

Aikido Center of Los Angeles, LLC, 1211 N. Main Street, Los Angeles, CA 90012, Tel: (323) 225-1424 www.aikidocenterla.com



The Aikido Center of Los Angeles

道の為、世の為、人の為 合気道

The Aiki Dojo

Direct Affiliation: Aikido World Headquarters, 17-18 Wakamatsu-cho, Shinjuku-ku, Tokyo, Japan
Los Angeles Sword and Swordsmanship Society Kenshinkai
The Furuya Foundation

August 2010

Volume XXVIII Number 8

In This Issue...

Letter From the Editor
by Mark EhrlichPage 1

The Illusion of Mastery
by David ItoPage 2

ACLA Receives Funds from Rafu Shimpo Foundation
by Carol TanitaPage 2

Hon'ami Koetsu
by Gary MyersPage 3

Obon Demonstration Page 5

Knowledge Painfully Acquired
by Rev. Kensho FuruyaPage 7

Class Schedule..... Page 8

Dojo Map..... Page 8

Upcoming Events

August 28th:
Instructor's Intensive

September 25th:
Instructor's Intensive

October 9th:
JANM Demonstration

October 30th:
Instructor's Intensive

October 24-25th:
Veracruz Aikikai
15th Anniversary Seminar

October 31st:
Children's class Halloween Party

Letter From the Editor by Mark Ehrlich Editor, The Aiki Dojo

I don't know about you, but the lazy days of summer feel more strenuous than lazy to me: we juggle the demands of work, family, vacations, and our practice, and the time flies. When I was very young, I remember joyfully running home from the last day of school, savoring the thought that I had the *whole summer* before me to do as I pleased. Within a few years, though, that thought had evolved into thinking about what I would do during my hiatus of about *two months*, and by the time I found myself in graduate school I would have a break of *eight weeks*. My point here is simple enough: our relationship to time changes as our lives change, and sometimes we realize (too late, perhaps) that we do not have as much time as we thought at first to reach a goal we set or accomplish a dream we have.

Learning lessons like this can cause a lot of pain, which probably accounts for at least some of Sensei's strident discipline and relentless urging of his students to train every day; Aikido offers a universe of knowledge to explore and study, and one human, no matter how gifted, cannot master it all in one lifetime even with the best teacher and the most single

-minded focus. Perhaps Sensei knew his efforts informed our own, which might also account for why he pushed us so hard: he never pushed us harder than he pushed himself, especially during demonstrations like our recent Obon Festival demonstration at Zenshuji Soto Mission (pictured here), or at the Japanese American National Museum, where we will demonstrate again for the first time in years this October. I know we will all make an effort to create as much of a successful event at JANM as we did this past Obon. I urge you to start practicing your demo techniques now, so that we look even better when the time comes.



This issue examines the various aspects of mastery in our martial arts. We present an article of Sensei's that we unearthed and that exam-

ines the proper study of Bushido, which involves a certain mindset. Ito Sensei unpacks a slightly different (but sadly more contagious) mindset that confuses athleticism with correct technique, and Myers Sensei regales us with another colorful biography of one of Japan's most influential figures. Carol Tanita, whom many of us know as one of the pillars of the Little Tokyo community, also shares some good news for the dojo and how each of us can help make it even better. Please help if you can. Thank you and happy reading!

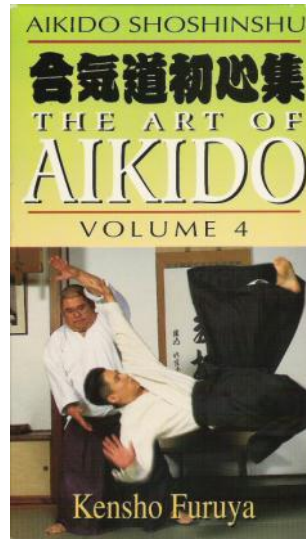
The Illusion of Mastery

by David Ito, Aikido Chief Instructor

Most students make the common mistake of confusing athletic ability with mastery. Contrary to popular belief, athletic ability isn't infinite and it does run out. Break falling is not the pinnacle of proper ukemi, which can only be accomplished with hard work and cannot be synthesized with athletic ability. Athleticism can be a crutch that students should try to shed as soon as possible.

Every person has a certain amount of athletic ability. Some have more and some have less, but sooner or later this inherent ability runs out. This fizzling out is likely the best and most disheartening thing that ever happens to students and coincidentally it is also the time when most quit. At this pivotal moment they don't know that they have reached the time when their true training can begin. Once we run out of athleticism it becomes excruciating obvious, almost overnight, and it's like our bodies have been taken over by aliens and refuse to listen to us; nothing seems to work. When this happens, we can break through the shell of our egos and begin the journey toward truly knowing ourselves.

The mistake athletically gifted students often make is that they think that break falling is ukemi. In Aikido, from the outside looking in, break falling has become one of those coveted skills because people mainly focus on throwing, and being thrown is just an adjunct to the technique. They don't care if they are in the right position or if they are catching the timing of nage; they only want is to show off their athletic ability in the break fall. This urge sets them up for failure in the future. They can do it but don't know how to get into position to break fall properly, or what to do when they get into trouble. Such an incomplete, goal-oriented way of learning comes with a very serious, inherent problem: should someone throw you harder or faster than you are used to, you face a high risk of injury. Learning how to break fall should be the natural culmination of good ukemi skills and not the beginning of them. The hardest part about taking



ukemi involves putting ourselves into the position that will least likely do us harm.

Everyone has seen the picture of Sensei throwing me on the cover of the fourth volume of *The Art of Aikido*. I am taking a very high *tobu ukemi* break fall. It's a very cool picture of me sailing through the air as Sensei throws me irimi-nage. What you don't see is that he actually threw me so hard that he knocked me out. At that time, my rubbery frame and good break fall was coupled with a youthful disregard for my body. I was used to being thrown hard by everyone else, but I wasn't used to being thrown by Sensei, so I was kind of sliding under his arm as I gave a weak attack and jumped into the break fall. Sensei got so mad he yelled, "What are you doing, just attack!" So I struck shomenuchi with all my might and he threw me so hard that I over-rotated and landed on my head. When I looked back later at the photos prior to the throw I noticed that I was too far behind Sensei when I took ukemi because my attack was late, which made my footwork late, which put my body out of position, which then caused me to over-rotate and hit my head. All of this happened at a time when people considered me an expert at taking break falls; and incidentally, this accident was actually the first of four concussions that I have sustained from break falling improperly in my practice.

The biggest mistake students can make is believing that their athletic ability somehow means they have mastery of the techniques. Not only do they think Aikido training involves little more than throwing, but also that ukemi means little more than taking break falls. By harboring this belief, all they are really doing is skipping steps and avoiding putting in hard work to develop their technique. This way of thinking, I'm sorry to say, usually appears in other areas of these students' lives as well. The faster we shed our athletic ability or gifts and realize our true selves, the better our development will become. Learning in life is the same way, and Sensei said such learning required only three things: "Patience, perseverance and commitment." Please exercise patience, study hard, and practice correctly, and the technique will come.

ACLA Receives Funds from Rafu Shimpo Foundation

by Carol Tanita, Aikido Shodan

Our dojo has been selected to be one of the recipients of the Rafu Shimpo Foundation. A portion of the proceeds from their charity golf tournament will be donated to the ACLA.

We do not need to work the tournament itself, but we would do well to help the Foundation attain door prizes and auction items. Gift Certificates of any kind are always good, especially if there are places our dojo members frequent, like hairdressers, restaurants markets, etc. Silent auction items like sports items, services, "experiences", jewelry, antiques, clothing and art are always big money raisers. Feel free to offer products or services from your own businesses or employers.

The tournament takes place on Monday, September 27, 2010. The ads for the tournament are out, and ACLA has top listing as one of the beneficiaries. This is good advertisement for us, as there are a lot of mid- to high-income golfers, male and female, that will play in this tournament, held at Marbella Country Club down south.

If anyone has any donation ideas, please let me know. I can get letters to any people you feel will be willing to donate. I have some donors already, but if we can deliver a lot of prizes, then we might receive a lot, depending on attendance and how much Rafu Shimpo get in sponsorships and the silent auction. Feel free to reach out to me by sending an e-mail with your ideas or questions to info@aikidocenterla.com with the words "Rafu Shimpo" in the subject line. Thanks for helping me help our beloved dojo!

Hon'ami Koetsu

by Gary Myers, Iaido Chief Instructor

Continuing our series about famous figures in Japanese history, we focus on Hon'ami Koetsu. Koetsu was not a famous samurai warrior, political leader, Buddhist priest, or part of the court nobility, but his influence is still felt in the world of Japanese culture. He is considered one of Japan's foremost renaissance men. He was a master of many art forms including ceramics, calligraphy, lacquer design, tea ceremony, metalwork, garden design and painting. He also became well-known as a Noh mask carver, tea bowl maker, master calligrapher, poet, sculptor, bronze caster, sword connoisseur, and polisher. He was a genius of design and was the arbiter for aesthetic design for his and future generations to follow.

Koetsu was born in 1558 of the Hon'ami family of Kyoto. The Hon'ami procured, restored, polished, and appraised swords for the Court and the major daimyo since the late Kamakura Period (1185-1337). Although not of an elite status, the family acquired substantial wealth through these endeavors, which eventually was passed down to Koetsu. Very little is known about Koetsu prior to 1603. He was not noted as a great sword polisher and it is considered the least of his achievements, but it is obvious that his involvement in the restoration of swords played a great role in his aesthetic development. The experience he gained in sword restoration helped him in his future design work. In overseeing restoration work he became an expert in lacquer and lacquer design, and the metallurgy of the fittings. His appraising of swords gave him a keen eye and a sense of perfection in the shape of the swords. His experience in working in metals and lacquer in the confined space of sword *saya* (scabbards) carried over to his other work. He took as his inspiration the classic designs of the Heian period, but instead of following their ridged design guidelines, Koetsu reinterpreted the art forms of the court nobility into more modern and accessible forms.

Although the Hon'ami were not considered to be of elite status, they were comfortably wealthy and they associated with the elite. They received annual stipends from the Court, merchant patrons, and the major

daimyo. The Maeda clan alone gave them 200 *koku* (a *koku* being a unit of monetary measure equal to how much rice one could eat in a year). As stated before, Koetsu inherited this wealth, which allowed him to pursue a number of different artistic interests. Because of his family's connections, Koetsu was exposed to court nobles, the major daimyo, and the *machishu*, the top echelon of the merchant class. He had access to the leading artists and craftsmen of the day. It may have been his exposure to the elite, while not being part of them, that created the energy of self-expression that was so prevalent in Koetsu's work.

Koetsu belonged to no traditional artist school; some scholars believe he was self-taught. In any event, it is evident that he studied with the great masters while not being a slave to the rules they imposed. Because he was not really a craftsman he could experiment with designs and not be a slave to what went before. Koetsu would oversee the design development of pieces much as he did for the restoration of swords. He did not directly commission pieces but acted as an intermediary between the customer and the artist. He developed palsy sometime after 1610, which most likely curtailed any production of art by his own hands.

Calligraphy and Poetry

It is said that Koetsu studied calligraphy with Imperial Prince Soncho in the 1590s. Prince Soncho was the abbot of Shoren-in, a sub-temple of Enryakuji. It is not known whether he mastered Soncho's teachings of his form of calligraphy because it is not evident in Koetsu's own writing. Koetsu also studied Kono Sakihisa's calligraphy. Koetsu, along with the nobleman Kono Nobutada and the monk Shokado Shoji, were collectively called the *Kanei no Sampitsu*, The Three Brushes of the Kanei Era. Koetsu's calligraphy follows beautifully, fluctuating back and forth from full to narrow brush strokes. His calligraphy was truly his own style, which had never been known before in Japan. It was reminiscent of the ancient Chinese calligrapher Wang Hsi-chih, yet it displays the vitality of Koetsu's own times. His poetry usually followed the *waka* form of 31 syllables, and his themes normally exalted humanity's relationship with Nature. These were usually written in "grass" style *sosho* writ-

ing, which he issued in the form of books or scrolls.



Sagabon

Noh Theater and Publishing

Koetsu is said to have studied Noh in the Komparu School in Nara. A lacquer flute designed by Koetsu around 1620-30 was given to his teacher. The first body of work that he is noted for are the books called the *Sagabon*, published in 1604. The *Sagabon* books were illustrated selections of Noh play librettos, classical and Confucian texts printed on luxurious paper. They were the first books to be printed on movable woodblock type. They were called the *Sagabon* because the Suminokura merchant family published them in the Saga section of Kyoto. The Suminokura were moneylenders and shipping merchants who also pursued scholarly interests, and Suminokura Soan was a calligraphy student and a major patron of Koetsu. Soan solicited Koetsu's help in publishing these books. It was originally thought that the calligraphy in the books was that of Koetsu's but recent research now attributes them to Soan's hand.

Tea Ceremony and Pottery

Koetsu is said to have studied *cha-no-yu*, the tea ceremony, with Furuta Oribe and Oda Urakusai, Nobunaga's younger brother, the leading tea masters of the time. Koetsu's manner of conducting a tea ceremony was said to be unconventional, yet he was a respected *cha-jin* by his peers. It was his study of *cha-no-yu* that led him to pottery and the production of tea bowls. He became a student of Raku pottery artist Nonko (also called Donyu) and not only grasped the essence of Raku design, but improved on it by making pieces that appeared more vibrant and spontaneously made.

Continued on page 4...

Koetsu Hon'ami *continued from page 3...*



Raku style tea bowl

Koetsu preferred thinner-walled bowls to the thick and soft style of Raku ware and would scrape off some of the glazing to give a more interesting effect after firing. According to the Hon'ami Gyojo Ki, (*Annals of the Hon'ami Family*), Koetsu never considered his endeavors into ceramics more than just a hobby; it was precisely this amateur approach that displayed self-expression for the first time in Japanese ceramics. His bowls now are highly prized and are considered priceless.

Lacquer Designs

Koetsu worked with the leading lacquerers of the day in sword restoration. He had lacquer work done by both the Tsuchida and the Igarashi family studios. Koetsu's lacquer designs hearken back to the classical court themes of the Heian period, yet they are presented in a modern way. His sword-fitting experience allowed him to see beyond the conventions of past lacquer motif designers. Koetsu was the first to mix other materials into his lacquer designs: thin sheets of lead, pewter, or silver would be combined with gold lacquer techniques. The juxtaposition of these materials, brilliant versus dull, smooth versus textured, was emphasized more by the exaggerated geometries of the design. He would also



Koetsu kake-suzuri



kake-suzuri

contrast small forms with large forms, creating a tension of opposites. His *kake-suzuri*, writing boxes, emphasized these new bold designs further by creating a new domed-lid design, which was reminiscent of the domed lids of the Heian period but

exaggerated to a modern form; even today they look modern in design. He also redesigned the inside of the box, placing the ink stone to the side instead of its usual middle position. On one of his writing-box lids there is a portion of a poem written in silver high relief, which alludes to the pictorial motif on the lid. In the poem Koetsu intentionally leaves out the words "boat" and "bridge", which are part of the poem but are pictorially displayed on the box. In this way he expertly interweaves the picture and the poem, heightening its visual representation. On the previously mentioned flute, Koetsu exquisitely places deer as the motif in reference to the Kasuga Shrine in Nara, the place where his teacher resided. It is not overstating to say that his designs pioneered a new direction for lacquer art.



Sotatsu paper with Koetsu's poem

Painting

Koetsu was more of a collaborator with painters than a painter himself. Although some believe that Kaiho Yusho schooled him in painting, most of Koetsu's influence is connected through the paintings of Tawaraya Nonomura Sotatsu. Sotatsu began as a craftsman and artist through the making and painting of fans. He was a relative of Koetsu, by marriage of sisters. Sotatsu's life is obscure but one thing is certain: he was influenced by Koetsu's aesthetic principles. His paintings were not grand or pompous, yet they excite the viewer's feelings about Nature and history, and some have described his work as playful and inventive, bordering on the abstract. His fan shop, Tawaraya, became famous for unusual fan designs. Sotatsu decorated the beautiful papers on which Koetsu's poems were written and created bird, insect, and other animal motifs painted in gold and silver washes on the paper hand scrolls or cardboard poem cards, called *shikishi*. Koetsu and Sotatsu's collaborations would be the basis and influence for art for centuries to come in Kyoto. However, it was Koetsu's great-nephew, Ogata Korin, the founder of the Rimpa School,

who took Koetsu's and Sotatsu's aesthetics and made them accessible to the public in Edo and the rest of Japan.

Takagamine

The Shogun Tokugawa Ieyasu was fond of Koetsu, and wanted to provide him with an additional stipend as cultural advisor to the Shogunate. But Koetsu politely refused Ieyasu's offer by saying that he was quite comfortable with what he had. Koetsu knew that such a powerful political patronage might undermine his independence in his work and designs. After the Summer Campaign of 1614, Ieyasu went to Kyoto, and while there he inquired after Koetsu. He was told that his health was fine but that he longed to move out of the city to a more peaceful area and establish an art community. Ieyasu granted him a large piece of

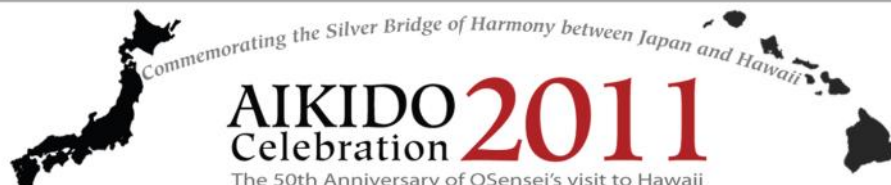
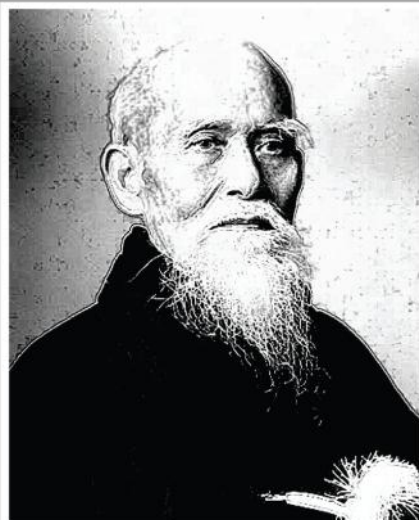
property northwest of the city, which was called Takagamine. The story is that this was a bad area inhabited by beggars, thieves, and other unsavory people. Ieyasu knew that when Koetsu and his community moved there that the others would move out. In a way, Ieyasu used Koetsu to redevelop

the area. In 1615, Koetsu, at age 58, moved there with a group of 50 relatives, artists, and friends. Although it was considered an artist community, it was just as much a community for Buddhist worship, particularly for the Hokke (Lotus) sect. Koetsu designed his house, garden area, teahouse, and a new style of bamboo fence (called *Koetsu-gaki*). He then set about laying out the property for his artist friends and relatives. They built four temples there: Joshoji, Myoshuji, Chisoku-an, and the Taikuan. The Taikuan was the place of Koetsu's enlightenment and where he retired to live like a monk at the age of 70. The layout of the area is still intact, with several markers noting the spots where prominent merchants and artisans lived. Koetsu lived the rest of his life there until he died at the age of 80 in 1637. Taikuan was renamed Koetsuji in his honor after his death, and his relatives remained at the colony and continued to influence art well after his passing. The legacy of Koetsu, and his subsequent Rimpa School style, continues to influence art and design even to this day. It is hard to imagine design aesthetics in Japan without Koetsu's guiding hand.



2010 Zenshuji Obon Demonstration





Aikido Celebration 2011 is a public commemoration of the 50th anniversary of the first and only visit made to Hawaii by the founder of Aikido, Osensei Morihei Ueshiba. A commemorative seminar and banquet with Sandai Doshu Moriteru Ueshiba, the grandson of Aikido founder Morihei Ueshiba, will be held in Hawaii.

February 18th -21st, 2011

Aikido Celebration 2011 is the collaborative effort of more than 20 Aikido dojo throughout the state of Hawaii.. Would you or your organization like to participate in the commemoration of the Founder's visit to the United States?

We invite and appreciate the support of individuals and groups from both inside and outside Hawaii. Please join us.

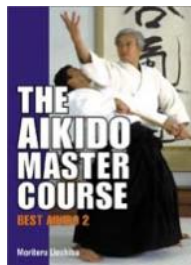
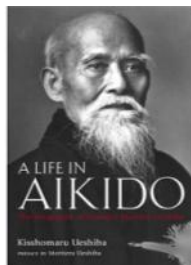
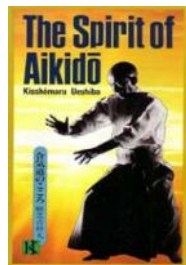
www.aikidohawaii2011.org

Registration is currently under way. Please sign up early and support our friends in Hawaii. Visit their website for more information, registration forms, and payment details.

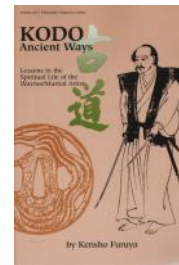
Recommended Readings:



by Ueshiba Kisshomaru



by Ueshiba Moriteru



by Kensho Furuya

Questions/Comments?

We welcome all questions and comments. Please send us a letter or an e-mail and our team will do our best to come up with an answer. We reserve the right to edit questions and letters for clarity and length.

Please e-mail submissions to: info@aikidocenterla.com

Copyright © 2010. All Rights Reserved.

Published by Aikido Center of Los Angeles
1211 N. Main Street, Los Angeles, CA 90012
Tel: (323) 225-1424
E-mail: info@aikidocenterla.com

No portion of this publication may be copied or reproduced without written permission from the Publisher.

The Aiki Dojo



*Official publication of the
Aikido Center of Los Angeles*

1211 N. Main Street
Los Angeles, CA 90012 USA
Telephone: 323-225-1424
E-mail: info@aikidocenterla.com

We are a not-for-profit, traditional Aikido Dojo dedicated to preserving the honored values and traditions of the arts of Aikido and Iaido. With your continued understanding and support, we hope that you also will dedicate yourself to your training and to enjoying all the benefits that Aikido and Iaido can offer.

Publisher: David Ito
Editor-in-Chief: Mark Ehrlich • Photographer: Larry Armstrong

Knowledge Painfully Acquired

by Reverend Kensho Furiya

Wang Yang Ming is a well-known thinker and philosopher of 15th-Century China. He is very difficult to understand so he has not been well-studied by Western scholars. We have a very difficult time trying to understand if Ming was Confucianist or a Buddhist thinker. Once he heard of a famous Buddhist monk who had taken a vow of silence until he achieved great enlightenment. Interested to see what this was about, he went to visit him. As he saw the monk in deep silence, Ming gave a great "kiaï" which brought the monk out of his meditation and asked him, "You are meditating here with your great vow of silence, but who is taking care of your poor mother?" When he came to visit the monk again on the next day, he had heard that the monk had suddenly left, going back home to see to his mother. From this famous incident, we understand that Wang Yang Ming believed that all spiritual practice must be harmonized with the reality of daily activity.

Ming clearly reveals himself as Confucian with a strong interest in Buddhism's ideals; we see this in the above story. In Japanese, his school of thought is called *Oyo mei Gaku*, and he was deeply studied by the samurai. He originated the maxim of "Thought and action are one." The title of his major work is called, *Knowledge Painfully Acquired*. According to Ming, all

knowledge comes from great study and thought, but if this knowledge cannot be materialized in the daily activity of life (or cannot be put into immediate action) it is not true knowledge.



Like Wang Yang Ming, we must approach learning and knowledge as we do our practice, and sometimes, with the great effort we put into it, it can become knowledge painfully acquired. Sometimes, the perspective between East and West is very different and this creates a different kind of understanding.

For me, this is very clear in teaching Iaido. *Noto*, or the drawing and returning of the sword to the scabbard, is one of the most basic skills in all Iaido technique. However, for my students, it is very difficult to understand. In Iaido thinking, we take the sword "off" the saya and then put the saya back onto the sword. However, the way we think in this country and day and age,

we "take" the sword out of the case and return the sword back to the case. Although this is an extremely fine point of technique, it makes all of the difference in the world. Because of the perspective to take the sword out and put it back into the case, the movement and understanding is opposite of taking the case off and back on again. Because it is hard to catch this perspective, students fail to see the use of the left hand in Iaido technique, which is also extremely vital. Their thinking is, "we hold the sword in the right hand, so we must focus on the right hand." In Iaido, however, we focus on the left hand, because cutting, drawing, and all movements involve the use of both hands and the whole body, not just the right hand and the right side of the body. . . . Much of mastery of Iaido involves changing one's perspective, in an odd way, from West to East.

All this to say: to study the virtues of Bushido, please take your time and study Bushido as Bushido until you understand it fully. By making too premature conclusions or comparisons, you may be in danger of losing the true "feeling" of Bushido itself. With this as with our practice, we do not want to become the proverbial jack of all trades and master of none.

Editor's Note: Sensei originally published this article, in slightly different form, to his online discussion group, Aikido-KODO-Iaido, on September 14, 2006.



AIKIDO CENTER OF LOS ANGELES AFFILIATED DOJOS

INTERNATIONAL

Spain

Aikido Kodokai
Salamanca, Spain

Chief Instructor: Santiago Garcia Almaraz
www.kodokai.com

Mexico

Veracruz Aikikai
Veracruz, Mexico
Chief Instructors:

Dr. Jose Roberto Magallanes Molina
Dr. Alvaro Rodolfo Hernandez Meza
www.veracruz-aikikai.com

UNITED STATES

California

Hacienda La Puente Aikikai
Hacienda Heights, California
Chief Instructor: Tom Williams

Arizona

Aikido Renbukai of Arizona
Surprise, Arizona
Chief Instructor: Michael Van Ruth



Visit us on the Web at www.aikidocenterla.com



Aikido TRAINING SCHEDULE

Sundays

9:00-10:00 AM Children's Class
10:15-11:15 AM Open

Mondays

5:15-6:15 PM Fundamentals
6:30-7:30 PM Open

Tuesdays

6:30-7:30 PM Open

Wednesdays

5:15-6:15 PM Fundamentals
6:30-7:30 PM Open
7:45-8:45 PM Weapons*

Thursdays

6:30-7:30 PM Bokken

Fridays

6:30-7:30 PM Open

Saturdays

9:30-10:30 AM Open
10:45-11:45 AM Weapons*

6:30 AM Instructor's Intensive: last Saturday of the month.*

* These classes are not open for visitors to watch.

Iaido TRAINING SCHEDULE

TRADITIONAL JAPANESE IAIDO SWORDSMANSHIP

Saturdays

7:15-8:15 AM Beginning
8:15-9:15 AM Intermediate/Advanced

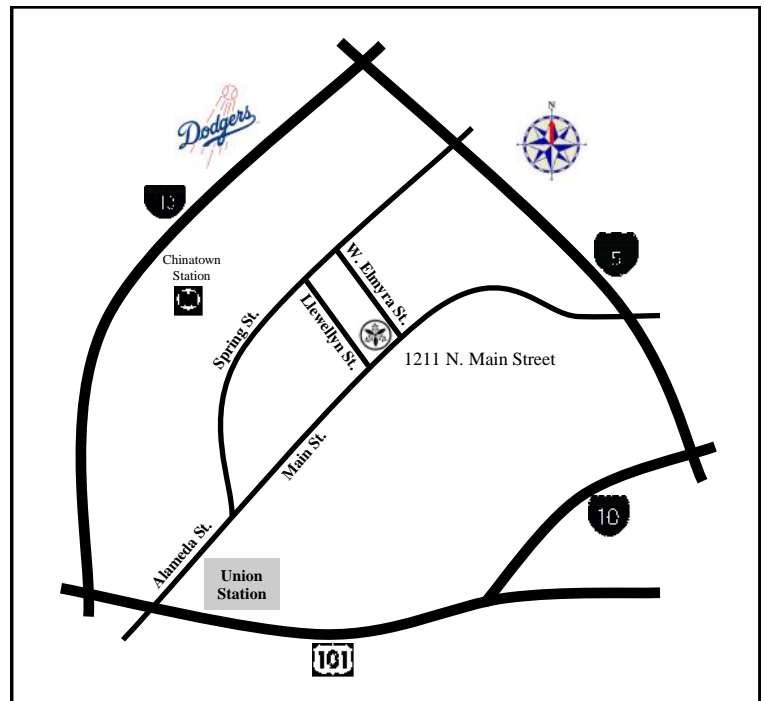
Sundays

7:45-8:45 AM

Thursdays

6:30-7:30 PM (Bokken Practice)
7:30-8:30 PM

No classes on the last weekend of the month.



We are directly affiliated with:
AIKIDO WORLD HEADQUARTERS

Aikido So-Hombu Dojo - Aikikai

17-18 Wakamatsu-cho, Shinjuku-ku, Tokyo, JAPAN

We are committed to the study and practice of the teachings of the Founder of Aikido, Morihei Ueshiba and his legitimate successors, Kisshomaru Ueshiba and the present Doshu Moriteru Ueshiba.

The Furuya Foundation and the Aikido Center of Los Angeles admit students of any race, color, and national or ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the school. The Furuya Foundation and the Aikido Center of Los Angeles do not discriminate on the basis of race, color, and national or ethnic origin in administration of their educational policies, admissions policies, scholarship and loan programs, and athletic and other school-administered programs.



Finding Our Dojo

We are located at

1211 N. Main Street

Los Angeles, CA 90012

Telephone: (323) 225-1424

E-mail: info@aikidocenterla.com

We are across the street and one block northwest from the Chinatown Metro Station.

The entrance is on Elmyra Street.

No appointment necessary to watch classes or join:
You are welcome to visit us any time during any of our Open or Fundamentals classes. Please come early.