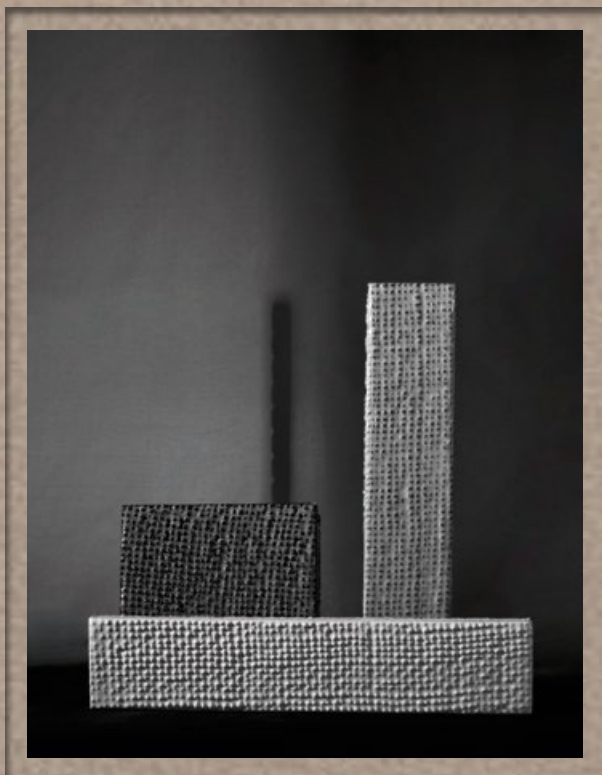


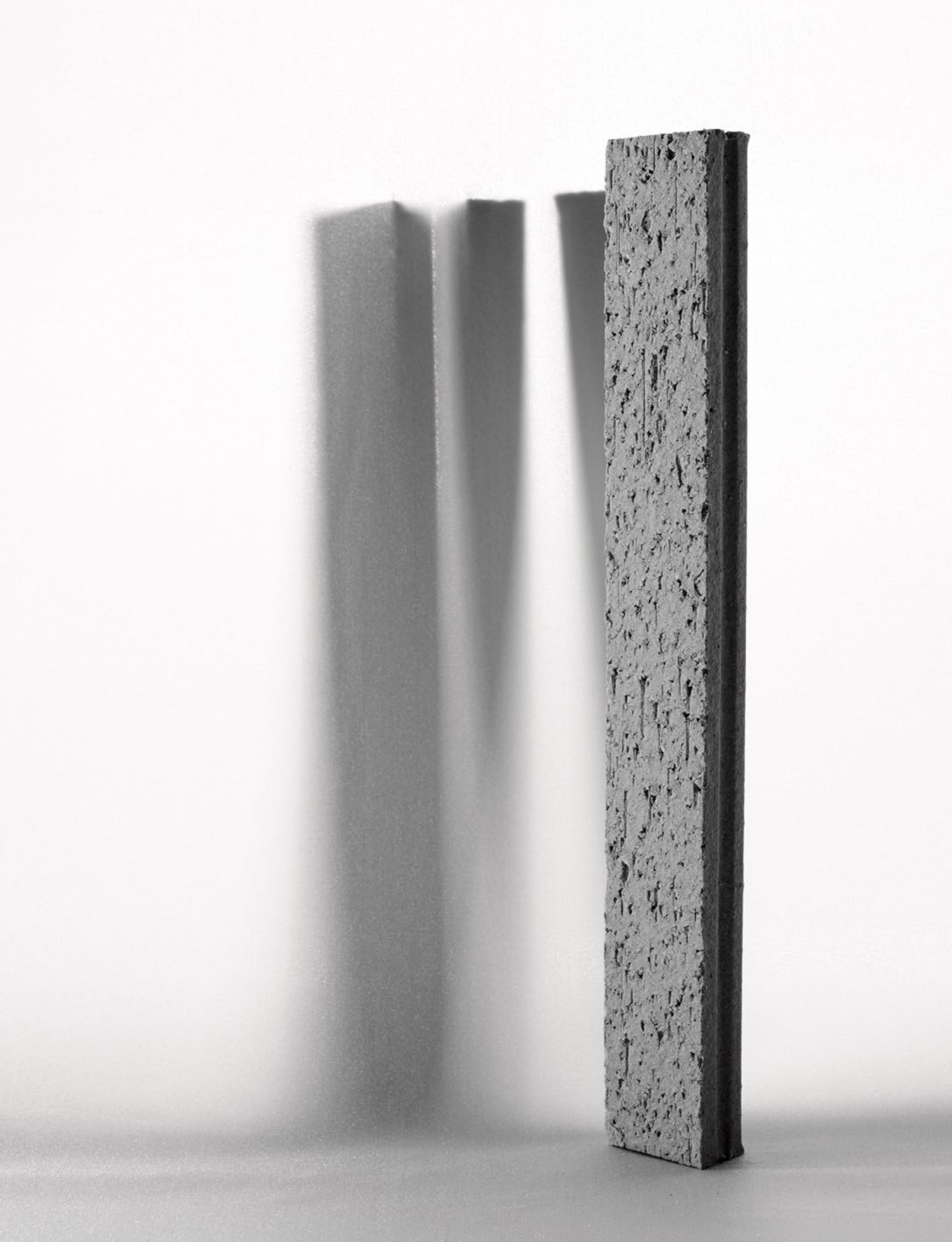


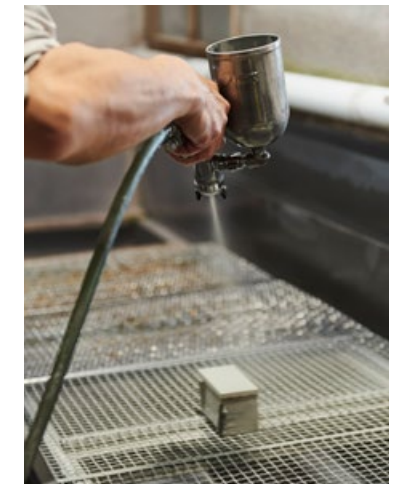
Atlas of Ceramics

Made in Japan

Yukari ゆかり

Fate, bond, destiny







Contents

014	The art of Japanese tiles
018	Traditional ceramics
022	Time is the key
026	Design culture
030	The Italian Perspective



014
The art of japanese tiles



018
Traditional ceramics



022
Time is the key



026
Design culture



030
The italian perspective



Yukari (縁) is a Japanese word that refers to a profound connection: an affinity that transcends time and space, bringing together people, places, and stories from afar. Yukari Ceramics was born from this idea. Shaped by the meeting between Japanese craftsmanship and Italian design culture, it is the first to introduce traditional architectural ceramics from Japan to the world, reinterpreting them through a contemporary lens. Each collection reflects nature and its possibilities. Engravings, glazes and firings transform the material while preserving its character. Fire introduces unexpected variations, while light continually reveals ever-changing textures. No two surfaces are ever identical: each retains the memory of the gesture that brought it into being. In this way, ceramic moves beyond its decorative function to become a living form—an architectural presence that brings rhythm and depth to space, establishing a quiet yet profound relationship with those who inhabit it.

Section 1

014 — 033

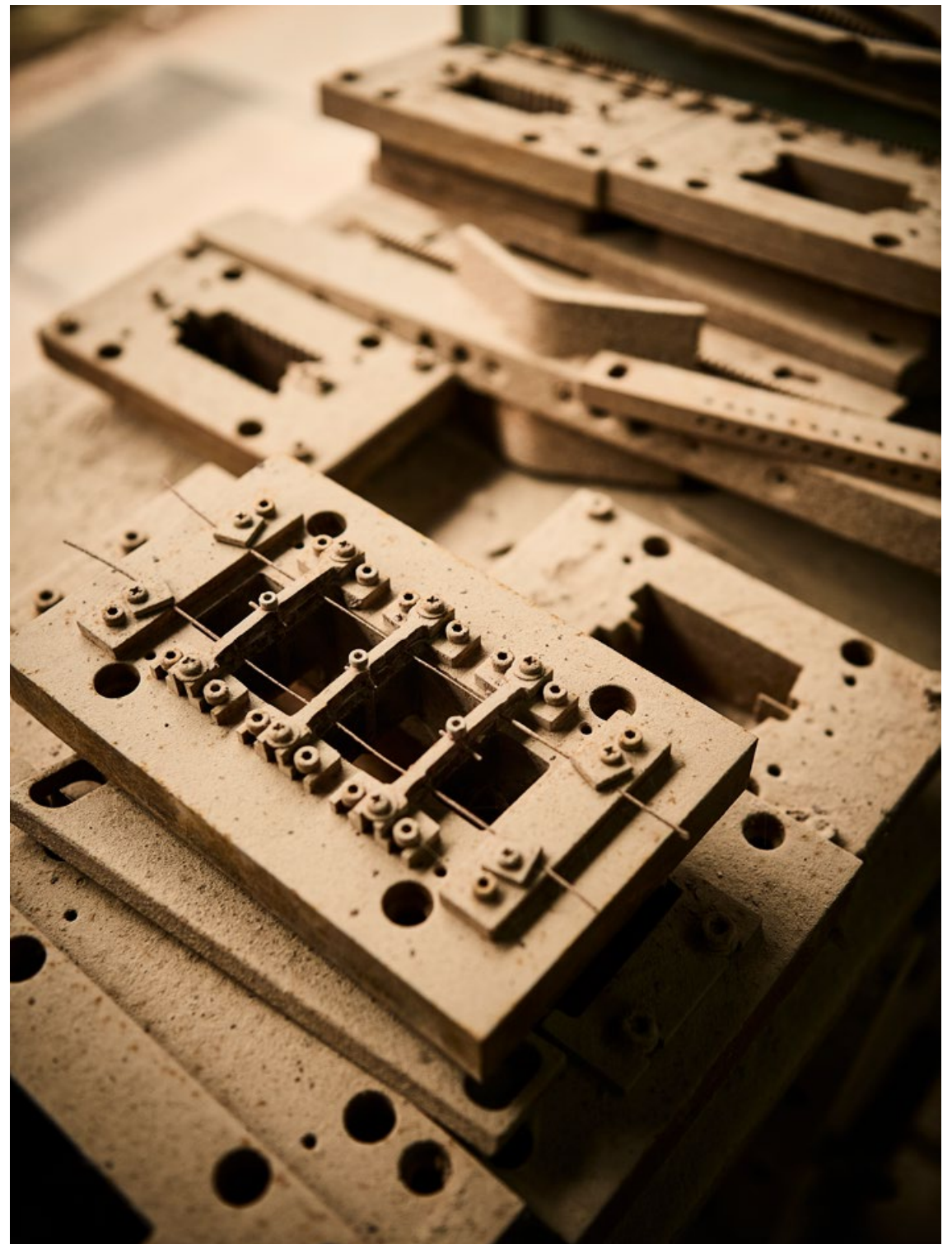
The art of japanese tiles



Traditional ceramics



Every tradition begins in a place. For Japanese ceramics, that place is Tajimi, in Gifu Prefecture, where clay, water and fire have given rise to one of the country's most important craft traditions for centuries. It is here that the *Mino-yaki* (美濃焼): tradition takes shape: a history of kilns and family workshops, but also of knowledge passed down through observation and the repetition of gestures. Within this culture, the material is not regarded as something to be mastered, but as a living presence with which to engage, in keeping with *Mingei* (民芸), philosophy, which recognises beauty in everyday objects and in the simplicity of craftsmanship. Yukari surfaces emerge from this tradition and preserve its secrets. The material acquires a tactile beauty that is never perfectly uniform, where every irregularity becomes a trace of the place, the fire, and the hands that shaped it.



Ceramics are the result of successive acts of waiting. Clay is shaped, left to dry naturally, hand-glazed, and entrusted to slow firings that can last up to 48 hours. Times and temperatures vary according to the clay body and tile format, while the glazes—developed in-house—are calibrated directly to the material itself. Nothing is rushed: each stage prepares the way for the next. For Yukari, time is not a measure of production but its essential ingredient. It is what allows colour to acquire depth, surfaces to reveal their reflections and the material to find its balance. Within this process, even what appears to have reached the end of its journey can become part of it once again. Offcuts, unfired clay and non-conforming tiles are recovered and reintroduced into the production cycle, accounting for up to 80% of the materials used. The result reflects the truth of the material, distancing itself from the cold perfection of industrial manufacturing. In a production system driven solely by efficiency, choosing Yukari means embracing a different notion of availability—one founded on awareness, precision and quality.



Time is the key



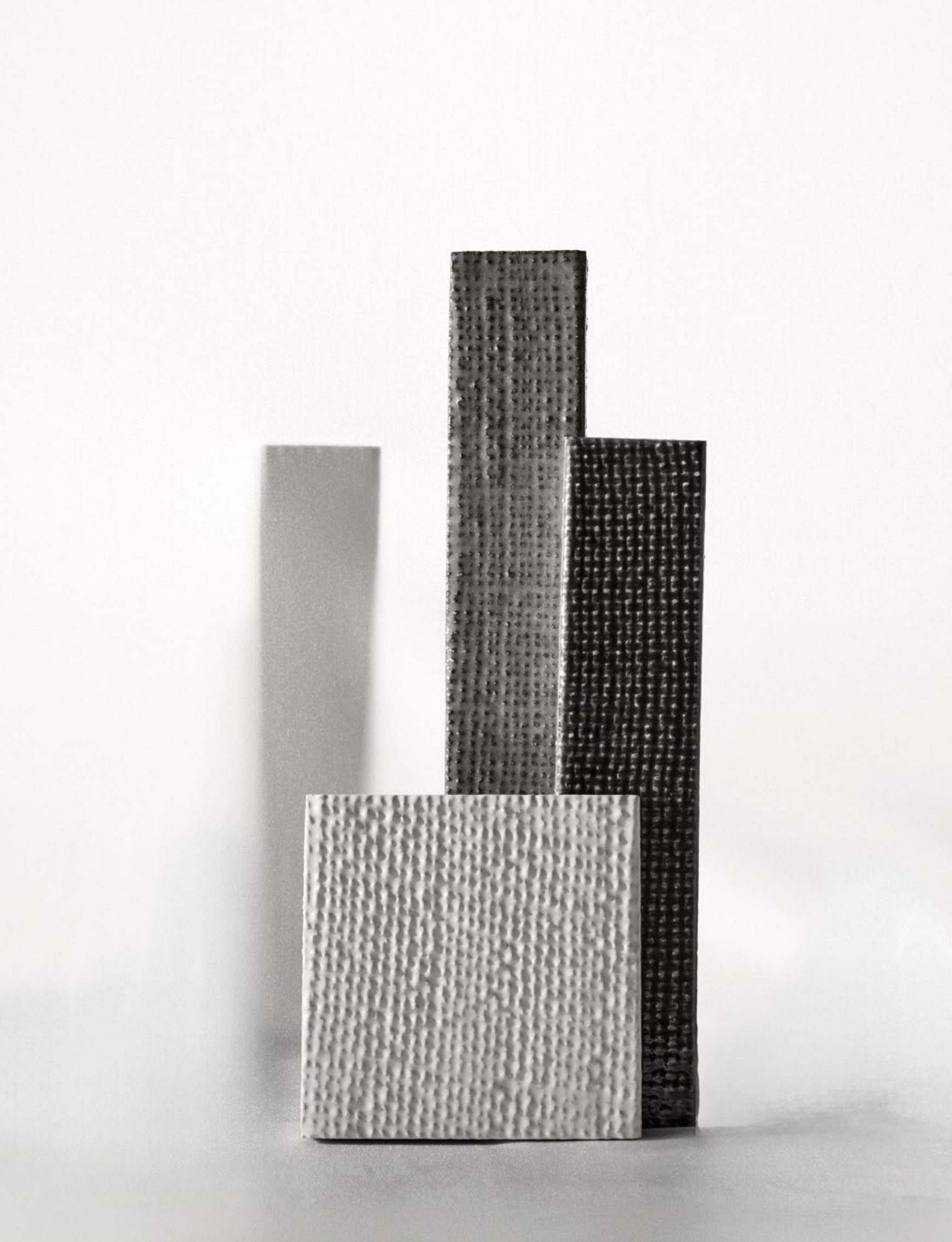




Within Yukari, tradition and design come together in a distinctly contemporary synthesis. Design does not intervene to alter the character of the material, but to reveal its potential. Colour, size, texture and glaze are conceived as parts of a single language. Each tile is an autonomous element, yet it finds its meaning in relation to the others. Surface becomes architecture; repetition generates variation and, in turn, atmosphere. Ceramic retains its own identity, without imitating the appearance of stone, wood, or metal. Instead, it expresses itself through the depth of its glazes and the traces left by the making process, asserting itself as an autonomous form of beauty. This sensibility engages contemporary Italian and international design culture, giving rise to bespoke collections and tailored solutions. The same vision extends across every aspect of the brand—from product to identity, from communication to exhibition spaces—forming a coherent and recognisable universe.



Design culture



Every project begins with a distance that someone chooses to cross. For Yukari, that distance connects Japan and Italy. In Japan, the material, the fire and the knowledge safeguarded by the workshops of Tajimi take shape. In Italy, these elements meet a strategic vision that brings them into contemporary architecture, through the work of a dedicated team bringing together expertise in design, research, logistics and communication. It is through this daily collaboration that collections, quality standards and solutions for the international market are developed, ensuring continuity and precision for architects and designers. Neither culture prevails over the other: both are transformed through their encounter. Perhaps this is the deepest meaning of Yukari: not a place of origin, but a shared space. An invisible bond that takes shape in the material, day after day.



The italian perspective





Collections

Coll.	Coll. Name	Page
3	Tsuya	036
4	Sensai	042
5	Homura	048
6	Yugure	054
7	Taiyō	060
8	Yohaku	066
9	Ame	072
10	Henge	080
11	Arashi	086
12	Uta	092
14	Ami	098
15	Fukami	104
17	Atsumi	110
18	Hamon	116
21	Seto	122
22	Kado	128
23	Umibe	134
24	Sasai	142
28	Soumai	148
31	Seizen	154
32	Kabe	160
33	Saki	166
35	Ryu	172
36	Kukei	178

Section 2

034 — 185



Tsuya

艶

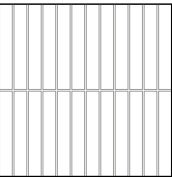
Collection 03

Tsuya features a glossy finish that reflects light and reveals the subtle imperfections of the glaze. These delicate traces highlight the handcrafted process and give the surface an irregular visual depth. The system uses a $22 \times 147 \times 7$ mm rectangular module, pre-assembled on a 300×300 mm mesh sheet. This ensures accurate installation and visual continuity. Available in 10 colours, Tsuya brings a luminous and tactile quality to a wide range of design settings while retaining a strong identity.





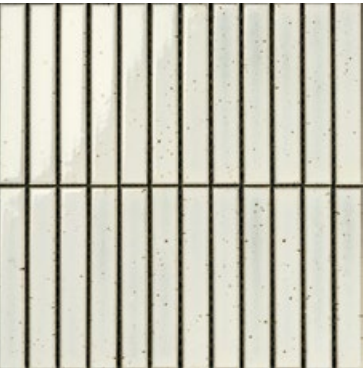
Tsuya



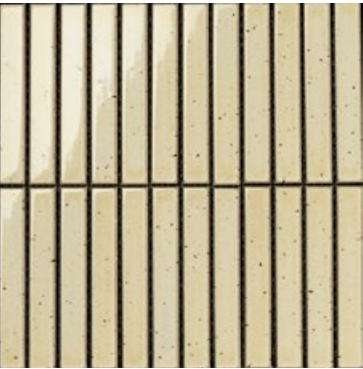
Sizes mm
Pieces 22 × 147 × 7
Sheet 300 × 300 × 7

艶

Collection 03



Opal Veil



Silk Dune



Mist Leaf



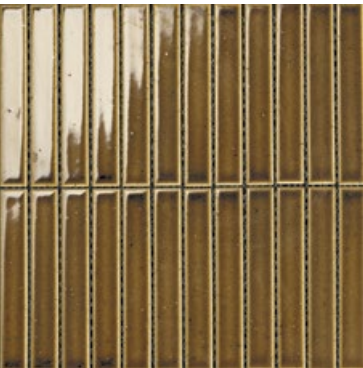
Petal Glow



Bare Satin



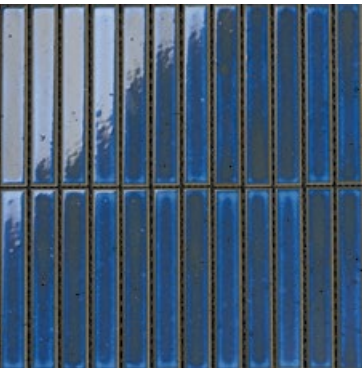
Grass Green



Amber Gleam



Sage Light



Still Ocean



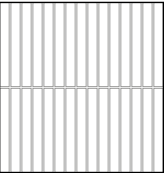
Inkshine

Collection 04

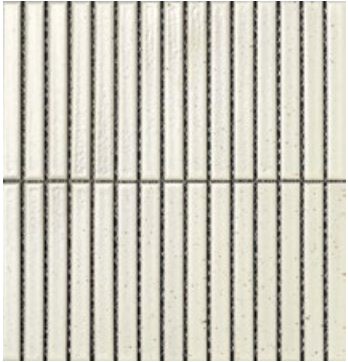
Sensai is available in five pastel shades. Subtle variations in the glaze soften the colours and create a refined sense of irregularity. The glossy finish reveals slight tonal differences that bring movement to the surface and reduce its uniformity. The collection uses a 16 × 145 × 8 mm module assembled on a 285 × 296 mm sheet. This ensures accurate installation and visual continuity.







Sizes mm
Pieces 16 × 145 × 8
Sheet 285 × 296 × 8



Gloss White



Silk White



Misted Sky



Pale Leaf



Terracotta Veil





Homura

炎

Collection 05

Homura features a range of intense, saturated colours that give the ceramic a deep and vibrant presence. The glossy finish strengthens the colour and reveals subtle variations across the surface. These variations recall the movement and energy of flame, while ensuring that no surface appears completely uniform. The collection uses a $20 \times 145 \times 8.5$ mm module assembled on a 296×292.5 mm sheet. This ensures accurate installation and visual continuity.

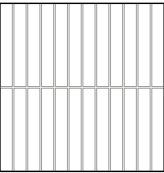




Homura

炎

Collection 05



Sizes mm
Pieces 20 × 145 × 8,5
Sheet 296 × 292,5 × 8,5



Silent White



Fired Clay



Burnt Flame



Smoked Earth



Olive Green



Midnight Blue



Char Black



Yugure

夕暮

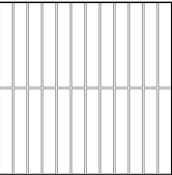
Collection 06

Yugure is shaped by a highly artisanal process based on layered finishes. A contrasting glossy glaze is applied irregularly over a matte base. This creates rich material effects that cannot be repeated. Glossy highlights alternate with areas of absorption, creating tension between light and matter. The palette draws on twilight tones and is enriched by flashes of glaze. Each element is unique. The system is available in two formats, both designed for accurate installation and visual continuity.





Yugure



Sizes mm
Pieces 20 × 145 × 8,5
Sheet 296 × 292,5 × 8,5



Sizes mm
Pieces 32,5 × 195 × 9,5
Sheet 284 × 198 × 9,5

夕暮

Collection 06



S-Milky Way



S-Verdigris



S-Moss&Acid



S-Ember Ochre



S-Misty Crimson



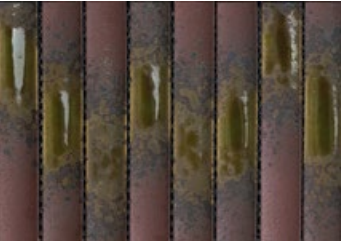
S-Deep Black



L-Milky Way



L-Verdigris



L-Moss&Acid



L-Ember Ochre



L-Misty Crimson



L-Deep Black

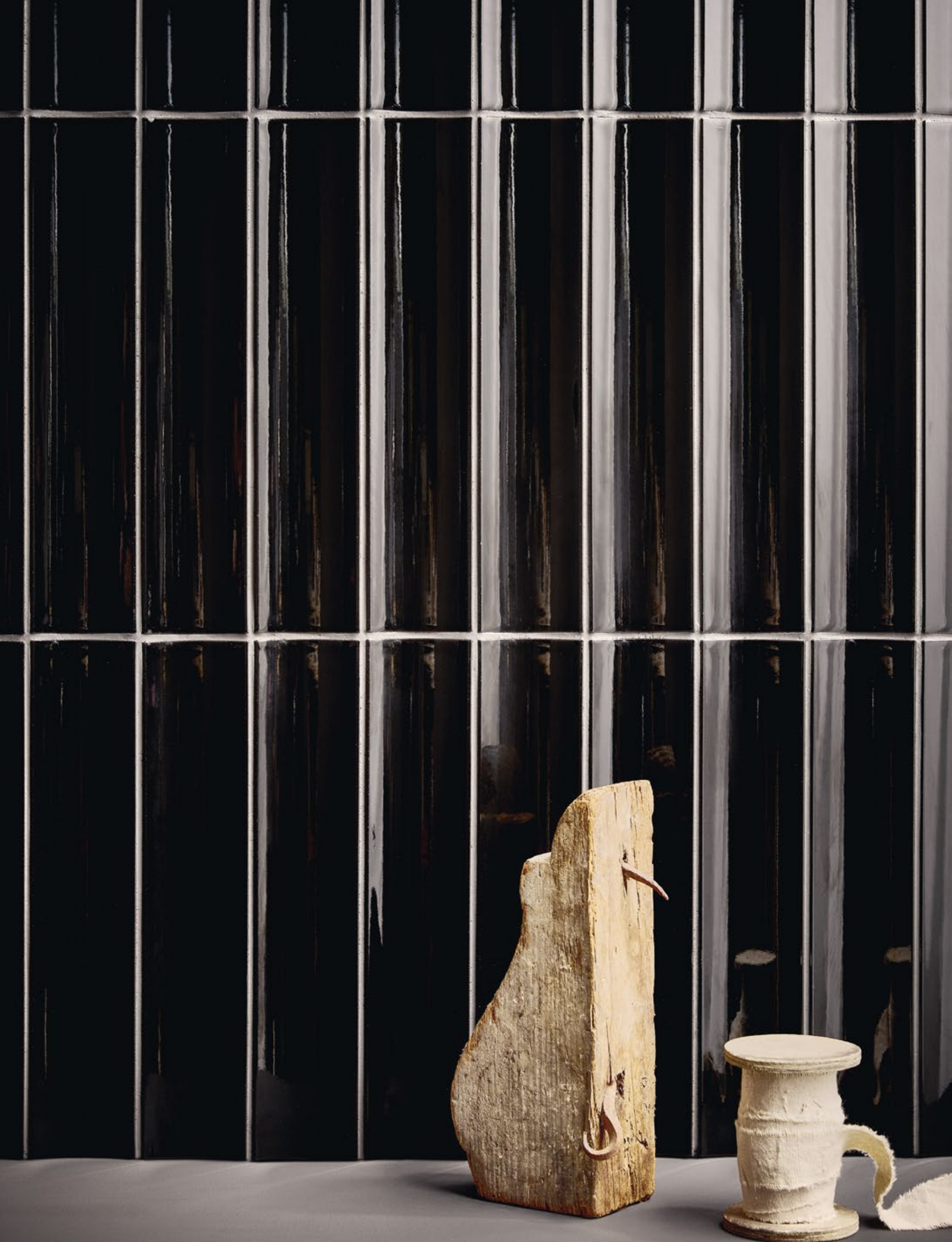
Taiyō

太陽

Collection 07

Taiyō is a linear element with a concave profile. Its surface captures and concentrates light, creating intense colour depth. The glossy finish reveals areas where the glaze gathers around the edges of the module. These details create tonal and material variations that reflect the handcrafted process. The palette includes four warm, deep colours and one white. The four colours can be combined to create blends and add movement. White introduces contrast, rhythm and visual balance. The 60 × 292 × 17 mm strip can be used for continuous surfaces or more complex layouts while retaining a strong sculptural identity.





Taiyō

太陽

Collection 07



Sizes mm
Pieces 60 × 292 × 17



Milky Light



Solar Ochre



Burnt Sienna



Amber Earth



Eclipse Black



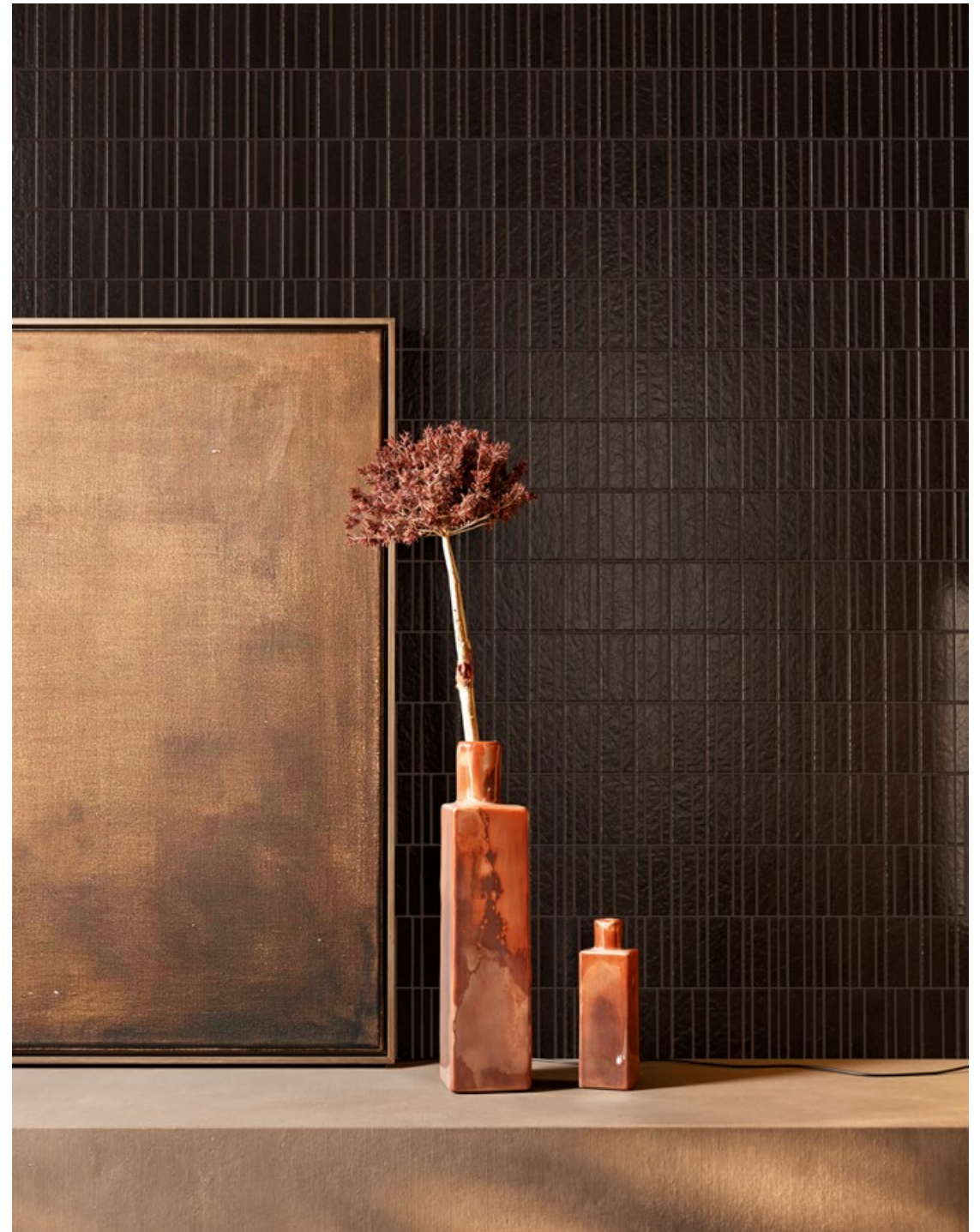


Yohaku

余白

Collection 08

Yohaku is a modular system in which empty space becomes part of the design. The $47 \times 95 \times 8$ mm modules feature internal incisions in different configurations. During installation, grout fills both the joints and the incisions. This creates a continuous surface where solids and voids remain in balance. The resulting texture is regular but never uniform. It suggests rectangular sequences of different sizes while maintaining a controlled visual rhythm. The modules are pre-assembled on 297×291 mm sheets for accurate installation and visual continuity. Yohaku is available in four colours and two finishes: Glossy and Matte.

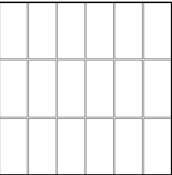




Yohaku

余白

Collection 08



Sizes mm
Pieces 47 × 95 × 8
Sheet 297 × 291 × 8

Installation
The glossy items must be installed using epoxy grout only, to ensure proper bonding of the grout within the glazed grooves.



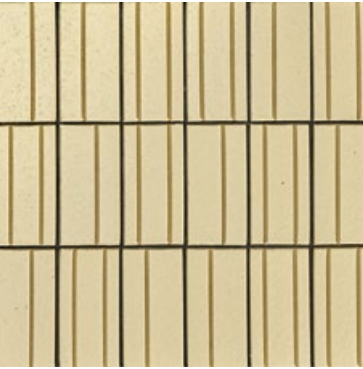
Silent Chalk Matte



Silent Chalk Glossy



Dry Dune Matte



Dry Dune Glossy



Moss Matte



Moss Glossy



Charcoal Matte



Charcoal Glossy



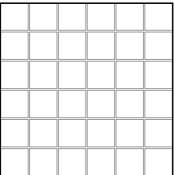
Ame

雨

Collection 09

Ame combines two surface structures with the same colour base and glazing treatment. The Line version has a dense, irregular vertical micro-ribbed texture inspired by driving rain. The Drifted version has a smoother, unincised surface. Its irregular handcrafted finish creates a visual pause within the system. Both versions are available in three warm colours and three formats. A milky glaze is applied unevenly over the coloured base. Areas of greater and lighter coverage give the surface strong material depth. Each module is handmade and shows natural variations. As a result, every surface is unique.





Sizes mm
Pieces 47,5 × 47,5 × 9
Sheet 300 × 300 × 9



Raw Line Square Sand



Raw Line Square Terracotta



Raw Line Square Tobacco



Sizes mm
Pieces 90 × 227 × 11



Fine Line Rectangle Sand



Fine Line Rectangle Terracotta



Fine Line Rectangle Tobacco



Sizes mm
Pieces 40 × 227 × 11



Fine Line Strip Sand



Fine Line Strip Terracotta



Fine Line Strip Tobacco

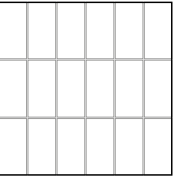




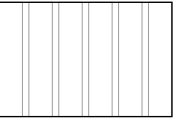
Ame

雨

Collection 09



Sizes mm
Pieces 45 × 95 × 8,5
Sheet 300 × 300 × 8,5



Sizes mm
Pieces 40 × 195 × 11
Sheet 300 × 200 × 11



Sizes mm
Pieces 60 × 108 × 10



Drifted Block S Sand



Drifted Block S Terracotta



Drifted Block S Tobacco



Drifted Strip Sand



Drifted Strip Terracotta



Drifted Strip Tobacco



Drifted Block L Sand



Drifted Block L Terracotta



Drifted Block L Tobacco

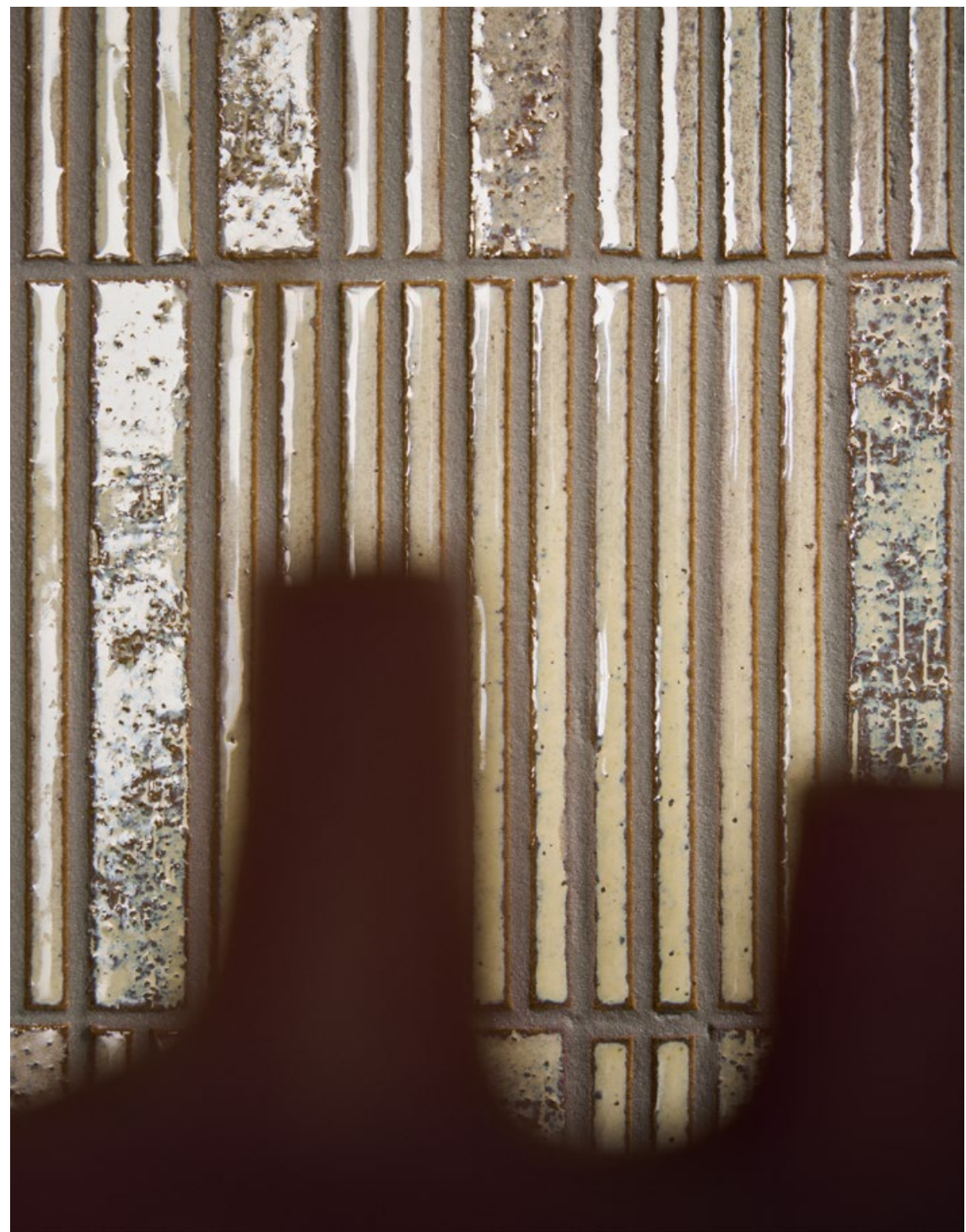
Henge

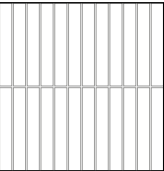
変化

Collection 10

Henge combines two $22 \times 147 \times 8$ mm rectangular elements. One module is solid. The other has a vertical incision that divides it into two equal sections. Together, they create variations in rhythm and proportion. Solid areas and divisions alternate to form a dynamic, non-uniform surface. The glossy finish is created with iridescent glazes applied unevenly. The glaze forms subtle accumulations and colour variations that highlight the handcrafted character of each piece. The modules are randomly assembled on 297×297 mm sheets. This makes installation easier, ensures visual continuity and keeps the pattern varied.







Sizes mm
Pieces 22 × 147 × 8
Sheet 297 × 297 × 8

Installation
The product must be installed using epoxy grout only, to ensure proper bonding of the grout within the glazed grooves.



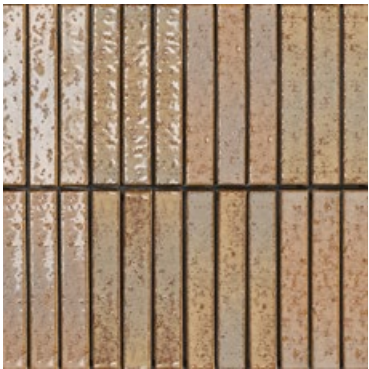
Opaline Cream Basic



Opaline Cream Pure



Opaline Cream Mixed



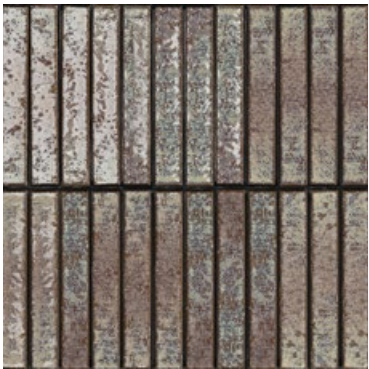
Amber Flux Basic



Amber Flux Pure



Amber Flux Mixed



Verdant Shift Basic



Verdant Shift Pure



Verdant Shift Mixed



Cobal Mirage Basic



Cobal Mirage Pure



Cobal Mirage Mixed



Iris Veil Basic



Iris Veil Pure



Iris Veil Mixed



Arashi

嵐

Collection 11

Arashi is defined by hand-cut incisions on the short sides of $40 \times 195 \times 15$ mm modules. Each artisan mark shapes the character of the surface. The incisions vary in direction, depth and rhythm, creating an irregular and tactile texture. Light is broken across the surface, enhancing its visual and tactile depth. No two modules are the same. Visible traces of the manual process create an authentic and unrepeatable appearance. Available in four colours, Arashi can form continuous yet dynamic surfaces in which variation becomes part of the design.





Arashi

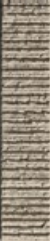
Sizes mm
Pieces 40 × 195 × 15

嵐



Clouded Clay

Collection 11



Earthstorm



Burnt Ember



Smoked Bark

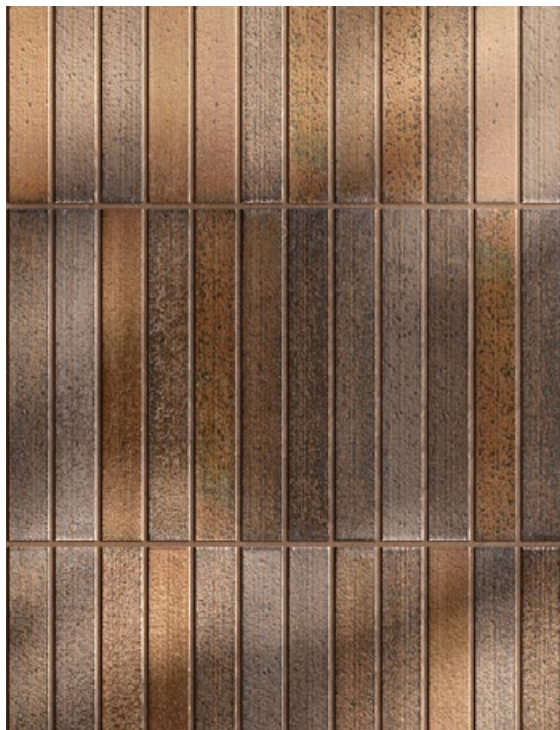


Uta

歌

Collection 12

Uta features a fine micro-ribbed texture that is almost imperceptible. It gently breaks the flatness of the surface and creates a subtle, continuous visual vibration. The colours draw inspiration from Japanese material traditions. They are applied unevenly by airbrush, producing delicate tonal variations that make each element unique. The collection is available in two versions. Regular has a flat surface. Relief has an inclined surface that enhances the texture and its interaction with light.





Uta



Sizes mm
Pieces 30 × 227 × 10



Sizes mm
Pieces 30 × 227 × 15

歌



Milk Haze Regular



Tobacco Drift Regular



Milk Haze Relief



Tobacco Drift Relief

Collection 12



Straw Light Regular



Mellow Amber Regular



Straw Light Relief



Mellow Amber Relief

Ami

網

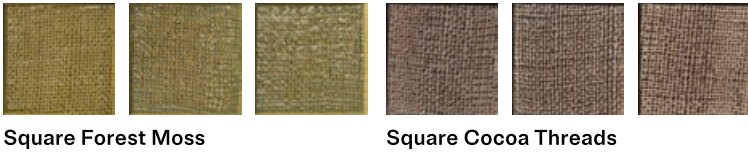
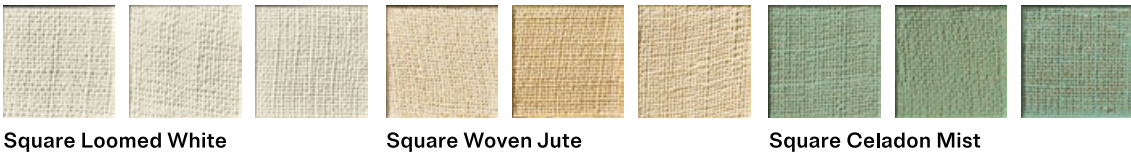
Collection 14

Ami takes its texture from handcrafted fabrics pressed into the ceramic. This process transfers the memory of the original material to the tile. The surface is irregular and deeply tactile. A semi-gloss milky glaze settles unevenly over the coloured base, creating variations in relief, absorption and colour. Texture, colour and glaze merge into a complex surface. Ami is available in five colours and two formats. Both formats support flexible compositions that combine rhythm and continuity while retaining a strong material presence.






Sizes mm
Pieces 92 × 92 × 13




Sizes mm
Pieces 40 × 192 × 13





Fukami

深味

Collection 15

Fukami is a three-dimensional system shaped by the interaction of volume and surface. It consists of $47 \times 47 \times 11$ mm square modules in unglazed ceramic. Each module has a smooth cylindrical recess at its centre. This contrasts with the rough, bush-hammered outer edges. The two finishes create both visual and tactile tension and strengthen the sense of depth. The modules are assembled on 300×300 mm sheets in alternating directions. This creates an interwoven pattern that captures light in different ways and emphasises the relief. Available in four natural colours, Fukami creates sculptural surfaces in which solids and voids play a central role.

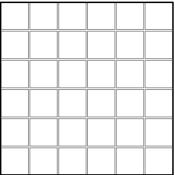




Fukami

深味

Collection 15



Sizes mm
Pieces 47 × 47 × 11
Sheet 300 × 300 × 11



Chalk Depth



Stone Dust



Clay Shadow



Graphite Void



Atsumi

厚味

Collection 17

Atsumi is an extruded element that expresses the natural character of the material. Small imperfections and dimensional variations reveal its handcrafted quality. The 33 × 276 × 18 mm module has an irregular surface with subtle discontinuities, making each piece unique. The rich glaze is applied unevenly. This creates tonal shifts and areas of concentrated colour that enhance the material depth. The palette includes intense, dense colours, with each element forming a coherent variation within the range. The 18 mm thickness creates a three-dimensional effect. A slightly recessed grout joint emphasises the relief and gives the surface a sculptural, dynamic appearance. A grout joint of at least 5 mm is recommended.





Atsumi

厚味

Collection 17



Sizes mm
Pieces 33 × 276 × 18



Dense White



Olive Earth



Carmine Core



Heavy Ink

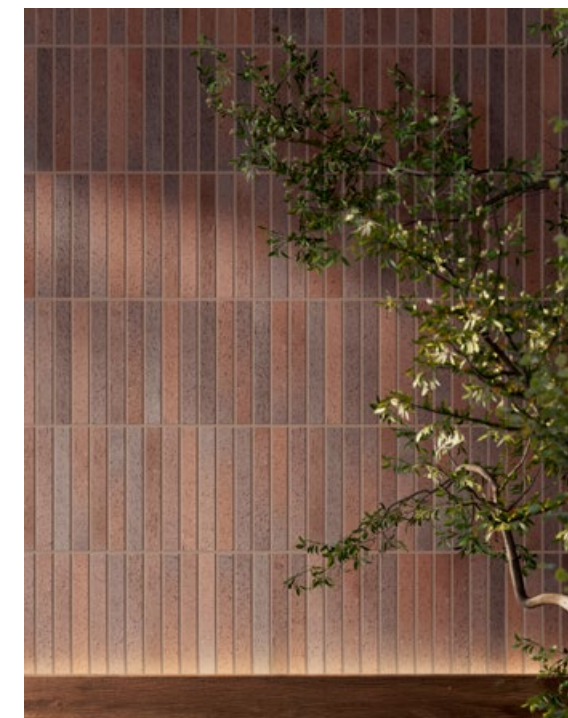
Hamon

波紋

Collection 18

Hamon is an unglazed ceramic surface shaped by visible handmade marks. The texture appears incised and scratched, with irregular traces spread across the surface. These marks create a vibrant and deeply tactile effect. Tonal variations move away from the base colour and add visual depth. The unglazed material is free to reveal its natural imperfections. This gives Hamon an authentic and deliberately uncontrolled character. Every element is different.







Sizes mm
Pieces 30 × 240 × 18



Ivory Ripple



Clay Echo



Burnt Wave



Oxide Drift





Seto

瀬戸

Collection 21

Seto is an extruded ceramic element that expresses the material in its most natural form. The $35 \times 295 \times 20$ mm module is made from natural clay. It retains the warm, earthy tone of the material and shows spontaneous colour variations. The unglazed surface preserves subtle imperfections and irregularities. The profile follows a clear geometry but includes slight dimensional variations that make each piece unique. When repeated, the modules create a controlled rhythm that is never perfectly aligned. The result is an essential, tactile surface with a distinctly artisanal character. Its value lies in the natural variation of the clay and the imperfect precision of the process. A grout joint of 5 mm or more is recommended.





Seto

瀬戸

Collection 21



Sizes mm
Pieces 35 × 295 × 20



Blushed Terracotta

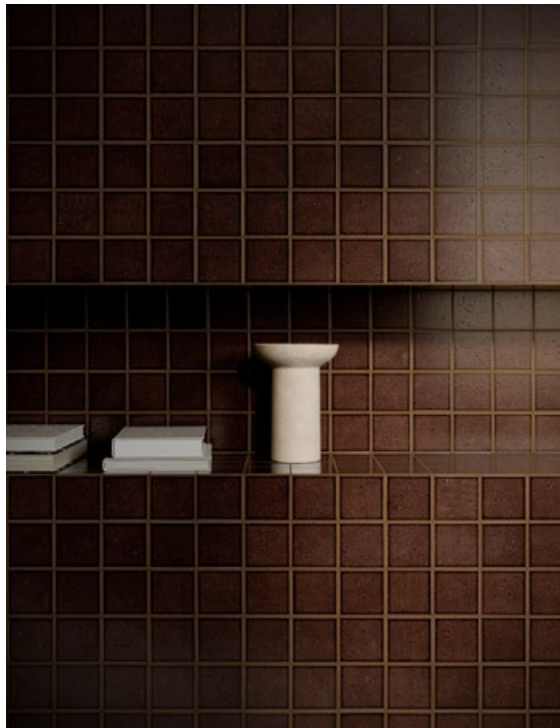


Kado

角

Collection 22

Kado consists of $94 \times 94 \times 9.5$ mm square modules with a glossy glazed surface. The colours are intense, dense and deep. The glaze is applied unevenly, creating variations in colour and texture. Each element is therefore unique. Differences in tone, saturation and glaze distribution prevent the repeated modules from appearing uniform. The result is a vibrant composition with strong colour depth and a distinctly tactile character.





Kado

角

Collection 22



Sizes mm
Pieces 94 × 94 × 9,5



Glazed White



Soft Cream



Vivid Carmine



Dusty Olive



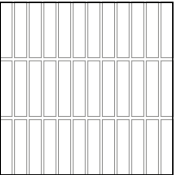
Dusty Ruby

Collection 23

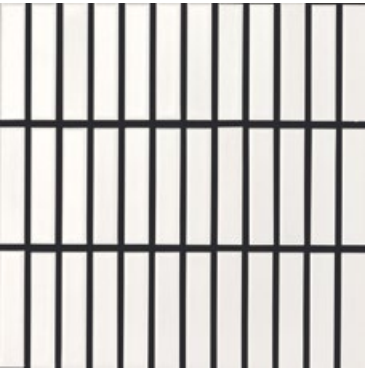
Umibe is a collection composed of two formats, both mounted on a 300 × 300 mm sheet and finished with a glossy glaze applied by hand. The glaze creates irregular colour movement, making each module slightly different. This highlights the handcrafted character of the product. Some colour variants also include subtle material and micro-structural details. These details enhance both the visual and tactile qualities of the surface. The combination of colour variation and relief creates a dynamic finish that responds differently to changing light.



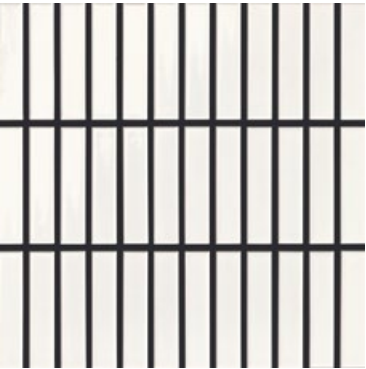




Sizes mm
Pieces 20 × 95 × 7,5
Sheet 300 × 300 × 7,5



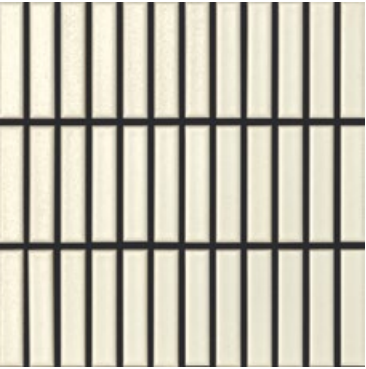
Chalk White



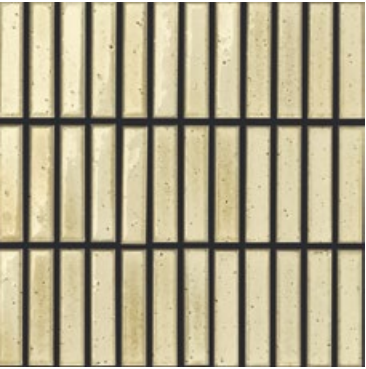
Frozen Ice



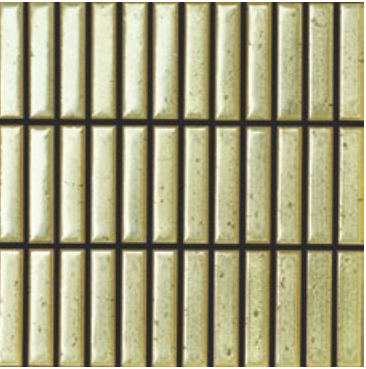
Coastal Sand



Woven Linen



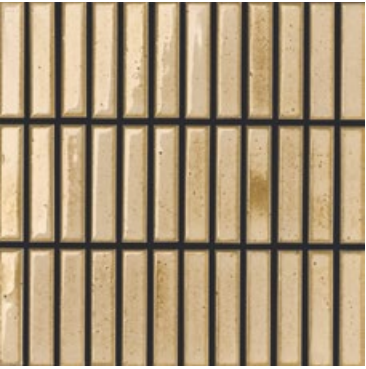
Milky White



Misty Mint



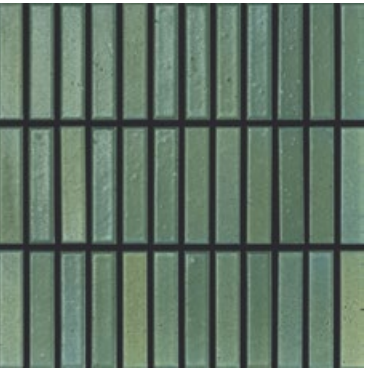
Soft Azure



Blush Powder



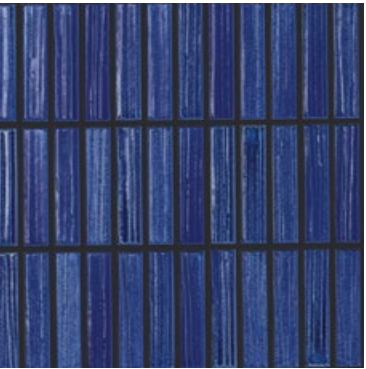
Golden Ochre



Forest Moss



Deep Petrol Sea



Clear Sky Blue



Fired Brick



Earth Brown



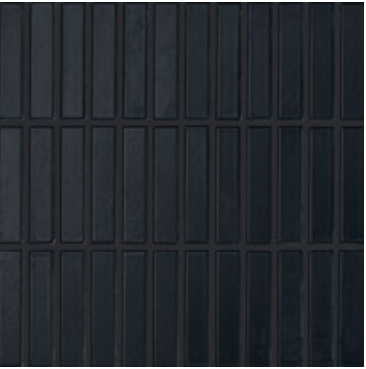
Warm Walnut Wood



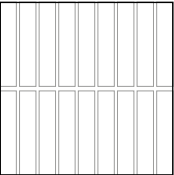
Tidal Greenstone



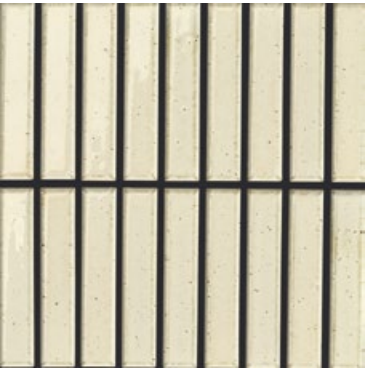
Anthracite



Black



Sizes mm
Pieces 28 × 145 × 9
Sheet 300 × 300 × 9



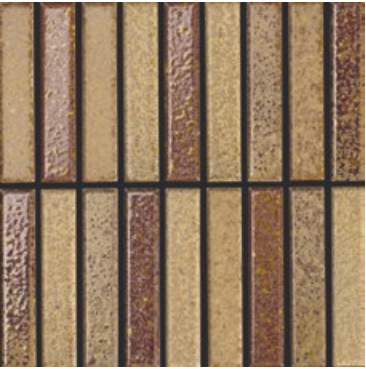
Misty Light Grey



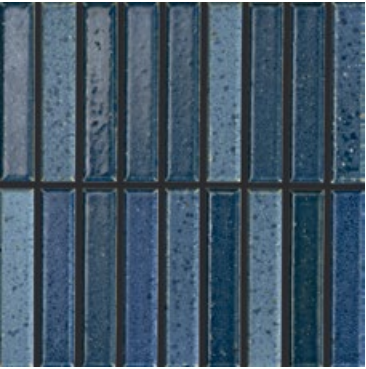
Light Sky



Rich Cream



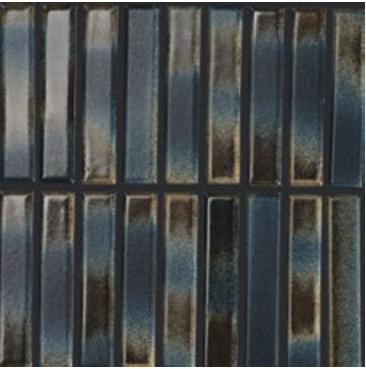
Fired Brick Red



Sea Horizon Blue



Deep Ocean Blue



Midnight Black



Shadow Anthracite



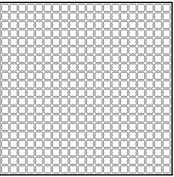


Sasai

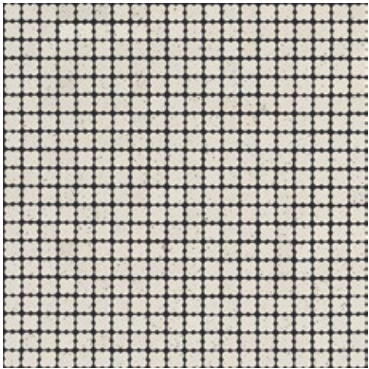
砂細

Collection 24

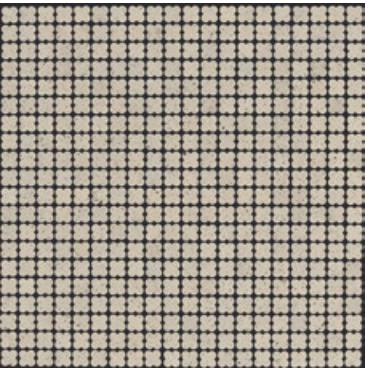
Sasai explores the expressive potential of small-format ceramic elements. Its compact modules create dense, detailed and highly tactile surfaces. The collection includes four different elements that can be combined in many ways. It is available in six colour variants. This flexibility allows both precise layouts and freer, more material compositions. The surface is unglazed. Its colour comes entirely from the natural clays used in the body. This allows the material to retain its authentic character. The result is a warm, matte and tactile surface with colour variations that are inherent to the clay.



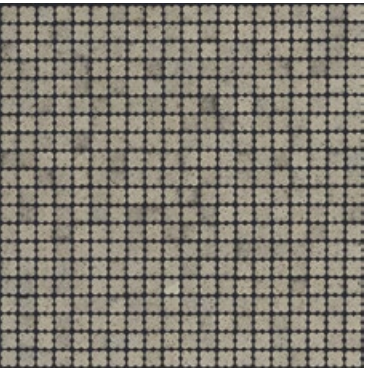
Sizes mm
Pieces 13,5 × 13,5 × 5
Sheet 306 × 306 × 5



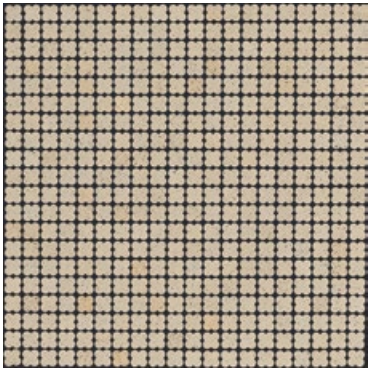
Floral Bone Ivory



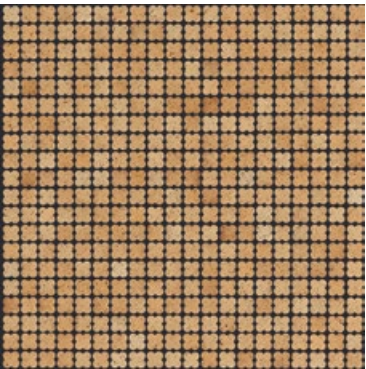
Floral Whisper Grey



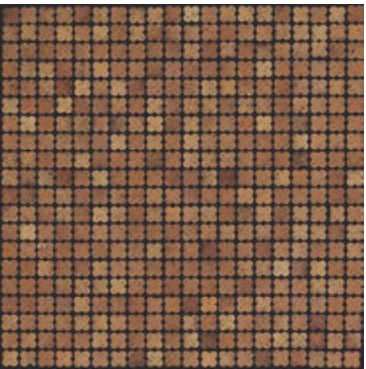
Floral Light Taupe



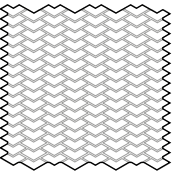
Floral Velvet Cream



Floral Faded Apricot



Floral Fired Brick



Sizes mm
Pieces 44,2 × 20,3 × 5
Sheet 284,9 × 300,4 × 5



Arrow Bone Ivory



Arrow Whisper Grey



Arrow Light Taupe



Arrow Velvet Cream



Arrow Faded Apricot



Arrow Fired Brick

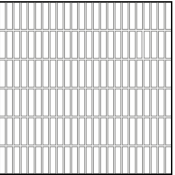




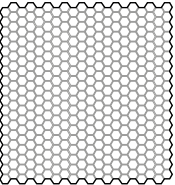
Sasai

砂細

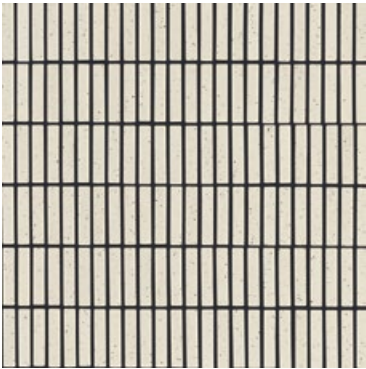
Collection 24



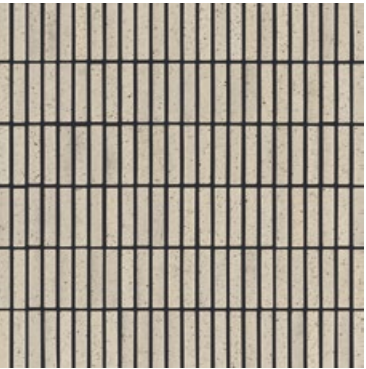
Sizes mm
Pieces 10 × 47,5 × 5
Sheet 302 × 301 × 5



Sizes mm
Pieces 18 × 15,6 × 5
Sheet 299 × 314 × 5



Bar Bone Ivory



Bar Whisper Grey



Bar Light Taupe



Bar Velvet Cream



Bar Faded Apricot



Bar Fired Brick



Hexagon Bone Ivory



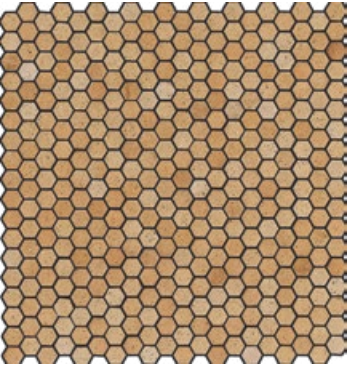
Hexagon Whisper Grey



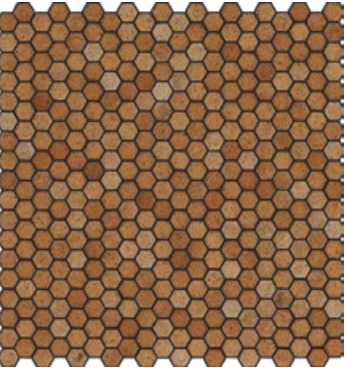
Hexagon Light Taupe



Hexagon Velvet Cream



Hexagon Faded Apricot



Hexagon Fired Brick

Soumai

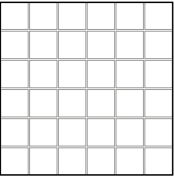
草味

Collection 28

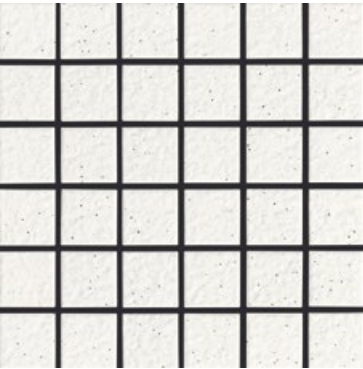
Soumai explores the beauty of absolute matte finishes. The surface absorbs light, revealing the material with quiet authenticity. Nine dusty shades come to life through subtle tonal variations, creating gentle colour shifts from one element to the next. The result is a calm, expressive surface where imperfection becomes balanced and the material speaks with natural character.



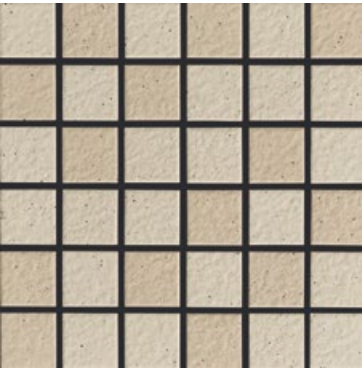




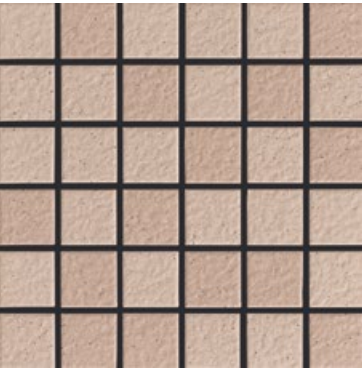
Sizes mm
Pieces 45 × 45 × 7
Sheet 300 × 300 × 7



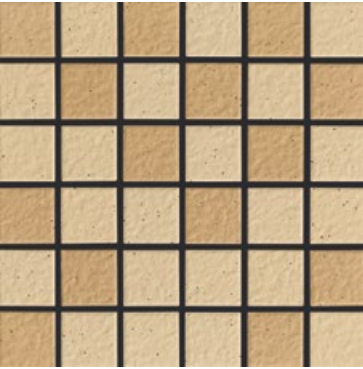
Crystal Ice



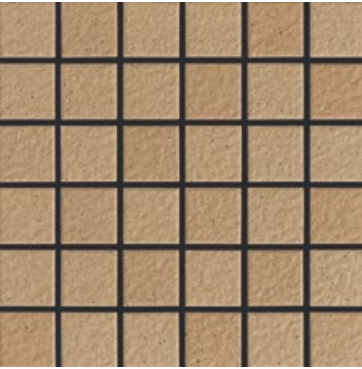
Dry Greige



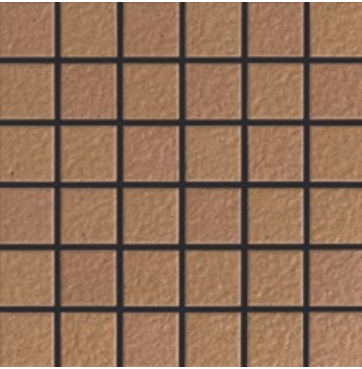
Dark Husk



Dusty Saffron



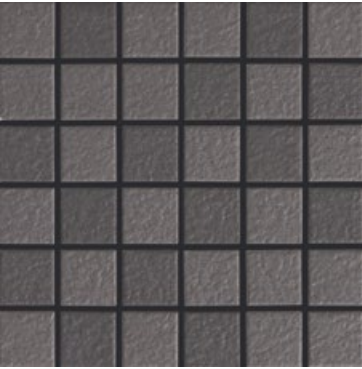
Burnt Siena



Soft Brick



Blushed Clay



Stone Grey



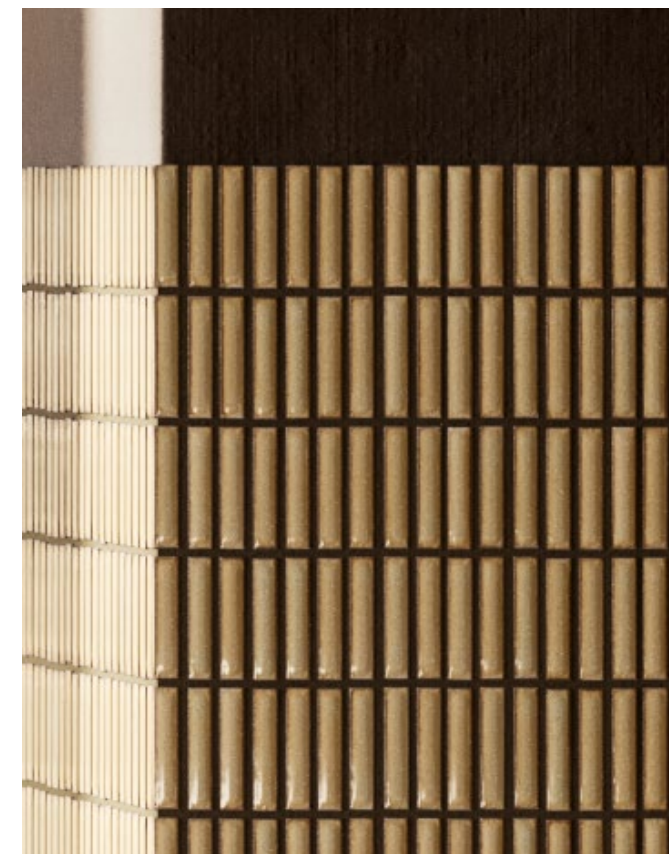
Charcoal Anthracite

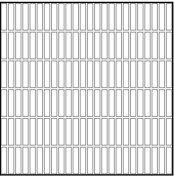


Collection 31

Seizen uses a small $9.5 \times 47 \times 6$ mm rectangular ceramic element. Each module is handcrafted and finished with an even, fully covering glossy glaze. The modules are pre-assembled on 300×300 mm sheets for easier installation and precise alignment. Repetition of the small format creates a continuous and rhythmic surface. The close arrangement of the modules makes the compact scale the main visual feature. The glossy finish reflects light and creates changing highlights as the viewing angle and lighting vary. This adds depth while keeping the composition orderly and controlled. Seizen is available in 11 colours, from neutral options to more distinctive combinations. Each one maintains formal clarity and visual coherence.



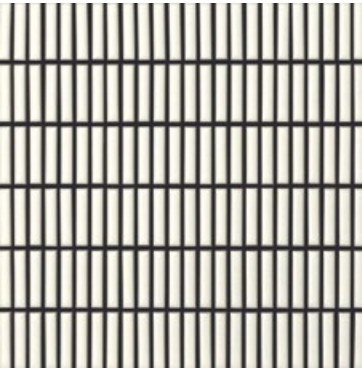




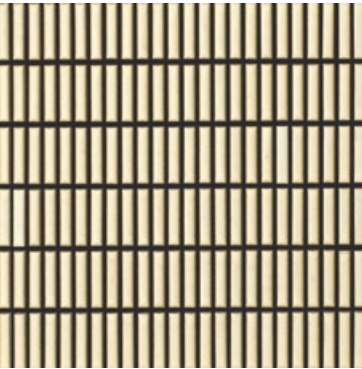
Sizes mm
Pieces 9,5 × 47 × 6
Sheet 300 × 300 × 6



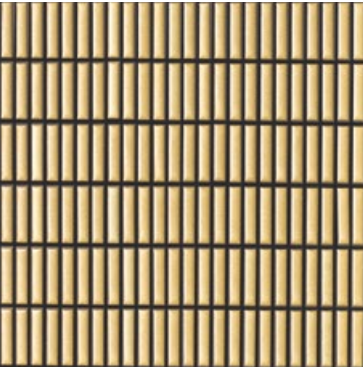
Milk Fog



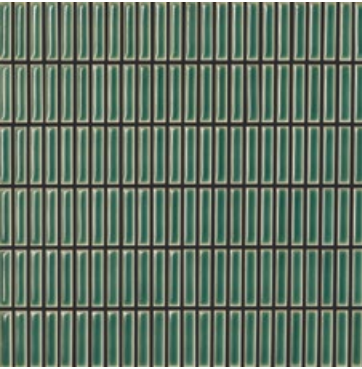
White Stillness



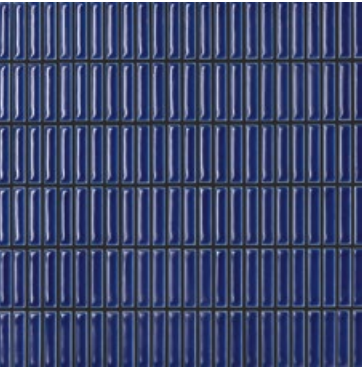
Pale Ochre



Amber Dust



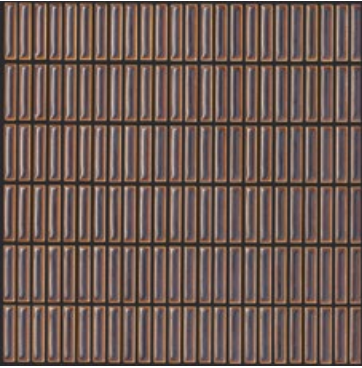
Cedar Green



Cobal Silence



Oxide Red



Obsidian Smoke



Earth Bark



Bitter Cocoa



Iron Shade





Kabe

壁

Collection 32

Kabe is made from handcrafted rectangular ceramic modules. The glaze is applied unevenly and leaves parts of the clay body exposed. This manual process creates a random balance between glossy glazed areas and matte, tactile surfaces. The contrast comes directly from the artisan gesture, so every module is unique. A free, non-systematic layout strengthens this effect. Random placement creates a dynamic surface in which variation becomes the main design feature. Here, imperfection is not a limitation. It adds visual depth and a strong material presence.





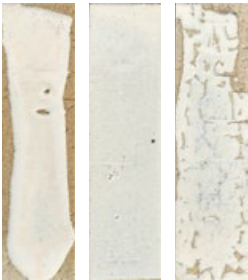
Kabe

壁

Collection 32



Sizes mm
Pieces 60 × 227 × 11



Chalk Line



Stone Greige



Saki

崎

Collection 33

Saki is based on an isosceles trapezoid. The module can be used to create both monochromatic and polychromatic patterns. Its mainly vertical orientation visually elongates the surface and strengthens the rhythm of the installation. Repetition can produce regular or more dynamic layouts, depending on the colours and orientation selected. The collection includes three base colours and two metallic inserts. The metallic elements can be used as subtle accents or across larger areas. They introduce light and reflection, enriching the composition and increasing its visual depth.





Saki

崎

Collection 33



Sizes mm
Pieces 30 × (200+260) × 10



Glacier Veil



Clay Bloom



Navy Depth



Silent Gold



Forest Floor

Ryu

粒

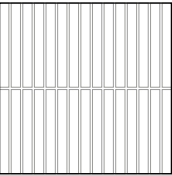
Collection 35

Ryu explores the depth of ceramic through transparent glazes. Their varying density creates continuous changes in tone and light. Soft, harmonious shades develop around the base colour, giving each surface natural depth and a unique appearance. Available in five colours and three formats, Ryu creates vibrant surfaces where light becomes an integral part of the design.

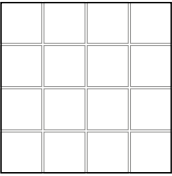




Ryu



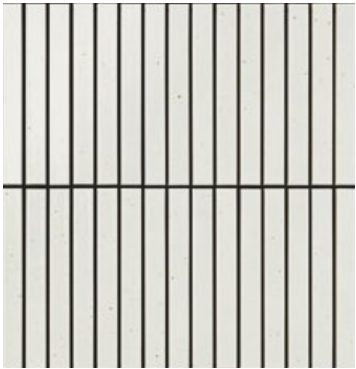
Sizes mm
Pieces 16 × 145 × 8
Sheet 285 × 296 × 8



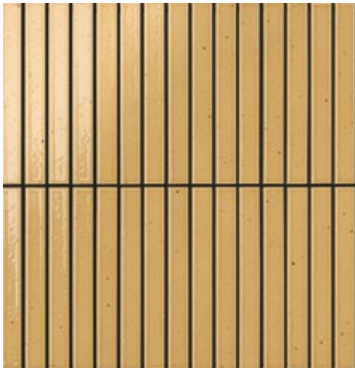
Sizes mm
Pieces 72 × 72 × 8
Sheet 300 × 300 × 8

粒

Collection 35



Slender White



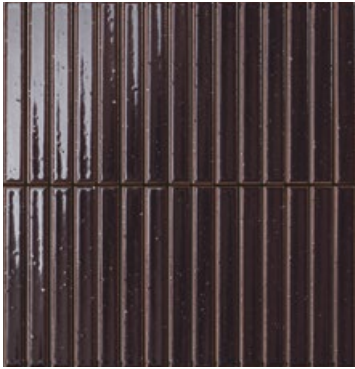
Slender Sand



Slender Green



Slender Burgundy



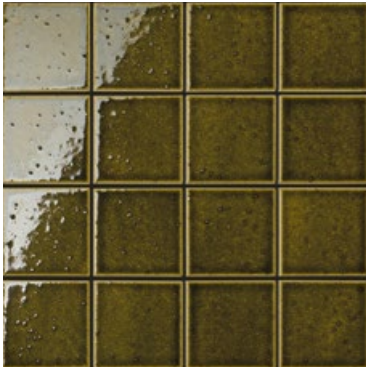
Slender Brown



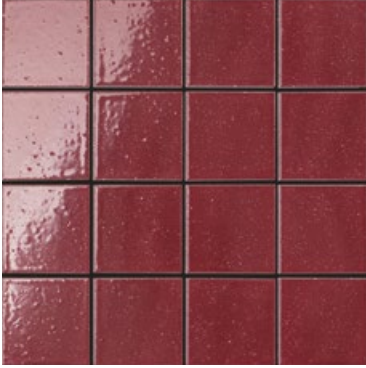
Square White



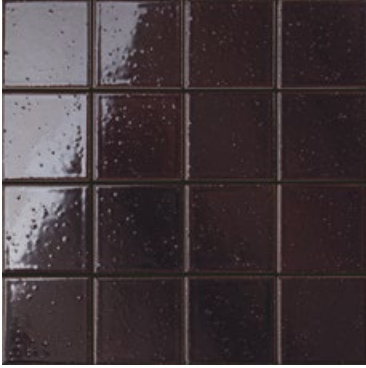
Square Sand



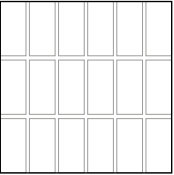
Square Green



Square Burgundy



Square Brown



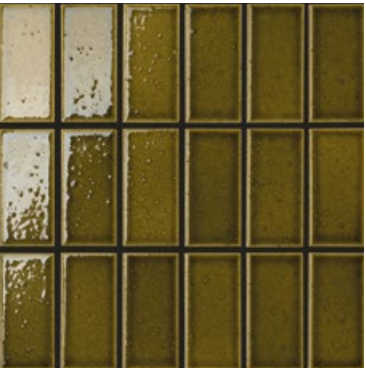
Sizes mm
Pieces 45 × 95 × 6,5
Sheet 300 × 300 × 6,5



Chunk White



Chunk Sand



Chunk Green



Chunk Burgundy



Chunk Brown





Kukei

空形

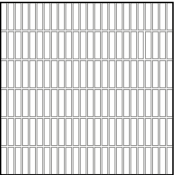
Collection 36

Kukei is built around two essential shapes: the square and the stick. Reinterpreted in a matte, sandy finish, they create surfaces with rich tactile depth. Natural tones enhance the authenticity of the material, while the clean geometry defines a contemporary aesthetic. Kukei transforms simple forms into refined, tactile surfaces that integrate seamlessly with architecture and interior spaces.

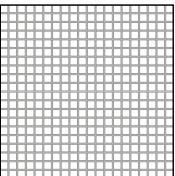




Kukei



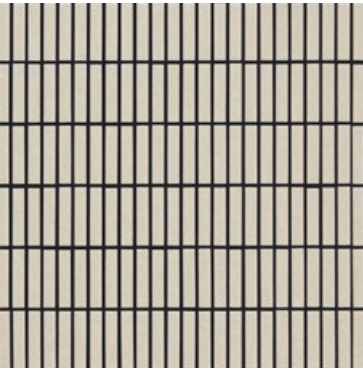
Sizes mm
Pieces 9,5 × 47 × 6
Sheet 300 × 300 × 6



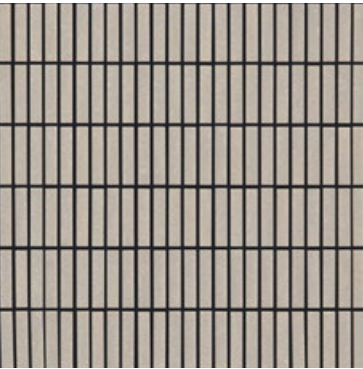
Sizes mm
Pieces 13 × 13 × 6
Sheet 300 × 300 × 6

空形

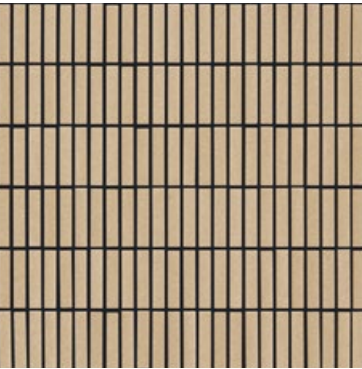
Collection 36



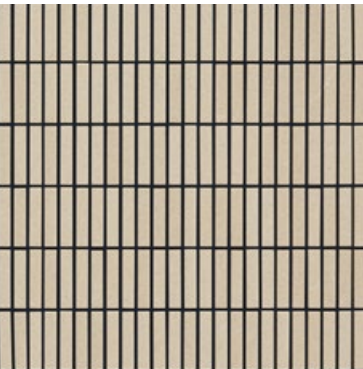
Stick Bone Ivory



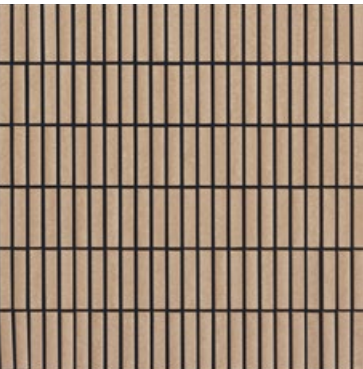
Stick Whisper Grey



Stick Light Taupe



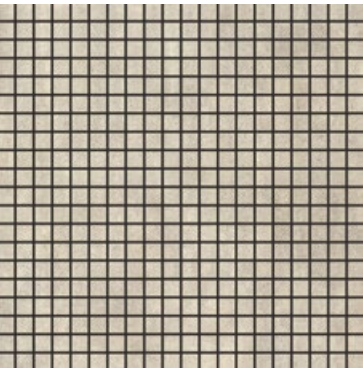
Stick Velvet Cream



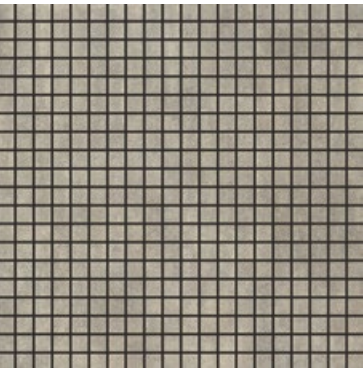
Stick Faded Apricot



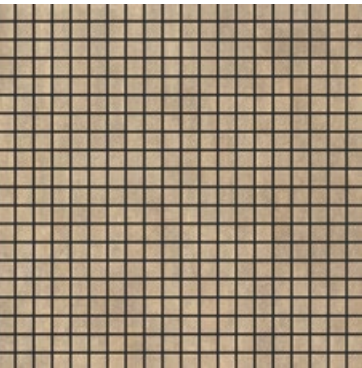
Stick Fired Brick



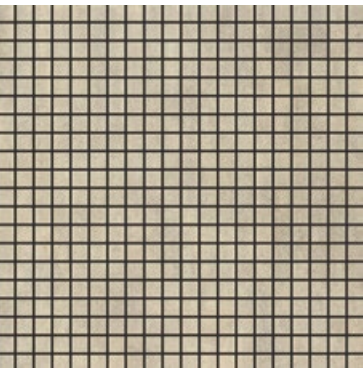
Square Bone Ivory



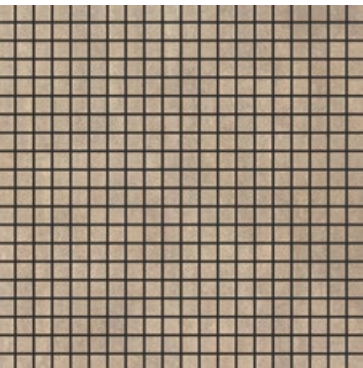
Square Whisper Grey



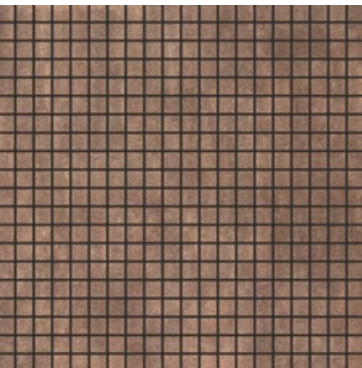
Square Light Taupe



Square Velvet Cream



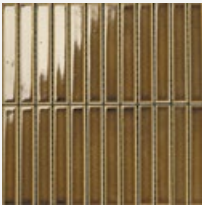
Square Faded Apricot



Square Fired Brick

Collection overview

Details
Our tiles are made-to-order and available in different colours and sizes. Please get in touch for more details.



Tsuya



Sensai



Homura



Yugure



Taiyō



Kado



Umibe



Sasai



Soumai



Seizen



Yohaku



Ame



Henge



Arashi



Uta



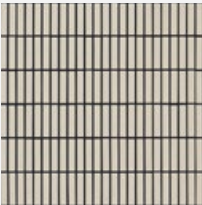
Kabe



Saki



Ryu



Kukei



Ami



Fukami



Atsumi



Hamon



Seto





Yukari Ceramics
Via Adda 50/B
41049 Sassuolo (MO), Italy
(+39) 0536160211
yukariceramics.com

COLLECTIONS
2026

Art Direction
Massimo Nadalini

Graphic Design
Studio Over

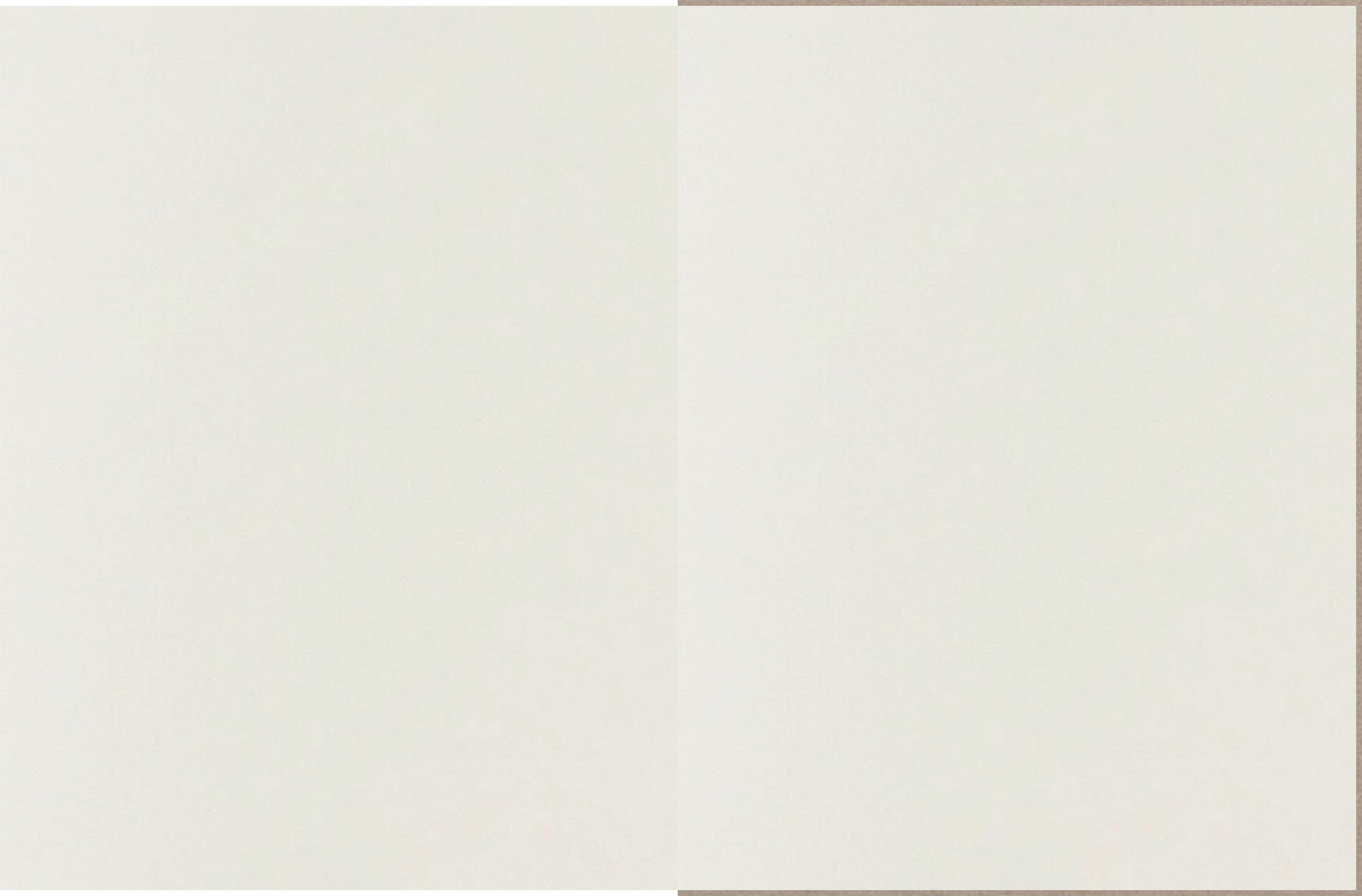
Production photography
Gimmicks Production

Product photography
Oryoki

3D Images
Mattia Messori
Buildest

All rights reserved. No part of this catalogue may be reproduced or transmitted in any form or by any means, electronic or mechanical, including printing, photocopying, recording, or any information storage and retrieval system without prior permission in writing from Yukari s.r.l., excepting reproduction intended to support the sale of Yukari products privately. This catalogue is available free of charge subject to the condition that it shall not, by way of trade or otherwise, be sold or hired out totally or partly.

Yukari reserves the right to make modifications and improvements at any time to the products, fabrics and leathers that may vary from the solutions presented in this catalogue. We invite you to visit the website yukariceramics.com to download technical information on the products.



YUKARI ゆかり means destiny, bond, connection. A name chosen to reflect the meeting of Japanese craftsmanship and an Italian perspective: a natural union, created to give form to ceramics that embody culture, time and imperfect beauty.

