



MANVPROPRIA™

FOUNTAIN PENS MADE IN SWITZERLAND



URUSHI GLOSSAR

Urushi Glossar

A

Age-nuri

Lit. upper painting. The upper layers of lacquer typically in reference to the Tsugaru-nuri techniques. See also: uwa-nuri.

Ai

Indigo dye obtained from the Japanese indigo plant, *Polygonum tinctorium*. The dye was used to color urushi as well as to dye the yellow shioh pigment green. See also: ao-urushi, iro-urushi, pigments, seishitsu

Ai-sama - Lit. blue shark (stingray). See same-nuri

Aizu-nuri

The name for lacquerware originating from Aizu, Fukushima prefecture in Japan. Aizu is well known for their hana-nuri finishes as well as their maki-e.

Aji

Lit. taste. The softened quality that lacquer attains over time, similar in idea to patina on metal. As on metal, sometimes the effect is imitated in lacquer. See also: negoro-nuri

Aka-fun

Lit. red powder. A mixture of shu (vermillion) and metal powder used in various lacquer techniques.

Akakuchihonshu - an intense orange- red color.

Akarui-shû - A bright shade red lacquer.

Akarui-shû-nuri:

Coating with red lacquer of bright red shade.

Akebono-nuri

Lit. dawn painting. Also bokashi-nuri, a technique of applying colored lacquer in a smooth transition from one color to another. Although other colors may be used, typically a red-black or red-yellow gradation is used. See also: bokashi

Amani-yu

Lit. Linseed oil. Linseed oil is a drying oil used as a modern replacement for perilla oil for making hana-urushi.

Ao

The color blue or green. Although there is a separate word for green, midori, when speaking of certain things, lacquer traditionally included, blue and green are combined into one word e.g. ao-zora (blue sky), aoi yasai (green vegetables)

Aogai

Lit. blue/green shell. The blue and green iridescent shells from various species of abalone (*Haliotis* spp.) used typically used in raden as usugai or kenma. It is also frequently sprinkled as on as small fragments or powders in a raden technique called mijingai-nuri. See also: awabi

Aokin-fun

Lit. blue gold powder. A mixture of gold and silver powders, applied either mixed or in alternation to give a paler, more restrained gold color to maki-e. See also: gin, kin

Ao-urushi

Lit. blue/green lacquer. Also read as seishitsu. A blue or green lacquer traditionally created by mixing ai or shioh died with ai into suki-urushi to create blue or green respectively. In modern formulations, modern synthetic pigments such as phthalocyanine or chromium oxide can be used. See also: iro-urushi

Ao-urushi-nuri

Lit. blue lacquer painting. The lacquer technique of applying blue urushi. The technique is essentially the same is roiro-nuri except for the use of colored urushi for the upper layers. See also: udo-nuri

Ara-tsune

Lit. coarse common. The coarsest of the metal powders used for maki-e.

Arami-urushi

The unprocessed sap taken straight from the lacquer tree. At this point it is a milky white liquid that cannot be used as lacquer without further processing. The sap is filtered and left to sit for an extended period of time to allow partial oxidation as well as evaporation of some of the water content. Once the liquid reaches the proper water content and oxidization levels, it can be used as lacquer and is then called kiurushi.

Ashi

Lit. Lgs, The lines left back on the lacquer surface from the brush

Ashide-e

A term referring to lacquer objects with calligraphic ornamentation interspersed within a pictorial design.

Atsugai

Lit. thick shell. See raden Aventurine lacquer - A term once used in Europe to refer to nashiji-nuri; cf. aventurine glass.

Awabi

Lit. abalone. Also awabi-gai. Scientific classification *Haliotis madaka* or *Haliotis gigantea*, *Haliotis* spp. The Japanese name for two species of abalone native to the waters of Korea and Japan, whose nacre is frequently used in raden.

The nacre from these species of abalone exhibit an attractive iridescence with colors from a wide range of the visible spectrum, with none of the distinctive dark banding distinctive to most other species of abalone. It is used primarily in thin sheets called usugai and kenma. Occasionally the term is used for any and all species of abalone although more often when referring to abalone as a food-source. See also: ao-gai, mijingai-nuri

Awakeshi

The process to transfer freshly collected sap into raw lacquer.

Shibugami paper is used to cover containers filled with freshly collected sap. Once a day the shibugami is disengaged from the sap to remove foam. The sap is exposed to air and gradually matures into raw lacquer

Aware

The Asian concept of impermanence has also given rise to a certain Japanese aesthetic ideal called aware. Aware amounts to a moment, circumstance, or happening, which arouses an deep, "sentimental melancholy." In Japanese poetry, it's often associated with autumn and the impermanence of the relative world. That this is seen as a desirable quality, in contrast to how Westerners sometimes view the transient character of nature, is an sign of the uniqueness of Japanese art.

Awatsubu-nuri - Lit. millet painting. See nanako-nuri

B

Bake

Alternate reading for hake when preceeded by a descriptor e.g. urushibake.

Beni

The Japanese name for carthamin, a red pigment derived from safflower, *Carthamus tinctorius*. It is also the name for the color crimson. See also: bengara, iro-urushi, pigments, shu

Benigara - See bengara

Bengara

Also benigara, a traditional reddish-brown to brownish-violet pigment used with urushi. It is traditionally derived from clay and earth, and the natural form will never be pure in its composition. The main constituent is Iron (III) Oxide, Fe₂O₃. Also known as: Red Iron Oxide, Red Earth, Mars Red, Hematite, Violet Hematite, Red Iron Ore, PR101, PR101:1, PR102. See also eurushi, iro-urushi, pigments

Bera

Alternate reading for hera when preceeded by a descriptor e.g. hinokibera.

Bigaku - Japanese aesthetics.

Bokashi

A gradation. In reference to colored urushi (bokashi-nuri), it is the application of urushi in a smooth transition from one color to another. In reference to maki-e (bokashi-maki), it is a gradual change in density of the sprinkled powder or the gradation from one type of metal to another, often used to create cloud or mist-like ji-maki. See also: akebono-nuri

Bokeru

Sticky lacquer surface. It didn't dry in the furo because the relative humidity was too low. It still dries within weeks if the humidity is increased to 90%+

Botan-nuri

Lit. peony painting. It is a kawari-nuri technique, similar in application to kara-nuri. The textured layer for this technique is applied with a coarse brush in distinctive strokes that give the finished piece the appearance of the frilled petals of a peony. The technique most often uses a black textured layer, a gold tsuma-nuri and a highly transparent age-nuri. See also: tsugaru-nuri

Budo-nuri

Lit. grape painting. Also romanized budou-nuri. A grape colored lacquer created initially as an accidental result of an attempt at ao-urushi-nuri. See also: iro-urushi, pigments

Buro

Alternate reading for furo, urushi-buro.

Byakudan-nuri

Lit. sandalwood painting; cf. shitan-nuri. A type of tame-nuri in which metal leaves are applied to the ground before applying layers of suki-urushi. See also: haku-e, kirigane, tame-sukashi-nuri

Byakuro

A greyish white alloy of tin and lead once used infrequently in maki-e.

C

Camphor oil - See shono-yu

Cashew lacquer - See kashu

Charcoal - See sumi.

Chibi

Chinese term. A technique similar to guri but typically with shallower gouges and an alternation of red and yellow lacquer under a black surface. See also: cho-shitsu Chinese lacquer tree - Also Chinese varnish tree. See Toxicodendron potaninii

Chijimi-nuri:

A wrinkled surface is created when an extra thick lacquer layer is allowed to harden.

Chijimu:

Wrinkles appear when the urushi layer is too thick respectively the humidity in the furô is too high

Chinkin

Lit. sunken gold. Also chinkin-bori and sokin. A decorative technique that involves cutting a design into a lacquered surface, applying a thin layer of urushi into the incisions and applying gold leaf, gold dust, or colored powders into the still tacky urushi to create a contrast with the ground. Also known as chinkoku, when involving black filled incisions on a colored ground.

Chinkin-nomi - Chisels made and used for Chinkin work

Chinkin-zôgan

is sometimes used when the incisions are filled with colored urushi and polished flush although the technique can be considered a separate technique known as kinma. See also: cho-shitsu, haku-e

Chiri-ji - Lit. dust ground. Also chirimaki. See heijin

Chiri-maki - Lit. dust sprinkling. See heijin

Chogai

Also romanized chougai. Scientific classification Pinctada spp. The

shell of various species of pearl oyster frequently used in raden. Traditionally, due to accessibility, only white pearl oysters were used, however, in recent times, the availability of other species has encouraged the use of a wider range of different species including the black-lip pearl oyster, Pinctada margaritifera, south sea pearl oyster, Pinctada maxima and others.

Cho-shitsu

Lit. carved lacquer. Also romanized chou-shitsu. Lit. carved or engraved lacquer. A technique in which many layers of colored urushi are applied and then carved to reveal the underlying color layers. This technique sometimes requires several dozen up to more than a hundred layers of lacquer, sometimes requiring years to create. Occasionally the term is used to refer to any form of carved lacquer. Do not confuse with kamakura-bori which developed in imitation of cho-shitsu. See also: chibi, guri Chu-gai - Lit. middle shell. Also romanized chuu-gai. See raden

Chu-hana-urushi - Lit. middle flower lacquer. See hana-urushi

Chu-maki-kin-ji

Lit. middle sprinkled gold ground. Also romanized chuu-maki-kin-ji. Also chumaki-gin-ji when referring to silver powder. A type of ji-maki with metal sprinkled sparingly. See also: heijin

Chu-maki-nashiji

Lit. middle sprinkled pear ground. Also romanized chuu-maki-nashiji. See chu-nashiji

Chu-nashiji

Lit. middle pear ground. A type of nashiji using a dense sprinkling of a fine metal powder.

Chu-taka-maki-e

Lit. middle high sprinkled picture. Taka-maki-e with a shallower relief than usual.

Chu-tsume-nashiji - Lit. middle filled pear ground. See chu-nashiji

Cinnabar - The natural form of vermilion pigment. See shu

Colors in Japan

black (kuro / kuroi) / (burakku)

Shades of black and black-related expressions

(sumi-iro) - ink black

(mureba-iro) - jet black

(kuroguro) - deep black

(makkuro) - pitch black

(karasuba-iro) - glossy black

(yamishônin) - black marketeer

(chinchû no chin - rarity; black swan

(yakenonokarasu) - blacker than black

white (shiro / shiroi) - white; good guy; white hat

Shades of white and white-related expressions

(sayu) - hot/boiled water

(hakushi) - blank/white paper

(mashiro) - pure white

(zôge-iro) - ivory-white

red (aka / akai); (ni-iro)

Shades of red and red-related expressions

(ankôshoku) - dark red

(senkô) / (usuniku)) - light red

(kôbai-iro) - red plum coloured

(sakura-iro) - cherry blossom coloured

(momo-iro) - peach-coloured

(kôkai) - Red Sea

(sekinetsu) - red hot

yellow (ki-iro / shoku / kôshoku) - yellow; amber

Shades of yellow and yellow-related expressions

(asagi) / (kuwa-iro) - light yellow

(ôen / kôen) - chrome yellow

(kigarachya) - bluish yellow

(kuchiba-iro) - yellow-brown

(kôkai) - Yellow Sea

blue green (ao / ao-iro) - blue/green / (buryu) - blue

Shades of blue and blue-related expressions

(mizudori) - light blue (water colour)
(nōkon) - dark blue
(kon-iro) - deep blue
(konshō) - navy blue
(sora-iro) - sky-blue
(hekigan) - blue eyes

green (midori) - green
Shades of green and green-related expressions
(hekishoku) - green; emerald
(kimidori) / (asamidori) - light green
(kuchi-iro) / (hisui-iro) - dark green

brown (chairo) / (kasshoku) - brown
Shades of brown
(kurocha-iro) - deep brown
(ankashoku) / (n) - dark brown
(kitsune-iro) (tankasshoku) - light brown

pink (momoiro) / (tankashoku) / - pink
Shades of pink and pink-related expressions
(notō) - deep pink
(taikō) - light pink

orange (daidaiiro) / (orenji) - orange

grey (haiiro) / (muzumi-iro) - grey

purple (murasaki) / (pupuru) - purple
Shades of purple and purple-related expressions
(komurasaki) - dark purple
(achimurasaki) - light purple

D

Daitai-bori
Lit. outline carving. An atsugai-raden technique where the substrate is carved to inlay thick shell pieces. See also: raden

Dakkanshitsu - see dakkatsu-kanshitsu

Dakkatsu-kanshitsu
Lit. hollow lacquer. Also dakkanshitsu, dakkatsu-kanshitsu-zō, dakkatsu kanshitsu-zukuri. A form of kanshitsu where cloth is lacquered onto a mold which is subsequently removed. It was a common technique for statues. First, a core of clay was made which was then wrapped in layers of hemp cloth, allowing each layer to harden before the next. The clay core was then removed either by scraping out the core, or by cutting the shell into segments and reassembling. Surface details were molded on with kokuso and a wooden armature (shingi 矚) was inserted to prevent warping or collapsing. See also: kanshitsu, mokushin-kanshitsu

Doro-ji
Lit. mud (clay) ground. The lowest quality method of applying shitaji using a mixture of tonoko and glue without lacquer.

Dosei - Saturn „Saturn starts with ‚Satur‘ just like Saturday“

Dry Lacquer - See kanshitsu

E

Ebonaito See ebonite.

Ebonite
Also hard rubber and vulcanite. A hard rubber produced by vulcanizing rubber for prolonged periods until it contains about 30%-40% sulfur. It is frequently used for writing instruments intended for lacquering. See also: laconite

Eda-urushi - Lit. branch lacquer. See ki-urushi

Echizen-bori - Lit. Echizen carving. See kamakura-bori

E-nashiji
Lit. picture pear ground. A form of nashiji is not used for the background

of the image of the maki-e, but as a method of depicting the main elements of the motif.

Enryo-sasshi - Intuitive sensitivity

Ensō
is a Japanese word meaning „circle“. It symbolizes the Absolute, enlightenment, strength, elegance, the Universe, and the void; it also may be taken to symbolize the Japanese aesthetic itself. Zen Buddhist calligraphists may „believe that the character of the artist is fully exposed in how she or he draws an ensō. Only a person who is mentally and spiritually complete can draw a true ensō. Some artists will practice drawing an ensō daily, as a kind of spiritual exercise.

E-urushi
Lit. picture lacquer. A mixture of ki-urushi and bengara used mainly for drawing designs for maki-e before sprinkling with metal powder. See also: ikake-urushi, iri-urushi, rose-urushi, takamaki-e urushi, yaki-urushi

F

Fude
Lit. brush. A round brush used for drawing or writing. In reference to urushi, it refers to brushes that are used for drawing or laying the ground for maki-e as opposed to a hake, which are used for laying down flat layers of lacquer. See also: jinuri-fude, maki-e-fude

Fuga
describes a refined mode of living, and it's essentially the same as furyu.

Fundame
A ji-maki applied with fine metal powders to a purposefully matte surface resembling metal leaf. It is frequently used in combination with kinji or ginji. Possibly a synonym for ikakeji.

Furo - Lit. bath. See urushi-buro

Fuki-urushi
Lit. wiped lacquer. Clear lacquer, which is rubbed after it has hardened, giving a silky shine for the coated surface.

funzutsu
A bamboo tube with a silk or gauze net for sprinkling powder (maki).

Fuzei
Japanese aesthetic terms describing artistic feelings, sensibilities, and outlooks.

G

Gatame
Alternate reading for katame when preceded by a descriptor e.g. kiji-gatame.

Geidō
refers to the various traditional Japanese arts disciplines: Noh (theater), kadō (Japanese flower arrangement), shodō (Japanese calligraphy), Sadō (Japanese tea ceremony), and yakimono (Japanese pottery). All of these disciplines carry an ethical and aesthetic connotation and teach an appreciation of the process of creation. To introduce discipline into their training, Japanese warriors followed the example of the arts that systematized practice through prescribed forms called kata - think of the tea ceremony. Training in combat techniques incorporated the way of the arts (Geidō), practice in the arts themselves, and instilling aesthetic concepts (for example, yugen) and the philosophy of arts (geido ron). This led to combat techniques becoming known as the martial arts (even today, David Lowry shows, in the ‚Sword and Brush: the spirit of the martial arts‘, the affinity of the martial arts with the other arts). All of these arts are a form of tacit communication and we can, and do, respond to them by appreciation of this tacit dimension.

Gōsei - synthetic color pigments

Gin-fun
Lit. silver powder. Silver powder, typically of the finest type. See also: kin-fun, keshifun

Gin-fun-ji

Lit. silver powder ground. A ji-maki with densely sprinkled fine silver powder. See also: fundame, ginji, ikakeji

gin-hira-maki

A sprinkled, low relief lacquer design. Silver-powder is sprinkled over a single layer of lacquer; once hard, it is fixed with several thin coatings of lacquer.

gin- ikakeji

A heavily sprinkled silver powder lacquer ground consisting of one layer only - it is a precursor of „fundame“ (finest silver powder - dull base)

Ginji

Lit. silver ground. A ji-maki where the surface is densely sprinkled onto the lacquer surface, lacquered over then polished carefully to reveal the silver powder. See also: kinji

Gin-jigjobu-hirame

Shimmering surface using large flakes of silver. The flakes are larger than those used for a nashiji ground. A background of hirame is referred to as „hirameji“ : hirame flakes are sprinkled over a moist lacquer ground; once hard, it is recoated several times with clear lacquer which is finally polished flat, producing a mirror-like effect to highlight the reliefs.

Gin-nashiji-nuri

Sprinkled irregular silver-dust protected by transparent yellowish lacquer (nashiji-urushi); The shine of the precious metal appears warmer when the number of these layers is increased, so it changes the silver's shine to imitate gold; a further coating is applied and polishing it exposes the flakes to produce an uneven surface texture. This coating makes the shine of the silver layer warmer.

Gin-kuro

Lit. silver black. A mixture of silver powder and charcoal powder used for shibuichi-ji.

Gin-oki-birame

A shimmering surface effect using large flakes of silver. The background of the hirame is referred to as „hirameji“:hirame flakes are sprinkled over a moist lacquer base; once hard, it is recoated several times with clear lacquer which is then polished flat, producing a mirror-like effect.

Gin-paku - Silver leaf that covers a lacquered surface.

Gin-paku-hari

Silver leaf covering on lacquer surface scratched by needle.

Gin-takamaki-e

High-relief sprinkled motif; constructed from dense lacquer paste layers. They are fixed by a protective lacquer coat and polished. Then the top surface is covered by silver powder.

Gin-togidashi

A silver-dust sprinkled (hira-maki-e) design is covered completely with the same colour lacquer as the base layer and the background, and polished until the motif reappears.

Gin- to kinji-maki

A single layer of heavily sprinkled gold powder lacquer - precursor of „fundame“ (finest gold / silver powder - dull base).

Gin-to kin-togidashi

A sprinkled flat lacquer design; the motif is created by using low relief sprinkling. After it hardens, this design is covered completely with lacquer and polished until the motif is revealed. (hira-maki-e: The hardening time to change the sections of the gold and silver dust graduations is 5 days for each phase, so for this work: 6x5 days are needed to depict the reflection of the Moon on the water surface.)

Gofun

A white powder containing mostly calcium carbonate produced by burning seashells. It was used both as a pigment and as a material for shitaji. See also: iro-urushi, pigments

Gofun-shitaji

A substitute shitaji or foundation technique very similar to the traditional chalk and hide glue gesso for oil painting. Gofun is mixed with hide glue and applied as a substitute for the typical shitaji techniques. See also: tonoko, jinoko, shitaji

Gomitori-hake

A brush to remove any dust that has settled just after the middle application and before starting the final application.

Guri

Chinese term. A technique where many layers of urushi are applied in alternating colors, most often black and red, which is then gouged in a U or V shape to show the sequence of layers under the surface. See also: cho-shitsu

Gyobu

Also romanized gyoubu. Although the precise use of the term is ambivalent, it is generally referred to as a technique where large, irregularly shaped pieces (often described as crumbs) of metal or flakes of crumpled foil are applied individually to the surface of lacquer or suspended within transparent lacquer. It is named after Gyobu Taro, to whom the invention of the technique is attributed.

H

Habutae-tatake

Lit. habutae (type of silk textile) impression. Lacquerware in which the surface shows the imprint of the silk textile, habutae.

Hacho

Asymmetrical balance is one of the distinctive factors found in Japanese art. It's sometimes known as hacho, that is, intentional unevenness, and Japanese culture has a penchant for this aesthetic.

Hake

Lit. brush. A wide, flat brush used for washes and painting solid areas as opposed to fude, which are used for drawing or writing. See also: botan-bake, urushi-bake,

Hake-me

Lit. brush appearance. A type of kawari-nuri showing textured brush-strokes or combed lines. The technique uses a mixture of urushi and albumen, hide glue or gelatin. A particular hake-me with a combed texture was developed by the famed lacquer artist Shibata Zeshin in the 19th century. See also: seigaiha-nuri, nami-nuri

Hake-shita

Lit. brush below. Also read as haka-shita. A coarser quality black lacquer used for the under layers of a piece of lacquerware. See also: kuro-urushi, naka-nuri-urushi

Haku-e

Lit. foil picture. Gilding. A decorative technique in which metal leaves are adhered to the lacquered surface. The leaves may be applied in whole solid sections or in patterns. See also: chinkin, hakushita urushi, heidatsu, kanagai, kirigane

Hakuoki

To plate gold or silver leaf onto the carved chinkin patterns

Hakushita urushi

Lit. lacquer under foil. Urushi used for adhering metal leaves in the haku-e and chinkin techniques. Frequently, the suri-urushi technique is used for adhering metal leaf.

Halotis spp. - The scientific classification for the various species of abalone whose shells are frequently used in raden. See also: awabi

Hanakotoba

is the Japanese form of the language of flowers. In this practice plants were given codes and passwords. Physiological effects and action under the color of the flowers, put into words the impressions of nature and the presence of thorns with the height of tall plants, flowers and garlands of flowers through the various types. Meant to convey emotion and communicate directly to each other without needing the use of words.

Hanakug

A nail used to hang a flower vase in a tea ceremony room *chashitsu. Some are hammered into the center of the alcove *tokonoma, wall and others are hammered into the alcove pillar *tokobashira. The former is also called *nakakugi and the latter *hashirakugi or tokobashira hanakugi. All are metal nails, bent up into an L- shape to form a hook.

Hana-nuri

Lit. flower painting. Also hana-urushi-nuri, and nuritate. A finishing technique on lacquer where the surface is not polished. Gloss is achieved by using hana-urushi or shuai-urushi. The surface of hana-nuri is somewhat less glossy than pieces polished with roiro-migaki.

Although there are fewer steps involved, finishing a piece of lacquerware with high quality hana-nuri is very difficult because the urushi must be thoroughly filtered to remove every particle and impurity, applied in a completely dust-free environment and applied carefully to reduce the appearance of brushstrokes and bubbles as much as possible.

Hana-urushi

Lit. flower lacquer. Also nuritate-urushi. Black lacquer that has drying oil incorporated so that it dries to a naturally glossy surface. It is used with the hana-nuritechnique. The different grades of hana-urushi include from highest to lowest, Saya-hana, Jo-hana, jo-chu-hana, and chu-hana. See also: chu-hana, amani-yu, perilla oil, shuai urushi

Hana-urushi-nuri - Lit. flower lacquer painting. See hana-nuri.

Hard rubber - See ebonite

Hari-bori - Lit needle carving. See hari-gaki

Hari-gaki

Lit. needle drawing. Also hari-bori. A maki-e technique in which fine lines are drawn into a lacquered surface sprinkled with metal powder, prior to curing, with a pointed instrument such as a needle. Hari-gaki is preferred over kakiwari when thinner and more precise lines or details are desired. It is a common technique used with hira-maki-e.

Haritsu-zaiku

Lit. Haritsu ware. A style of lacquer developed by the poet, painter and lacquer artist

Ogawa Haritsu

also known by his pseudonym, Ritsuo. This type of lacquerware is often decorated with inlaid pieces of glazed pottery, pewter lead and carved ivory or is applied in imitation of other materials such as different types of wood.

Hashika-bori

According to some sources, a type of tsuishu with fine carvings reminiscent of ears of corn. Possibly also another name for guri. See also: cho-shitsu

Hatsu-urushi

„first collected“ lacquer. Also hatsugama. collected 55 days after cherry trees have blossomed until beginning of July

Haya-urushi

Lit. quick lacquer. A type of urushi used as an adhesive and a primary sealant for the metal leaf in byakudan-nuri.

Heidatsu

Also heidatsumon, hyomon, or kanagai. A decorative technique in which thin sheets of metal are cut into patterns and set into the lacquered surface. The metal is usually lacquered over then revealed again by polishing or scraping. See also: haku-e, kirigane, raden, rankaku-nuri

Heijin

Lit. flat dust. A ji-maki technique in which coarse metal powder or filings are sprinkled over a lacquered surface, lacquered over then revealed by polishing smooth. A light sprinkle is called chiriji and a dense sprinkle is called ikakeji. See also: maki-e, nashiji

Henno-yu - Lit refined camphor oil. See shono-yu.

Hera - Lit. spatula. See hinoki-bera and shikake-bera

Hibi-nuri

Lit. crack painting. A technique used to produce a crackled effect. Prior to curing the top coat of urushi, egg-white is applied, which causes small cracks to appear.

Hifuen - Lit. dermatitis. See urushiol induced contact dermatitis

Hikaritsuki-maki-e

A simplified form of taka-maki-e where the powders are sprinkled over the relief without a subsequent layer of urushi or polishing.

Hikimono

Turning on a lathe, typically wood, but also other materials including metal, ebonite and resins.

Hikimono-kiji

A wooden substrate made by turning on the lathe. Also refers to lacquerware made with such a substrate. See also: kiji.

Hiki-nomi

The motion of pulling a chinkin chisel towards you when carving lines

Hikkaki

Decoration made by scratching the lacquer surface (with a metal or bamboo needle) in order to reveal the base lacquer colour.

Hikkari

Decoration made by scratching the lacquer surface (with a metal or bamboo needle) in order to reveal the base lacquer colour.

Hinoki-bera

Lit cypress spatula. A long, flat, triangular spatula used with urushi made from cypress wood (hinoki) although it can be made with other types of wood. It is used for mixing urushi and for applying shita-ji or other paste-like mixtures of urushi. See also: shikake-bera

hira - Flat (describes the evenness of the surface of the decoration.)

Hira-maki-e

Lit. flat sprinkled picture. A maki-e technique in which the motif or patterns are drawn with urushi followed by a sprinkling of fine metal powder. The powder is then sealed in place with a layer of urushi then polished smooth. This technique creates a minimally raised area as opposed to taka-maki-e. See also: taka-maki-e, togidashi maki-e, shisai togidashi maki-e

Hirame-fun

Lit. flat powder. A type of metal powder used in maki-e, and specifically hirame-ji. It is made by flattening coarse metal filings into flakes thicker than nashiji-fun. See also: nashiji, ji-maki

Hirame-ji

Lit. flat powder ground. A ji-maki technique in which hirame fun is sprinkled, covered with urushi and revealed through polishing. See also: nashiji, maki-e

Hirame-uchikomi-ji

Lit. flat beaten into ground. Ikakeji with additional coarse gold particles dispersed throughout. This technique is used to give large surfaces of gold ground more interest.

Hira-nomi - One of the Chinkin chisels. The edge of the chisel is straight.

Hyomon

The decoration of an urushi surface using pieces of cut out thin metal foil typically in gold or silver

Ho-zumi

Lit. magnolia charcoal. Also romanized hou-zumi or hoh-zumi. A high quality charcoal used for grinding and polishing. See individual entries for sumi and togi.

Honkata-ji

The traditional technique of producing lacquerware prior to decoration. It is the process usually referenced when speaking of high quality lacquerware consisting of over 30 individual steps including, at a minimum, the foundation work (shitaji), the middle layers (naka-nuri), and

the upper layers (uwa-nuri), each containing multiple steps of its own. See also: wajima-nuri

Hyoshi -Timing and rhythm.

Hyomon - Lit. flat motif. See heidatsu

I

Ichigo, ichie

“One encounter, one chance,” a Japanese aesthetic/spiritual ideal relating to transience.

Iji-iji-nuri

Lit. sullen (wrinkled) painting. A technique used to produce a network of light wrinkles on the urushi surface.

Ikakeji - Also kindameji. See heijin

Iki

often written is a traditional aesthetic ideal in Japan. The basis of iki is thought to have formed among urbane mercantile class (Chōnin) in Edo in the Tokugawa period (1603–1868). Iki is an expression of simplicity, sophistication, spontaneity, and originality. It is ephemeral, straightforward, measured, and unselfconscious. Iki is not overly refined, pretentious, complicated. Iki may signify a personal trait, or artificial phenomena exhibiting human will or consciousness. Iki is not used to describe natural phenomena, but may be expressed in human appreciation of natural beauty, or in the nature of human beings. The phrase iki is generally used in Japanese culture to describe qualities that are aesthetically appealing and when applied to a person, what they do, or have, constitutes a high compliment. Iki is not found in nature. While similar to wabi-sabi in that it disregards perfection, iki is a broad term that encompasses various characteristics related to refinement with flair. The tasteful manifestation of sensuality can be iki. Etymologically, iki has a root that means pure and unadulterated. However, it also carries a connotation of having an appetite for life

Ikgai - “the reason for which you wake up in the morning

Ikkan-bari

Lit. Ikkan sticking. A type of lacquerware with a substrate made from thin cedar-wood pieces lined with paper and coated with shibu.

Inko-nuri

Lit. dark luster painting. Also romanized inkou-nuri. A oil paint made to resemble shū urushi but with no urushi content. It is a type of litharge paint originally made with perilla oil.

In-yo

“Dark-light, negative-positive,” a dualism of complementary opposites in Nature (a.k.a. yin-yang).

Iro-e-togidashi

Lit. color picture rub polish. A type of todigashi-maki-e that uses colored lacquer and colored kanshitsu-fun is used in addition to metal powders.

Irogai

Lit. Color Shell. *Haliotis rufescens*. A species of abalone sometimes used for its shell in the raden technique. See also: awabi, aogai

Iro-maki-e - Lit. colored sprinkled picture. See iroko-maki-e

Iroko-maki-e

Lit. colored powder sprinkled picture. A maki-e technique in which colored kanshitsu-fun and pigments are sprinkled in addition to metal powder. See also: iro-e-togidashi

Iro-togidashi - Lit. color rub polish. See iro-e-togidashi

Iro-urushi

Lit. colored lacquer. Urushi colored with pigments or fine kanshitsu-fun. It is used in the saishitsu technique. Traditionally, there was only a small number of pigments that could be used with urushi due to adverse chemical reactions between many pigments and urushi. These colors included bengara (iron oxide red), shioh (orpiment), sho-en (lamp black) and

shu (vermillion). However with the advent of synthetic pigment manufacture, many other pigments have been created that are compatible with urushi, increasing the color palette to include once difficult or impossible colors such as light blue, white, purple as well as more saturated and brighter versions of the traditional colors.

Iro-urushi-e - Lit. colored lacquer picture. See urushi-e

Ishimatsu-nuri

Lit. Ishimatsu painting. A type of urushi decoration with a checker-board motif.

Ishime-nuri

Also ishime kanshitsu or simply ishime. Not to be confused with the kanshitsu technique. A textured lacquer technique which uses coarse kanshitsu-fun to create a stone like texture.

J

Japanese Sumac - Another name for the Lacquer tree. See urushi-no-ki

Japanning

A technique developed in Europe as an imitation of true Japanese lacquerware. It most often does not use urushi, but imitates the appearance by using oil paints, shellac, soluble varnish or other materials more readily available in Europe. Japanned objects are typically not as durable as Japanese lacquerware. On occasion, the term is used to refer to genuine Japanese lacquerwork.

Ji

Lit. ground. (1) A coarse mixture of jinoko, water and urushi used for the first foundation layers in the traditional method of applying urushi. (2) The substrate used as the base for lacquerwork, typically wood. (3) See shitaji

Jijimu

Wrinkles on the lacquer surface caused by too high relative humidity in the furō

Ji-maki

Lit. ground sprinkling. A type of maki-e used to make backgrounds for motifs and designs. Various types include heijin, which uses round metal powders or filings, and nashiji and hirame-ji which uses metal flakes.

Jinoko

Lit. ground powder. A natural earthen clay or powder used as part of the foundation (shitaji) of urushi, using the jitsuke technique. There are two types of jinoko; a clay based type used by mixing with water into a paste and combining with ki-urushi, and a diatomaceous type used by combining with noriurushi. See also: shitaji, tonoko

Ji-nuri-fude

Lit. ground painting brush. A brush used specifically for applying the ground layers of lacquer. See also: fude, hake, hinoki-bera

Ji-tsuke

Lit. ground attaching. (1) A foundation technique (shitaji) applied in two or three steps beginning with a coarse mixture of jinoko water and ki-urushi, and finishing with a fine mixture of tonoko, water and ki-urushi. The process is akin to applying gesso to a panel as a foundation for paint. (2) The particular foundation technique that uses ji, a mixture of jinoko, water and urushi, usually followed by kiriko tsuke and sabi tsuke. See also: shitaji, gofun shitaji, kiriko tsuke, sabi tsuke

Jo-ha-kyū

a concept of modulation and movement applied in a wide variety of traditional Japanese arts. Roughly translated to „beginning, break, rapid“, it infers a tempo that begins slowly, accelerates, and then ends swiftly. This concept is applied to elements of the Japanese tea ceremony, to kendō, to the traditional theatre, to Gagaku, and to the traditional collaborative linked verse forms renga and renku (haikai no renga).

Jo-hana-urushi

Lit. upper flower. Also romanized johana, jyohana, jyohana. Typically refers to black hana-urushi, but may also refer to high quality transparent nirutate-urushi.

Jo-tame

upper collection. The best quality suki-urushi mixed with a small amount of linseed or perilla oil and shio.

Juhi-Mitateai

Experimental lacquer „kawari-nuri“ imitating tree barks

K

Kaiôsei - Neptune „Neptune was the king of the sea“

Kakihan - Lit. written seal. See kaou

Kakiwari

Lit. drawn division. A maki-e technique in which fine lines and other details are intentionally not painted with urushi prior to sprinkling with powder. See also: harigaki

Kamakura-bori

Lit. Kamakura style carving. A technique that was originally developed in imitation of the cho-shitsu technique, but now is a technique in its own. As opposed to cho-shitsu, patterns are carved in relief directly into the wooden substrate prior to applying a thin layer of urushi. Can be usually distinguished from cho-shitsu by the lack of concentric lines around the slopes of the relief.

Kan - Intuitive perception.

Kanagai

Lit. gold shell. Thin metal sheets used for the heidatsu technique. These are not as thin as metal leaf. The name is also sometimes used for the heidatsu technique itself. See also: haku-e

Kanreisha

Lit. lawn (cheesecloth). Loosely woven hemp or cotton cloth used in nunokise reinforce the rims and feet of bowls as well as other parts of a lacquer object that may be fragile or prone to impacts. See: shitanuri

Kane

Lit. Gold. Gold in various purities is used in various methods and techniques with lacquer especially in the form of powder and filings, foil and leaf.

Kanoko-nashiji

A nashiji ji-maki where the metal powder is sprinkled in patches. See also: muranashiji

Kanshitsu

Lit. dry lacquer. Also kanshitsu-zou, or kanshitsu zukuri. A substrate made by lacquering cloth over a mold. It was used frequently for statues. There are two types; dakkatsu kanshitsu, and mokushin kanshitsu. See respective entries for each. Not to be confused with kanshitsu-fun or ishime-kanshitsu.

Kanshitsu-fun

Lit. dry lacquer powder. A powder or granules made from dried urushi. Fine powder version is frequently used as a pigment or a consistency modifier for urushi in the saishitsu technique. Coarser granules are used frequently in the ishime technique or other textured techniques. Both types can be used for maki-e and specifically the iroko maki-e technique. Do not confuse with the kanshitsu technique. See also: iro-urushi

Kanso - simplicity

Kaô

Lit. flower stamp. Also romanized kaoh or kao. Also kakihan. A written signature or „seal“ used traditionally in place of an inkan or hanko for certain documents. It is a common practice, although not required or regulated, for a lacquer artist to include a kaou in addition or in place of their signature (mei) in a piece. A kaou is usually derived from the characters in their name or something meaningful to them but the resulting shape is usually not a readable ideogram or word. The kaou in older pieces can sometimes be used as a supplement to determine an age of the piece or when the artist lived because, over time, traditions in the shape of the kaou have changed. See also: mei

Kara-nuri

A Tsugaru-nuri technique that involves applying a textured layer with a perforated spatula called a shikake-bera, which is then lacquered over with contrasting colors or layers of metal powder. The entire surface is then polished flat, revealing an intricate pattern of irregular shapes. The technique can be considered a type of kawari-nuri. See also: nanako-nuri, monsha-nuri, shikake monsha-nuri, botan-nuri

Kasei - Mars „The Martians try to destroy earth with fire“

Kashu

Lit. Cashew. A synthetic lacquer derived from the oil extracted from the shell of the cashew nut. It is widely accepted as the best substitute for genuine urushi. It cures without the aid of a furo and does not cause the rashes that urushi can cause. Kashu is also the brand name of the substance.

Kata-gami-nuri

Is a coating technique, where one applies a carved paper or stencil to protect the surface from the gold that is sprinkled. This makes it possible to keep the original colour of the lower level. ‚Kata‘ means pattern and ‚gami‘ means paper. So, a katagami is a „pattern paper“ which interestingly describes its usage rather than referring to the technique employed.

Katagiri-nomi

one sided chisel, one of the Chinkin chisels. Used for carving that gives a special effect.

Katame

Lit. hardening. Sometimes pronounced gatame when following a descriptor. A lacquer process used to harden a porous or otherwise soft surface. The substrate is impregnated with diluted ki-urushi. Typically the process is used for wooden substrates, kiji gatame, and for the foundation layers, sabi gatame.

katamigawari

A lacquer design on tableware on which one half is lacquered red and the other half black

Kawaii

„lovable“, „cute“, or „adorable“ is the quality of cuteness in the context of Japanese culture. It has become a prominent aspect of Japanese popular culture, entertainment, clothing, food, toys, personal appearance, behavior, and mannerisms.

Kawari-nuri

Lit. alternative painting. A generalized term for a variety of techniques aside from some of the standard lacquer techniques. The Tsugaru-nuri range of finishes may be considered kawari-nuri. Although other techniques may also be considered kawari-nuri, most often, it is used to refer to techniques that involve a textured under-layer and layers of contrasting color or material which is all then sanded smooth to reveal intricate patterning. The layer of urushi could be cured with seeds or other material embedded in it, which are removed after curing or urushi could be mixed with various substances such as albumen, tofu or gluten to thicken the urushi to retain its shape during curing. See also: nanako-nuri, kara-nuri, monsha-nuri, nishiki-nuri, shikake, botan-nuri

Kebori

Lit. hand carving. A decorative technique with carved or engraved motifs similar to chinkin, but with more pronounced carving and without the metal power infill.

Keiran-nuri - Lit. chicken egg painting. See rankaku-nuri.

Kentai

A substrate made by (check for accuracy) wrapping thin strips of wood or bamboo around a concentric form. Also refers to lacquerware using such a substrate. See also: hikimono kiji

Keshifun

Lit. infinitesimal powder. A type of metal powder used in maki-e. It has the finest particle size of the powders used and cannot be polished. Instead after sprinkling over urushi and curing, it is burnished smooth. It is used in okinie and in keshifun maki-e. See also: hirame fun, nashiji fun,

Keshifun maki-e

A type of maki-e that uses keshifun. Patterns are drawn with e-urushi and then sprinkled with the fine powder. After curing the surface is burnished smooth rather than polishing. See also: hira-maki-e, taka-makie,

Ki-in

is a "spiritual rhythm," or "the rhythm of ki." It describes a sensitivity to, and harmony with, ki on all levels. When the artist senses and unites with the rhythm of the ki of nature, he displays the essence of the universe in art. If he sustains an even, rhythmic flow of ki and attention in his craft, then unity of mind and body results and so does art. The art work displays a life-affirming rhythm and movement that reverberates ki-in centuries after its creation.

Kiji mo nakazuba utaremai

("silence keeps one safe") "If the pheasant did not sing, it would not have been attacked".

Kiji gatame - Lit. wood ground hardening. See katame.

Kiji-maki-e

Lit. wood ground sprinkled picture. Maki-e done on unlacquered, unfinished wood, although it can also refer to the same done on wood lacquered in transparent urushi.

Kijiro urushi

Also suki-urushi. A translucent urushi made by removing water from ki urushi emulsion using the kurome and nayashi processes. Kijiro urushi dries to a translucent medium brown with a semi-matte surface. See also: nashiji, tamenuri, kijiro-nuri,

Kijomi urushi

Also romanized kijoumi urushi. Pure Japanese production ki-urushi. Considered the highest quality raw lacquer.

Kimetsuke

A technique used with maki-e to depict nodes in tree trunks and branches. The outline of the node is carved into the surface and curved pieces of metal are attached.

Kin - Gold

Kingindeigwa

Lit. gold silver paste painting. Lacquer painting using gold or silver powders as a pigment mixed into the lacquer. Should not be confused with maki-e as sprinkling is not involved.

kin-haku-e togidashi

Several layers of black lacquer are painted on the surface of the pattern, then the top layer is coated by gold leaves. After its 4-5 days of hardening, new cover layers are added. Slightly burnishing the gleaming of the golden cover creates a fine, unique surface.

kin-hira-makie

A sprinkled, low relief lacquer design. Gold-powder is sprinkled over a single layer of lacquer; once hard, it is fixed with several thin coats of lacquer.

kin-hirame

A sprinkled low relief lacquer design. Flat gold-powder is sprinkled over a single layer of lacquer; once dry, it is fixed with additional thin coatings of lacquer.

kin-ikakeji: A heavily sprinkled gold powder lacquer ground consisting of one layer only - it is a precursor of „fundame“ (finest gold powder - dull base).

kin-jigyobu-hirame/kirikame

Cut gold', metal foil cut to various shapes and used in a lacquer background, often as a mosaic.

kin-ji-maki

A continuous matt lacquer coating made by heavily sprinkled gold powder - it is a precursor of „fundame“ (finest gold-powder), - dull base of the final motifs (maki-e).

kin-kawa-nuri

A gold leaf laid on vegetable fibres is covered with transparent yellowish

lacquer (nashiji-urushi).

Kinma

A lacquer technique where a motif or pattern is carved or engraved into a black urushi surface, filled with colored urushi then polished smooth. The technique is similar to chinkin-zougan, except typically uses coarser engraving, has no metal powder mixed into the colored urushi, and is filled with only one color in addition to the black base. See also: chinkin

Kin-paku - Very thin gold leaf that covers a lacquered surface.

Kinsei - Venus „Venus shines in the sky like gold“

Kintsugi - Kintsugi, „golden joinery“), also known as Kintsukuroi, „golden repair“), is the Japanese art of repairing broken pottery with lacquer dusted or mixed with powdered gold, silver, or platinum, a method similar to the maki-e technique. As a philosophy, it treats breakage and repair as part of the history of an object, rather than something to disguise. (Chinese Jin Shan)

Kirigane

Lit. cut gold. Also read as kirikane. A decorative technique where thin metal foils are cut in patterns and adhered to the lacquer surface. It is used frequently with the taka-maki-e technique. The foils used are thicker than metal leaf, but thinner than kanagai, often created by fusing several layers of metal leaf together. See also: haku-e, heidatsu, kanagai

Kio - See shioh? maybe? check this out

Kiriko

Lit. cut powder. A mixture of ji and sabi to create a medium textured foundation material. See also jinoko, sabi

Kiriko-tsuke

The application of kiriko as part of the foundation layers (shitaji) of urushi, using the kiriko tsuke technique. It is usually preceded by ji-tsuke and followed by sabi-tsuke. See also: shitaji, tonoko

Kizamu-nuri

Lit. carved painting. A lacquerware carved in the appearance of wrapped cord.

Ki urushi

Lit. raw lacquer. Also read as nama urushi. Raw urushi after it has been filtered and slightly reduced in water content to make it usable as lacquer. There are different types of ki urushi depending on the origins of the tree as well as the season that the tree was tapped. Hatsugama (also hatsu urushi), collected early summer, has a high water content in the emulsion and has a high adhesive potential. It is used for adhesive mixtures and for suri-urushi. Sakari urushi, collected late summer, is used for processing into kuro urushi and suki urushi. Oso urushi is collected early fall and urame and tome urushi is collected at the end of the season in late fall prior to cutting down the tree. Eda and seshime were traditionally collected from the branches during the winter after the tree was cut down, but in modern times, low quality urushi from China or a mixture of Japanese and Chinese urushi is sold as seshime. See respective entries for each. See arami urushi, kurome, nayashi

Kobo - Also romanized kôbô.

Kogarashi - the cold wind that lets us know of the arrival of winter.

Kogei

In Japan today, kogei (craft) refers to works made by both artists and artisans, and the creations are considered as art or as manufactured products. In other words, there are kôgei that are created by artists and those manufactured by artisans. It is perhaps not wrong to say that kôgei of Japan established its own identity through the synthesis of these two trends. In both, the creators sought to understand the essence of the involved materials and techniques, in order to best exploit the nature of the various media in their finished works. What this means is that the materials for the makers works are predetermined – such as clay for ceramics and metals for metal works – and that in conceiving of images or ideas, whether making objet d'art or manufactured products, the medium was already there. Therefore in the case of Japanese kôgei, the materials handled by the makers in fashioning images and ideas are not choices to be made, but instead, are exclusive to the process of

harnessing the nature of the materials into art objects or manufactured products.

Koi-nashiji

Lit. dense pear ground. A form of nashiji where the metal powder is so densely sprinkled that none of the ground below is visible.

Kokoro - Hart, one's true feelings

Koko - basic, weathered

Kokoro (Hart, one's true feelings) "Mind," "heart," "spirit," a.k.a. shin.

Kokuso

Lit. wood excrement. Also known as kokuso urushi, a mixture of wood powder, sawdust, or plant fibers with nori urushi or mugi urushi for use as a filler or putty in both the substrate before lacquering and in repair of damaged pieces. It was also used with the kanshitsu technique to model details on the surface of the statue.

Komenori - Lit. rice paste. See nori.

Komorebi - refers to the sunlight that filters through the leaves of trees

Koroshi-gaki-ho - killing method nurishi article

Koryu

„Old style“ or „old system/tradition.“ Systems of art, ranging from flower arrangement to the martial arts, are handed down via ryu, or schools of inherited practices.

Koshiki

Lit. filter machine. Also urushi-koshiki. A tool used to filter urushi.

Kuchinashi - Jasmine, Gardenia florida, colorant for lacquer

Kuri-iro-fun

Lit. chestnut color powder. A mixture of gold, vermillion, and charcoal powders of a chestnut brown color. Used for shading and a bronze effect in maki-e.

Kuri-iro-urushi

Lit. chestnut color lacquer. See urumi-urushi.

Kuro chogai - Also romanized kuro chougai

Kuro-fun

Lit. black powder. A mixture of charcoal and metal powders used in maki-e. See also: Ginkuro.

Kuro-maki-e

Lit. black sprinkled picture. Sometimes not technically maki-e, kuro-lacquer decoration on a kuro-urushi ground.

Kurome - Lit black look.

Kuro-urushi

Lit. black lacquer. A general term for all types of black lacquer colored by adding iron ions? to transparent lacquer. As opposed to lacquer colored with black pigment, the consistency and hardness after curing is maintained. However, it may fade and discolor faster than pigmented black lacquer in the presence of ultraviolet light. Types of black lacquer include: Roiro-urushi, hana-urushi,, haka-shita.

Kyushitsu -- lacquering

This refers to the whole process of applying lacquer onto the lacquerware from shaping the wooden base to the base coating, middle coating, final coating and finishing. It is the primary technique for all lacquer work. There are also different techniques for finishing lacquering; Kanshitsu, Mujinuri, Hananuri, Negoronuri and Akebononuri.

L

Linseed Oil - See amani-yu

M

Ma

More than an aesthetic standard, the term "ma" actually specifies one of the technical principles inherent in many of the Japanese arts and Ways. Ma is an "interval" or "space." In the Japanese visual arts, extending from sumi-e to flower arrangement, space is not seen as negative. Ma is space, but the space isn't empty.

Magemono (Magiwa)

A wooden base made using strips of wood bent around a mold and building the body from layering the strips.

Makiabise

Lit. sprinkle pour on. A method of applying metal powder by heaping it outside of the decoration and using a brush to push the powder onto the design.

Maki-bokashi

Lit. sprinkled gradation. Another name for bokashi-maki. See bokashi.

Maki-e

Lit. sprinkled picture. A decorative lacquer technique that uses powders of various types sprinkled onto wet lacquer to create the designs. The powders used can be metal powders, kanshitsu-fun, or pigment powders. Different types of maki-e include: hira-maki-e, togidashi-maki-e, taka-maki-e, shisaitogidashi-maki-e, and ji-maki.

Maki-e-fude - Brush used for maki-e

Makie-jita

The polishing of the lacquered surface before ornamenting

Maki-e-shi

Lit. sprinkled picture master. A lacquer artist specializing in maki-e. See also: nurishi

Maki-hanashi

Lit. sprinkle untouched. A type of maki-e, where the metal powder is sprinkled but left without polishing.

Manzo-shita-ji

Also romanized manzou-shita-ji. Lit. coarse lower ground. A coarse, lower quality form of shita-ji.

Maru-nomi - One of the Chinkin chisels. Rounded-edge.

Matsukawa-nuri

Lit. pine bark painting. Urushi carved to resemble pine bark.

Meiôsei - Pluto „Pluto, the god of the underworld or hades“

Migaki-tate - Lit. polish apply. See ikakeji.

Miyabi

one of the oldest of the traditional Japanese aesthetic ideals, though perhaps not as prevalent as Iki or Wabi-sabi. In modern Japanese, the word is usually translated as „elegance,“ „refinement,“ or „courtliness“ and sometimes referred to as „heart-breaker“. The aristocratic ideal of Miyabi demanded the elimination of anything that was absurd or vulgar and the „polishing of manners, diction, and feelings to eliminate all roughness and crudity so as to achieve the highest grace.“ It expressed that sensitivity to beauty which was the hallmark of the Heian era. Miyabi is often closely connected to the notion of Mono no aware, a bittersweet awareness of the transience of things, and thus it was thought that things in decline showed a great sense of miyabi.

Mijingai-nuri

Lit. fine powder shell painting. A form of raden where fine fragments of mother of pearl are sprinkled on wet lacquer then covered with suki-urushi. See also: aogai

Mokume-ji

Lit. wood appearance ground. Also mokuri. A lacquer technique using metal powder or kanshitsu-fun in a way to imitate woodgrain.

Mokuri - See mokume-ji

Mokusei - Jupiter „Think of the Redwood forest with the huge trees

Mokushin kanshitsu

Lit. wood core dry lacquer. Also known as mokushin kanshitsu-zukuri, mokushin kanshitsu-zukuri. A form of kanshitsu where cloth soaked in lacquer is wrapped around a carved wooden core. Surface details were molded on with kokuso. The core or shingi, could either be a single piece of wood or assembled from several pieces.

Mono no aware

Literally „the pathos of things“, and also translated as „an empathy toward things“, or „a sensitivity to ephemera“, is a Japanese term for the awareness of impermanence, or transience of things, and both a transient gentle sadness (or wistfulness) at their passing as well as a longer, deeper gentle sadness about this state being the reality of life.

Monozukuri, which is so often too simplistically translated to “making things.” “having the spirit of producing excellent products and the ability to constantly improve a production system and -process.”

Monsha-nuri

Lit. pattern silk painting. A Tsugaru-nuri technique resulting in matte on gloss or gloss on matte black design. How? charcoal powder on design, then lacquered, reveal.

Mottainai old Buddhist notion (waste not - don't waste)

Mugi urushi - Ki urushi mixed with wheat flour

Mui

Derived from the Chinese Taoist “wuwei,” mui refers to “doing nothing,” and hints at a state of unaffected calmness that does not conflict with nature

Mura-nashiji

Lit. uneven pear ground. Nashiji with unevenly applied metal powder. See nashiji.

Murasaki ji - This is a purple-lacquer coating.

Muro - Lit. room. See furo

N

Nacre - Mother of Pearl. The pearlescent and/or iridescent inner lining of many mollusk shells composed of aragonite microcrystals in a protein matrix. See raden.

Naka-nuri - Intermediate lacquer

Nanako-nuri

Lit. fish roe painting. Also awatsubu-nuri. A tsugaru-nuri technique which involves creating a textured surface by sprinkling the wet lacquer surface with rapeseeds or hemp seeds to create a pattern of small craters. The surface is then lacquered over with a contrasting color and polished smooth to reveal a pattern of circles reminiscent of fish roe.

Nashiji-nuri

Koi-nashiji, dense, chu-nashiji, finer powder, usu-nashiji, less thickly with fine, muranashiji, unevenly, kanoko-nashiji, patches, yasuriko-nashiji, thickly with large metal particles, nashiji-e

Nashiji-urushi

Lacquer used for nashi-ji. It typically becomes paler over time.

Negoro-nuri

Red lacquerware with an undercoat of black lacquer covered by a coat of red lacquer or vice versa used as vessels for food and drink offerings to the gods and buddhas, tableware and drinking vessels, tea utensils, and stationery came to be known as negoro. This appellation originates from Negoro-ji, a temple in Kishu domain (now Wakayama Prefecture) that was extremely prosperous from the Kamakura to Nanbokuchō period.

During the siege of Negoro-ji in 1585 by Toyotomi Hideyoshi (1536–1598), the temple was set to flames and the artisans who escaped purportedly spread the lacquer technique of negoro to various parts of Japan. After long years of use, the red lacquer on the surface of negoro ware wore away to reveal a black layer underneath. These lacquered

objects, which revealed their beauty over time, were highly prized by tea practitioners and art aficionados.

Nenki-ake

The completion of the trainee's apprenticeship meaning that he has now become a proficient craftsman

Nenki-hoko

In the craftsmen's world, it refers to working as an apprentice under the guidance of a master for a fixed period of time.

Nezumi-iro-fun

Lit. rat color powder. A grey mixture of silver and charcoal powders with a small amount of vermilion.

Nijimi - Wet, „bleeding“ brush strokes in calligraphy.

Nishiki-nuri - Lit. brocade painting.

Nobe urushi - A mix of rice glue and ki urushi.

Nunokise - Application of hemp cloth on a substrate with nori urushi

Nunome-nuri

Lit. fabric painting. A lacquer technique where fabric is adhered to the ground and lightly lacquered over so that the texture is still visible.

Nuri

Lit. painting, lacquering, layering, coating. A term used to denote a lacquer object or technique as opposed to the lacquer itself, urushi.

Nuri-iro - Lacquer color

Nurimono

Lit. painted thing. A word for lacquerware. See also shikki.

Nurishi - The lacquer artisan

Nuritate - Lit. painting apply. See hana-nuri.

Nuriwake - lacquered Porcelain

O

Ohaguro Urushi/Shōen-Urushi

(ha = Teeth, Guro/kuro = black) urushi mixed with lamp soot. Lamp soot or lamp black is also used to make ink. Black Lacquer pigmented with lamp soot was traditionally used only for high quality lacquer work. For regular work the so called „roiro-urushi“ is used, a transparent lacquer that was toned black with iron sulfates. The „ohaguro-urushi“ will stay jet black for ever. the „roiro-urushi“ will turn brownish with the time.

Okashi

Charming, or delightful. An approach to the aesthetic indicating a care-free appreciation of objects and events, thus in contrast with the deeper emotionality of aware

Okibirame

small square or rectangular metal inlays set into the lacquer ground, lacquered over, then polished.

Okime

Lit. set on apply. The method of transferring the outline of a design onto a lacquer surface. The design is drawn onto a thin transparent paper, traced with lacquer on the reverse then pressed onto the object to be decorated.

Orpiment - shioh kioh

Omugai - Also romanized oumugai. Nautilus.

P

Pigments - Shioh - gamboge, kuchinashi - jasmine, gardenia florida, shu - cinnabar vermilion, bengara - iron red, Tonotsuchi - lead white, beni, carthamin Potanin's Lacquer Tree -

R

Raden - trochus turbo halotis nautilus

Rankaku-nuri

The use of eggshells as an inlay material. After removing the inner membrane of the eggshell, it is pressed into mugi-urushi or nori-urushi, crushing it into small pieces with the finger. After curing, the eggshell fragments are layered over with lacquer then polished smooth to reveal the shell fragments again.

Rantai - A body made of bamboo

Rei-hoko

To work for one's master for one year at a salary lower than the normal rate on completion of the apprenticeship in thanks for the training

Rhus verniciflua

Also Rhus vernicifera. The old scientific classification for the lacquer tree, Toxicodendron vernicifluum. Rhus is the genus name for various species of sumac which was what the lacquer tree was once considered. However, more recently, it was found to have a closer relation to the Toxicodendron species including poison ivy, poison oak and poison sumac. See urushi no ki

Ro-iro-nuri

Lit. wax color painting. polish each layer, hand polish final layers.

Ro-iro-zumi - Storax charcoal for polishing Roiro-nuri (finest)

Ro-iro-urushi - Highest quality black lacquer without oil added.

Rokushō - ground malachite

Ryukyu Tsuikin

A technique in which pigments is mixed with Urushi like a rice cake to make high relief work

S

Sabi - Lit. rust, patina. ground powder...

Sabi-age-taka-maki-e

Taka-maki-e which uses sabi as the method of creating the relief. it usually has a higher relief than other methods.

Sabi-ji - lacquer to imitate rusted or patinated metals.

Sabi-nuri - sabi-ji

Sakari-Urushi

„peak collected“ best urushi collected during July and August

Sakuragawa-Nuri - Cherry Bark Lacquer

Samegawa-nuri - shark skin lacquer.

Same-nuri - ai-same, roughly sanded, lacquered then polished.

Sandan-kin-nashiji

A rough „pear skin like“ effect is achieved by sprinkling ground, small and irregular-shaped gold-flakes over each other and then coating them with several layers of orange-coloured lacquer (nashiji-urushi). Each layer polished after it hardens. Near the top lacquer-surface the gold-dust layer ,s shine is brighter, so by using varied number of gold-layers and nashiji-urushi at the different parts of the decoration, delicate motifs can be created.

Saya-hana - Lit. scabbard flower. grade of hana-urushi.

Sashimono

A form of joinery using various techniques to make angular boxes, trays and other vessels.

Seigaiha-nuri

Wave pattern drawn into shibo lacquer surface with a fine comb

Seiji-fukin-hiragoku-maki

Sprinkling technique using keshi-fun (very fine bluish gold-powder made out of gold or goldleaf), which creates glossy deep colours (similar to a jewel) beetle on the lacquered surface.

Seirei-nuri

is a technique, supposed to imitate the pattern of a dragonfly's wings

Seishitsu - See ao-urushi.

Sekai-Ichi - Unique Inspirations

Seki-shitsu - Lit. red lacquer.

Seshime urushi - branch lacquer. (seshimeru, make durable)

Shakudo - Red copper, also a metal alloy of 97% Copper and 3% gold

Shari-nashiji - Nashiji with base metals, tin, bronze,

Shiage - Polishing

Shibu

Unripe persimmon juice. mixed with some seshime for ground prep.

Shibugami

Special paper used to cover containers with urushi

Shibui

(adjective), shibumi (noun), or shibusa (noun) are Japanese words which refer to a particular aesthetic or beauty of simple, subtle, and unobtrusive beauty. Originating in the Muromachi period (1336–1392) as shibushi, the term originally referred to a sour or astringent taste, such as that of an unripe persimmon. Shibui maintains that literal meaning still, and remains the antonym of amai, meaning ‚sweet‘. Like other Japanese aesthetic terms, such as iki and wabi-sabi, shibui can apply to a wide variety of subjects, not just art or fashion. Shibusa includes the following essential qualities. Shibui objects appear to be simple overall but they include subtle details, such as textures, that balance simplicity with complexity. This balance of simplicity and complexity ensures that one does not tire of a shibui object but constantly finds new meanings and enriched beauty that cause its aesthetic value to grow over the years. Shibusa is not to be confused with wabi or sabi. Though many wabi or sabi objects are shibui, not all shibui objects are wabi or sabi. Wabi or sabi objects can be more severe and sometimes exaggerate intentional imperfections to such an extent that they can appear to be artificial. Shibui objects are not necessarily imperfect or asymmetrical, though they can include these qualities. Shibusa walks a fine line between contrasting aesthetic concepts such as elegant and rough or spontaneous and restrained.

Shibuichi

Lit. four to one. An alloy of silver and copper that can be given a wide range of different patinas used sometimes in maki-e or other lacquer techniques. Traditionally it was 1 part silver to 3 parts copper, hence the name shibuichi or one-fourth.

Shibu-shita-ji

Ground preparation using persimmon juice and a bit of lacquer.

Shijimigai - Corbicula

Shikki - Lit. lacquer vessel. The Japanese word for lacquerware.

Shiniwa - minerals and pigments found from around the world

Shinsha

Ground cinnabar is an intense red used throughout Asia for thousands of years

Shioh - Also kioh gamboge. check with orpiment see what is what.

Shippi

similar to kanshitsu, leather. wet stretched leather, over core, dried, lacquered. not common anymore.

Shippo-nuri

shippo old characters. seven precious things, different types of decora-

tion divided by wire or lines.

Shiro chogai - Also romanized shiro chougai

Shisai-togidashi-maki-e - fattened togidashi.

Shitae

A design. Patterns and pictures for Makie and Chinkin work are first drawn on hand-made Japanese paper

Shita-ji base lacquer, prevents absorption.

Shōen-Urushi

urushi mixed with lamp sooth. Lamp sooth or lamp black is also used to make ink. Black Lacquer pigmented with lamp sooth was traditionally used only for high quality lacquer work. For regular work the so called „roiro-urushi“ is used, a transparent lacquer that was toned black with iron sulfates. The „ohaguro-urushi“ will stay jet black for ever. the „roiro-urushi“ will turn brownish with the time.

Shono-yu

Also romanized shounou-yuu. Lit. camphor oil. Also hennoyu...

Shoshin

"Beginner's mind." Shoshin describes a state of consciousness that always remains fresh, never being bogged down by its own past. In shoshin, we look at each practice session in an art as if it were the first time we'd experienced it.

Shu

Lit. vermilion, cinnabar. Chemical formula HgS, mercury sulfide. Shunkei nuri - yellowish, transparent lacquer made from raw lacquer and perillo oil and gamboge. base painted with yellow, gamboge, coated with transparent lacquer. coloring is mixed into the lacquer but same otherwise. yellowish kiji tamenuiri, or rag or etc.

Shuai urushi

Suki urushi mixed with a little vegetable oil to produce a glossy finish without having to do roiro age

Shuchu-ryoku - The power of concentration.

Shuronoke-togidashi

Hairy fibers of a palm tree, about half inch in length is sprinkled, lacquered over then polished to reveal them. it appears as a golden pattern of fine lines.

Shu-urushi

Lit. vermilion lacquer. A red colored lacquer colored with natural cinnabar or synthetic vermilion. It is the traditional red associated with lacquerwork, and the color most often seen in lacquerware aside from black. Sokin. Soukin aka chinkin.

Siere-nuri

Net-like decoration, made by slightly dipping the freshly lacquered object into gold-dust floating on water. To protect this fine surface the clearest lacquer (kijomi-urushi) is used.

Soji

Wooden base before being coated with lacquer. There are different types of wooden bases by shape like bowls, Sashimono and Wagemono, as well as different production techniques like Rantai and Dakkanshitsu.

Sokin

The name for Chinkin in China. It started during the Sung Dynasty (618 - 1279) and developed most during the early Ming Dynasty (1368 - 1644).

Subori

Carving dots and lines into the wooden base according to the sketch traced onto it. The process before gold powder is inlaid

Sugaru-nuri

This lacquer technique results in a marble-like surface. An uneven layer of shibo urushi is covered by a black coating and then by dozens of different coloured layers and gold leaf (wakasa-nuri combination). The surface is then polished smooth to reveal marbled multicoloured bands and rings, resembling a bird's eye maple. When the urushi has been

polished, it is enhanced by a transparent lacquer layer.

Suisei - Mercury „Closest to the Sun so there is no water“

Suki urushi - Lit. transparent lacquer. nashi-ji, shuai, shunkei, jo-tame.

Sumi

Lit. charcoal. Solid charcoal pieces are traditionally used for grinding and polishing layers of lacquer. Different qualities and varieties of charcoal are made from different species of wood such as magnolia or camphor. Recently, the use of charcoal has been being replaced with synthetic whetstones which can be manufactured with better consistency at a lower cost. High quality charcoal for lacquerwork is becoming harder to find and can be exceedingly expensive. Charcoal in small pieces and as a powder has other uses in lacquerwork. See Sumi-ko

Sumi-e togidashi

Decoration applied, charcoal powder applied, different shades by mixing silver powder, dry, lacquer over, polish to reveal what appears to be a sumi-e.

Sumiko

Lit. charcoal powder. Charcoal powder is used for polishing (dozuri), as a filler for taka-maki-e, or for sumiko-shiage as well as several other techniques.

Sumiko-shiage

Lit. charcoal polishing. A lacquer technique which involves applying a thick paste of charcoal powder and urushi onto the surface resulting in a matte to semi-matte black surface with a fine granular texture. It is typically used for black on black techniques although other techniques such as maki-e can be used with this technique as a base. See also yami-maki

Suri urushi

Rubbing ki urushi into an urushi surface to enhance the lustre on subsequent polishing or to fix gold or silver powder used in maki-e.

Sutenaka nuri

The first coat of pure urushi after the undercoat of shitaji. It's main function is to allow the shape of the body to be seen clearly

Suzuji no takamaki-e - A high relief, which is covered with tin-powder

Suzu-ji tohikiri

This is a decoration technique used when the shade of the colours is attained by the changing ratio of tin-dust and charcoal powder. The whole surface is polished after the motif and the surrounding area is painted, sprinkled, fixed and hardened so that the pattern and the background are on the same layer. By this method it is possible to create the ink-pictorial-effect.

T

Taka-maki-e - High relief picture

Takemozo nuri - Also take-nuri. bamboo imitation.

Takumi

Artists who have honed and perfected their skills over years, perhaps a lifetime, of training. They can be craftsmen, potters, and textile makers, among many other professions

Tamago-no-mijin-maki: A lacquer technique using small parts of white egg shell, to form an irregular mosaic background.

Tamenuiri

Lit. pool painting. A lacquer technique which involves applying transparent urushi (sukiurushi) or a semi-transparent kuro-urushi over a colored layer. The colored layer, typically vermilion, is visible through the layers of transparent lacquer which frequently becomes more transparent with age and use.

Tatake-nuri - Seeds or others left impressions

Tekishikki - Carved lacquer general term modern.

Tennen
Traditional, Japanese pigments

Tenōsei - Uranus „You say ‚Your highness‘ before the king“

Thitsi - Asian lacquer tree, *Melanorrhoea usitata*

Togidashi
In this technique, the design is painted in lacquer, and gold or silver powder is sprinkled over it; when the lacquer is dry, another coat is applied to the design to fix the powder. *Rō-iro-urushi* (black lacquer without oil) is then applied over the entire surface, and, after it has dried, it is burnished briefly with charcoal, applying a little water until the gold powder is faintly revealed.

Togi-sumi
Charcoal used to smoothen the surface of lacquerware. As it is soft, it is well-suited to polishing a lacquered piece or a round surface

Toishi
Lit. whetstone. Whetstones, typically made of alumina, have been increasingly used as a substitute for charcoal for the grinding and polishing steps involved in lacquerwork because of the consistent quality that can be found in the synthetic whetstones as well as the expense and difficulty of obtaining high quality charcoal for the purpose. These whetstones are typically of the soft variety which wear away with use and can be easily shaped to fit into tight corners or to evenly polish curved surfaces.

Toishi-ko
Lit. whetstone powder. A powder made from ground whetstones, or more recently aluminum oxide, used for dozuri, or initial polishing.

Tome urushi

Tonoko - Llit grindstone powder.

Tonotsuchi - White lead pigment

Toushitsu toshitsu - lacquered pottery

Totei-seido
Master-apprentice training system. One works under a master for a designated number of years until he obtains sufficient skills.

Toxicodendron vernicifluum
Formerly *Rhus verniciflua*. The scientific classification of the lacquer tree from which urushi is produced. See *uru shi-no-ki*

Tsubaki-zumi
Lit. camellia charcoal. A high quality charcoal used for grinding and polishing, especially for *maki-e*. See individual entries for *sumi* and *togi*.

Tsugaru-nuri
Lit. Tsugaru painting. A regional form of lacquerwork from Tsugaru, Aomori prefecture in Japan. The technique typically involves creating a textured surface with *kawari-nuri* or embedded materials which are then lacquered with a contrasting color or texture then polished smooth to reveal intricate patterns. The basic range of techniques are: *kara-nuri*, *nanako-nuri*, *monsha-nuri* and *nishiki-nuri*. See individual entries for each.

Tsuikin - Lit piled up brocade

Tsuki-nomi
The motion of pushing a chisel away from you when carving.

Tsume-nashiji - Thick nashiji

U

Ue-nuri - Lit. upper painting. See *uwanuri*

Urame urushi - Urushi harvested in the late year

Ura-Urushi - „last collected“ urushi collected in September

Urumi urushi - A mix of bengara and black roiro urushi to make brown

Urushi-buro
Also simply *furo*. The cabinet used for curing urushi. Typically it consists of a rot resistant wood chest or cabinet with a humidifier or at a minimum, a bowl with a wet towel. A *furo* is necessary for curing urushi as urushi requires humidity and warm temperatures to cure properly. Also *urushi-muro* or simply *muro* when speaking of a room used for curing larger pieces of urushiware.

Urushi-e - Lit. lacquer picture.

Urushikaki - Sap collector

Urushi kobo
Also romanized urushi *koubou*. A studio or workshop dedicated to lacquerwork.

Urushi Mitate - Urushi observation method, how to look at urushi objects

Urushi-muro - See *urushi buro*.

Urushi-nuri
Lit. urushi painting. A generalized term for the basic lacquer process as well as some decorative techniques.

Urushiol - In Japanese: *urushioru*. The oil soluble fraction of the sap present in most of the *Toxicodendron* species. This compound is the core component of urushi which allows the urushi to cure to its characteristic appearance and physical properties. However the compound also causes the contact dermatitis associated with urushi and other *Toxicodendron* species.

Urushiol
Induced contact dermatitis - In Japanese: *urushioru niyoru sesshoku hifuen*. The characteristic rash caused by contact with urushiol, one of core ingredients in urushi. Urushiol is also the same chemical that causes the rashes associated with the other *Toxicodendron* species including poison ivy, oak and sumac. The rash is an allergic dermatitis caused by a chemical reaction between urushiol and a skin protein which causes an immune response. It is because of this chemical reaction that contact areas must be washed immediately to best prevent a rash. The affliction usually consists of minor to severe itching, hives, eczema and sometimes blisters. Localized dermatitis can result from topical contact while generalized rash and malaise may result from ingestion or prolonged exposure in sensitive individuals. There is currently no completely reliable method of preventing urushiol induced contact dermatitis once contact occurs, only ways to treat the effects which include typical topical and oral steroidal and antihistamine medications.

Urushi-no-ki
Lit. lacquer tree. Scientific classification *Toxicodendron vernicifluum*, formerly *Rhus verniciflua*. Also lacquer tree, varnish tree, or Japanese sumac. The species of tree native to China, Korea and Japan from which urushi is obtained. Other notable members of the *Toxicodendron* genus include the poison ivies, poison oaks and poison sumacs, while more distant relatives include the cashew and mango trees of the *anacardiaceae* family, many of which also have rash inducing components in their sap. Urushi is harvested from the lacquer tree by making a series of cuts in the trunk and branches of the tree following one of two methods, the traditional „living“ method (*romaji/kanji*), and the more modern „killing-scoring“ method (*koroshi-gaki-ho*). See individual entries for each. Both methods involve killing the tree to the roots from which a sapling sprouts developing into a new tree which matures 10 years before the process can be repeated. Approximately 150ml of *ki-urushi* can be obtained from one tree in one season. See also *Toxicodendron potanii*, *thitsi*

Urushi rash - See urushiol induced contact dermatitis

Urushi ya - A shop that sells lacquer supplies or lacquerware.

Usugai - Lit. thin shell. See *raden*

Uteki - Raindrops

Uwa-nuri
Lit. upper painting. Also pronounced *ue-nuri* or *age-nuri*. The upper layers of lacquer in the sequence of traditional lacquerwork following the

shitaji and naka-nuri, prior to any decorative work such as maki-e. These layers typically use the highest quality ro-iro-urushi or hana-urushi as it is the visible layer in a piece of lacquerware as well as the outermost surface. When speaking of tsugaru-nuri and the upper layers prior to sanding and polishing, it is referred to as age-nuri.

V

Vermilion - The synthetic version of the pigment cinnabar. See shu

Varnish Tree - Another name for the lacquer tree. See urushi-no-ki

Vulcanite - Another term for hard rubber. See ebonite

W

Wabi and Sabi

refers to a mindful approach to everyday life. Over time their meanings overlapped and converged until they are unified into Wabi-sabi, the aesthetic defined as the beauty of things „imperfect, impermanent, and incomplete“. Things in bud, or things in decay, as it were, are more evocative of wabi-sabi than things in full bloom because they suggest the transience of things. As things come and go, they show signs of their coming or going and these signs are considered to be beautiful. In this, beauty is an altered state of consciousness and can be seen in the mundane and simple. The signatures of nature can be so subtle that it takes a quiet mind and a cultivated eye to discern them. In Zen philosophy there are seven aesthetic principles for achieving Wabi-Sabi. Fukinsei: asymmetry, irregularity; Kanso: simplicity; Koko: basic, weathered; Shizen: without pretense, natural; Yugen: subtly profound grace, not obvious; Datsuzoku: unbounded by convention, free; Seijaku: tranquility.

Wajima-nuri

Lit. Wajima painting. Wajima-nuri is a regional form of lacquerware developed in Wajima, Ishikawa prefecture, in Japan. This form of lacquerware is arguably the most famous and highest in quality consisting of durable lacquerwork with many layers decorated in various decorative techniques including maki-e and chinkin as well as others. Jinoko was discovered in the area and the development of the foundation techniques involving its use helped create stronger and more durable lacquerware.

Wakasa-nuri

Lit. Wakasa painting. A regional form of lacquerware that is distinctive in its use of a variety of embedded materials and kawari-nuri techniques to create its unique patterns. Embedded materials can include nacre, pine needles and other types of foliage, rice grains, seeds, etc. Once the lacquer has fully cured, the embedded material is removed leaving impressions in the surface of the lacquer which are then filled with contrasting colors of lacquer or metal powder. The irregular surface is sanded down and polished to reveal random patterns then polished. See also: tsugaru-nuri

Warigai

Lit. cracked shell. A raden technique frequently used to cover large, especially curved, areas. Sheets of thin nacre veneer (usugai) are adhered to a sheet of paper and intentionally cracked with the fingers, with a mallet, by pressing against a curved surface or by rolling it up. The nacre is then adhered to the surface and the paper is removed. The surface is then lacquered over to fill in any spaces and then polished. See also: raden, rankaku

Whetstone - See toishi.

Watashi-hake - A brush used to apply the final layer of urushi

Waza - Technique (Urushi no Waza, book on urushi techniques Günther Heckmann: Urushi no waza. Japanlack Tech. Nihon Art Publishers, Ellwangen 2002, ISBN 3-9805755-1-9

Y

Yakitsuke

Also yakitsuke-urushi. The process of curing urushi with high heat instead of humidity used for heat resistant substrates such as metal and ceramics. Urushi is applied to the surface and subjected to temperatures of approximately 150°C to 200°C. The heat may be applied evenly

by placing the entire piece in an oven or kiln or it may be heated with a torch as is the case with the metal patina technique nuri-iro. The term is also used for a form of heat gilding.

Yakougai

Lit. luminescent shell. Also written. Scientific classification Turbo (Lunatic) marmoratus, The Japanese name for a species of snail commonly used for its nacre in raden. The nacre has a gentle iridescence stronger in the blues and greens on a pale greenish or cream colored body color. Unlike pearl oysters or abalones, the shell from this species is not relatively flat and so pieces of usable shell typically are long and thin in shape resulting from the way the nacre is shaved from the shell.

Yakou-maki-e

Lit. night jasmine (cestrum nocturnum) sprinkled picture. A lacquer technique which uses black lacquer in subtle relief over a tamenuri or nashiji nuri ground.

Yami-maki

Lit. darkness sprinkling. A generic term for lacquer techniques which use a black design or motif in slight relief over a black background. See also: yozakura-nuri

Yasuri-fun

Lit. file powder. A metal powder with coarse particles created by grinding metal with a file.

Yasuriko-nashiji

Lit. file powder pear ground. A nashiji technique that uses coarse metal filings.

Yasuri-kuzu - Iron filings

Yô no bi - Beauty through use (see Negoro-Nuri)

Yoshino-gami

A thin but durable paper used a filter to remove particles and dust from uncured urushi as well as to reinforce a substrate prior to lacquering to help prevent cracking. It is sometimes coated with shibu.

Yozakura-nuri

Lit. night cherry blossom painting. A type of lacquerware where a cherry blossom motif is lacquered using a black lacquer relief over a black ground to create the appearance of cherry blossoms at night. See also: yami-maki

Yûgen

is an important concept in traditional Japanese aesthetics. The exact translation of the word depends on the context. In the Chinese philosophical texts the term was taken from, yûgen meant „dim“, „deep“ or „mysterious“. In the criticism of Japanese waka poetry, it was used to describe the subtle profundity of things that are only vaguely suggested by the poems, and was also the name of a style of poetry (one of the ten orthodox styles delineated by Fujiwara no Teika in his treatises).

Z

Zanshin

Remaining or lingering mind,“ sustaining a heightened state of awareness and mental follow-through

Zogan-nuri

Lit. inlay painting or elephant eye painting. Fine metal wires are inlaid into the surface of the lacquer and then lacquered over frequently in various colors. The lacquer layers are then polished away revealing the metal wires, resulting in a final product similar in appearance to cloisonné.

Zogan

Lit. elephant . Inlay. The technique of inlaying designs made of a different or contrasting material into the surface of another material. Types of zogan used with urushi include raden, rankaku, and heidatsu using nacre, eggshells and metal pieces respectively, Although these all constitute different versions of the zogan technique the term zogan is not commonly used with urushi. However, it is still encountered on some occasions to indicate certain techniques that do not quite fall neatly into the characteristics of one of the other categories or when a material that

is not traditionally used with urushi is inlaid into the lacquer surface.

Zumi

Alternate reading for sumi when preceded by a descriptor. e.g. roiro-zumi.