



# 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

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### In This Issue...

**Letter From the Editor**  
by Mark Ehrlich .....Page 1

**From Old Things, New Lessons**  
by David Ito .....Page 2

**Garden Design and Iaido**  
by Gary Myers .....Page 3

**The Three Realities: A Proposal  
for Defining Shodan Service  
Projects**  
by Lucas Plouviez .....Page 6

**Singlemindedness**  
by Rev. Kensho Furuya .....Page 7

**Class Schedule** ..... Page 8

**Dojo Map** ..... Page 8



ACLA students Gary Myers, Ken Watanabe, Mark Ty, Cheryl Lew, James Doi, and Kenny Furuya demonstrate Iaido during Nisei Week

### Upcoming Events

**August 7-10th:**  
Karita Sensei Visit

**August 20th:**  
Meditation class  
12:00 PM

**August 27th:**  
Instructor's Intensive

**September 5th:**  
Labor Day  
Dojo Closed

**September 24th:**  
Instructor's Intensive

**October 1-2nd:**  
Veracruz Seminar

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

This month we offer a collection of essays that to my mind suit the end of the summer holidays. Ito Sensei revisits memories of summers past and contemplates how Sensei's involvement with community events in Little Tokyo, like Nisei Week, can still serve us today as we try to shape ACLA's future. Myers Sensei explores how things bucolic, like designing gardens, share similar requirements for success as more stern-sounding arts like Iaido. We unearth another of Sensei's old daily messages, wherein our teacher espouses the virtues of singlemindedness. And this month, I'm proud to share an article written by fellow *yudansha* Lucas Plouviez, which offers a paradigm for developing future service projects by black belt candidates that can not only help the dojo to survive, but also help us thrive. I hope you enjoy sifting through these ideas as much as I did.

With the end of summer, our minds tend to turn back to our workaday lives of the other nine months of the year: the annual family vacation ends, the kids return to school, and as the man said, so it goes. Routine can feel stifling at times, but after a break in it we can find ourselves grateful for the chance to get back to business as usual. And hopefully, we return refreshed, revitalized, and hungry to make strides towards our goals.

To those of you who have been away these last few months, welcome back. To those of you who have been with us regularly throughout the dog days, keep it up. And to all of our students – our seniors and juniors, our new joiners, our Aikidoists and Iaidoists, our adults and our children – welcome home. You all have a place at ACLA, and we always love having you here. Keep up your training, both on and off the mat, and may that resolve bring you benefits you never even suspected. I'll keep my fingers crossed for you, and I'll see you on the mat!

## From Old Things, New Lessons

by David Ito, Aikido Chief Instructor

As August rolls in, I find myself reflecting on Nisei Week, my first encounter with Sensei, as well as the future of Aikido and the dojo.

Nisei Week usually signals the end of summer for me. Every summer, our last demonstration fell at the end of Nisei Week, when we would host our annual open house. To me this was the most important demonstration of the year because it was hosted in our dojo. By that time our routines looked stellar since we had performed them at least 10-20 times throughout the summer. As directed by Sensei, our one job was simple: to show good Aikido.

Sensei was very active in the community and was a strong supporter of Japanese culture; this became very evident to me when I first called the dojo over 20 years ago. As a Japanese American youth who knew nothing about Japan or Japanese culture, I called Sensei about starting Aikido, but the conversation quickly turned to what it means to be Japanese American. I barely remember Sensei saying anything at all about Aikido. Instead, he talked about understanding Japanese culture and what it means to my identity being of Japanese descent. I think the call lasted no more than 10 minutes, but at the time it felt like an hour. He spoke about the importance Japanese cultural identity, how it was becoming extinct due to Japanese American assimilation, and that if we didn't know about where we came from we ran the risk of losing our own identities. He stressed that we shouldn't let our heritage slip away, warning that once lost, we would find it difficult to get back. What he said really struck a chord in me and made me want to join and learn more about where I came from and more about my culture.

The plight of Japanese American assimilation in many ways mirrors the evolution of Aikido. Millions of people worldwide practice Aikido and for all practical purposes as a martial art it has gone "mainstream." Like all things that reach most of humanity,

the process of growth to such an extent means that Aikido, like any other invention, runs the risk of losing its identity as it spreads. For an example of what I mean, consider the iconic hamburger: I am sure a MacDonald's hamburger today is nothing like it was when it first appeared in a little restaurant in San Bernardino. Yet numerous factors – time, globalization, resource and process constraints, economies of scale, and other cost-cutting measures – have played a role in greatly altering the taste of the original hamburger, making it barely recognizable from its ancestor in less

than 60 years. Similarly, in today's world, the business of martial arts seems more about market share than quality, more about dollars than discipline. Yet we who practice Aikido can choose to stay close to O Sensei and what he created so that it remains intact for the benefit of future generations. As the years go by it might seem to the casual observer that Aikido has become just another way to throw someone down or as someone put it the other day, "a great way to get some exercise." We must guard against cultivating that mentality; if not, we risk altering and damaging Aikido's future. As we study the history of Aikido and O Sensei's Aikido



*Sensei demonstrating at our Nisei Week open house*

technique we are re-affirming the past to ensure there is a future. There is a Japanese saying, *furuki wo tazunete atarashiki wo shiru*, which means, "To understand the new, study the old." Please don't make Aikido just another great workout or a way to make money. It offers much, much more than that.

The Nisei Week festivities began in 1934 and have always marked a special time for Japanese Americans. In the past, Nisei Week culminated in two weeks of nonstop events that celebrated

Japanese culture and helped Japanese Americans reaffirm their cultural roots. With each passing year, however, it seems to shrink more and more, and fewer and fewer Japanese Americans participate. I wonder, too, if the whole thing has shifted its focus towards tourism and making money and away from Japanese Americans celebrating their heritage. As an expression of cultural identity, Nisei Week seems to me more than just a parade and some events; rather, it acknowledges and embodies all things Japanese and Japanese American. How can we as Japanese Americans lose this important cultural guiding rod? I would argue that, as the cultural importance of Nisei Week diminishes, so does our identity as Japanese Americans.

Today our dojo faces the same transformation or assimilation that Nisei Week and Aikido are experiencing. When Sensei was alive, the most important thing was training, and he was known for his strict discipline. He used to say that *the Way is in training*, which means that Aikido ends up permeating every aspect of our lives and manifesting every moment. We cannot separate them: as we train in the dojo, we are training for life. Students old and new have let their training lapse; their technique and etiquette have begun to deteriorate. I find this development especially disconcerting when it is done by one of Sensei's direct students. When students, juniors and seniors alike, act out at me, I always wonder, "Would you have done that or said that to Sensei?" Of course, we all know the answer! Many of us benefited from Sensei's teaching, and the discipline and training of the dojo made us the people we are today. Please don't forget that, despite how great we think we are, we would be nobody without Sensei, his teachings, the dojo, or Aikido.

*Continued on page 4...*



**NISEI WEEK**  
Japanese Festival

**PLEASE  
SUPPORT  
NISEI WEEK**

## Garden Design and Iaido

by Gary Myers, Iaido Chief Instructor

Recently I had the opportunity to design a *tsuboniwa*, a small atrium garden, for a client. Although I have informally studied garden design, this is the first time I have drawn and drafted one to present formally to a customer. In doing this, I had to call upon some past experience in architectural drafting and drawing. This is something that I have not done for a long time, but it somehow felt very natural and as it turned out was something relatively easy to do. Less easy was the determination of how the garden would be

## Setting the Bones

Once those spiritual considerations are taken care of, rock design and placement is next. Rocks are considered the “bones” of the garden and set its skeletal structure. They are set in accordance to the design, proportions, and intent of the garden. Rocks and their respective groupings are always set in relationship to each other. They should look as they do in nature, set in the ground to establish stability. The rock grouping can represent auspicious symbols, such as the crane and tortoise, or they can represent famous mountains on a smaller scale. The famous Ryoanji temple’s *karesansui*, or dry landscape garden, offers a prime example of rock place-



*Ryoanji temple’s karesansui, or dry landscape garden*

designed. I had to reference the old tried and true principles of Japanese garden design. Many of these rules have been passed down from generation to generation.

Of course, all landscaping is a manipulation of nature. But the major difference between Western gardens and Asian gardens is the concept of how that manipulation is applied. European formal gardens have a very geometric and symmetrical look to them, whereas Asian gardens, especially Japanese gardens, have a more natural look and feel. The differences are that in the West, the idea of Man having dominion over Nature manifests itself in symmetrical gardens. These garden designs try to demonstrate that we can make order out of chaos by applying science and logic, whereas in Asia, the feeling of Man being part of Nature translates into garden design that shrinks the natural settings to fit the space for the garden. We are a part of Nature so there is no need to feel apart from it and dominate it.

### First Understand the Site’s Situation

The first step in garden design is to understand the natural flow of the site. How is it positioned relative to the natural terrain, sun position, water flow, etc.? The ancient garden designers used geomancy and divination to determine positions of gardens and the elements that composed them. To create a garden that ran counter to these natural elements and spirits was to invite trouble to the site and to the people who created it. Although many of these decisions had a spiritual aspect, there were practical considerations taken into account that made perfectly good sense.

This garden is considered to be a *kansho*, or hand-scroll type garden. It is meant to be viewed from a single central point. It is laid out before the viewer in its entirety, but the way the 15 rocks are placed, you cannot see them all at one time. There are many interpretations of the garden, but the essence of the garden is to contemplate its mystery.

### Adding the Other Elements

The next step is to flesh out the other elements of the garden dependent on what type of garden it is. There are many types of gardens in Japan: palace gardens, scroll gardens, strolling gardens, *roji* (tea-ceremony) gardens, and the above-mentioned *tsuboniwa* (atrium-style) gardens. These garden styles evolved and were influenced by the predominant religious and political situations of the times. The typical elements that most Westerners relate to Japanese gardens are elements of the *roji*, or tea-ceremony garden – stone paths, stone lanterns to light the way, lush plantings, bamboo fences, gates, water spouts, and stone water basins.

### Iaido

How does garden design relate to Iaido? First, like garden design, we have to understand the nature of the situation. What is the action happening to which we have to apply the technique? Without this first understanding it is impossible to know how to proceed. Who is the attacker, and where is the attack coming from? Understanding the situation is imperative to knowing how to proceed, just as knowing the lay of the land is in gardening design. Just as not understanding the natural situation in garden design was felt as an ill omen to all involved, so is swordsmen not understanding the situations they might find themselves facing.

*Continued on page 5...*

From Old Things, New Lessons *continued from page 2...*



Nebuta float at the Nisei Week parade

Sensei once told me that after O Sensei's passing, Kisshomaru Doshu was really concerned with preserving the Founder's Aikido and his teachings for future generations. Sensei also commented many times that he was dedicated to the same thing. I didn't really understand then, but I do now. Today, keeping that in mind, my mission is clear: to preserve the dojo, Sensei's teachings, and more importantly, to preserve and propagate O Sensei's Aikido.

I now understand Sensei so much better as a result of walking in his shoes even a little bit, and now I realize what he was trying to do all those years. He pushed us to be the best because he knew that there was no time left. He understood that, before we knew it, he would be gone and all we would have left is the short period of time we trained under him, learning about the vehicle O Sensei created to improve the world by first improving ourselves. Sensei, the dojo, and Aikido have given me the opportunity to develop. My job is to ensure as best I can the same opportunity for the not only next generation but also the next, and the next, and the next.

This mission begs the question every teacher asks his students, even if they never hear the words: "Will you help me? Can you help me?" The answer remains up to each of you. All that is required is that you too understand that it's about something much bigger than the petty egos labeled "me" and "you." It's about Aikido, it's about the dojo, it's about Sensei and his hope for the future. If we forget our roots, we run the risk of never understanding who we are – whether it is as Japanese Americans, Aikidoists, or simply human beings – so let's work together and preserve this beautiful legacy.

## Nisei Week Schedule

### Opening Ceremony

Sun, July 17

(by invitation only)

### Baby Show

Sat, July 30

### Nikkei Games

Sat, July 30-Sun, August 21

### Orange County Sansei Singles Dance

Sat, August 6

### Car Show

Sat, August 13

### Queen's Coronation Dinner

Sat, August 13

### Coronation Ball

Sat, August 13

### Plaza Festival

Sat-Sun, August 13-14

### Grand Parade

Sun, August 14

### Awards Dinner

Mon, August 15

### Pioneer Luncheon

Wed, August 17

### Ondo and Closing Ceremony

Sun, August 21

### 71st Annual Kendo Tournament

Sun, August 28



NISEI WEEK  
Japanese Festival

For more information  
please go to  
<http://www.niseiweek.org/>



## AIKIDO CENTER OF LOS ANGELES AFFILIATED DOJOS

### INTERNATIONAL

#### Spain

#### Aikido Kodokai

Salamanca, Spain

Chief Instructor: Santiago Garcia Almaraz

[www.kodokai.com](http://www.kodokai.com)

#### Mexico

#### Veracruz Aikikai

Veracruz, Mexico

Chief Instructors:

Dr. Jose Roberto Magallanes Molina

Dr. Alvaro Rodolfo Hernandez Meza

[www.veracruz-aikikai.com](http://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](http://www.aikidocenterla.com)



Garden Design and Iaido *continued from page 3...***Fundamentals are the Bones**

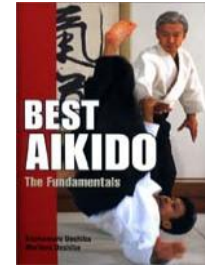
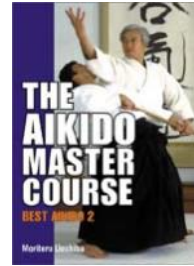
Just as the rocks are the “bones” of the garden, the fundamentals of grip, posture, and stance are the bones of Iaido. I often see folks trying use rocks as a design element in their gardens. Typically they will group three similar size rocks together and just leave them above the ground, looking like some huge chicken just laid three eggs. These people might feel a stone grouping will add to the design, but it only looks like someone dumped three stones there. The arrangement lacks a sense of stability because the rock is balanced on a small area of its surface. Good rock placement requires the rock to be sunk into the ground at its widest point. By doing so, the rock looks stable, much like a mountain. Placement also requires a balanced asymmetry, with a larger rock as a centering point and other rocks creating a triangular placement. The foundation of the overhead cut also has this triangular placement. Our head, neck, and torso are the large center rock, and our feet serve as the two other rocks at their widest point. Many students shorten their stance or collapse their front knee, making the foundation unstable like the rocks just sitting on top of the ground. The cut’s energy comes from the ground and goes upward, so foot placement and posture are all important.

Just as the placement of rocks is important, so is the placement of the hands on the sword. There are a number of factors that can contribute to a poor cut. First on the list is a poor grip. Maintaining a good grip is not as easy as it sounds, and we should always check to make sure our hands are in the proper position. Our grip is the contact with the sword; through our grip we transfer energy to the sword. Once we thoroughly understand the fundamentals, then we may begin to learn and add the other elements to the design. These other elements – other cuts, parries, and other defensive moves – round out our Iaido, like the plantings, stone lanterns, and alike do in a Japanese garden. They should not be implemented until the “bones” are set in place.

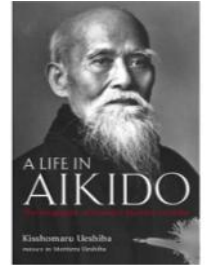
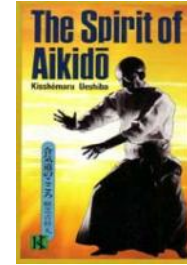
**Principles are Passed Down**

As stated before, much of the elements of garden design have been passed down over centuries. The first documented manuscript on Japanese garden design is the *Sakuteikei* written by Tachibana no Toshitsuna around C.E. 1050. This manuscript became the bible for the creation of shinden-style gardens. Rock placement, waterfall creation, and lake forms were all part of this manual. Many of the principles of modern Japanese garden design still come from it. These principles are still as relevant today as they were in the 11th Century. In traditional martial arts, as in garden design, principles are passed down, and old ways are still the best Way.

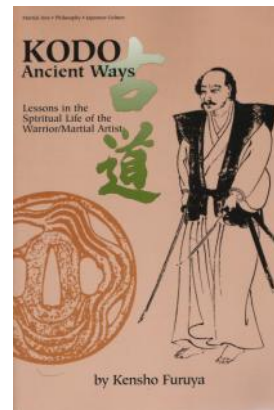
## Recommended Readings:



by Ueshiba Moriteru



by Ueshiba Kisshomaru



**Kodo: Ancient Ways:**  
*Lessons in the spiritual life  
of the warrior*

by Reverend Kensho Furuya

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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

## The Three Realities: A Proposal for Defining Shodan Service Projects

by Lucas Plouviez, Aikido Shodan



Photo by Lucas Plouviez

*Caterpillars come later.  
Caterpillars were last week.*

May Sensei forgive me for making a business parallel with works of art and high spirit but perhaps we could explore where they could meet and benefit from one another. Last year, I worked on a documentary about a Japanese car company. The film referred to the company's "respect for humanity", and people attested that the management's policy upholds that respect by following these principles, part of what they called their "Way":

- Proceed always with ambition and youthfulness.
- Respect sound theory, develop fresh ideas and make effective use of them.
- Enjoy your work and always brighten your working atmosphere.
- Strive constantly for a harmonious flow of work.
- Be ever mindful of the value of research and endeavor.

On several occasions the company's "Way" was referred to with the Japanese phrase *sangen shugi*, in which the mandate was, "Go to the spot" – denoting where the action is taking place to address a quality problem. As I understand it, *sangen shugi*, or "The Three Realities" are actual place, actual part, and actual situation. Being in touch with all the realities of the situation contributes to a more complete understanding and better decision making. This cooperative, collaborative relationship, becomes by definition a two-way street that requires clearly expressed and understood expectations, performance measurement, attention to detail, and ongoing communication.

Profile elements of this philosophy come in sets of three: The Three Realities and The Three Joys. The Three Joys, they explain, is the shared experience of the output; "the philosophy is that each person who comes in contact with the company – customer, employee or supplier – should enjoy the experience. Customers . . . should enjoy the satisfaction of ownership. The dealer . . . should enjoy the process of bringing satisfaction to the customer. [The company] which produces the product that brings joy to both the customer and the dealer, should derive equal joy from the production."

I amused myself with what I learned while working on the documentary and imagined how we could use these principles to stimulate one of the proposed Shodan projects on the table for black belt candidates: The 800 Scrolls archival and valorization project. (I would say that what follows could easily serve as a template for any future service project, not just this one example.)

Our starting point for the process could be a sample of, say, three to seven scrolls. In the different parts of the dojo, hands on we go through the entire process, as imperfect as it is and as it currently is. We take note of the results then try to identify a way to make a big impact by doing a major cleanup, putting in special floor mats, stands, or whatever it takes to have a clear and defined idea of our task and carry it out in the most efficient way. We could budget some time to reflect on the process, bounce back ideas to bring out the best ones, and build total team ownership. We then swiftly study each idea, prioritize them according to their likelihood of success, then focus our work on developing them.

With the notion of shared experiences in mind we could create a short survey to a select number of people leveraging free or low-cost Web tools (e.g., zoomerang.com or surveymonkey.com) to get a better idea of how stakeholders would like to use these resources, how to access them, see them displayed, who could benefit from them and how. In other words, how to manage the collection so we best serve our students, our teachers, the dojo, the foundation, the public, and the world at large.

The collected data would allow us to carry on having an informed idea of the process and our needs. With the end in mind, someone from the dojo with appropriate protocol know-how and credentials could move forward the dialogue with other external resources (translators, archivists, and the like). With this refined process we could then proceed to completion managing larger number of scrolls and properly collecting, handling, inventorying, photographing, translating, and storing them.

Please let me know your thoughts about this. Your service is greatly appreciated.



Photo by Larry Armstrong

### Singlemindedness

by Reverend Kensho Furuya

It seems to me that teaching and learning are so closely connected, like two sides of the same coin, yet so different in expression and method. Someone once asked me: "I am very interested in starting Aikido, what do you think I should do first, swimming or running?" Actually, I have heard this quite often from different persons. I think this is indicative of a very common attitude people have today about everything.

The new students who seem to have the most staying power are those who simply come in and sign up, having already made up their minds to study Aikido. Many students come in having more reasons not to train, than to begin study. This type, with a lack of true determination, almost never start. Some students have to be sold on Aikido, and this we never do. I think for the student who has the determination to practice and simply joins the training usually sticks with the training. Those who are not sure or come with too many alternatives already set in their minds, never last long. It is the student with "singlemindedness" who lasts and is successful in training. It is this singlemindedness that students must cultivate in themselves before anything else.

On the other hand, teachers must have a singlemindedness of purpose, but their methods must vary in many, many ways according to the personality, goals, and abilities of each student. Some students need encouragement, some need to be left on their own. Some students require constant attention and some do not. Some

students thrive on a minimum of help while some require a great deal of it. Whereas each student should try hard to conform to the single form and spirit of practice, the teacher must employ many ways to insure that students achieve their goals through Aikido.

The other day, I was teaching one student how to water the plants in the garden. This is a job (I call it an "honor.") reserved for only senior students, just as the caretakers of an ancient garden in a Zen temple could only come from a pool of the most advanced monks. I try to follow the same spirit and method although my tiny, humble little garden is hardly comparable to a famous Zen garden!

I remember, several years ago, one black belt who looked down on this job as beneath him and even criticized my other black belts who had been assigned this task. "What are you doing? Trying to get a black belt in gardening?" he would call out to my other black belts. Of course, he had a fine job and made lots of money so he would never "soil" his hands with such a humble task. I think he only reserved his energy to throw people around. I would never allow such a person to water even my humble garden and, of course, he never stayed in my dojo but left for bigger and better things. As the saying goes, "The big fish cannot survive in the small pond!"

Some people may think that watering the dojo garden is really a "grunt" job that Sensei makes you do to punish you for something. Not! It is assigned to my senior students because it teaches many great things. If you simply throw water on the plants, they will all soon die. Each plant in the garden must be taken care of according to its nature. Some plants require a great deal of water, more than one can imagine – like the bamboo. Some plants require only a little water and some hardly any water at all. Some plants need shade, some do not. Some need a great deal of care, some almost no care at all. As one begins to understand how to take care of our tiny garden successfully, one begins to realize that everything must be handled in its own way according to its own nature. One also realizes what can happen if we are negligent or uncaring or do not constantly see to the needs of the plants. And this is further complicated by the fact that the requirements for each plant will change according to the seasons and even to the temperature or heat of the day; this experience helps the novice black belt to begin to appreciate how to care for many things, each in their own way, all at the same time. In some ways, taking care of a little garden is like teaching many different people all in the same dojo, on the same mat, at the same time. And just as plants in the garden may wither and die if not cared for properly, students will also suffer if they are not taught properly with sensitive care.

It is a shame this one black belt was so arrogant not to see the meaning behind this duty. He did not appreciate the many ways I am trying to teach Aikido in the dojo. He had a singlemindedness but regrettably it was directed only to himself. Please train hard with singlemindedness, meaning that we should be devoted to our training and accept all aspects of practice in the same spirit. As the student needs only one "heart," the teacher may need many!

**Editor's Note:** Sensei originally posted this article, in slightly different form, to his Daily Message board on June 19, 2002.

# 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 by invitation only.\**

\* 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

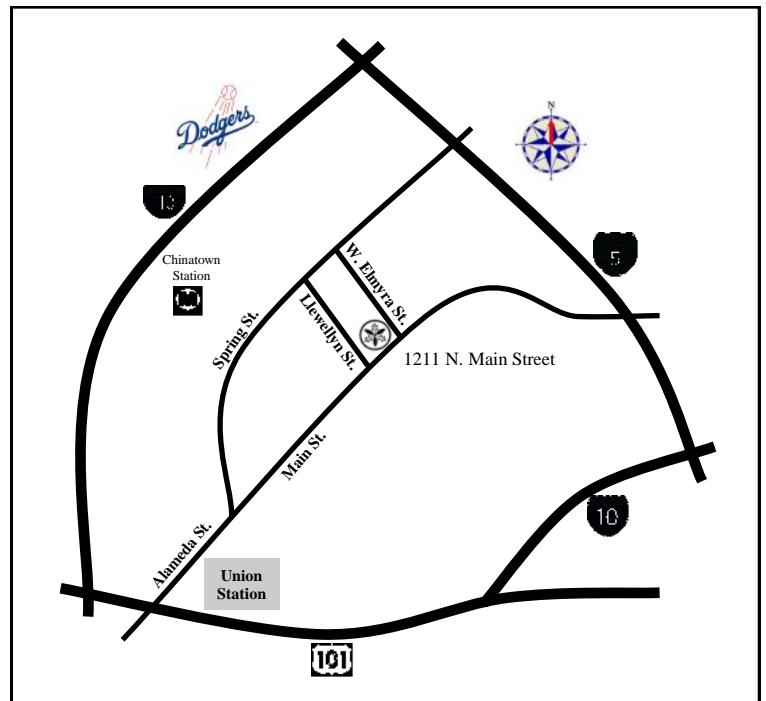
**Sundays**

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 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 (ACLA) 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.*