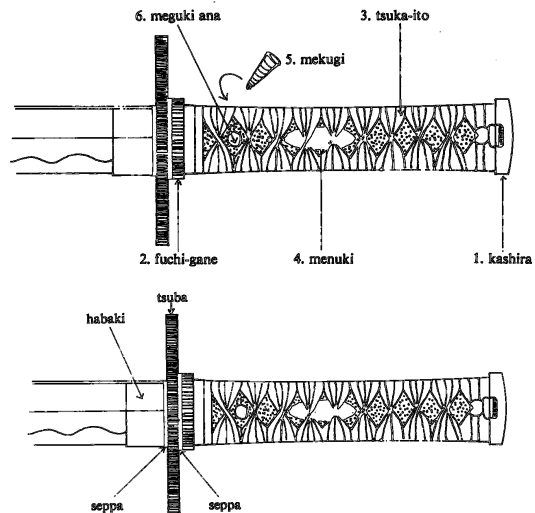


Parts of the sword

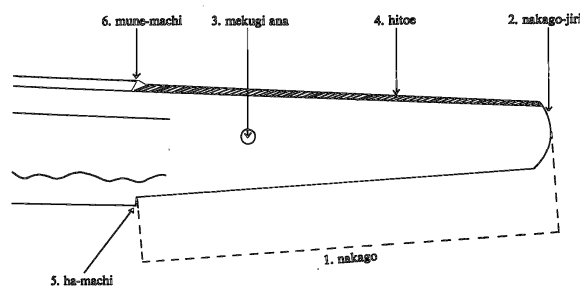
Hilt - Tsuka

- Butt end cap of the hilt
- Collar at fore end cap of hilt
- Hilt braid used in Tsuka Maki, the hilt braid of wrapping
- Pair of hilt ornaments used to enhance grip of each hand
- Hilt retaining peg
- Retaining peg hole in hilt
- Hand guard - Tsuba
- Oval washers – Seppa, these retain the hand guard
- Blade collar – Habaki, this holds the blade in the sheath (saya).



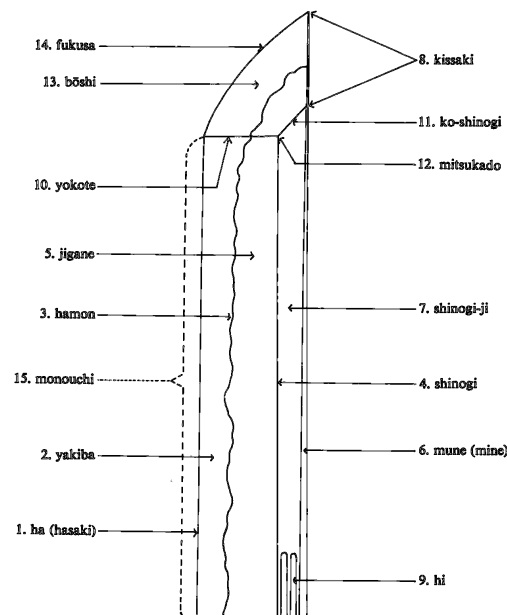
The tang

- Nakago – Body of tang
- Nakago-jiri – Butt end of tang
- Mekugi ana – retaining peg whole
- hitoe – back edge of tang
- ha machi – notch on cutting edge side of blade (between blade and tang)
- mune machi – notch on back side of blade (lying between blade and tang)



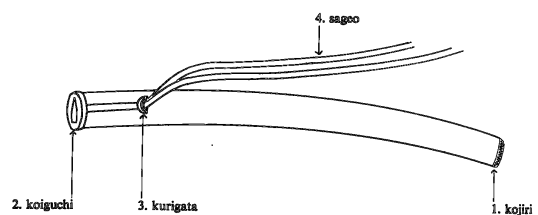
The blade

- ha or hasaki – Cutting edge
- Yakiba – Tempered area
- Hamon – Pattern of temperline of cutting edge
- Shinogi – Logitudal ridge line
- Jigane – Blade surface between Hamon & Shinogi
- Mune or Mine – Back edge surface of blade
- Shinogi Ji – Surface between Shinogi and Mune
- Kissaki – Point section
- Hi – Longitudal groove
- Yokote – Short transverse ridgeline extending from misukado
- Ko shinogi – Continuation of the Shinogi beyond Yokote
- Mitsukado – Point of junction of shinogi, ko shinogi, and yokote
- Boshi – Tempered part of Kissaki above Yokote
- Fukura – Cutting edge of Kissaki
- Monouchi – area of maximum force generated by blade in motion, approximately 15cm from tip of point section toward base of blade



The saya

- Kojiri – Butt cap
- Koiguchii – Mouth band on open end of saya
- Kurigata – Cord retaining knob, projection on the front of the scabbard
- Saego – Braided cord attached to the



- Kurigata
- Saya - Scabbard

Passing the sword between students

Hand a sword to a Japanese swordsman with the edge towards him and your right hand on the hilt and you could end up as a construction kit! This is an insult to the receiver as you are in a position to spring into action and shows contempt or distrust to the receiver. Hand it over in its sheath, with its edge towards you and the Tsuba in your left hand with the index and middle finger on either sides of the Tsuba. This is recognised as a sign of non-aggression and trust to the receiver as the sword is difficult to draw and press into action quickly.

Never draw another man's sword without his permission and even then, draw it only part way. Ask permission to draw it fully and then hold the blade with the edge towards you, if you think the blade merits close inspection. Never breath on it or handle the blade with your fingers as this stains and corrodes the blade.

Kihon – Basics

8 directions form - Happo no kuzushi

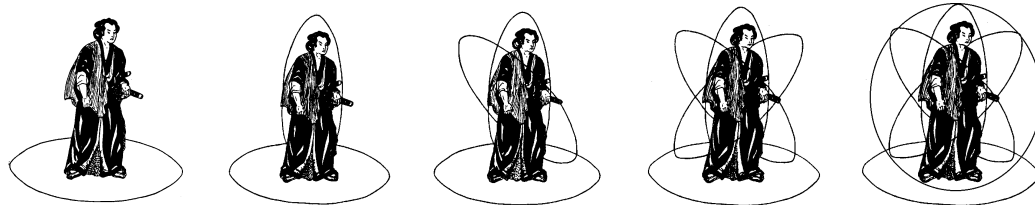
It is important that you understand the effect of taking one step in any of the eight major directions, you should be aware of the effects that shortening or extending the range between you and your attacker.

Forward (Left and Right leg)
Diagonal forward on both sides
Side movements on both sides
Rear (Left and Right leg)
Diagonal rear on both sides

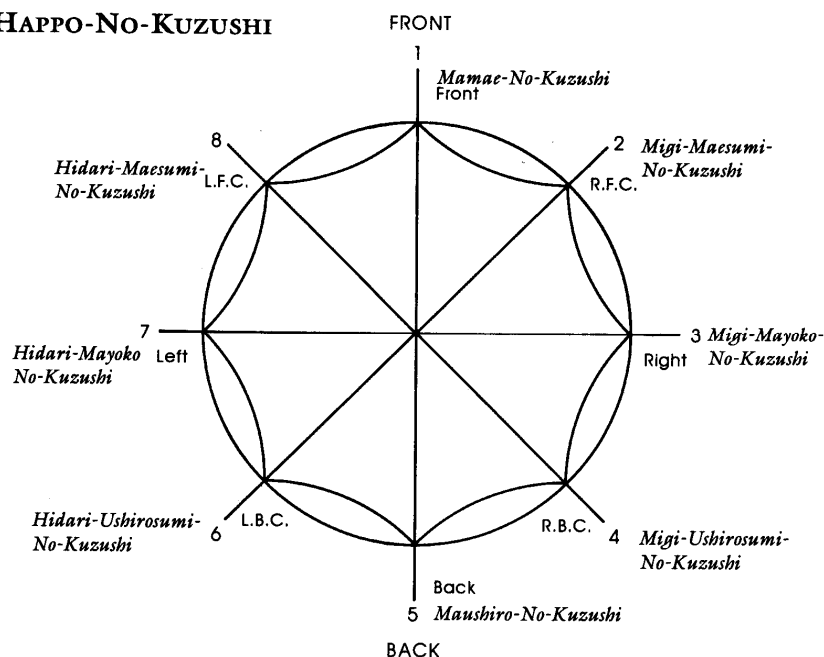
Zenpou Sayu
 Nanamemae Sayu
 Yoko Sayu
 Koho Sayu
 Naname koho Sayu

Working circle

The working circle is the furthest point that you can reach roughly 3 foot, when you use a weapon then this area will increase by the range of the weapon plus the reach of your arm, e.g. a katana blade would be about 2 foot, therefore your circle should be a 5 foot radius.



HAPPO-NO-KUZUSHI



Care and maintenance of the sword

Withdrawing the blade

Hold the sheath of the sword in both hands, with the blade facing upwards, and the scabbard facing forwards. Grip the hilt with the right hand and hold the scabbard with your left hand palm facing upwards. Using your right hand withdraw the sword with the cutting edge upwards. Ensure that you press the back of the sword against the scabbard to ensure the blade does not cut into the saya. Fully withdraw the sword and lay the saya on your left side.

Wiping the oiled or soiled blade

Hold the sword with the cutting edge upwards. Take a piece of sword cleaning paper in your right hand and run it up the length of the blade. Start at the rear and work your way to the tip of the blade. Keep pinching pressure on the sword in order to wipe away all debris. Repeat this two or three times, DO NOT wipe from the tip to the habaki.

Powdering the blade

Use the Uchiko device and apply the fine powder to lateral surfaces of the blade and along the back of the sword. It is not necessary to cover every square centimeter with the fine powder, but rather apply powder liberally at intervals. The powder is designed to absorb the remaining oil and/or soil that remains on the blade after wiping.

Wiping the powdered blade

Take up a clean piece of sword cleaning paper in your right hand and wipe the all the powder from the blade, from the Tsuba to the tip.

Inspecting the blade

After you have removed the powder from the blade, take time to carefully inspect all surfaces of the blade, noting any traces of oil or soil that remain on the blade and that must now be carefully removed.

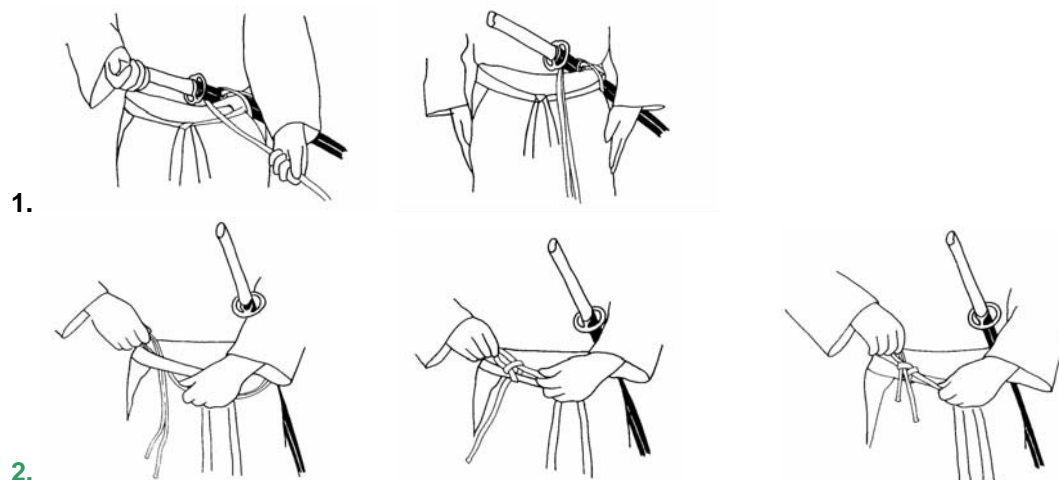
Oiling the blade

Take up a small piece of cotton flannel on which several drops of oil have been applied. Wipe the oil evenly over all surfaces of the blade.

Resheathing the sword

The sword is placed back in the scabbard in the same way that it was removed, hold the sword in the right hand and scabbard in the left hand with the blade facing upwards.

Tying the Saigo



Grip - Tenouchi

Grasp the hilt firmly in the left hand and take hold with the right hand just behind the sword guard. A distance of approximately two fingers should separate your hands. A strong

twisting motion as if wringing water from a towel is exerted when cutting, to keep the blade at the optimum cutting angle to the target.

Drawing the sword - Batto Jutsu

Rotate the saya between 45° to 90° to the left. when drawing the sword it is important that the sword is fully drawn prior to the cut being made. To do this it might be required to pull the sheath "saya" backwards and possibly rotate the hips in a winding motion away from your opponent prior to the strike.

To draw the sword in reverse "gyaku" turn the sheath "Saya" 180 degrees so the blade faces downwards and then smoothly draw the sword in an upward stroke. Although this is a straightforward draw you will often find that someone new to sword work will leave the sheath upside down and jam the sword when re-sheathing it. A tip here is to ensure that where the cord is attached to the sword is kept on the outside.

Sheathing the sword - Noto

Hold the scabbard at its opening "koiguchi" then laying the top one third of the blade on the web of the skin between the thumb and forefinger. Keeping the shoulders straight draw the back of the sword along the web of the hand until the point of the sword drops into the mouth of the scabbard. Being careful not to cut into the scabbard slowly insert the blade into the scabbard then as it slides home, take hold of the guard with your thumb.

Cleaning the blade - Chiburi

To clean the blade after it has been used on an opponent, raise it above you head and then bring it abruptly down to a halt with a sharp snap in order to fling the debris or fluids from the blade. You should sweep it downwards and away from you in a natural arc. Even at the culmination of this action you should be aware of your opponent and your surroundings (you should be in a state of alertness known as "zanshin").

Basic stance kata - Kihon Kamae no gata

Middle stance	Chudan no Kamae
Lower stance	Gedan no Kamae
Rear stance	Waki no Kamae
High stance	Hasso no Kamae
Upper stance	Jodan no Kamae

Basic cuts kata – Happo Giri no gata

Thrust – Tsuki
Side cut (L – R) - Yoko Giri
Rising cut (R-L) - Kiri Age
Diagonal cut (L-R) - Kesa Giri
Side cut (R - L) - Yoko Giri
Rising cut (L - R) - Kiri Age
Diagonal cut (R - L) - Kesa Giri
Straight downward cut - Shin Choko Giri