Excerpts from Suave Mechanics II

Fig. 3. Flip side of quater-sliced book bound in Fig. 16, but this side is seen, showing long rays. "I am God's plywood," is written in pencil. One could say "nature's plywood" to express the same idea. (The red spot is blood.)
Fig. 10. Balling bill A.

The sawyer judges where to cut back on the wood before he starts the ball (Fig. 10). The first cut is made on the outside of the wood and the ball is then removed. The second cut is made on the inside of the wood and the ball is then removed. The sawyer then repeats this process until the wood is cut to the desired length.

Fig. 11. Balling bill B.

The sawyer judges where to cut back on the wood before he starts the ball (Fig. 11). The first cut is made on the outside of the wood and the ball is then removed. The second cut is made on the inside of the wood and the ball is then removed. The sawyer then repeats this process until the wood is cut to the desired length.

Fig. 12. Balling bill C.

The sawyer judges where to cut back on the wood before he starts the ball (Fig. 12). The first cut is made on the outside of the wood and the ball is then removed. The second cut is made on the inside of the wood and the ball is then removed. The sawyer then repeats this process until the wood is cut to the desired length.

Fig. 13. Balling bill D.

The sawyer judges where to cut back on the wood before he starts the ball (Fig. 13). The first cut is made on the outside of the wood and the ball is then removed. The second cut is made on the inside of the wood and the ball is then removed. The sawyer then repeats this process until the wood is cut to the desired length.

Fig. 14. Balling bill E.

The sawyer judges where to cut back on the wood before he starts the ball (Fig. 14). The first cut is made on the outside of the wood and the ball is then removed. The second cut is made on the inside of the wood and the ball is then removed. The sawyer then repeats this process until the wood is cut to the desired length.

Fig. 15. Balling bill F.

The sawyer judges where to cut back on the wood before he starts the ball (Fig. 15). The first cut is made on the outside of the wood and the ball is then removed. The second cut is made on the inside of the wood and the ball is then removed. The sawyer then repeats this process until the wood is cut to the desired length.

Fig. 16. Balling bill G.

The sawyer judges where to cut back on the wood before he starts the ball (Fig. 16). The first cut is made on the outside of the wood and the ball is then removed. The second cut is made on the inside of the wood and the ball is then removed. The sawyer then repeats this process until the wood is cut to the desired length.

Fig. 17. Balling bill H.

The sawyer judges where to cut back on the wood before he starts the ball (Fig. 17). The first cut is made on the outside of the wood and the ball is then removed. The second cut is made on the inside of the wood and the ball is then removed. The sawyer then repeats this process until the wood is cut to the desired length.

Fig. 18. Balling bill I.

The sawyer judges where to cut back on the wood before he starts the ball (Fig. 18). The first cut is made on the outside of the wood and the ball is then removed. The second cut is made on the inside of the wood and the ball is then removed. The sawyer then repeats this process until the wood is cut to the desired length.

Fig. 19. Balling bill J.

The sawyer judges where to cut back on the wood before he starts the ball (Fig. 19). The first cut is made on the outside of the wood and the ball is then removed. The second cut is made on the inside of the wood and the ball is then removed. The sawyer then repeats this process until the wood is cut to the desired length.
Excerpts from Sauve Mechanicals

Because some people can't see the wood as anything more than a piece of lumber, we have to give them a reason to see it as something more. "Sauve" is a French word for "deft" or "astute," and it means to "smooth over" or "soften." The idea is to make the wood seem more approachable and accessible, to make it seem less daunting or intimidating. By giving people a reason to see the wood as something more than just a piece of lumber, we can help them to appreciate its beauty and potential.

The next step is to help them see the wood as more than just a piece of lumber. This can be done by showing them the various ways in which the wood can be used, and by helping them to see the potential that the wood possesses.

For example, we can show them how the wood can be used in various crafts, such as woodworking, sculpture, or furniture making. We can also show them how the wood can be used in various forms of art, such as painting, drawing, or photography. By helping them to see the wood in these different contexts, we can help them to appreciate its beauty and potential.

The final step is to help them see the wood as something more than just a piece of lumber. This can be done by helping them to see the wood in its natural form, and by helping them to see the wood as a living organism. By helping them to see the wood in this way, we can help them to appreciate its beauty and potential.

In conclusion, by giving people a reason to see the wood as something more than just a piece of lumber, we can help them to appreciate its beauty and potential. This can be done by showing them the various ways in which the wood can be used, and by helping them to see the potential that the wood possesses. By helping them to see the wood in various contexts, we can help them to appreciate its beauty and potential.
1. Burrs: 1) Sharpening burr - (or wire edge) - On old steel & perhaps some modern tool steels, a perceptible bent over or hanging thin layer that indicates one has polished or ground all the way to the edge & now one can turn the blade over and/or move to the next highest grit. It can easily break off & should be gone after stropping.

2) Scraping burr - hook edge purposely made by burrashing a sharpened edge with a harder steel that is pulled (or pushed) to shave wood, bone, or book edges (to name a few).

3) Paring burr. There's some confusion about this because it's in the literature on sharpening paring knives. The knife is sharpened and then pulled on the strop at a very high angle (near vertical), effectively making the edge into a push scraper. I started this way, but don't recommend it. It's slow and more gentle (usually making dust rather than shavings). It's easier than maintaining a truly sharp cutting edge, but can still cut through the leather.

4) Dullness burr - If the bevel is too thin (an uncommon problem) the blade will chip (harder steels) or bend over - A good blade will do good work before it will bend over.

Fig. 15: Roger Powell preparing boards for the binding of an early manuscript.

I've often referred to myself as one of the five reincarnations of Dard Hunter. Early in our careers, we both wanted to move to a tropical island and make books from local materials. We were both vividly inspired by the Arts and Crafts movement and the "Book Beautiful" and the "Book Harmonious" that was hot when he was young one hundred years ago, and was still hot when I was learning book making in the 70's. We both got the "book bug" in Europe and made worthy attempts at making the whole book — maybe the meta-book generations? They want to control everything! My particular focus has been to try to recreate the historic materials of structures of old Europe that were common before the invention of moveable type (1450's).

It's a lofty-crafty goal to try to recreate what took hundreds of European (paper) to thousands (fiber, skin work) of years of accumulated human knowledge to perfect and perpetuate. Luckily we have models and time to dabble. How did they make that oil-tanned deer leather on books from Charlemagne's time — 1200 years old and in excellent condition.

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**Diagram:**

- **Split:** How to the line, let the chips fall where they may.
  - Splitting an oak billet.
  - Prime wood
  - Second wood

- **SAWN:** Get rid of early years
  - Resawn
  - Beech Billet
  - No waste when cutting God's Plywood