

Maki-e Techniques Glossary - Miho Museum 5-31-21 CIC

*ashide* – a technique in which calligraphic characters from *waka* poems or classical literature are hidden within a design, hinting at the theme of the piece.

design – The spirally arranged **design is executed [rendered, decorated, depicted...]** **in hiramaki-e** on the vermilion-lacquered surface.

- Bamboo on a sandbar **is depicted in burnished *togidashi* maki-e** on the lid and sides.

- Mt. Fuji **design that is beautifully executed in maki-e**

- The *dō* (cuirass) **is richly decorated in maki-e** lacquer over a black ground,

- the pine tree bark **is depicted in *taka-maki-e*,**

*e-nashiji* (red) – a type of *nashiji* in which red pigment is mixed into the lacquer base coat.

*e-nashiji* – a design in which *nashiji* (“pear-skin ground”) is applied to a motif or figure. *Nashiji* is a background decoration created by sprinkling gold onto the base coat of a piece. Once the base coat hardens it is covered in clear lacquer and polished.

*fujibakama* – 藤袴 thoroughwort flower,

*futa no kōmori* slightly raised lid – 蓋にはわずかに甲盛（こうもり）を持たせ、蓋表の稜線際（りょうせんぎわ）に小さな段を設ける塵居（ちりい）を作り出し、角を丸めて仕上げている。Slightly raised lid with curved *chiri-i* (“dust rest”) edges

– the arch of a lid; an arched lid

*gankō* – appreciation of incense

*hagi* 萩– bush clover

*hakeme* - brush-mark finished surface

*harigaki* – a technique in which gold or silver powder is sprinkled onto a piece and fine lines are drawn with a needle or other pointed tool.

*hiramaki-e maki-hanashi* – *hiramaki-e maki-hanashi* (flat maki-e left as sprinkled)

*hiramaki-e* – a technique in which motifs painted in a mixture of lacquer and red iron oxide are sprinkled with gold or silver powder and allowed to harden. The sprinkled motifs are then fixed with a coat of lacquer and burnished.

*hirameji* 平目地 – surface sprinkled with flat, coarse metal filings

*hiramefun* – coarse flattened flakes

*inrōbuta* – 印籠蓋 flush fitting lid [with inner wall]

*iresumi* – 入隅 (irizumi) indented corners; **lobed corners** [Koizumi book]

*jisshu kōdōgu* (“ten types of utensils for incense ceremony”)

*kabusefutazukuri* – 被蓋造 overlapping lid style [**sleeve type?**]

*akego* – 懸子 (from JAANUS) From around the mid-13c, two new styles

of *suzuribako* emerged: *hikka* 筆架 style with penracks, and *akego* 懸子 style of nested boxes. In the *hikka* style the inkstone and water-dropper are positioned in the center with raised structures for the brushes, small sword [**paper cutter?**], and

other utensils arranged on both sides. In the *kakego* style, the inkstone and water-dropper fit into a separate box which rests in the center and the other implements are arranged in boxes nested on either side. Later, the inkstone and water-dropper were placed on the left side in a variation of the *kakego* style.

*kakiwari* – a technique in which motif outlines and contours are created in negative by leaving parts of the design unlacquered when applying gold or silver powder.

*kanagai* – a technique in which metal foil is cut into a motif and inlaid or otherwise affixed to the surface of a piece.

*kanagai* – metal inlay

*karakusa-mon* – 唐草文 vining pattern or foliage-scroll pattern (*avoid* "arabesques")

*kikyō* – 桔梗 bellflower

*kimetsuke* – a technique in which gold or silver foil is applied in relief over the raised surface of *takamaki-e*.

*kin ikakeji* 金沃懸地 – a dense ground of gold filings

*kirikane* – a technique in which metal foil, typically gold or silver, is cut into small shapes such as squares, rectangles, or rhombuses and used in *maki-e*.

*kirikane* – cut metal

*kōzama* 格狭間/香狭間 – a decorative molding/carving that creates a pictorial outline around the negative space it encompasses.

*kyōkō* or *sonaekō* – offering incense

*makibokashi* – a technique in which *maki-e* powders are applied in gradation, transitioning from dense to sparse.

*maki-hanashi* (flat *maki-e* left as sprinkled) \**maki-e* with no lacquer top coat

*midarebako* - clothes tray/robe tray

*mitsuda-e* (oil painting using lead oxide)

*nanakoji* – granulated ground

*namari kanagai* – lead foil inlay

*nerikō* (kneaded incense)

*nuritate* 塗り立て仕上げ –

*okihirameji* 置平目地 – (Japanese lacquer) Positioned flat flake ground. *Hirameji* in which the flakes are individually set into place by hand rather than sprinkled.

*okikuchi* 置口 – a technique in which the mouth or lip of a box is embellished in gold, silver, tin, etc. (“gold rimmed” etc.)

*okime* – the process of drawing or transferring *maki-e* outlines onto a workpiece; the outlines of a *maki-e* design.

*ominaeshi* – 女郎花 golden lace

*raden* – a technique in which mother-of-pearl (the iridescent inner layer of turban shell, abalone shell, or other mollusk shells) is cut into a motif and inlaid or otherwise affixed to the surface of a piece.

*raden* – mother-of-pearl inlay

*roiro* – “wax-color” polished lacquer technique [?JF 2022]

*saga natsume* (lower-case)

*saikusho* – shogunal craft center

*sankirai* – 山帰来 smilax

*shishiai togidashi* maki-e – a technique that combines *takamaki-e* and *togidashi* maki-e (“burnished maki-e”) to depict landscapes and other complicated designs in which raised areas transition into flattened ones. Such pieces must be polished in relief, which requires more steps than other types of maki-e and demands the highest level of skill.

*sukisha* – modern and contemporary art connoisseurs

*sumi-temae* – charcoal-setting procedure

*susuki* – ススキ *susuki* [silver] grass

*takamaki-e* – a technique in which the maki-e design is created in high relief. Raised maki-e.

*tamabuchi* – 玉縁 (たまぶち) とは作品のフチ (=口縁部：こうえんぶ) を丸く成形する技法です

*tatakinuri* - tap coating technique [?JF2022]

*tsukegaki* – a technique in which fine details are applied on top of a finished maki-e surface using lacquer or *hiramaki-e*.

*urushi-e* (colored lacquer painting)

*usuniku takamaki-e* 薄肉高蒔絵 . . . – rendered in slightly raised maki-e

[www.aisf.or.jp/~jaanus/deta/s/suzuribako.htm](http://www.aisf.or.jp/~jaanus/deta/s/suzuribako.htm)

– low relief *takamaki-e* (when retaining *takamaki-e* is appropriate?)

*Yūji-age* -