

Chapter 1 : The Art of Japanese Sword Polishing by Setsuo Takaiwa

The Art of Japanese Sword Polishing is the first book in English to examine in great detail the polisher's techniques and skills it often takes up to ten years of apprenticeship to master. It illustrates the methods, materials, and tools used for this process.

At this point the foundation work on this sword is done and I prepare for the finish polish. [Click to Enlarge Image](#) We have a sword that has a good shape now, no chips and no rust. This is the canvas that I will apply the finish to. All the geometry is crisp and the only scratches left on the blade are from the Uchigumori stone. The Uchigumori scratches are actually smaller than the Hada and steel surface itself. Please take a good look at the photo below. They are ground down to the correct thickness. Because the stones are so thin a layer of rice paper is applied with Urushi lacquer on one side. Note in this picture that they are all different colors. Each Hazuya and Jizuya is different from another, so selecting the correct one that matches the Jigane is very important. Some are harder, some are softer. I then grind them down to the thickness that will work well on a particular sword. [Click to Enlarge Image](#) The first thing is to work on the Ha. It must be made smooth and any scratches left from the Ujigumori must be removed. Done correctly, and selecting the best stone will be critical for a beautiful Jigane. [Click to Enlarge Image](#) Nugui is a iron oxide that is rubbed into the ji-hada. This process darkens the hada even further. [Click to Enlarge Image](#) I have decided that this Shinto sword is very healthy, and the Hamon is very beautiful, so I will polish it in a Sashikomi style. In the Sashikomi style a different Nugui is used, and some other techniques are employed to finishing the Jihada and to create a beautiful contrast between the Jihada and the Hamon. I will also demonstrate how the Kesho finish is done also. The Hadori process is done for a Kesho polish. The picture below shows how the Hadori line is created. [Click to Enlarge Image](#) Now that the sword has been finished in a Sashikomi style, you can compare the difference in the picture below. I have also burnished the Shinogi-ji in this picture to show what a finished sword should look like. [Click to Enlarge Image](#) Migaki-bo burnishing needles are used to polish the Shinogi-ji and Mune of the sword. They also are used to leave a polishers mark under the Habaki and on the Mune by the Kissaki. First the Polishers marks are made. When studying a sword look carefully at the Shinogi-ji. Also the Shinogi-ji should show the Hada within it on many swords. [Click to Enlarge Image](#) The sword is almost complete after all the burnishing is done. The only thing left is the Boshi. The Boshi is done by first making the Yokote line. Placement of this line has already been established in the foundation work. Now the Yokote is refined even further, and a clear line is made. After the yokote line is made the next step is to polish the rest of the boshi. In this step the boshi is made to match the color of the Yokote line and the entire Boshi is made clear and even by the Uchigumori stone. No scratches should be left on the boshi. [Click to Enlarge Image](#) This Yoshimichi is finally done. A lot of time and effort went into polishing this sword, but now it is a beautiful sword to look at and own. Maintaining the sword in good condition is much easier now that it has no rust on it and a light amount of clove oil is left on the surface of the blade to preserve its fine polish. Compare in the picture below of the sword we started with, and the completed Yoshimichi. I have enjoyed working on this fine sword and hope that this section of my site has added a little more to your understanding of the NIHON TO. After removing rust and some chips I repaired the kissaki that was broken. This picture to right shows the sword ready for final shiage-togi finishing polish. [Click to Enlarge Image](#) These are some pictures during the first steps of polishing. I will do the final polish of this sword after the habaki and shirasaya is completed. I have not seen any other craftsmen using ebony for habaki. My clients like the end result after I make matching inlays in the shirasaya handle and make the mekugi in ebony also. The habaki is being fitted to the sword. [Click to Enlarge Image](#) [Click to Enlarge Image](#) The habaki is ready to be glued together with a special glue that I like to use for ebony. [Click to Enlarge Image](#) After the glue dries I can then shape the habaki. [Click to Enlarge Image](#) This is the final shape of the habaki before it is polished and given a fine finish. Shirasaya and habaki will be polished together at the end. [Click to Enlarge Image](#) This is the completed ebony habaki. [Click to Enlarge Image](#) The Shirasaya wood is so large that it is very difficult to carve out the inside in long even strokes. Also consideration has to be given to the way wood changes with the climate. The fit has to be very

DOWNLOAD PDF THE ART OF JAPANESE SWORD POLISHING.

good to protect this sword and its new polish. [Click to Enlarge Image.](#)

Chapter 2 : THE ART OF JAPANESE SWORD POLISHING (TAKAIWA et al,)

The Art of Japanese Sword Polishing is the first book in English to examine in great detail the polisher's techniques, for which they may apprentice for as long as ten years. It illustrates the methods, materials, and tools used for this process.

I know that professional traditional Japanese sword polishing is a little pricey, but it is worth the cost. An unskilled polisher will damage and possibly even ruin your blades and most likely decrease their value. A rusty sword with its original geometry, lines and metal intact is more valuable than a sword that has been crudely ground out of shape by an amateur polish. I often spend up to 3 weeks or even longer working on a single full polish for a large blade. To put it in perspective, imagine what it would cost to get a mechanic to work on your car or your dentist to work on your teeth for 3 weeks straight! All work is done by me personally. Many people consider my current work to be better than a lot of the work coming out of Japan these days. This is the full complete traditional Japanese art polishing all done by hand exclusively by David Hofhine. This includes everything that can be done as far as polishing goes to restore a blade such as straightening, removing chips, rust, re-shaping, fixing broken points, bringing out ji-hada, hamon, complete finishing. This obviously would not include things that can not be fixed by polishing stones. Naginata, nagamaki, jumonji yari and some of the more complex shapes will cost significantly more. Sorry, but these more complex shapes can take twice as much time as a simpler blade form. Blades with exceptionally deep pitting or large nasty chips may also require an extra percentage. Full Polishes need to be scheduled well in advance. The LENGTH is measured as the overall length of the blade from the mune-machi notch where the spine meets the tang to the point, basically the overall length of the functional portion of the blade. Some times referred to as a "touch-up", this polish is for blades that are in reasonably good shape, but need fixing up do to a low grade Showa era polish or just an old worn out looking Japanese polish. Click here for examples. No other work is included with a basic finish polish. This is very good at bringing out hada and revealing all the details of the hamon. It will remove some fine scratches and discoloration and it can make a blade that was in good condition to begin with look like it has a brand new full polish in some cases. This will not remove deeper scratches, pits, or chips. It does not include straightening as this often causes centipede wrinkles that require heavier polishing to remove. It does not include point reshaping. It will make a blade slightly sharper if it all ready has a good edge, but otherwise does not include sharpening. These techniques are not strong enough to remove most scratches from sand paper. A finish polish will do little to improve "finger print rust" or patches of "oxidized" steel. This is where the steel is not really "rusty", but no longer has a smooth even surface. The blade should have a smooth surface and at least the remnants of an original Japanese polish. Any rust or scratches that are clearly visible before finish polishing will probably still be there after finish polish. If you think your blade is in too rough a condition for just a finish polish it probably is. Finish Polish Current Prices:

Chapter 3 : Japanese Art Sword Polish Restoration Services and Prices

To understand Japanese sword polishing is to understand the Japanese sword. Down through the years, the great sword connoisseurs in Japan have been sword polishers. A swordsmith can spend a large amount of time forging a classic sword, but refining and bringing out its final shape, color and texture so that all the details of the steel and hamon (the temper line) are clearly visible is the.

Chapter 4 : The Art of Japanese Sword Polishing | Kodansha USA, Inc

The Art of Japanese Sword Polishing is the first book in English to examine in great detail the polisher's techniques-skills it often takes up to ten years of apprenticeship to master. It illustrates the methods, materials, and tools used for this process.

Chapter 5 : Fly Fishing Flies - THE ART OF JAPANESE SWORD POLISHING

the art of japanese sword polishing TAKAIWA Setsuo, et al () While this book illustrates the methods, materials and tools used for art sword polishing its true aim is to enable the reader to appreciate the beauty of a well-crafted Japanese sword.

Chapter 6 : The Art of Japanese Sword Polishing / katana / bladesmithing | eBay

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Chapter 7 : Japanese sword polishing - Wikipedia

The Art of Japanese Sword Polishing is the first book in English to examine in great detail the polisher's techniques, for which they may apprentice for as long as ten years. | eBay! Down through the years, the great sword connoisseurs in Japan have been sword polishers.

Chapter 8 : The Art of Japanese Sword Polishing - Giri Martial Arts Supplies

More than simply sharpening an edge, traditional sword polishing is a craft to itself, and a vital process in the creation of a beautiful sword. Learn how the polishing is done and gain a deeper understanding and appreciation of the workmanship involved.

Chapter 9 : The Art of Japanese Sword Polishing | Books & DVD | Namikawa Heibei Co.,Ltd.

This section is dedicated to help the majority of collectors to understand the art of Japanese sword polishing and related subjects.