

KOKESHI TRENDS

JOURNAL

Q2 2019 | VOL 4 ISS 2

こけし

FEATURING

- Liat Reshef
- Linda J Ferber
- Janice Levi
- Kanami Ogata
- Carol Levy Kerebel

Collectors

- Sondi Kokeshi
- Francesca Iachetta @
Artigianato Giapponese

TRENDING

- Hawaii Kokeshi!
- Kokeshi Expo 2019
- Updated Shop List
- Kokeshi Experience Survey
results
- Giveaway Winner Announced!

Another Tokyo

Monogatari by
Joanna Nakamura
@BlueBearVendingCo



Free Publication

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Molina.

Editor On Call
Jill Holmgren



KOKESHI TRENDS

Welcome to the 2nd Quarterly Edition of KT 2019

Dear Kokeshi Friends,

Many Kokeshi collectors also identify themselves as shinnichi (親日), in English, Japanophiles. A Japanophile is a person who has a passion, love or interest for all things Japanese. This love and passion can translate to fashion, the arts, anime, doll collecting; you name it and there's a fandom for it.

Cultural exchange is a valuable way to bridge gaps and gain a better understanding of the differences and similarities between people in a multicultural world. When you can find something that people share in common you can build cultural bridges that connect and unite people. If the love for Japanese Kokeshi can be a bridge between different cultures that is something to be further explored and embraced. If the message of love, compassion, and well-wishing can be transmitted through the passion of collecting and creating Kokeshi, then that is a positive result that we should aspire to repeat. It is in that spirit that this issue proudly presents new and old artists who have been inspired to create wooden dolls after learning about Japanese Kokeshi. There is a plethora of designs and styles, but the one thing they all have in common is a desire to bring joy and happiness into collectors' homes. I hope you will enjoy this issue of KT, and as always, it has been my extreme honor and pleasure to present the works and personal stories of the artists & collectors presented.

Many thanks to the wonderful artisans, collectors, and contributors who make KT happen. Remember to follow/like us on [IG](#) and [Facebook](#)!

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

Madelyn

Founder

Featured Articles

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Trending

📷 [@lykkelig_zakka](#)
Photo: Lykkelig

Made by Kagamoku - a Kokeshi bus with removable kokeshi kids.

Kokeshi inspired pottery by Kutani pottery artist Takatsuki Ai.



📷 Photo: [@pechka_i](#)
Hawaii Kokeshi are hitting the scene. Tōgatta craftsmen Ogasawara Yohshio and Wagatsuma Noboru both are creating Hawaiian themed Kokeshi.



Photo: CCO public domain

These cute dentō Kokeshi keychains are showing up in shops based out of Tōhoku and occasionally making it to local auction sites.



May 10, 2019

Interview by Madelyn Molina

Featured Artist and Ceramist: Liat Reshef

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Home Base: Tel Aviv, Israel

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

LIAT: My name is Liat, I live near Tel Aviv, Israel, with my husband and 3 girls. I am a ceramic artist creating functional and sculptural ceramics. I opened my ceramic studio in my grandparents' back yard, nine years ago, after having my third daughter. Japanese art and culture fascinate me and I find inspiration in the delicate, elegant, yet uninhibited brushstrokes expressed in calligraphy and Japanese drawings. As I came across Japanese Kokeshi dolls, I fell in love. I find these dolls charming and full of character, although they are very simple-looking at first glance.

I learned pottery and sculpturing from different ceramic artists in Israel. Each taught me a different skill. I keep on learning all the

time. I love ceramic art because it's endless. As time goes by, I realize I have so many things to discover, try, and learn. It keeps me curious.

I studied illustration and have always loved childrens' books, comics and manga. I think that my ability to illustrate on my dolls and functional products express my uniqueness as a ceramic artist. For the last three years I have been practicing Iyengar Yoga. It keeps me strong and flexible, which I consider an asset. My work is physical and I need to save my body for a long career. I love animals! I have a dog at home and cats at my studio. My dream is to have a big enough place to adopt as many animals as I like, near the studio.

KT: When did you become interested in Kokeshi making and when did you create your first Kokeshi inspired doll?

LIAT: I can't remember exactly when I first became interested in Kokeshi dolls. It was about seven years ago. I ordered them online from Etsy shops and from Japanese shops and was very enthusiastic about them. I kept receiving questions from those close to me: How come I don't make my own ceramic Kokeshi dolls? After a while, I got back to my pottery wheel and made the first group of Kokeshi dolls. It was such a bliss to make them,

most of all, the painting part that personified each one of them. It was 2015 and I have never stopped making them and developing them since.

KT: Can you walk us through one of your design processes?

LIAT: My work process is very slow. It can start from an idea or inspiration I can get anywhere. If it's visual I take a photo; if it's a thought, I keep notes. Then, it stays in my mind for a while. If it's not forgotten, the idea will proceed to the next step. My dolls are made freestyle on the wheel except for two specific doll shapes which are made from plaster molds I designed and created. The process of preparing dolls on the wheel is more diverse, while the dolls created from the molds are more accurate in their physical dimensions. This duality allows me to choose between accurate figures to the freestyle figures. After making the dolls from clay, either way, I fire them in a ceramic kiln (first fire).

The next phase is painting them. First, I draw on each and every one of them with a pencil and then I start to paint. I mostly choose the colors and designs spontaneously. I like them different from each other. It keeps me interested and I know that the customers like the diversity and the choosing and matching process. Then I glaze them and then fire them again (second fire). If I choose to add decals or gold, I perform this delicate process and then

fire them again (third fire).

KT: Can you tell us a little bit more about your tools? What type of paints do you use?

LIAT: As a ceramic artist, clay is my main material. But, having said that, I find great pleasure and interest in personifying my Kokeshi dolls with my favorite brushes, paints, and glazes. They all have to meet my high standards so I keep updating and maintaining them every now and then.

KT: What would you say is the most important part of making a Kokeshi Inspired doll?

LIAT: I think that one of the most important parts of the process is to delicately find the right combination between shape and illustration and to find the quality that enhances both of these traits by focusing on the intricate characteristics of color, size, stroke-type, position, etc. and where and how to draw the eyes, which hair design suits her head shape the best, etc.



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

LIAT: Every now and then I change the leading design according to new ideas or demand. Recently I got many responses about colorful dolls I made three years ago so after a long time of black and white dolls I brought the colors back.

I love my closed-eyed dolls but I am aware that some of my customers look for the few ones I make with eyes open, so I do it for them. My motto is to always challenge myself in finding new designs or nuances which keep my collection diverse and interesting.

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

LIAT: Actually, I think about it a lot because Kokeshi dolls are not a necessity and nowadays people can buy almost anything they want from industrialized production lines for very cheap prices, ignoring where these products come from, who made them and for what cost. Therefore, I feel obligated to make them as good, aesthetic and artistic as I can so my potential customer will feel almost in love with them, like I feel sometimes, and know that they bought a craft that is consciously and traditionally handmade.

KT: What would you like to share with aspiring Kokeshi makers?

LIAT: Keep practicing! As long as you keep doing it, it gets better.

KT: Do you have a favorite Kokeshi doll artist?

LIAT: I have a few Kokeshi dolls I ordered online. I chose them because I loved their looks and frankly, can't say I have a favorite artist. My dream is to go to Japan someday and make a tour of Kokeshi artists workshops, as well as pottery masters.

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

LIAT: I am very thankful for customers choosing to buy my dolls. I find it very touching when some of my customers come back to buy more

of my Kokeshi dolls. It makes me feel very honored, worthy and it is very heartwarming.

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

LIAT: Thank you for taking the time to read my interview and thank you, Madelyn, for giving me the opportunity to be featured in the Kokeshi Trends magazine among these great artists.

KT: Thank you, Liat, the honor is all ours! We love getting to know all the wonderful artists and creators out there that have been inspired by Japanese Kokeshi dolls to spread the love of Kokeshi through their own interpretive work. It is humbling to see the talent, dedication and love artist put into their designs. We look forward to seeing more of your future work.







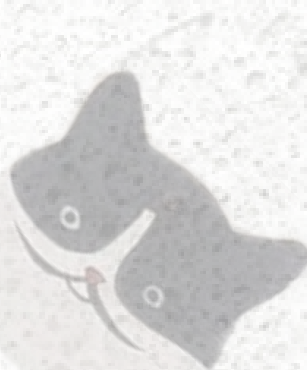
LIAT RESHEF
ceramic art







LIAT RESHEF
ceramic art







April 30, 2019

Interview by Madelyn Molina

Featured Artist & Woodturner:
Linda J Ferber

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Home Base: St. Paul MN USA

Kokeshi Trends is excited to present the Kokeshi inspired work of Artist and Woodturner Linda J Ferber.

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

Linda: I have early memories of working on craft projects, mostly revolving around spending time with family. I have been turning for over eighteen years and enjoy the creative possibilities and personal challenges woodturning provides.

The opportunity to try woodturning presented itself back when my Dad had an auction including his shop equipment.

I choose to purchase the lathe thinking with this one piece of equipment I could continue working with wood. With no previous experience with a lathe, I took a bowl-turning class and found the local chapter of the American Association of Woodturners. Looking back, that one impulse purchase at an auction has made a big impact on my life.


I love to make items that capture a moment or emotion. The first part of the process is the material and shape, selecting the wood, turning the shape. The final step is the application using woodturning and applying color to bowls, pin jewelry and Kokeshi inspired figures.

KT: When did you become interested in Kokeshi making and when did you create your first Kokeshi inspired doll?

Linda: I began to see Kokeshi dolls being made by Woodturners and was inspired. From there I began to search online and purchase a variety of dolls.

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

Linda: Inspiration is drawn from my



Linda J Ferber

surroundings as well as memories. It is making a connection to these experiences and attempting to interpret them through the shape and embellishment of the figures.

KT: Can you walk us through one of your design processes?

Linda: Several of my Kokeshi figures have been in groupings inspired by the idea of family, shared connections of people to art and nature. Through the shape and designs of the pieces I hope to portray a story. One of the groups is on a nature walk. One grouping includes two of the figures smaller as a representation of children made from different types of wood than the Mother figure. Their expressions show their fascination with nature. I have experimented with shape and forms to transform the idea of the person's story through their appearance and expression.

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?

Linda: I live in the Midwest where the native woods include maple and birch. Two

non-native woods are top selections for me: Bradford pear and holly. My wood selection allows a good surface for embellishments with woodburning and painting. Selecting the turning tools and embellishment medium have been learned through training from other artists' demonstrations and written materials and personal experimenting. The understanding of equipment and having the skills to work with the tools is fundamental. Finding your own voice or expression is where it comes together for me.

KT: What would you say is the most important part of making a Kokeshi Inspired doll?

Linda: For me the figures enable me to represent a medium to express an emotion or expression of a person and grouping. With my figures I am bringing the inspiration of the Kokeshi doll from my own life experiences.

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

Linda: My favorite motif is inspired by nature or emotion to be expressed in the figures, for example wings, birds or to

portray a whimsical character.

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

Linda: Express your inner creative spirit and interpretation of what you see in art form or from your personal experiences.

KT: What would you like to share with aspiring doll makers?

Linda: There is no one formula. Be yourself and find your own voice.

KT: Do you personally collect Kokeshi dolls? Who are some of your favorite artists?

Linda: Yes, I have purchased dolls that I love and have not focused on one artist. Of current U. S. makers: [Cynthia Carden Gibson](#), [Lisa and Jacob Hodsdon](#), and [Janice Levi](#).

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

Linda: One recent figure was named on a social media forum by a friend as “Dali’s Doll,” I just loved that response.

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

Linda: All forms of art enhance our lives. Live and surround yourself with what you love.

Linda J Ferber

If you would like to purchase one of Linda’s Kokeshi Inspired creations please contact her directly via email lindajaneferber@gmail.com







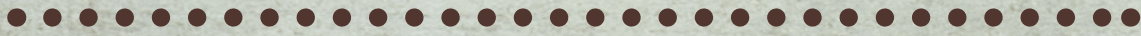
Linda J Ferber





Photo: Janice Levi / Doll in the Soulportal Collection

JANICE LEVI



May 01, 2019
Interview by Madelyn Molina

Featured Artist: Janice Levi
Artist and Woodturner
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Shop/Website: www.janicelevi.com

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

Janice: I am a retired drama teacher and alternative school counselor. My husband and I retired to Central Texas after 35 years in the Houston area. I have always had a variety of hobbies including drawing, stained glass, crafting, gardening, motorcycling, and others, but woodturning has been my passion since I got my first lathe in 2001. I regularly teach and demonstrate woodturning and have even taught two classes on turning Kokeshi dolls.

KT: When did you become interested in Kokeshi making and when did you create your first Kokeshi inspired doll?

Janice: I have admired the talents of [Cynthia Carden Gibson](#) whose Kokeshi dolls are so beautiful and elegant, but it was an article in the [AAW journal](#), American Woodturner, about the natural work of [Jacob and Lisa Hodsdon](#) that finally inspired me to give Kokeshi a try.

That has been within the past two years. After turning a few, I became hooked. But after a while, I began to apply the Kokeshi style of decorating dolls to ethnic groups and nationalities other than Japanese.

KT: Tell us a little bit about the inspiration behind your overall designs. Can you walk us through one of your design processes?

Janice: My mind wanders as I mull over possibilities for future dolls. Within the past year, I decided that I wanted to pay tribute to costumed dolls that represented various countries. I have only begun that endeavor, beginning with three dolls that represent Great Britain. I am currently working on dolls that represent Spain. I begin by doing online research to look at the various costumes that represent that country. I then sketch out what the finished doll would look like, including costume, hair style, and color. I may decide to add accessories, as well. I then turn the body of the doll on my lathe then begin the process of woodburning the costume design and hair. Finally, I add color, using acrylics, colored pencil, dyes or other mediums.

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?

Janice: I prefer to work with light-colored woods. Although holly is my first choice by far, I have also used white poplar,

pear, and maple. The sizes of my Kokeshi vary greatly, from 4" to 12" in height. Traditional woodturning tools are used to shape the dolls. I turn the heads and bodies separately because this gives me the option of exposing a little bit of neck for a more elegant look. To color the dolls, I generally use acrylic paints, but I have also used markers, and more recently, dyes for a more transparent look. Colored pencils are great for adding highlights and shadows.

KT: What would you say is the most important part of making a Kokeshi Inspired doll?

Janice: As I have learned more about the history of the Kokeshi doll, I have developed an appreciation for the workmen who used wooden castoffs to create little dolls for their children. This is not unlike other cultures. In early America, dolls were made from straw, bits of fabric, and actual locks of hair. All this to provide for the enjoyment of their children. As a worker in wood (not straw), I have been drawn to making these little dolls, but I have also found that not only children, but many adults enjoy these little creatures. Not only have I made Kokeshi for children, I've even made a bride and groom set for a pair of newlyweds.

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

Janice: Since I am fairly new to the world of Kokeshi, my designs have run the gamut—from chubby to slim and back to chubby again. I am still in the process of experimenting and I'm pretty sure that I'm going to vary the motif a great deal in the future.

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

Janice: I want my art to convey a feeling of cheerfulness, of fun, of childlike dreaming. When someone sees my dolls, I want that person to say, "Those are so cute!"

KT: What would you like to share with aspiring doll makers?

Janice: Although you may start out making a more traditional Kokeshi, don't hold back your imagination.

Experiment with your most outlandish ideas making the whole process a fun experience. Remember the original goal of Kokeshi—to make a little doll that would bring joy and delight to others. Go ahead, have fun, bring joy to others!

KT: Do you personally collect Kokeshi dolls?



Janice: I do not. As a fairly new person to the world of Kokeshi, I'm only just now understanding that there are wonderful artists out there that I've never experienced. I do hope to begin a collection soon.

KT: Do you hold any teaching and or demonstration events?

Janice: I often demonstrate woodturning and teach hands-on classes but have only had two opportunities to teach making Kokeshi dolls. If invited, I will gladly teach another class.

KT: Where can collectors interested in owning one of your special dolls buy them?

Janice: My dolls can be seen on my website, www.janicelevi.com. Collectors interested in purchasing one of them or in having a doll custom made can contact me directly via my website or email, jlevi@rightturnonly.net.

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

Janice: The world of Kokeshi is relatively new to me but I am really enjoying making these little characters. Each one has the opportunity to be completely different from the past one, but whatever the outcome, they are just downright fun to make!

Thank you, Janice, for sharing your wonderful new adventure into Kokeshi Inspired doll making with us. I personally have had a chance to purchase one of your lovely dolls and I cannot believe you are a beginner! She is just beautiful and so well crafted I am honored to have her as part of the Soulportals collection. I am looking forward to seeing all the new designs you come up with.



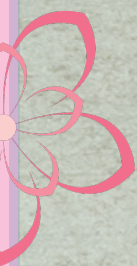


Janice Levi





Janice Levi





April 30, 2019
Interview by Madelyn Molina

Featured Collector: Sondi Kokeshi
(Pseudonym)
Facebook: [Sondi Kokeshi](#)

KT: Tell us a little bit about yourself, and your favorite things to do.

SK: I work in the mental rehabilitation of youth, which I find both rewarding and challenging. I like to walk my dog and keep fit by going to the gym. Gardening is something I find very therapeutic. I have a small collection of succulents and I also like art. I have started making Japanese paper Kokeshi bookmarks.

I also love mid-century modern architecture homes and furniture. They are so classic and stylish.

Travel is something I would like to do more often. I have been to

New Zealand. Now Hong Kong, Bali, Hawaii. Japan and the USA are on my list.

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

SK: I discovered my first Kokeshi at a market and it was lying there with rusty tools. I thought how sweet it looked and my mission was



First Kokeshi

to find out what it was called. I began researching and discovered eBay. This was 12-14 years ago. It was all so new. I found out my doll was called a Kokeshi and started bidding on them from Japan and the USA.

I was so excited waiting for the postman to come and if I were working my neighbor would take them to her house and bring them over when I arrived home. I would unwrap them and my heart would skip a beat; so sweet and adorable.

KT: What about Kokeshi motivated you to start collecting?

SK: I have always liked Japanese dolls; I had a few Japanese exchange students who gave me a gift of Japanese paper dolls.

I also have a few mini geisha dolls. Kokeshi are so unique. I like that each face is different; the colors, shapes, and quirky expressions are all so very adorable.

What makes them so special is they are specifically made by hand. I think of the detail and the steady hand that goes into painting their faces. I like that they are made of trees dedicated to the region in Japan and so

beautifully painted in an array of complementary colors

KT: Tell us a little bit about your first Kokeshi.

SK: I found my first Kokeshi at a market and she started my love story with Kokeshi dolls.

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

SK: Yes, I have a donko type of Kokeshi (1960s), she is my favorite; her bobble head style is so very sweet. But it is her round black eyes that makes her my favorite.

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

SK: I have 51 Kokeshi dolls.

KT: Do you have a preference for how you display them?

SK: I have them in a glass display cabinet and a few on my TV cabinet.

KT: How do you care for your Kokeshi?

SK: I use Museum Wax to care for them.

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

SK: I love them all but I am drawn to the creative Kokeshi type; it's their elegant statuesque style and sweet faces.

SK: Do you collect both sosaku (creative) and dentō (traditional) Kokeshi?

SK: I like sosaku Kokeshi because they are very elegant, and I love their faces, eyes, and eyelashes. Their quirky, cheeky expressions make me smile.

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



SK: No, I haven't but I am sure I will

KT: Many people collect all kinds of things. 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.

SK: Yes, definitely. Kokeshi are valued treasures and I would

COLLECTOR'S CORNER

very much like to preserve their history. Each doll has a special story from the artisan who creates their masterpiece; to the home and heart -it finds a special pride of place in. I would like my dolls to be handed down to my nieces. I know they will treasure them as much as I have.

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

SK: I would like to think that the artisan's children would grow up and take on traditional Kokeshi making from their parents and share it with their friends and younger generations. Also, tours to Japan, to observe Kokeshi artisans perfect their masterpieces.

KT: In 5 years from now would you say your collection will be somewhat larger, much larger or relatively the same.

SK: Much bigger, my dream is to go to Japan and meet the Kokeshi artisans and add to my collection. I stand in awe of the artisans' extreme dedication on making these masterpieces, such attention to detail and how they perfect the intricate designs of the face.

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

SK: When you see a Kokeshi you love, buy it, as it may not be there when you return.

Thank you for agreeing to do this interview for our next Kokeshi Trends release. I am honored to have the opportunity to speak to you about your Kokeshi collection. I will look forward to seeing your Kokeshi Facebook posts in the future.



Bookmarks



Collector's
Corner



Not all dolls pictured are Kokeshi

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

Joanna is going to
share another story!



Kokeshi by Aoki Ryoka depicting Orihime and Hikoboshi, characters celebrated during the Tanabata Star Festival

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MEET THE CHARACTERS

Mama Kōjin ママコウジン



Mama Kōjin was one of the first hidden characters of Tokyo that Kiku and Miko-chan met, when they visited Oji for the fox parade on New Year's Eve 2014.

An ancient goddess of the kitchen and doll guardian, she resided in a young enoki tree (Chinese Hackberry/ Nettle tree) on the grounds of a shrine, and gave the friends the details of the Bamboo Bathhouse as somewhere safe to stay. It was customary for people to bring her broken dolls for a proper burial within the roots of the enoki tree, and at first she thought that Miko-chan had come to her for burial. On learning about the friends journey, she asked Boss Panda if she could also come to live at the Bathhouse and watch over them, offering guidance where needed. She is extremely helpful with cooking, food and folklore and with her six hands she is always busy. She wears a wooden otoshi buta on her head, which she can use to cover cooking pots when needed. Miko-chan once heard a rumour that Mama Kōjin also has three faces, but only shows these when angry.



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.



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.





It was still raining heavily in Tokyo at the start of July, and the full heat of summer was also beginning to set in, but there was a buzz around the bamboo bathhouse. Miko-chan began to get excited when she saw Mama Kōjin preparing coloured strips of paper on the kitchen table. "What are they for?" she asked.







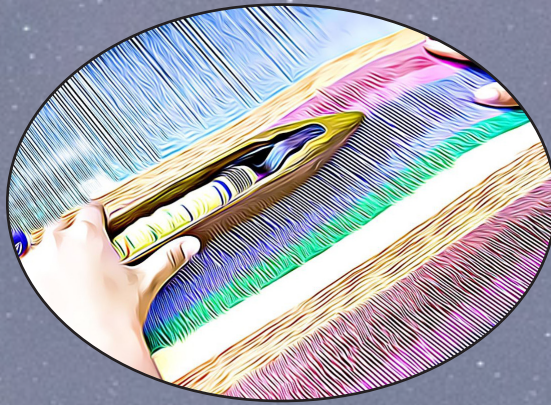
“They are tanzaku¹ (短冊)” the old green lady replied. “We will write our wishes for the future on them and thank the earth for all of our good fortune. Then we will hang them on a bamboo branch outside the bathhouse. They are a part of the star festival called Tanabata matsuri² (七夕まつり), which takes place on the 7th day of the 7th month. Depending on where in Japan you are, the festival can take place anywhere from the beginning of July to the end of August, because it depends on what method/ calendar is used for the date.

“Why is it done at this time of year?” asked Miko-chan, who liked the look of all the pretty colours and very much wanted to write her wishes down. “It is a love story” said Mama Kōjin, and she began to tell the story to the little cloth doll and her friend Kiku the fox, who had wandered in and sat down.

“There are a few versions of the story, but here is the one I like to tell. The sky above us holds many beings, and there was once a princess named Orihime (織姫) who wove the most beautiful cloth for her father the sky king Tentei (天帝) on the banks of the Milky Way, known as the Amanogawa (天の川, meaning “heavenly river”).

1. Strips of paper where the average size is 6 x 36 cm
2. Also known as the star festival





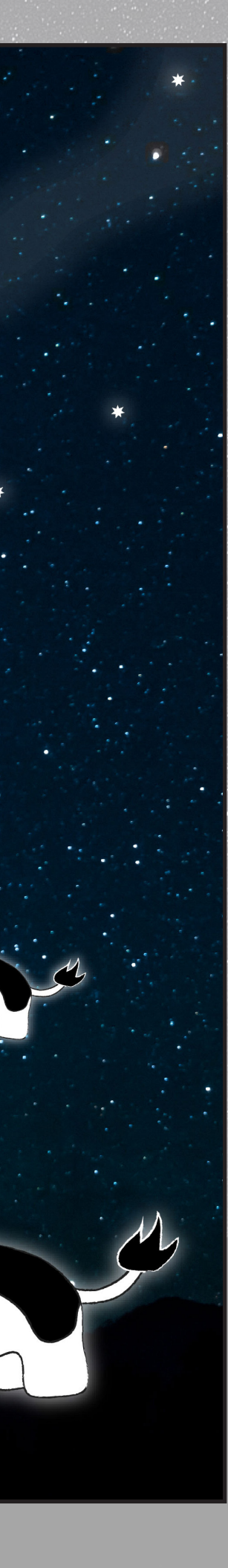
Her father noticed how lonely she was spending all of her time weaving and so he arranged for her to meet a cow herder in the sky, called Hikoboshi. He made a good choice, as they fell in love and got married very quickly. But the two lovers forgot about their work, the herder's cows strayed all over the heavens, and the princess neglected her weaving. This made Tentei very angry, and he forced his daughter onto one side of the Amanogawa and Hikoboshi onto the other, where they could no longer see each other.”

“Oh how sad,” cried Miko-chan, who found the story very romantic.

Mama Kōjin smiled and continued “Deeply hurt by the loss of her husband, Orihime begged her father to let her see him again. Moved by her tears, Tentei agreed that the two could meet each other once a year, on the seventh day of the seventh month, allowing them to focus on their work for the rest of the time. Orihime is represented by the star Vega and Hikoboshi by the star Altair³, whose paths cross once a year.”

3. Altair, the star that represents the cow herder, Hikoboshi, and is the brightest star in the constellation Aquila; it is the 12th brightest star in the night sky. The star Vega, representing the weaving princess Orihime, is the brightest star in the constellation Lyra; the 5th brightest star in the night sky.





Mama Kōjin helped the pair make their own paper strips and left them to write their wishes. Kiku wished for progress in his quest to become a guardian for an inari shrine, and Miko-chan, after much thought, wished to find out more about real shrine maidens, so she could learn more about the kind of doll she was. While waiting for the rain to slow a little, she began tying the strips to the bamboo branch Mama Kōjin had set up in a large jar.





Later on, they all sang a tanabata song that Mama Kōjin had taught them...

“The bamboo leaves rustle,
shaking in the eaves.
The stars twinkle
on the gold and silver grains of sand.
The five-colour paper strips
I have already written
The stars twinkle
They watch us from heaven”

ささのはさらさら (sasa no wa sara-sara)
のきばに ゆれる (nokiba ni yureru)
お星さま きらきら (ohoshi-sama kira-kira)
きんぎん すなご (kingin sunago)
ごしきの たんざく (goshiki no tanzaku)
わたしが かいた (watashi ga kaita)
お星さま きらきら (ohoshi-sama kira kira)
空から 見てる (sora kara miteru)



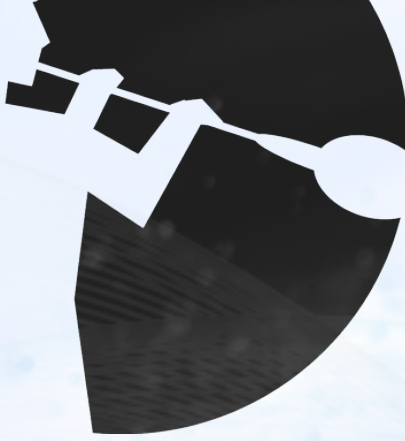
Additional information

Tanabata means “evening of the seventh”, and is celebrated at different times in different regions of Japan depending on whether the Gregorian calendar or the Lunisolar calendar is used to set the date.

The festival is connected to ancient celebrations in China and was imported to Japan where it became mixed with the Obon traditions in August and Shinto purification ceremonies. There are several folklore tales that have similar elements to them.

To celebrate the festival, cities in Japan put up colourful paper decorations such as fukinagashi⁴ (吹き流し) large paper tubular streamers and people write wishes for the upcoming year on strips of paper called tanzaku, which are hung on bamboo branches. Sometimes the branches are floated on a river or burned to ensure the wishes come true. The idea of a ‘wishing tree’ is found in many cultures around the world. Tokyo Disneyland sometimes has a tanabata parade featuring Mickey as Altair and Minnie as Vega.

4. Fukinagashi are also known as windsocks



May 11, 2019
Interview by Madelyn Molina

Featured Artist: Kanami Ogata
Instagram: [@ookanami](#)
Home Base: Japan

Ogata-san will be @
Kokeshi Expo 2019
The Exhibition is from
06/26/2019-07/07/2019
[@Morinokoto](#) in
Tokyo.

KT: Please tell us a little bit about yourself.

KO: My name is Kanami Ogata. I'm a glass artist. I live in Miyagi Prefecture.

KT: When did you become interested in Kokeshi making and when did you create your first Kokeshi inspired doll?

KO: I been interested in Kokeshi since my childhood. Kokeshi is very familiar in my hometown. However, it wasn't until I was 37 years old that I made my first Kokeshi.

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

KO: Because I am working with transparent glass. I use different minerals and elements to create colors. I often think that the patterns overlap.

KT: What would you say is the most important part of making a Kokeshi Inspired doll?

KO: I feel the most important part of making a Kokeshi inspired glass figure is the face & expression.

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

KO: My favorite motif to use is a plum flower.

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

KO: My hometown Miyagi Prefecture was severely damaged by the 2011 disaster. I want to create works of art that will cheer up our local area.

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

KO: A Naruko Kokeshi craftsman said, "I saw a transparent Kokeshi for the first time!" and some Kokeshi collectors have said, "It looks like Kokeshi's DNA can be seen through!"

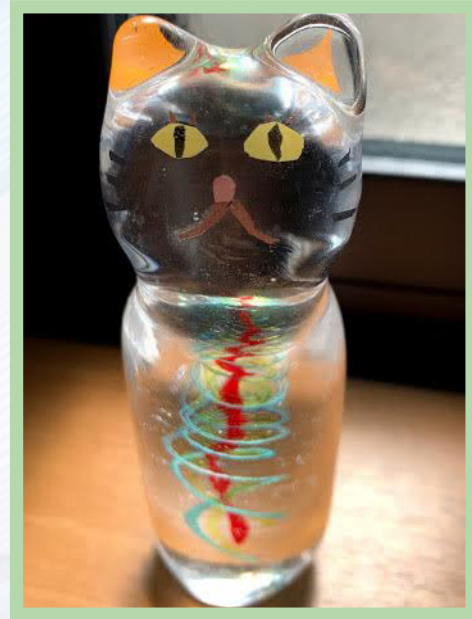
KT: Is there something more you would like to share with KT readers?

KO: It is nice to meet you! I think transparent Kokeshi is rare, and it would be nice to have in a collection.

KT: Finally, how can collectors purchase your dolls?

KO: My preference is to be contacted on Instagram. Just a reminder, that because my work is handmade by me, it cannot be mass-produced and there may be some wait time for orders.

Thank you, Ogata-san. It has been a pleasure learning about your craft. We wish you much continued success and will be on the lookout for more of your artwork.



KANAMINO OGATA





The Kokeshi Experience

Exploring How Kokeshi Brings Change

I started the Facebook KokeshiVillage group 5 years ago this May, and shortly after dove into creating Kokeshi Trends. It has been an amazing journey where I have met people from all around the world. I have learned so much about Kokeshi, Japan and the journeys of artisans, collectors, admirers of Kokeshi and just people in general. I feel privileged to be a part of such a wonderful community.

Part of my Kokeshi journey has awakened an interest in knowing more about fellow collectors' personal experiences with Kokeshi. Some collectors had already communicated to me how happy Kokeshi makes them. I had recently read an article by Esther Heerema, MSW¹, a licensed social worker, titled "Pros and Cons of Doll Therapy in Dementia" featured in Verywell Health.com² and it further fueled my interest in exploring the health benefit possibilities to collectors of Kokeshi. As with any therapeutic remedy there were ethical concerns raised which we will not get into in this article since I am not a licensed professional to make any assessments (I will post a link to the article). My focus was to learn on whether there were positive emotional effects as a result of collecting Kokeshi, such as increase in happiness, betterment of one's mood, and as an ambivert I wanted to know if others like myself experienced an increase in social networking. It was fantastic to learn that on a scale from 1 to 5, 88.2%, of collectors reported that Kokeshi brought them Joy ranking it at the highest levels 4-5 and 70% responded that Kokeshi improved their mood at those same levels.

Emiliana Simon-Thomas, Ph. D, science director and Dacher Keltner, Ph. D founder of Greater Good Science Center (GGSC) are professors at Berkeley that just recently released a free course titled "The Science of Happiness Course"³. I highly recommend it, and am currently enrolled in the course. The course guides you to learn more about how to increase your own happiness. In knowing what happiness means to you, creating social connections, being kind to others and being part of a community, you increase your happiness and mental health. I found that the Kokeshi collecting community embodies all of these traits. The Kokeshi community is comprised of kind, loving, and caring people who love the idea of spreading joy and happiness through the art of Kokeshi and as a result they benefit from those same reciprocated emotions.

The following information was gathered from respondents who completed the 1st Kokeshi Experience Survey. I hope you find it as informative and interesting as I have.

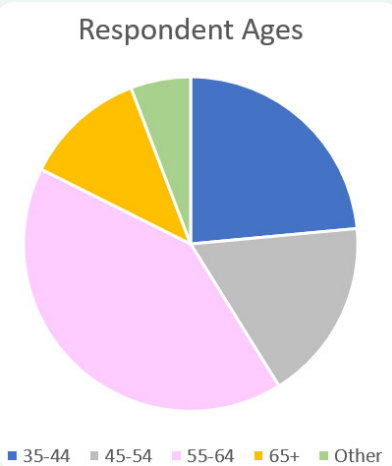
Note: The referenced sites are not endorsements they are purely referenced for informational purposes. This article/survey was not sponsored by Berkeley, Verywell Health.com or any other external source.

1. Masters of social work

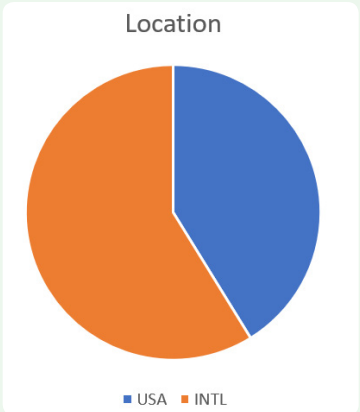
2. Heerema, E <https://www.verywellhealth.com/therapeutic-doll-therapy-in-dementia-4155803> (retrieved on 05/01/2019)

3. Simon-Thomas, E / Keltner, D https://ggsc.berkeley.edu/what_we_do/online_courses_tools/the_science_of_happiness (retrieved on 05/01/2019)

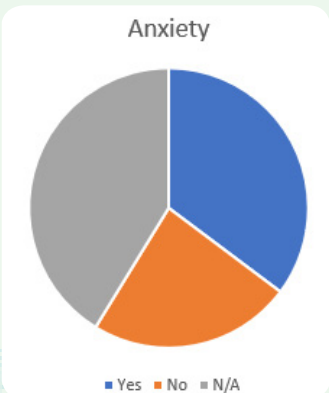
| AGES | |
|-------|-------|
| 35-44 | 23.5% |
| 45-54 | 17.6% |
| 55-64 | 41.2% |
| 65+ | 11.8% |
| Other | 5.8% |



| LOCATION | |
|----------|-------|
| USA | 41.2% |
| INT'L | 58.8% |



| Helps with anxiety | |
|--------------------|-------|
| Yes | 35.2% |
| No | 23.5% |
| N/A* | 41.2% |



Respondent Comments:

Kokeshi have a calming spirit. Just looking at them makes me feel better.

I don't specifically turn to my kokeshi when I'm anxious, but I do find that generally looking at my kokeshi does bring about an inner sense of peacefulness which helps to reduce my general level of stress.

Looking at their sweet peaceful faces helps me feel calmer.

If I'm stressed out, I can look at the kokeshi and think about the times I'm traveling in Tohoku and the people I meet along the way. They also help with homesickness when I'm away from Japan.

| Brings Joy | |
|------------|-------|
| Scale 1-3 | 11.8% |
| Scale 4-5 | 88.2% |



Respondent Comments:

I love to look at my collection & every now and then I treat myself to a bit of re-arranging which is immensely satisfying. I also find a lot of happiness in cleaning & repairing my kokeshi.

I feel happy when I look at kokeshi and when I talk about kokeshi with others. I feel happy when I learn more about kokeshi. Studying and collecting kokeshi has linked me with many nice people and helped me make new friends.

They make me smile when looking at their bobble heads. I like the different patterns and the great variety. The wood is smooth and soothing. They stand for kindness and serenity.

The Kokeshi Experience

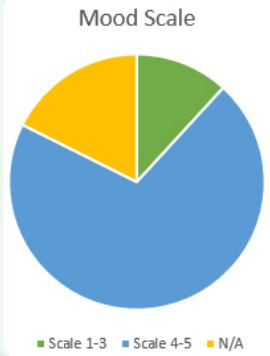
Exploring How Kokeshi Brings Change

Improves Mood

| | |
|-----|-------|
| Yes | 82.3% |
| N/A | 17.6% |

Mood Scale

| | |
|-----------|-------|
| Scale 1-3 | 11.8% |
| Scale 4-5 | 70.6% |
| N/A* | 17.6% |



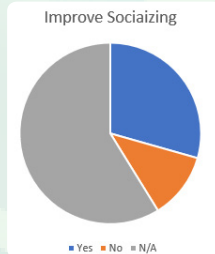
Respondent Comments:

Focusing on the Kokeshi instead of what is upsetting me helps me to shift my perspective.

This goes into mood, but if you are in a bad mood check out a Nakanosawa and that face should make you laugh

Improves Socializing

| | |
|------|-------|
| Yes | 29.4% |
| No | 11.8% |
| N/A* | 58.8% |



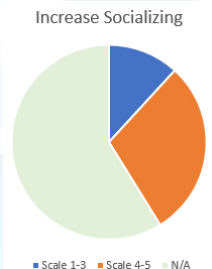
Respondent Comments:

I find sharing kokeshi on social media is a wonderful thing. I have made so many new friends from all over the world! It is lovely discovering new artists and sharing.

Increase in Socializing

| | |
|-----------|-------|
| Scale 1-3 | 11.8% |
| Scale 4-5 | 29.4% |
| N/A* | 58.8% |

*No answer



"I have made a few friends online. And it has helped my increased interest in Japanese culture. I found Kokeshi has become a great tool to teach my young son about art and Japanese culture. He loves them too."



Respondent Comments:

Collecting Kokeshi has enabled me to meet some wonderful people, both in person and online. It has also given me an instant "identity" when meeting certain new people. They have something they can talk to me about, and know that they don't have to worry about what kind of gifts I might appreciate.

I really appreciate Kokeshi Village and Kokeshi Trends. It has made a life-changing difference in my study of kokeshi and my ability to meet others who also have a heart for these wonderful wooden spirits of the forest.

I socialize through Facebook groups and I also share some of my Kokeshi with coworkers whom didn't know what they were.

Having something beautiful to talk about.

| Chase away sadness/ loneliness | |
|-----------------------------------|-------|
| Scale 1-3 | 11.8% |
| Scale 4-5 | 29.4% |
| N/A* | 58.8% |

*No answer

Chase The Blues Away



■ Always ■ Sometimes ■ Other



Respondent Comments:

Their serene smiles are always good to lift my sadness

When I look at my kokeshi, it's almost as if their spirits are alive so you are never alone. They are constant, kind and loyal. The best of friends!

Where I live the winter season is very long and lonely. This past winter when I was housebound because of the snow I decided to bring out my 3 Kokeshi who are dressed for cold weather. I did a photo of them on my porch. It was a fun activity and chased away the winter blues.

As I live alone, coming home each day to all my lovely smiling wood babies brings me much joy. I feel so lucky and privileged to have so many, and I do not feel so lonely among them.



THE RANDOMLY SELECTED WINNER OF THE KOKESHI EXPERIENCE GIVEAWAY IS:



Prize: Tomohiro Matsuda

Featured Shop: Artigianato Giapponese
Owner: Francesca Iachetta
Twitter: [ArtigianatoGiap](#)
Instagram: [@artigianatogiapponese](#)
Facebook: [artigianatogiapponese](#)
Pinterest: [artigianatogiapponese](#)
Home Base: Italy
Website: [artigianatogiapponese.it](#)
Contact Info: info@artigianatogiapponese.it

KT is happy to present one of our Kokeshi Village members Francesca Iachetta. She is not only a Kokeshi collector herself but a business owner who also sells Kokeshi. Being a collector she has the advantage of knowing what to look for and what her customer may want. As a seller it is wonderful that she has the opportunity to meet craftsmen in Japan as she shops for merchandise for her business. A double win, win! Now on to the interview...

KT: Tell us a little bit about yourself, your hobbies, and favorite things to do.

FI: Hi! My name is Francesca Iachetta, I was born and live in Italy. I am the owner of an online store www.artigianatogiapponese.it, where I sell Japanese handicraft products imported directly from Japan. I like traveling and discovering new places, above all in Japan, a place that I have in my heart.

KT: Have you always lived in Italy?

FI: I lived in London for 9 months and this was the only time I lived outside of Italy. In London I met my husband and it is thanks to him that I am here to tell you about myself and about my business. Because it is thanks to him that I fell madly in love

with Japan.

KT: What inspired you to start your business?

FI: What inspired me to start my business was the charm and beauty of Japanese craftsmanship. I started my business after my first trip to Japan. My husband lived and worked for 3 years in Japan and every time he returned, he spoke to me so well about this beautiful country, that one day I told him to take me there on holiday. So, in the autumn of 2012 I made my first trip to Japan. We stayed in Japan for almost a month.

In addition to falling in love with this magical country, I fell in love with its craftsmanship. When I came home, I kept thinking about all the wonderful handicraft objects I had seen. So, thanks to my husband's encouragement, I decided to make a change in my life. After three months, I returned to Japan looking for suppliers and artists who would ship handicraft products (that I liked so much) to start a new import business from Japan. I opened my business in 2013 and since then I go to Japan every year, even twice a year, to personally choose the products I like and want to sell.

KT: What sort of things can we find at Artigianato Giapponese?

FI: In the online shop of Artigianato Giapponese you can find only products made in Japan, handmade and high-quality products: Kokeshi dolls, vintage Kokeshi dolls, ceramics, tea cups and teapots, vintage haori, maneki neko (lucky cats), daruma, furin (wind chimes), furoshiki and



many more varieties of objects.

is one of the coolest products you offer, and why is it popular?

FI: The coolest products I offer are certainly Kokeshi dolls. Kokeshi are not just wooden dolls nor are they just ornaments for the home they are works full of beauty and elegance that emit emotions it is for this reason that they are so popular in my shop.

The care and skill with which they are made celebrates the patience, love and the infinite care that the artist manages to infuse into a raw material like a piece of wood. A simple and essential project created with the utmost care for every detail transferred to the carving, the assembly of the parts, perfect sanding and the application of colors. The result is a creation that stands out in any room of the house, gives joy, relaxation and liveliness.

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

FI: My first encounter with Kokeshi was on my first trip to Japan. I saw the Kokeshi for the first time in Tokyo. I liked them immediately. I didn't know what they were exactly and if they had a meaning. I was fascinated by their beauty, by the care in their details. I stood there watching them and filling my eyes with so much charm.

Then I went to visit Kamakura and there I

went into a small shop and there a Kokeshi in particular with a black kimono with red flowers and a delicious red bow on her head caught my attention, it excited me, I couldn't understand why a wooden doll could have this magic of transmitting emotions and I could not get out of that shop without having first bought it.

KT: What kinds of Kokeshi can buyers expect to see in your shop?

FI: The buyers can find about 200 different models of Kokeshi, above all Sosaku Kokeshi, and some vintage Kokeshi, made by different makers, even rare pieces and hard to find ones.

I have selected and divided the Kokeshi by makers so the buyer who has a particular interest for a specific artist can see immediately see his or her works.

KT: You get to meet Kokeshi makers often, is that right?

FI: Yes, I met several Kokeshi Makers, both of traditional Kokeshi and Sosaku Kokeshi, like Yasuo Okazaki, Akihiro Sakurai, Sansaku Sekiguchi, Oki Izumi, Kato Tatsuo, Aoki Ryoka, Toa Sekiguchi, Usaburo's family, and Masae Fujikawa.

KT: Will you share one of your experiences



Miyakawa Kunio

with a Kokeshi Maker?

FI: One of my last meetings with a Kokeshi maker was with Mr. Naojiro Motomura. My meeting with Mr. Naojiro was random, I didn't know him. I was in Matsushima to visit this beautiful bay, which I recommend going to see, and while walking from the station to the shrines of Matsushima I was surprised to see along the way an old man making a Kokeshi behind a window of a studio/shop. I entered in the shop and watched the old man who was making a Kokeshi with dedication and grace. It was not the first Kokeshi I saw realized, I saw many others before, but I was pleasantly surprised by the little old man.

All the while I was there, he continued to make Kokeshi and so I didn't want to bother him to ask him any questions. There was also his wife in the shop and she told me the name of her husband and that he was 90 years old. Wow! He was still working at the age of 90. She told me that their whole shop was flooded during the tsunami in 2011 and after this disaster they thought to give up but thanks to the support and affection of the people, Mr. Naojiro has decided to continue to make his Kokeshi. His Kokeshi are pretty, the faces are cute and have camellias as motif. This wonderful old couple is a great example for all of us. At a very difficult time in their lives, where everything had been taken away by the tsunami, they were not discouraged and decided to continue their activity. They are admirable.

If you go to Matsushima please go to their small shop it is called Naohide Kokeshi. If you go at the right time, you can capture Mr. Naojiro at the work table, carving a doll from a single piece of wood, you can buy

his Kokeshi dolls or other artists, or you can have a nice and fun experience you can paint a Kokeshi by yourself in a corner of the shop.



KT: Do you personally have a collection of Kokeshi dolls?

FI: Yes, I have a collection of Kokeshi, above all Sosaku Kokeshi, some vintage and some new, bought all in Japan and some unique pieces bought directly from the artists I met.

KT: Do you have a favorite?

FI: I don't have a favorite Kokeshi in particular. I love them all because I associate with every Kokeshi a memory of my life, one of my travels in Japan, or a meeting with one of the artists who made it. So it's hard to have just one favorite.

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

FI: Fortunately, I have many customers in Italy and some around the world, many of whom are very affectionate with me. When I go to a fair around Italy to promote my business many customers come specifically for me, not just to buy but to talk and exchange opinions on Japan, on Kokeshi, to hear my stories about Japan and about artists I met. Many customers have also become friends and receiving much affection is a great gratification for me.

KT: Where would you like to see Artigianato Giapponese in 5 years?

FI: In 5 years so many things can happen, so many changes, one of which will happen very soon. I will open this summer a physical shop, where I live in Schio (VI) so people can come and touch and admire both the Kokeshi and all the other products, and a small Japanese restaurant, Aji Osteria Giapponese, where people can come and

eat ramen and many other traditional Japanese dishes.

So soon I won't just be busy with the online store and the fairs I do around Italy, but also with a real shop and a restaurant to manage.

KT: Do you ship internationally?

FI: Yes, I ship all over the world. I ship by express courier and in a few days the package arrives at its destination.

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

FI: Artigianato Giapponese is a project that comes from a great love for Japan, from a great desire to introduce Japanese handicraft products, it is a continuous search for quality products. Artigianato Giapponese has a particular passion for Kokeshi and for this reason I go directly to Japan to choose them and to know who makes them. Soon, if you wish. The next time I will tell you about other meetings with Kokeshi makers and show you the photos taken in their studios.

KT: Absolutely, we'd love to hear more!

There is one little surprise for our readers, Francesca has agreed to be a KT contributor and will be sharing her meet-ups with Kokeshi craftsmen as time allows. After all, she sure has her hands full! We are grateful and will be looking forward to her posts in our next issues.



ARTIGIANATO
GIAPPONESE



A part of the Francesca Iachetta Collection





ARTIGIANATO
GIAPPONESE

Usaburo Kokeshi
accompanied our
wedding cake



A part of the Francesca Iachetta Collection



Some of the Kokeshi artists I have met in my many travels to Japan.



Carole Levy Kerebel

Kokeshi Trends is thrilled to present the works of Carole Levy Kerebel an artist and ceramist living in Pau, south of France, near the Pyrenees. Carole started working with ceramics when she was a teenager. She had a workshop with her mother in law Edda Griffin who was a great ceramist herself. She studied in a ceramic school for a year before deciding to become a bookseller for 25 years.

However, her love for ceramics and passion to create would not lay dormant forever . It was 7 years ago, in 2012, that she revisited her first love and built an atelier in the basement of her home.

Carole loves to discover the works of other artists on the internet and likes to take walks with her husband to discover new places around where she lives or in other countries. She is very curious about culture, artist, books, and music because they feed her soul.

June 08, 2019

Interview by Madelyn Molina

Featured: Carole Levy Kerebel
Artist & Ceramist
eMail: levy.carole64@gmail.com
Instagram: [@carole_levykerebel](https://www.instagram.com/carole_levykerebel)
Facebook: [Carole Levy Kerebel](https://www.facebook.com/Carole.Levy.Kerebel)
Home Base: France
Websites: kokeshiCLK.blogspot.fr

KT: What is your connection to Japan, why did you choose to create your own interpretation of Kokeshi?

CLK: I was raised by a father that was very much influenced by the culture of ancient Japan and the philosophy of yin and yang. When I was little, we slept on tatami mats. I always ate brown rice and azukis with chopsticks and had miso soup. In 2012, when I decided to come back to ceramic, I knew I had to do something very personal; this personal thing, having searched deep within myself, I decided that I will make Kokeshi. People who know me see it as an obvious choice. I like Kokeshi since I fell in love with a Sekiguchi Sansaku Kokeshi in 1990.

KT: When did you create your first Kokeshi inspired ceramic piece and what contributed to the initial design?



CLK: I knew I wanted to make Kokeshi in ceramic but I didn't know how to make one in clay, so I tried, and tried, and tried ... I first started with a hair helmet then I got the remark that it was too martial so I decided to engrave the hair. My first ones are touching and very different from my actual one's today, also

my kimonos were simpler.

KT: You work mostly with *c ramique sigill e*, otherwise known as *terra sigillata* (Samian ware) is that correct? Can you tell us a little bit about this medium and why you choose to work with it?

CLK: My Kokeshi are delicate and intimate, I didn't want bright colors on them. So, when I learned how to make *terra sigillata*, I knew that this ancient technique was the right technique for them and for me. No chemistry, natural colors, just clay and smoke. Zen.

The *terra sigillata*, means "sealed earth" and is a method dating back to the ancient Greeks and Gallo Romans who used

it. I make this clay coating by mixing a suitable clay with rain water and a deflocculant¹ and leaving it to stand until the heavier particles of clay settle out. The deflocculant causes the finer particles to float in the water, which can then be decanted for use.

The application of the *terra sigillata* is done before firing, in fine successive

layers on my long-polished pieces. Then, after drying comes

the firing at 1000  C and afterwards the smoking that will reveal the characteristics and the colors of the earth that are used the results are often wonderful surprises.

KT: What is the most difficult and or challenging part of the creation process?

CLK: Every step is a challenge because I don't want to make copies of my own creations, so I am always trying to make new ones. I think the modelling part is my favorite, as well as the polishing. I also love when I start the carving of the face, bringing to life the Kokeshi then I smile. When I carve my kimono and decorations, I am totally into



Left to right
ball shaped, art deco style,
2 boys



it, I forget the rest of the world. Imagination and inspiration are there. The terra sigillata is a long part of the job, quite delicate. I like the result so I put myself in the rhythm of this technique. I love what I do!

KT: Did you always want to be an artist / ceramist?

CLK: When I was fifteen, some women looked at my hands and said that I would become a potter, that is why I started. Then I became a bookseller, I loved it. When I retired, I finally could start a second life, being what I wanted to be at first.

KT: How long does one single piece take to create?

CLK: It depends on the size, between 5 and 10 hours. My working time is spread over several weeks depending on the state of the drying of clay and then the firing. I work with care, taking the time that needs to be taken.

KT: How do you decide on the types of patterns that you will use; do you sketch them out first? Do you have any favorite motifs that you like to work with?

CLK: I have been collecting books on decorative motifs since always, so I have an extraordinary library of books on Art and on Japanese Art in which I leaf through. My obsession is to look for new patterns that I draw in a secret notebook.

KT: Do you personally have any Kokeshi dolls?

CLK: I don't have many in wood, but since I have started to create my own in ceramic I have made 1000 Kokeshi inspired pieces!

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

CLK: I am touched when customers say that they are spiritual. When they say that they feel the connection between me and my Kokeshi & the attention I give to them. Some clients become collectors, they also give me advice, it is by listening to their questions

that I understand more about my own story with my Kokeshi. I like to know where my Kokeshi goes, I create families of Kokeshi.

This spring, at an exhibition in Bayonne, there were many Japanese tourists. They were all surprised and interested in my work. I discussed and had a gift exchange with a Japanese woman "Atsuko" who told me that she appreciated my Kokeshi because she felt that they are very personal to me. They are the fruit of my imagination influenced by Japanese tradition.

KT: Where can your work be purchased?

CLK: You can have a look at my [blog](#), and on [Facebook](#) or reach me by e-mail. I can send pictures of my available work. I am thinking of creating an online shop but it is not done yet. It is always complicated to choose to spend time in front of the computer when there is so much work in the atelier!

KT: What payment methods do you accept and do you ship internationally?

CLK: I have already sent Kokeshi inspired pieces or ceramic tile paintings to England, Germany, Norway, Holland, and Spain. Clients paid by bank transfer.

KT: Is there something more you would like to share with KT readers about your beautiful Kokeshi inspired ceramics?

CLK: Thank you for your interest, I would like to know if you know other artist inspired by Kokeshi? KT: We do, and will share many of them in this KT issue.

1. Deflocculant is used to weaken the existing electrical attraction between the particles of clay, therefore, breaking up any small clumps of clay and allowing the individual particles to float freely.

My wooden Kokeshi



Exhibition april 2019







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tea-kokeshi.jp

うつくし こけし展

今年のテーマは「カタチ」です。こけしと聞いて思い浮かべるいわゆるこけしのカタチ以外にも、こけし工人が趣向を凝らした様々な形が実はあるのです。こけしの静のイメージが動になるくらいそれぞれのカタチにはリズムがあり見てしていると楽しくなります。こけしの印象が今までと変わったり、新しく増えたりしていただけたら嬉しいです。

◎参加工人：阿保正文（青森・津軽）、陳野原幸紀（福島・土湯）、菅原修（秋田・本荘）、田中恵治（山形・蔵王）、星定良（宮城・弥治郎）、松田弘次（岩手・南部）

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えかきのこけし展

19名の作家が白木こけしに絵付け(+α)した自由なこけしが並びます。
◎参加作家：浅生ハルミン、阿部結、いぬんこ、坂本千明、佐々木一澄、佐藤ジュンコ、しょうじこすえ、菅原しおん(sennokoto)、杉浦さやか、竹上妙、とりこえまり、のそ子、長谷川朗、花松あゆみ、ハヤシミワコ、平澤一平、松田奈那子、山田美津子、吉丸睦(crepe.)

《同時開催》山田美津子『カーたろうとこけしっぺ』原画展

佐々木一澄『てのひらのえんぎもの 日本の郷土玩具』原画展

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東北の文化 こけしとうるし展

東北地方を象徴する文化、こけしとうるしの作品を展示販売します。
◎参加作家：鈴木敬（こけし・木の器／宮城・作並）、安比塗漆器工房（漆器／岩手）
尾形かなみ（ガラスこけし／宮城）、竹上妙（版画）、保立葉菜（版画）
鈴木敬工人は木地挽きや漆塗りの技術を活かしお盆や器なども制作しています。
安比塗漆器工房は国産の木材と岩手のうるしを使い、長く使い続けられる日常の漆器を制作しています。石巻出身の尾形かなみさんはガラスのこけしを出展。
版画家の竹上妙さんと保立葉菜さんのこけしをモチーフにした版画も飾ります。



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