

Aikido Connection Monthly

Volume 3, Issue 1

July 2005

UPCOMING EVENTS

4-Week Ikebana and Chanoyu Workshop

July 30, August 6, 20, and 27 — 3-5pm Taught by Nakashima Sensei, a recognized master in the art only \$125 (includes materials)

National Aikido Summer Camp (Shochugeiko)

Aug 1-8. Instruction by Andrew Sato, Rokudan, Kiku Matsu Dojo, Chicago, IL

Self-Defense Workshop

Sat., August 6, Southlake YMCA, 12:30-3:30pm (extra uke appreciated)

Dojo Picnic

Sunday, August 14, Rogers-Lakewood Park 3210 N. Campbell Valparaiso, IN 11am till ?

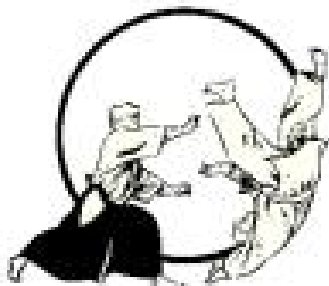
Sept 3-5

Labor Day weekend, no classes on Saturday or Monday

October 7-9

AWA Aikido Seminar Greg Noble Sensei, chief instructor of West Virginia Aikido. (emphasizes relation of empty hand techniques to weapons training). Includes special session on laido

DOJO PICNIC



We are having a potluck picnic this year so please sign in on the registration table with a food item so everybody else can get an idea of who's coming and what else to bring.

Thank you.



Kiwanis East Shelter

2nd shelter inside the park to the right. Directions from the dojo are on the back of the newsletter.

Calligraphy 101 "Brush Writing" by Ryokushu Kuisseko

In writing any character, the order of the strokes (which is written first, which second, etc.) is fixed and must be learned by heart.

Cardinal Points of Good Practice

1. Relax. Stiff shoulders and arms produces stiff characters.
2. Remember that the wrist is not so much a joint that moves by itself as a part of the whole arm. Any movement of the brush's tip should be accompanied by a corresponding movement of the elbow, which must appear to float. This floating movement is then transmitted down to the flexible bristles of the brush.
3. Write each and every character resolutely in the center of the page.
4. Be conscious of the delicate and shifting balance between black and white. Calligraphy is not merely a manual skill. The eye must be trained just as in the other representational arts.

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Calligraphy 101, continued

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5. Calligraphy requires a great deal of practice, and it may take some time before you are able to approximate the models set before you. Frustration can best be avoided by suspending judgment on your efforts.

“Ei” meaning “long time,” “eternal”

1. “The Dot” The brush is lowered at an angle of 45° onto the paper, then moved downward, and brought to a halt, then moved back to the center to form the dot.
2. “The Tail” starts below the dot moving at a 45° upward, then straight down the center of the page, then back up at a 45° angle until only the very tip of the bristles are in contact with the paper.
3. “The Sword Blade, Inverse Sword Blade” starts on the left side of the paper and begins down at a 45°, the moves upward at an angle from left to right, veers up the page to the right, and gradually lifts off the paper to form a sharp tail. Inverse sword blade moves downward to the left, giving the same long sword-blade effect as before, but at a different angle
4. “The Dragons Claw” starts in the upper right hand corner and is the same stroke as the inverse sword blade but, in a shorter time and space.
5. “The Spatula” the brush is brought slowly down from left to bottom right. As you apply more pressure the stroke thickens. After a pause, the brush is lifted slowly from the paper while still moving away and slightly upward.



The Intro to Zen Seminar

I would like to start this article off by saying that was the hardest seminar I have ever been a part of. The temperature stayed around 90° all weekend, when you have to sit still and concentrate on your breathing, heat is just another source of distraction (like hoping the sweat won't go into your eyes.) I would personally like to thank all of the parents and aikido students who went through this experience with me, it was harder then I could ever imagine and everyone did great. Here are some of the students own words about Ginny Whitelaw Sensei and the Zen seminar:

“How lucky (and grateful) to share this weekend—my first experience in martial arts. Thank you.”

“Inviting (rather than forcing) your body to

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Happy Dojo Birthdays to

July

Wyatt Smith
Garrett Smith
Collin Schiessle
Danny Avitia
Joe Sutton
Allen Edwards
Kaisa Crawford-Taylor
Carrington Garrett

August

Thomas Pampalone
Marcus Green
Frank Rodriguez
Sean Kelly
Matthew Flores

Thoughts From the Editor on “The Secrets of Aikido”

In my recent time off I started to catch up on some reading and I found this book “The Secrets of Aikido” so I would like to share with you 2 of the eight Teachings of Morihei’s classical Aikido:

1. *Yama*, “ethics,” primary of which is *ahimsa*, “nonviolence.” In Morihei’s words, “those who seek competition are making a grave mistake. To smash, injure, or destroy is the worst sin a human being can commit.”

2. *Niyama*, “discipline,” in Aikido is termed *tanren* (forging): “The purpose of training is to tighten up the slack, toughen the body, and polish the spirit.”

I will cover the next 2 teachings in the next newsletter. I think sometimes we get so caught up in techniques that we forget about aiki philosophy and ways of using aikido off the mat.

Driving directions to Rogers-Lakewood Park

1. Turn right onto US-30E / 81st AVE. Continue to follow 10.5 miles
2. Turn left onto N County Road 250 W. 2.0 miles
3. Turn Right onto IN- 130. 0.2 miles
4. Turn Slight left onto W County Road 400 N. 0.7 miles
5. Turn Left onto Froberg Rd / N County Road 150 W. 0.5 miles
6. Turn Right onto Ransom Rd. 1.4 miles
7. Turn Right onto N. Campbell St.
8. Kiwanis East Shelter 2nd shelter inside the park to the right.

Total Est. Time 27 min

Total Est. Distance 17.14 miles

The Intro to Zen Seminar, continued

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stretch, relax, breathe, grow; *welcoming* things as opportunities for growth. Separating behavioral/comfort impulses from its (destructive) habitual responses (your groove can become your rut). Sitting, sitting, sitting..."

"What am I taking with me? I suppose understanding the idea of working on the patterns I don't like, or use, so they are more easily accessible when I need those. Also, a recognition that I can easily relate to Aikido and Zen, and that I have made a good decision to come here. Curiosity into the deeper levels of what I might find in myself down the road. Hope I can stay on the road to get there."

"I have read a lot about Zen and meditation, but have not actually done anything about my reading and/or what I read. This is my first time sitting, and it was not at all what I had imagined, but it was very good, and I feel motivated and charged. Sensei is a very good instructor. This weekend has been a very good experience."

"While I hold on to many of the techniques we learned during this whirlwind weekend, I'm sure that some will be forgotten. But that's okay, because what I really expect to take home are some ideas regarding *why* to train. We train to develop an ability to put some space between the 'impulse' and the 'action.' We train in order to understand that we can't always get our way—and that's okay. We train so that we can understand deeper ideas of who we are. We train in order to appreciate the preciousness of each breath. We train..."

"Whitelaw Sensei's warmth and energy were wonderful through the weekend. I wish I had taken the whole thing. I had trouble through my first day sitting (Saturday), because of the different posture; though I did notice, even then, that I could feel the pressure in my hara better than usual. She helped the second morning with my posture in sitting cross-legged. I was a little wobbly through the first twenty minutes, but stable and able to focus better during the second. I have *got* to start training in calligraphy."

NEWSLETTER PUBLISHED BY

AIKIDO OF NORTHERN INDIANA

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PLEASE DIRECT SUBMISSIONS, AND COMMENTS TO

Contributions of Aikido-related writings and artwork for these newsletters is appreciated !!!! This is your newsletter- please help make it useful and interesting!