



MANVPROPRIA™

FOUNTAIN PENS MADE IN SWITZERLAND

THE BEAUTY OF KAWARI-NURI

ROIRO SHIAGE

„Manu Propria“ Fountain Pen

Roiro Shiage is the term for black polished lacquer and is considered the most difficult and time consuming lacquer



This lacquer is available on all pen models

Technique HANANURI

HANANURI or NURITATE (unpolished urushi)

Another technique that is mainly used on kitchen utensils is called "Nuri-tate".

You may also know it from the "Tamenuri" fillers from Nakaya. Here, a layer of high-quality, transparent urushi "sukurome" is applied to a pigmented,

finely sanded urushi surface. This surface is not ground. This surface is not ground

and polished and therefore any dust must be avoided or picked out with a bamboo needle before hardening.

The underlying color can be partially seen shining through the Nuritate layer.

The result with high-quality Nuritate is a silky matt finish. The Japanese love to experience how

how the contact points where the hands touch, e.g. with chopsticks, change color with time and use.

"O-Hashi" begin to shine. "Yô no Bi" beauty through use is a typical Japanese aesthetic concept.

The pens visible here are Red and Black "Negoro Hananuri" and Red "Shû Hananuri"



This lacquer is available on all pen models



Technique **MAGURO HANANURI**

HANANURI or NURITATE (unpolished urushi)

A lacquer technique mainly used on kitchen utensils is called "Nuri-tate".

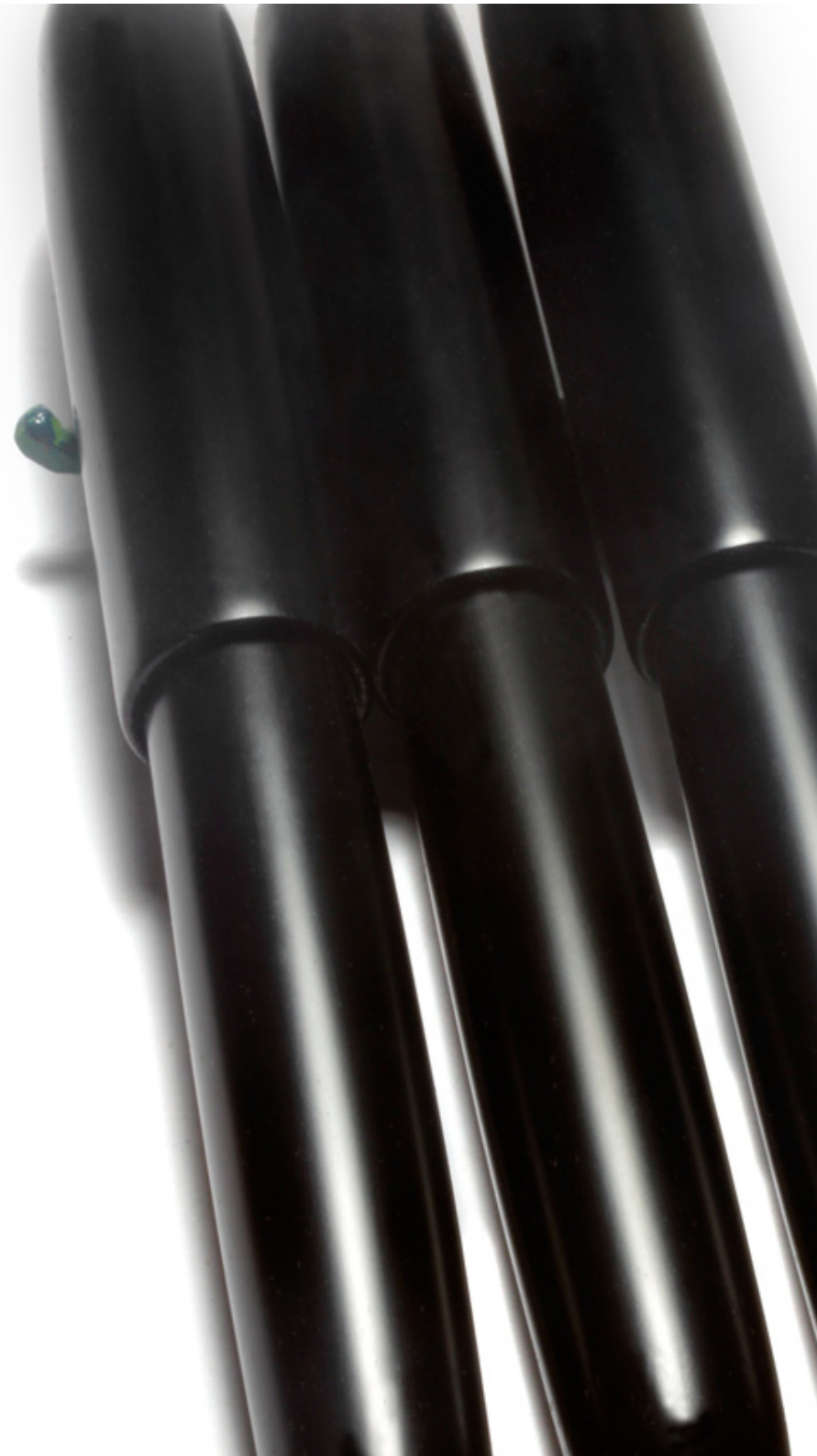
You may also know it from the "Tamenuri" fillers from Nakaya. Here, a layer of high-quality, transparent urushi "sukurome" is applied to a pigmented, finely sanded urushi surface. This surface is not ground and polished and therefore any dust must be avoided or picked out with a bamboo needle before hardening.

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The result with high-quality Nuritate is a silky matt finish. The Japanese love to experience how the contact points where the hands touch, e.g. with chopsticks, change color with time and use.

"O-Hashi" begin to shine. "Yô no Bi" beauty through use is a typical Japanese aesthetic concept.

The pens visible here are "Maguro Hananuri" and jet-black Nuritate



This lacquer is available on all pen models

Technique: SHIBÔ NURI

Shibo-Urushi or (dappled lacquer), also called shikake-urushi
Here sticky lacquer is applied to the piece with various tools.
The urushi is made sticky by mixing in Whead Flous, Tofu, Gelatine
or any other form of starch. I personally prefer Gelatine and Whea because the
end result is much harder than with Tofu



This Lacquer is available on all Pen Types

Technique TAME NURI

Tame Nuri is the term for a lacquer that has a colored lacquer ground and one or more final layers of transparent "Sukrome Urushi" referred to as "Tame" over laid just so that the colors show slightly through. The "Tame" final coat can be either polished or matte "Nuritate" without polishing. The picture on the right side shows from left to right "Ki Tame Nuri" Yellow, "Akakuchi Tame Nuri" lighter Vermillion and "Aka Tame Nuri" Red



This lacquer is available on all pen models



SHŌEN NURI

„Manu Propria“ Fountain Pen

Shōen-Nuri lacquered with urushi mixed with Pine Carbon or lamp soot. Lamp soot or pine soot is also used to make ink „sumi“. Black Lacquer pigmented 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 „shōen-urushi“ will stay jet black for ever. the „roiro-urushi“ will turn brownish with the time



ARTISAN NAME: Martin Pauli

SHŪ

„Manu Propria“ Fountain Pen

Shū Urushi is the term for „red polished lacquer“.

This lacquer is achieved by mixing transparent lacquer with „Bengara“ or „Shū“ pigment. Red is the traditional color beside of „kuro“ black and was used in Japan since 7000 BC.



This lacquer is available on all pen models

Technique AKA FUBUKI NURI

AKA FUBUKI - Egg Shell Lacquer, called "Rankaku-Nuri",
Tamago-Kara-Nuri" or "Keiran-Nuri. AKA = Red, Fubuki Snowstorm



This lacquer is available on all pen models

Technique AO FUBUKI

AO FUBUKI - Egg Shell Lacquer, called "Rankaku-Nuri",
Tamago-Kara-Nuri" or "Keiran-Nuri. Ao = Blue, Fubuki = Snowstorm



This lacquer is available on all pen models

Technique RANKAKU NURI

„Manu Propria“ Fountain Pen

FUBUKI Egg Shell Lacquer, called "Rankaku-Nuri",
Tamago-Kara-Nuri" or "Keiran-Nuri. Fubuki = Snow Storm



This lacquer is available on all pen models

Technique MIDORI FUBUKI

MIDORI FUBUKI - Egg Shell Lacquer, called "Rankaku-Nuri",
Tamago-Kara-Nuri" or "Keiran-Nuri. Midori = Green, Fubuki = Snowstorm



This lacquer is available on all pen models

Technique RANKAKU NURI

ZANSETSU Egg Shell Lacquer, called "Rankaku-Nuri",
Tamago-Kara-Nuri" or "Keiran-Nuri. Fubuki = Lingerig Snow



This lacquer is available on all pen models

Technique RANKAKU MOMIJI MAKI-E

Egg Shell Lacquer, called "Rankaku-Nuri",
Tamago-Kara-Nuri" or "Keiran-Nuri. Fubuki = Lingerig Snow
This version is additionally decorated with Maple Leafs "Momiji Maki-e"



This lacquer is available on all pen models

Technique RADEN FUBUKI MOMIJI MAKI-E

Egg Shell Lacquer, called "Rankaku-Nuri", Tamago-Kara-Nuri" or "Keiran-Nuri. Fubuki = Lingerig Snow

In this Urushi Lacquer version the egg shell lacquer contains Sparkling Raden particles and is additionally decorated with Maple Leafs "Momiji Maki-e"



This lacquer is available on all pen models

Technique MOMIJI MAKI-E

„Manu Propria“ Fountain Pen

Momiji-Maki-e - Nama-Ha-Suri-Nuri is a technique in which leaves of plants are painted with strongly pigmented urushi and pressed on urushi lacquer ground to leave the leaf's pattern. Momiji-Maki-e-Nuri is one version where „Momiji“ Japanese Maple leaves are used. The remaining urushi is sprinkled with various metal powders, in this case gold, platinum and copper. Some are left pure red and orange urushi. The Maki-e work is executed on a black „Shōen“ surface.



This lacquer is available on all pen models

Technique KIJU MOMIJI MAKI-E

Nama Ha Suri Nuri, a lacquer technique in which plant leaves are applied with sticky pigmented urushi and removed again to leave back the pattern.

Momiji-Maki-e is the term when momiji (maple leaves) are used.

Precious wood with various plant leaf Maki-e "**Iroironaha-Maki-e**
The correct name for the technique of sprinkled picture on wood is "**Kijū Usuniku Maki-e**".

The entire pens, inside and outside is sealed with urushi "fuki-urushi"
to prevent the wood to react to temperature and humidity.
These pens are available in dark Ebony and Rosewood



This lacquer is available on all pen models

Technique ICHIGO MAKI-E

„Manu Propria“ Fountain Pen

Ichigo-Maki-e - Nama-Ha-Suri-Nuri is a technique in which leaves of plants are painted with strongly pigmented urushi and pressed on urushi lacquer ground to leave the leaf's pattern. Ichigo-Maki-e-Nuri is one version where „Ichigo“ Strawberry leaves are used. The remaining urushi is sprinkled with various metal powders, in this case gold, platinum and copper. Some are left pure red and orange urushi. The Maki-e work is executed on a black „Shôen“ surface



This lacquer is available on all pen models

Technique **FUNDAME MOMIJI MAKI-E**

Nama Ha Suri Nuri, a lacquer technique in which plant leaves are applied with sticky pigmented urushi and removed again to leave back the pattern.

Momiji-Maki-e is the term when momiji (maple leaves) are used.

Fundame = matte gold ground



This lacquer is available on all pen models

Technique: DAISY FLOWER MAKI-E

Daisy Flowers - Lacquer with daisy flower heads built from white and yellow urushi
The intense color is achieved by mixing titanium white respectively Cadmium yellow pigments into transparent "sukurome" urushi. The mixture is 8 parts pigments to 2 parts urushi. Since the paste became very thick I could only apply it at warm temperature of 50°C. On this pens, the Daisy flowers are applied on a fresh "Midori Kin" green gold ground. Customers can chose their favored urushi ground, on which the flowers are applied



This Lacquer is available on all Pen Types



Technique: RED DAISY FLOWER MAKI-E

Daisy Flowers - ecently I made some experiments with white urushi for making flower petals. Now I have finished the first pen with daisy flower heads built from white and yellow urushi. The intense color is achieved by mixing titanium white respectively Cadmium yellow pigments into transparent urushi. The mixture is 8 parts pigments to 2 parts urushi. Since the paste became very thick I could only apply it at warm temperature of 50°C. The base lacquer is "Shû Neri" Cadmium red



This Lacquer is available on all Pen Types



Technique: PINK ASTER FLOWER MAKI-E

Pink Aster Flowers - Lacquer with pink Aster flower heads built from pink and yellow urushi. The intense color is achieved by mixing titanium white and "sh'u" red respectively Cadmium pigments into transparent "sukurome" urushi. The mixture is 8 parts pigments to 2 parts urushi. Since the paste became very thick I could only apply it at warm temperature of 50°C. On this pens, the Daisy flowers are applied on a fine black Ishime-ji stone ground. Customers can chose their favored urushi ground, on which the flowers are applied



This Lacquer is available on all Pen Types



Technique MOMIJI YAMIMAKI-E

„Manu Propria“ Fountain Pen

Yamimaki-e is the term for a technique of lacquering black on black. Momiji = Maple



This lacquer is available on all pen models

AO-KINKUMO NURI

„Manu Propria“ Fountain Pen

AO-KINKUMO - AO = Blue, Kin = Gold, Kumo = Clouds

With a brush „blue“ pigmented urushi is applied partially on the pen bodies. After drying „kin“ gold powder is sprinkled over and dried. Some layers of blue „ao“ urushi follow. Then the surface is ground flat to release the pattern.



This lacquer is available on all pen models

KURO KINKUMO

„Manu Propria“ Fountain Pen

KURO KIN KUMO - Kuro = Black Kin = Gold, Kumo = Clouds

In English: Golden clouds in dark sky

With a brush „shōen“ pigmented urushi is applied partially on the pen bodies. After drying „kin“ gold powder is sprinkled over and dried. Some layers of black „shōen“ urushi follow. Then the surface is ground flat to release the pattern.



This lacquer is available on all pen models

MOMO-KINKUMO NURI

„Manu Propria“ Fountain Pen

MOMO KINKUMO - Momo = Peach Color, Kin = Gold, Kumo = Clouds

In English: Golden clouds in Sunrise

With a brush „momo“ pigmented urushi is applied partially on the pen bodies. After drying „kin“ gold powder is sprinkled over and dried. Some layers of momo urushi follow. Then the surface is ground flat to release the pattern.



This lacquer is available on all pen models

KIN KUMO NURI

„Manu Propria“ Fountain Pen

KIN KUMO - Kin = Gold, Kumo = Clouds

With a brush „shū“ pigmented urushi is applied partially on the pen bodies. After drying „kin“ gold powder is sprinkled over and dried. Some layers of red „shū“ urushi follow. Then the surface is ground flat to release the pattern.



This lacquer is available on all pen models

MIDORI-KINKUMO NURI

„Manu Propria“ Fountain Pen

MIDORI-KINKUMO - Midori = Green, Kin = Gold, Kumo = Clouds

With a brush „green“ pigmented urushi is applied partially on the pen bodies. After drying „kin“ gold powder is sprinkled over and dried. Some layers of green „midori“ urushi follow. Then the surface is ground flat to release the pattern.



This lacquer is available on all pen models

AKA-KINMAKI NURI

„Manu Propria“ Fountain Pen

AKA KINMAKI - Aka = Red, Kin = Gold, Maki = Whirl

In English: Golden clouds in red sky

With a brush „shū“ pigmented urushi is applied partially on the pen bodies. After drying „kin“ gold powder is sprinkled over and dried. Some layers of red „shū“ urushi follow. Then the surface is ground flat to release the pattern.



This lacquer is available on all pen models

KIN TSUGARU NURI

„Manu Propria“ Fountain Pen

Kin Tsugaru - Kin = Gold, tsugaru = „to draw or to pull“.

With a special spatula with holes thick pigmented urushi is applied partially on the pen bodies. After drying „kin“ gold powder is sprinkled and dried. Some layers of black urushi follow. Then the surface is ground flat to release the pattern. For this lacquer I used „ohaguro nuri“ urushi pigmented with lamp black which give it a slightly brownish tone



This lacquer is available on all pen models

DÔ TSUGARU NURI

„Manu Propria“ Fountain Pen

Dô Tsugaru - Dô = copper, tsugaru = „to draw or to pull“.

With a special spatula with holes thick pigmented urushi is applied partially on the pen bodies. After drying „dô“ copper powder is sprinkled and dried. Some layers of black urushi follow. Then the surface is ground flat to release the pattern. For this lacquer I used „ohaguro nuri“ urushi pigmented with lamp black which give it a slightly brownish tone



This lacquer is available on all pen models

AKA KIN TSUGARU NURI

„Manu Propria“ Fountain Pen

Aka Kin Tsugaru - Aka = Red, Kin = Gold, Tsugaru = „to draw or to pull“.

With a special spatula thick red „shû“ pigmented urushi is applied partially on the pen bodies. After drying „kin“ gold powder is sprinkled over and dried. Some layers of black and later red urushi follow. Then the surface is ground flat to release the pattern.



This lacquer is available on all pen models

Technique: KINHARI NURI

Kin = Gold, Hari = Needle, Nuri = Lacquer.

Gold needles (Kin Hari) are placed randomly on a base of transparent lacquer. After hardening, many layers of transparent Uushi lacquer is applied and finally ground flat and polished.

The gold needles appear sparkling in a reddish tone in the light

The lacquer is around 1 mm thick and the production time is around 40 days



This Lacquer is available on all Pen Types

Technique KAMIFUBUKI NURI

"Kamifubuki Nuri" Confetti Urushi Lacquer.

The confetti is of coarse not of paper "kami" but of steel.

Hard to capture the really sparkling effect on a picture.

Fubuki = Snowstorm



This lacquer is available on all pen models

Technique: KURO KINHARI NURI

Kin = Gold, Hari = Needle, Nuri = Lacquer.

Gold needles (Kin Hari) are placed randomly on a base of transparent lacquer. After hardening, many layers of transparent Uushi lacquer is applied and finally ground flat and polished.

The gold needles appear sparkling in a reddish tone in the light

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This Lacquer is available on all Pen Types

KONGÔ NASHIJI NURI

„Manu Propria“ Fountain Pen

Kongô-Nashiji-Nuri literally „Diamond Nashiji Lacquer“.

This technique is achieved by sprinkling diamond powder and splitter into wet lacquer. Many layers of highly transparent „sakari-urushi“ are applied and polished.



This lacquer is available on all pen models

KUJAKU

„Manu Propria“ Fountain Pen

KUJAKU-Nuri is the term for „Peacock Lacquer“.

This technique is achieved by applying different uneven layers of various type of urushi lacquer and gold and copper powder. Grinding flat releases this unique pattern on the surface. Many layers of highly transparent „sakari-urushi“ are applied and polished.



This lacquer is available on all pen models

NAMBAN KAWARI NURI

„Manu Propria“ Fountain Pen

Kawarinuri is the term for „experimental Lacquer“.

Namban = Southern Barbarian, designs influenced by or made for foreign market.

This technique is achieved by applying many circles of urushi which is powdered with different metal powders like gold, silver, platinum, copper, tin, iron and mother of pearl



This lacquer is available on all pen models

Technique SHITAN NURI

„Manu Propria“ Fountain Pen

Mokume-Nuri is the term for lacquer techniques imitation wood. **Shitan-Nuri** the term for Sandlewood lacque. It is made by applying black, red and yellow urushi randomly, then some layers of transparent urushi are applied, polished. The typical pores of wood are engrved with a knife



This lacquer is available on all pen models

TAME TSUGARU NURI

„Manu Propria“ Fountain Pen

Tame Tsugaru - Kin = Gold, tsugaru = „to draw or to pull“, „tame = transparent final layer.

With a special spatula with holes thick pigmented urushi is applied partially on the pen bodies. After drying „kin“ gold powder is sprinkled and dried. Some layers of black urushi follow. Then the surface is ground flat to release the pattern. For this lacquer I used „ohaguro nuri“ urushi pigmented with lamp black which give it a slightly brownish tone



This lacquer is available on all pen models

Technique CHOCOLAT
„Manu Propria“ Fountain Pen

Chocolat Color Uushi i



This lacquer is available on all pen models

Technique GOSHIKI
„Manu Propria“ Fountain Pen

Goshiki-Nuri Five-Color Lacquer



This lacquer is available on all pen models

Technique HOSHIGATA NURI

„Manu Propria“ Fountain Pen

HOSHIGATA-NURI - star pattern lacquer. It belongs to a group of lacquer I call „Genshō-Nuri“ weather pattern lacquer.



This lacquer is available on all pen models

Technique NIJI NURI
„Manu Propria“ Fountain Pen

Niji-Nuri is the term for „Rainbow Lacquer“
Dry lacquer powder „kanshitsu-fun“ of the colors of the rainbow are sprinkled section by section. The kanshitsu was then closed by several layers of transparent urushi



This lacquer is available on all pen models

Technique IRO-HIRAMAKI NURI

„Manu Propria“ Fountain Pen

Iro-Hirame-Nuri is the term for a lacquer technique in which colored dry lacquer urushi „kanshitsu-fun“ is sprinkled, followed by many layers of black urushi, then ground flat and polished
Nuri BIH = Blue Iro-Hirame, GIH = Green Iro-Hirame, PIH = Purple Iro-Hirame



This lacquer is available on all pen models

AKA TSUGARU NURI

„Manu Propria“ Fountain Pen

Aka Kin Tsugaru - Aka = Red, Kin = Gold, tsugaru = „to draw or to pull“.

With a special spatula with holes thick red „shû“ pigmented urushi is applied partially on the pen bodies. After drying „kin“ gold powder is sprinkled and dried. Some layers of red urushi follow. Then the surface is ground flat to release the pattern.



This lacquer is available on all pen models

CHAIRO-NASHI-JI NURI

„Manu Propria“ Fountain Pen

Chairo-Nashiji - „nashiji“ = pear skin, Cha = Tea Color, Brown

Here fine gold flakes „Junkin Hiramefun“ are mixed into „roiro-urushi“ black transparent lacquer then ground and polished.

The Nashiji appears deep in the lacquer. Since urushi lacquer gets more transparent with the years the sparkling Nashi-ji will appear stronger and stronger



This lacquer is available on all pen models



HACHIMITSU TSUGARU NURI

„Manu Propria“ Fountain Pen

Hachimitsu Tsugaru - Hachimitsu = honey, tsugaru = „to draw or to pull“.

With a special spatula thick black „ôhaguro“ pigmented urushi is applied partially on the pen bodies. After drying „kin“ gold powder is sprinkled over and dried. Some layers of yellow „ki“ urushi follow. Then the surface is ground flat to release the pattern.



This lacquer is available on all pen models

Technique INSEI NURI
„Manu Propria“ Fountain Pen

Genshō-Nuri = celestial pattern lacquer. urushi lacquer made from circles alternatively sprinkled with powder of „tamahagane“

Japanese Iron/steel and mother of pearl. This lacquer captures the beauty of a star-studded night sky and meteorites crossing the milky way. Tamahagane - usually reserved for the finest Japanese swords, knives and blacksmithing work - just adds that extra bit of authenticity and mystique! „Kinsoku Mitateai“ is the term for a group of urushi lacquer that imitates the surface of metal. Insei = Meteor



This lacquer is available on all pen models

KINMAI

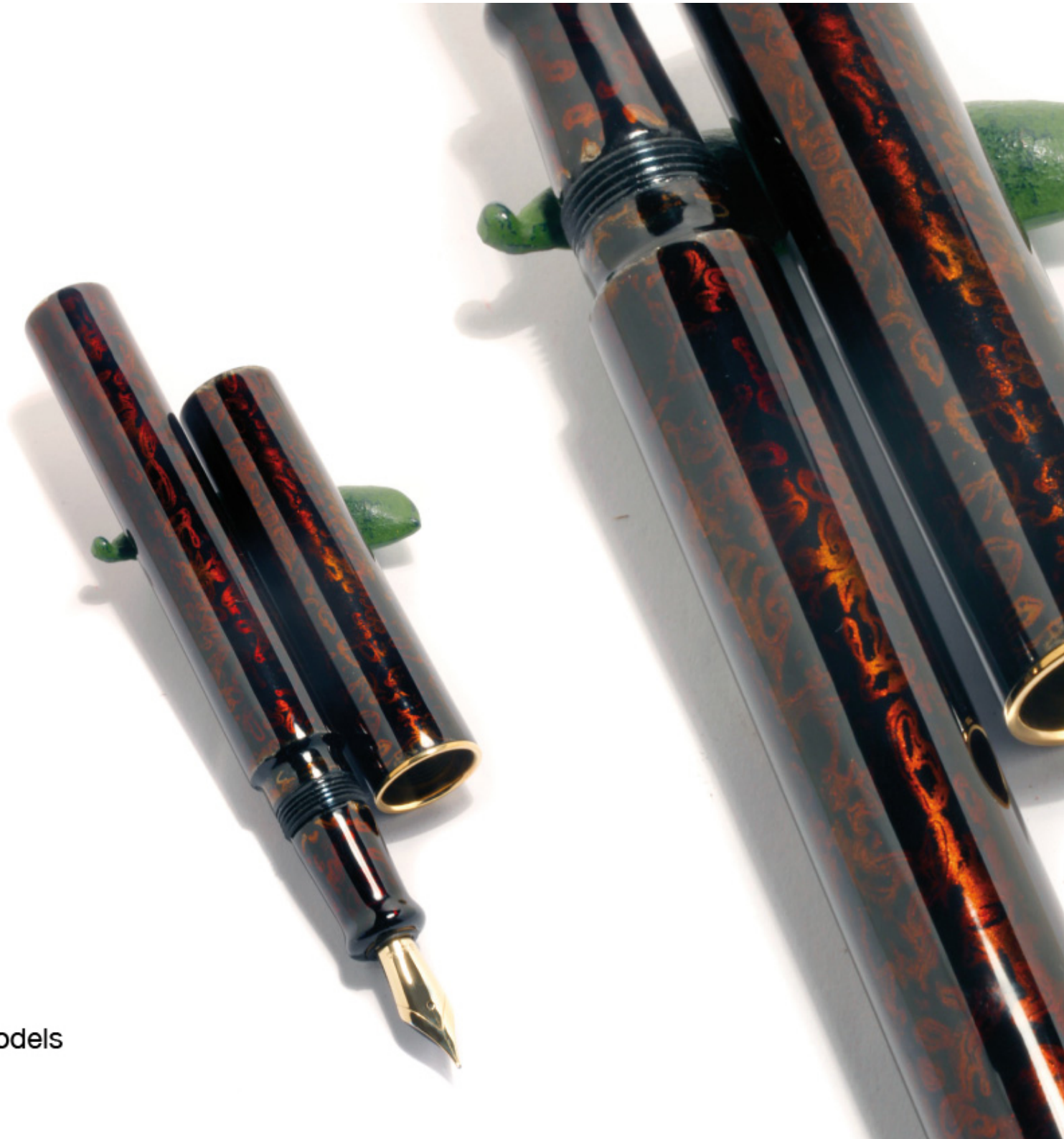
„Manu Propria“ Fountain Pen

KINMAI-Nuri is the term for „Gold Rice Lacquer“.

For more than 2,000 years, rice has been a major agricultural fixture in Japan and a symbol of the nation's spiritual connection with nature, the gods and the community.

Japan may be one of minority countries issuing coins with rice design.

This lacquer was achieved by sprinkling rice grain into wet lacquer. After removing the rice grains a layer of gold powder is added. After drying a number of transparent lacquer is applied and round and polished



This lacquer is available on all pen models

KURO TSUGARU NURI

„Manu Propria“ Fountain Pen

Kuro Tsugaru - Kuro = Black, tsugaru = „to draw or to pull“.

With a special spatula thick black „ōhaguro“ pigmented urushi is applied partially on the pen bodies. After drying „kin“ gold powder is sprinkled over and dried. Some layers of black urushi follow. Then the surface is ground flat to release the pattern.



This lacquer is available on all pen models

Technique SAME NURI
„Manu Propria“ Fountain Pen

Same = Galuchat, Pearl Ray Skin

This is a very difficult and time consuming lacquer technique. Round pads cut from a pearl ray skin and glued on the pen body. After well drying many, up to 100 layers of transparent „sakari-urushi“ is applied, one after the other keeping in mind, that every layer has to dry 24 hours. Finally the surface is ground flat and polished.



This lacquer is available on all pen models

TAME NASHI-JI NURI

„Manu Propria“ Fountain Pen

Tame Nashiji - „nashi-ji“ = pear skin, „tame“ = transparent final layer.

Here gold flakes „Junkin Hiramefun“ are sprinkled into wet lacquer. After polishing several layers of transparent lacquer „tame“ are applied, ground and polished. The Nashiji appears deep under the surface. Since urushi lacquer gets more transparent with the years the sparkling Nashi-ji will appear stronger and stronger



This lacquer is available on all pen models

Technique BIRDSEYE MAPLE

„Manu Propria“ Fountain Pen

Birdseye Maple Lacquer is a lacquer from the Mokumegane-Nuri Family. Mokumegane is the term for urushi lacquers imitating wood



This lacquer is available on all pen models

Technique **GENSHÔ NURI**

„Manu Propria“ Fountain Pen

Genshō-Nuri = celestial pattern lacquer. urushi lacquer made from circles alternatively sprinkled with powder of „tamahagane“ Japanese Iron/steel and mother of pearl. This lacquer captures the beauty of a star-studded night sky with the band of the milky way crossing it. Tamahagane - usually reserved for the finest Japanese swords, knives and blacksmithing work - just adds that extra bit of authenticity and mystique!

„Kinsoku Mitatei“ is the term for a group of urushi lacquer that imitates the surface of metal

This lacquer is available on all pen models



Technique KIN FUKI URUSHI

Fountain pens, made from pink Redwood with "Fuki-Urushi" and a treatment in which the pores/graines of the wood is filled with "Kinpun" gold powder, a sort of natural "Chinkin". The fittings all urushi and brass powder.

Chinkin is a technique in which pictures/lines are engraved and gilt with gold powder or gold leaf.



This lacquer is available on all pen models

Technique KURO GOSHIKI

Kuro Goshiki Nuri

Kuro = Black, Go = 5, Shiki = Colors

A lacquer which is composed from splashes of five different pigmented lacquers in jet-black "Shōen Neri"



This lacquer is available on all pen models

Technique BEKKÔ NURI

„Manu Propria“ Fountain Pen

Bekkô-Nuri literally „Tortoiseshell Lacquer“.

This technique is achieved by sticking gold leaf on wet lacquer followed by many layers of transparent and black urushi



This lacquer is available on all pen models

Technique DAIRISEKI NURI

„Manu Propria“ Fountain Pen

Dairiseki-Nuri literally „Marble Lacquer“.

This technique is achieved by sprinkling red dry lacquer powder on wet black lacquer



This lacquer is available on all pen models

TAME RANKAKU NURI

„Manu Propria“ Fountain Pen

Tame Rankaku - Rankaku = egg shell „tame = transparent final layer.

„Rankaku-Nuri“ the traditional technique is crushed egg shell pieces set as mosaic into black urushi lacquer and ground. I used a technique I call „Tame-Rankaku-Nuri“, „tame“ refers to the final coat of transparent urushi lacquer. Here I made round egg shell pieces and glued it onto the black urushi lacquer - a little bit like confetti“. After roughly grinding flat several coats of transparent urushi was applied and finally ground and polished. Due to the egg shell pattern I call this technique „fubuki“ snow storm



This lacquer is available on all pen models

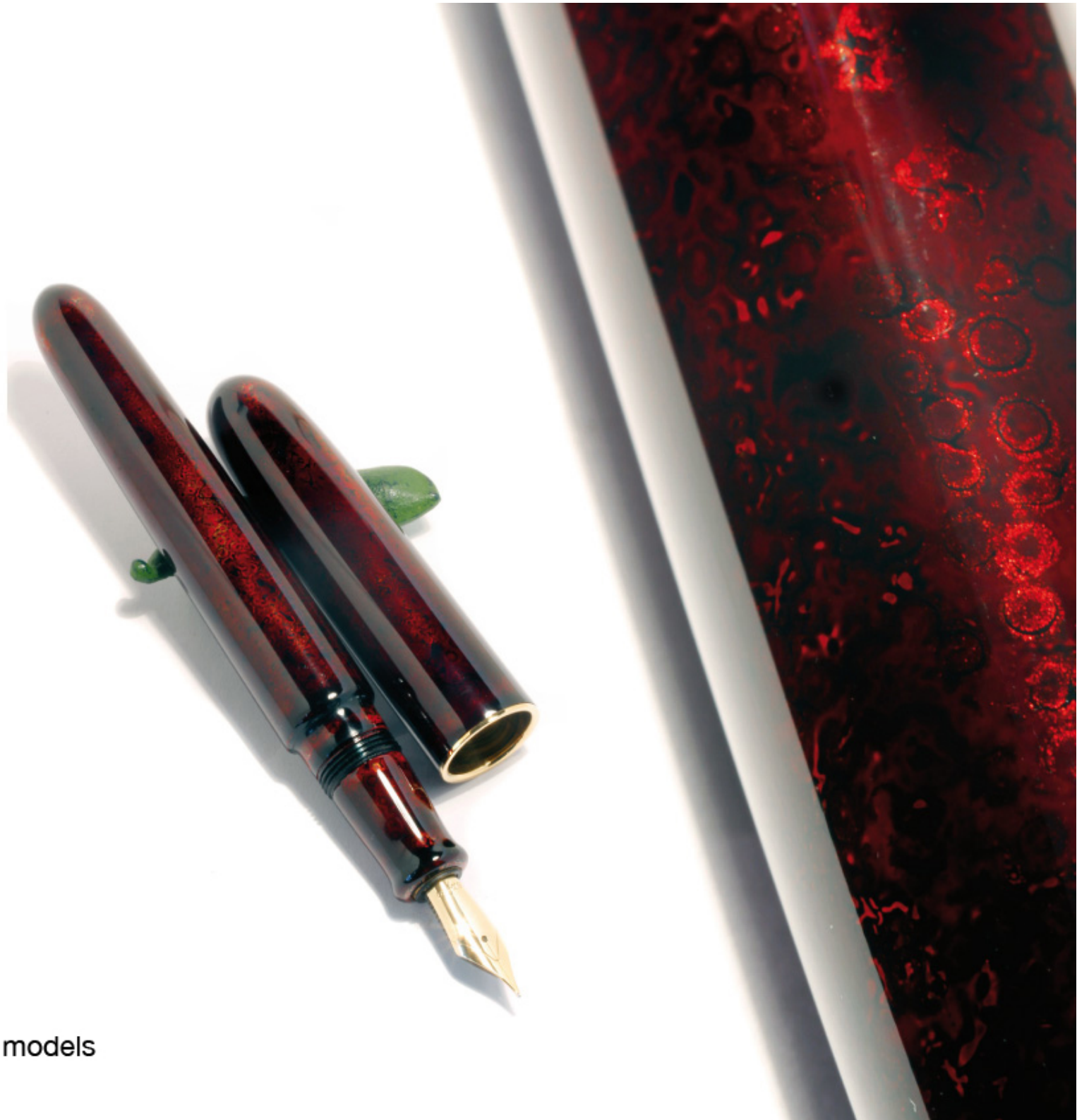
NANAKO

„Manu Propria“ Fountain Pen

AKA-TAME-NANAKO-NURI

Rapeseed is sprinkled on wet lacquer and removed after the lacquer has dried. Then, small circular protrusions appear. Colored lacquer is layered on top of this and then polished to make a textured ring spot pattern.

With the years the transparent „tame“ coat will become more transparent and release more of the nanako pattern



This lacquer is available on all pen models

Technique MOKUME NURI

Mokume Nuri is the term for the family of Urushi lacquer imitating wood. This specific lacquer imitates Briar Burl



This lacquer is available on all pen models

Technique TAME HIRAME

„Manu Propria“ Fountain Pen

Tame-Hirame-Nuri The Urushi lacquer I call simplified „Tame-Hirame“, The Correct term is „Tame-Hirame-Sakiji-Nuri“. It is the term for a lacquer with a very tight sprinkled Nashiji, lacquered with transparent urushi, gound and polished. Tame refers to several final coats of transparent urushi that gives the nashiji a dark red color tone.



This lacquer is available on all pen models

Technique TAME MOMIJI
„Manu Propria“ Fountain Pen

Tame Momiji-Maki-e - Nama-Ha-Suri-Nuri is a technique in which leafs of plants are painted with strongly pigmented urushi and pressed on urushi lacquer ground to leave the leaf's pattern. Momiji-Maki-e-Nuri is one version where „Momiji“ Japanese Maple leafs are used. The remaining urushi is sprinkled with various metal powders, in this case gold, platinum and copper. Some are left pure red and orange urushi. The whole work is then coated with 15 layers of transparent urushi. The leaf pattern are shimmering through the Tame layer. Since urushi becomes more transparent with the time, the pattern will appear stronger



This lacquer is available on all pen models

OSHIDASHI NURI

„Manu Propria“ Fountain Pen

Oshidashi-Kawarinuri is the term for „experimental Lacquer“
making high relief pattern using metal powders



This lacquer is available on all pen models

Technique MOTTAINAI NURI

"Mottainai" is an old Buddhist notion meaning waste not - don't waste. The lacquer on these pens I call "mottainai-nuri" because it was lacquered with left over urushi lacquer of various colors, instead to throwing away



This lacquer is available on all pen models

Technique **SAKURAGAWA NURI**

„Manu Propria“ Fountain Pen

Sakuragawa Nuri A urushi technique called cherry bark lacquer „sakuragawa-nuri“ also „ôhi-nuri“ or „juhi mitateai“ bark lacquer, lacquer techniques imitating the color and surface of tree bark. In Japan the bark of the cherry tree has been used to decorate many different things, mainly tea and kitchen utensils like tea caddies, trays and so on.



This lacquer is available on all pen models

Technique CHINKIN

Shōen-Nuri lacquered with urushi mixed with Pine Carbon or lamp soot. Lamp soot or pine soot is also used to make ink „sumi„. Black Lacquer pigmented 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 „shōen-urushi“ will stay jet black for ever. the „roiro-urushi“ will turn brownish with the time

The Pen is decorated with “Chinkin” carved “Yukibana” Snow Flakes



This lacquer is available on all pen models

Technique YÔGANNURI

Kasan no Yôgan = Volcano Lava. Lava is magma, once it has been expelled from the interior of a terrestrial planet or moon on its surface. This "Yôgan Nuri" urushi lacquer resembles small pockets of glowing lava visible in cooled lava fields, achieved with a combination of "Ishime-ji" Stone surface and small Nashiji fields



This lacquer is available on all pen models

Technique UWAGUSURI MITATEAI „Bizen“
„Manu Propria“ Fountain Pen

„Uwagusuri Mitateai“ imitating ceramic and its glaze with urushi lacquer. A „Kiseru“ Type pen with large cap that looks like a ceramic flower vase with thick glaze that forms drops. The glaze reminds to Bizen ceramic



Technique UWAGUSURI MITATEAI „Robin's Egg“
„Manu Propria“ Fountain Pen

„Uwagusuri Mitateai“ imitating ceramic and its glaze with urushi lacquer. A „Kiseru“ Type pen with large cap that looks like a ceramic flower vase with thick glaze that forms drops. The glaze imitates Chinese Robin's Egg ceramic

