

In Dhivehi, Lacquer is known as *Laa*. It is imported from neighbouring countries.

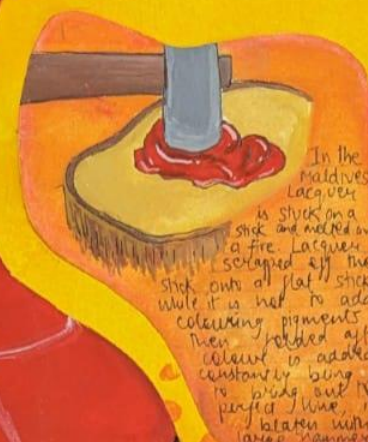
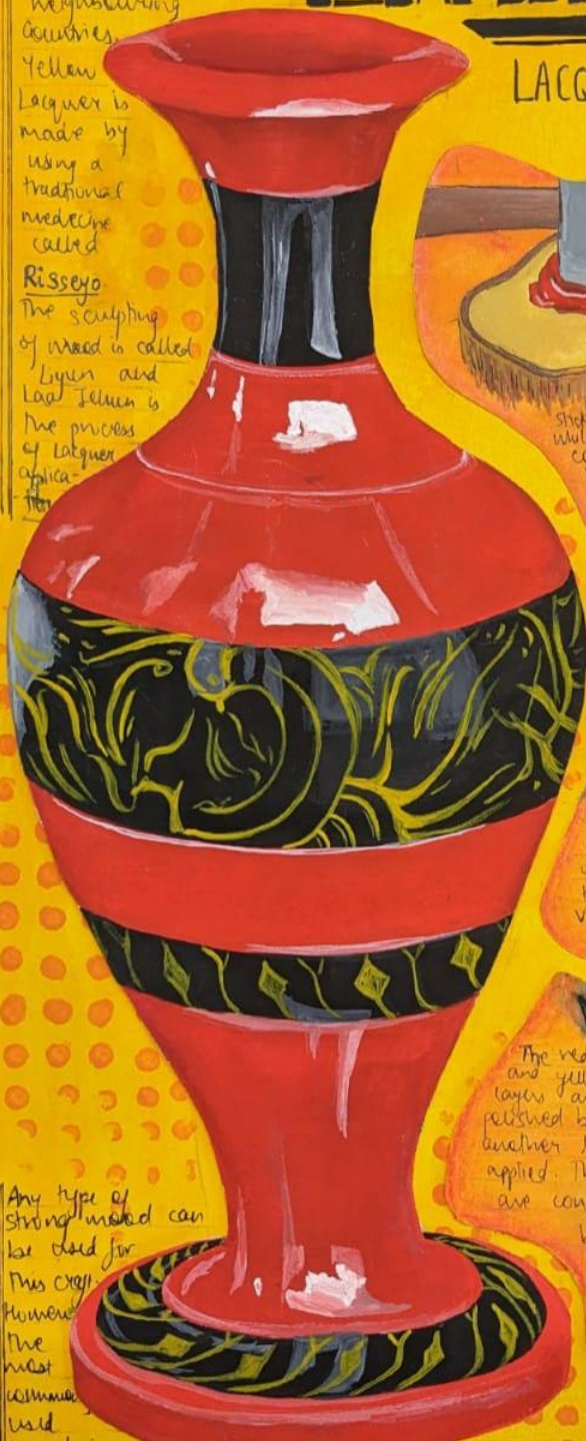
Yellow Lacquer is made by using a traditional medicine called

Risseyo

The sculpting of wood is called *Liyen* and *Laa Jethun* is the process of lacquer application.

LIYELAA JETHUN

LACQUER WORK IN THE MALDIVES



In the Maldives Lacquer is stuck on a stick and melted over a fire. Lacquer is scraped off the stick onto a flat stick while it is hot to add the colouring pigments. It is then polished after colour is added while constantly being rapped to bring out the perfect shine. It is beaten with a large hammer.



A pigment called *ugali* is added to lacquer while it is hot. After it cools down it is rolled flat and stretched thin. Lacquer is then cut into small strips to be added to the objects.



The wood to be sculpted is attached to the end with melted lacquer. The metal shafts used to be made out of wood as well. A person pulls on the rope to create a spinning motion. Various different tools are used to carve the wood into the desired shape.



After the wood has been sculpted, lacquer is applied to it. Yellow is usually the first layer. The second layer is applied over the first one. It is finished. Placement of colours depends on the design chosen by the craftsman.



The red and yellow layers are polished before another layer is applied. The yellow areas are concealed with black lacquer.

This is done so that the design can be etched onto it by scratching the black.



A special tool is used to dig inside the wood to hollow it out. After the lacquer coats are applied, designs are engraved outside the object. This is done by scratching the top lacquer layer off. Designs are made without any intention of making each artifact unique.

Any type of string or wood can be used for this craft. However, the most commonly used wood is

Funa (Alexander laurel wood). *Kandhu* is the mechanism of metal shafts on which wood is mounted for sculpting. *Laa Negan* is process of design etching.

Main key terms in farsi-
Lacquer work - لاکاری

Wood sculpting - لیون

Thaa Grondi (used to evenly
spread the lacquer) - ایها گوندی

metal shafts - کاندو

etching

designs -
لانگون

لیلا جان

16th CENTURY IRAN

16th CENTURY IRAN

Motifs used in Iranian
architecture can
be seen
replicated here.
Calligraphy
as well
as Iranian
tile patterns
are seen
on the
pots.
They are
made with
immense
precision



Lacquer is stuck
on a stick and melted
over fire. It is scrapped
off onto a flat stick,
while it is hot to add
coloured pigments. It is
constantly flipped to
bring out the perfect
hue while being beaten.

In 16th century Iran,
majorly used dyes are
Indigo dye for blue,
lime, calcite or gypsum
for white and yellow
larkspur for yellow
ochre. Lacquer is beaten
with a large hammer to
mix the pigments in.

After the lacquer
cools down it is
rolled flat and stretched
thin. It is then cut
into small thin
strips that will be
added to sculpted
wood. This can be
used for several purposes.

The wood to be sculpted
is attached to the
end of a metal shaft
using melted lacquer.
A rope is attached to
the metal shaft and
a person pulls on the
rope to create a
spinning motion. A
second person then
uses sculpting tools
to give the wood

some shape. Sculpting
tools come in
many different shapes
and sizes. Tools
have to be used
with precision to
guarantee that the final
product is refined.

Any type of string wood
can be used for this.
However most common
is the Juniper tree
wood. It yields a
light but hard wood.
After the wood is
sculpted, lacquer is
applied to it. White
lacquer is the first
layer. In some areas
three layers are
put to give more
range of designs.
Yellow ochre is
added as decoration
over the etched
designs to give some
variation in colour.

White lacquer is
concocted with blue
lacquer. In some
areas light blue
lacquer is also
used. Special pens
made from reeds
are used to etch
designs which include
calligraphy in farsi.
Religious scriptures
from the Quran are
etched onto the
pots. Reeds come
from Dezful in
Khuzistan in Iran
and pens made from
them have special
tips which makes
etching calligraphy
an easy process.

LIYELAA JEHLIN

100 YEARS IN THE FUTURE

LACQUER WORK IN 2123

In the year 2123, Lacquer work is done quite differently. Instead of using the now scarcely available wood, the metal Titanium is used to create the inner and outer shells. The shape given is quite unique with sharp lines and new interesting forms.

The outer Titanium layer is painted black to give a sleek look. Between the two layers there is a holographic green glow.

The patterns are created using metal. A metal with low melting point like copper or Aluminium is melted and then right at the point of solidification, it is used to create unique patterns on the inner layer.

This is how lacquer work is done 100 years in the future.

