.com/en/>

KOINOBORI KOKESHI



COME FLY WITH ME



SHOPS



ARTISTS

& MORE

Kokeshi Doll Shops

- [emmabeeyou](#)
- [Folkeshi](#)
- [Hayabusa0550](#)
- [Katagami Kokeshi](#)
- [Kimono Flaminia](#)
- [Nostalgic Kingyo](#)
- [Shinapari](#)
- [The Japan Stop](#)
- [Kokeshi Manila Online](#)
- [Shuz Saya](#)
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