



Kilohana Chronicles



Volume 5 Issue 1

April 2005

2005

April 2

Registration starts at 8:00

Masters' Seminar

\$55 Members' Advance Registration

\$75 Non-members/At the door

Kilohana Martial Arts Association

Professor James Muro
Shihan Russ Rhodes
Sifu David Leung
Suro Jason Inay
Olohe Solomon Kaihewalu
Grandmaster Arthur Gonzalez
Professor Bob Maschmeier
Professor Michael Esmailzadeh
Shihan Richard Pietrelli

Sifu Andy Ching
Kyoshi Russ Coelho
Sensei Hans Ingebretsen
Sensei Dale Kahoun
Sensei Al Ikemoto
Sensei Jack Carter
Sensei Stephen Nicholls
Sensei Scott Merrill
Kwan Jang Nim Jason Props

Kwan Jang Nim Kevin Schoenebeck
Kwan Jang Nim Joanne Nelson
Sah Bum Nim Jeremy Derenne
Sah Bum Nim Shane Tassoul
Sensei Charles Goodman
Sensei Annette Kahoun
..... And more!

Sensei Jerry Donnard

This year's promotions at Pacific Coast Academy included a Sandan in Danzan Ryu for Sensei Jerry Donnard. Jerry is now a sensei in two very physical arts: Ken Ju Ryu Kenpo Ju Jitsu and Danzan Ryu Kodankan Ju Jitsu. Jerry's new status as a sensei twice-over, in addition to his ongoing work as an instructor at Pacific Coast, earned him this year's Instructor of the Year award from PCA.

We had a chance to ask Sensei Donnard about his training and his career in martial arts.

Q: How long have you been training in martial arts?

A: I have been training in martial arts for a little over ten years.

Q: When did you begin training at Pacific Coast Academy?

A: Ten years ago. I have only trained at Pacific Coast Academy. I always wanted to train in the martial arts but never had the opportunity.

Q: What was it like then?

A: When I started at Pacific Coast Academy we only trained in one martial art, Ken Ju Ryu Kenpo

Jujitsu. However, Danzan Ryu techniques were intermixed into the art. Professor Sig Kufferath was alive at that time and taught the classes along with Shihan Russ Rhodes. Dale Kahoun and Hans Ingebretsen also trained at Pacific Coast Academy and lead some of the classes. The beginners and advanced students trained together for the first 45 minutes and then the beginners had to leave and the advanced students continued to train. I remember I couldn't wait until I was able to stay for the advanced teaching. I was amazed at what the advanced students were able to do and was determined to learn the art. After about a year, Sig and Russ decided to offer training in Danzan Ryu and promote students separately in that art. I bought a Danzan Ryu gi and began training. I was training five or six days a week and absorbing everything I could.

Q: When you started, did you ever think you would become a sensei in two different arts?

A: When I started, two arts were not offered at Pacific Coast Academy. When Danzan Ryu was offered, I immediately joined the class.

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Kilohana

Chronicles

Editor Dan Huber
Ron Guditus, Layout

The Kilohana Chronicles newsletter is published three times a year. Submission deadlines for articles and advertisements are:

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However, I don't think I really thought about becoming a sensei in the arts. At the time, I was just excited to learn everything I could, with the goal of becoming a black belt. The level of sensei seemed so far away and I knew I had a lot to learn just to make it to black belt.

Q: What was the hardest thing about reaching advanced rank?

A: I think the hardest thing students in jujitsu encounter is trying to stay healthy throughout our journey. I have been injured so many times that I can't remember all of the body parts that have needed repair. My body feels the years of mat impact every day of my life. I am not alone. Every sensei that teaches, especially in jujitsu, can tell you that it's been a bumpy and painful road. But, we will continue on.

Q: Do you train in any other arts besides Ken Ju Ryu and Danzan Ryu?

A: I have trained in the Inayan System of Eskrima and hold instructor levels in Sinawali, Dequerdas, and Kadena De Mano. I have not been able to train in these styles for a while due to time constraints and a nagging case of tendonitis in my right elbow.

Q: What do you like best about training?

A: What I have always liked about martial arts is the fact that you continue to learn. It's not a stagnant sport, especially at Pacific Coast Academy. We are constantly trying to improve what we do. I also appreciate the sense of camaraderie and family. The dojo is a great place to come and work together to achieve our martial arts potential. At this point in my martial arts jour-

ney, I spend a lot of time teaching. I really enjoy helping students develop. Along with the title of "Sensei" comes the responsibility to make sure your students are learning the art properly and not taking short cuts

Q: What are your plans now?

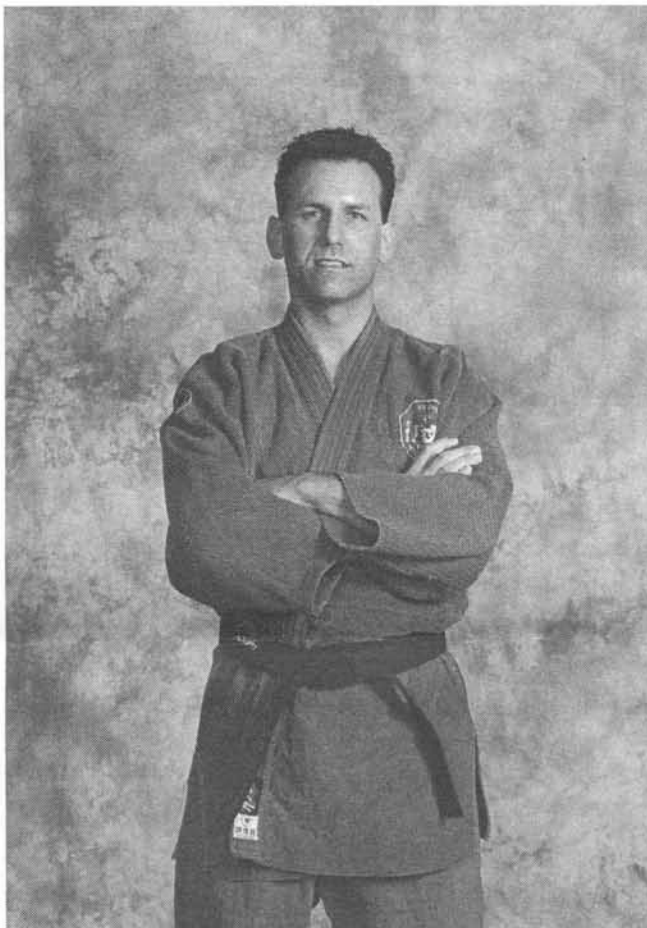
A: That question makes it sound like I've hit some kind of final goal. My martial arts journey has just begun. I will continue to learn as much as I can and teach what I've learned.

Q: What advice do you have for others who would like to become a sensei?

A: I think the most important thing about becoming a sensei or teacher, is that you know what you are teaching. Too many times people are put in a position of teaching an art they do not understand. This happens in the martial arts community because people are sometimes focused on the money they can make from their students rather than the quality of their art. My advice to students who want to be respected as a

valid teacher is to train hard and learn your art. There are no short cuts to becoming a sensei. If you don't put in the time and train, then you shouldn't expect to be in a position to teach. The rank one holds in a martial arts style is always subjective. However, the integrity of your training in the martial arts will shine through in your teaching. A sensei is reflected in their students and the students are only as good as their sensei. Personally, I hope I am reflecting the integrity of my teacher and in turn my integrity reflects in the students I teach.

Congratulations Jerry! And best of luck in your continuing training and teaching endeavors.



Pacific Coast Academy of Martial Arts 2004 promotions:

Ken Ju Ryu Kenpo Ju Jitsu

Andrew Dunn: Sandan

Isaac Sesody and Robert Shaw: Nidan

Joe Anzalone, Mitch Kubota, Miles Kubota: Shodan

Mark Buraczynski, Butler Hine, John Schroeder, Scott Sawyer: Student Black

Danzan Ryu Kodenkan Ju Jitsu

Jerry Donnard: Sandan

Robert Shaw: Shodan

Mark Buraczynski: Ikyu

Joe Anzalone, Mike Ferrel, Bill Joseph, Laura Plice, Brian Rivera, Karen Trolan: Nikyu

Mitch Kubota, Miles Kubota, Pat Stevens, Jeff Werthman, Darrell Wilson: Sankyu



Hollister Martial Arts Academy

On Sunday December 5th, 2005 Hollister Martial Arts Academy hosted their 11th annual Christmas Dinner and Awards Banquet. Upon which time, six students were welcomed to the Black Belt Ranks bringing our active Black Belt Roster to 23 Active Black Belts! With over eleven dedicated to the Arts, Hollister Martial Arts Academy's top instructor and longest active student Jessica Gavlick was promoted to Sahm Dan (Sandan for Japanese). Another very significant promotion was given to Hollister Martial Arts Academy's very first person ever to be promoted to Black Belt in 1994; Jason Props. With the presence of Kwan Jang Nim Arthur True, Shihan and Mrs. Russ Rhodes, Steve and Karen Trolan, Sah Bum Nim Jason Props was promoted to Sa Dan, 4th degree Black Belt after almost 14 years of training and teaching.

Danzan Ryu Ju Jitsu in Wisconsin



After attending a number of seminars over the years, and flying to Campbell to train with Shihan Russ Rhodes, I finally realized I would be about 100 years old before I ever achieved my Shodan in Danzan Ryu. I asked Shihan if he would be willing to come out to Wisconsin to start up a Ju Jitsu program. We started the Ju Jitusu program in October of 2003, and had 27 students start training. Shihan, with the assistance of Mr. Robert Shaw have been coming to Wisconsin every 6 months to teach the Danzan Ryu curriculum to us. The training starts Friday evening at 6:00 to 9:00pm. Then resumes Saturday and Sunday from 9:30am to 4:30pm. Sunday afternoon is when everyone is tested. Monday everyone calls in sick at work to recuperate. There are 8 school owners who are currently starting the Danzan Ryu Ju Jitsu program at there schools in Wisconsin and Michigan. We hope to continue building a quality successful program here in the Midwest.



Kilohana Founding Members



Back row left to right

Mike Esmailzadeh, Kimo Hatchie, Russ Coelho, Hans Ingebretsen, Dale Kahoun,
Debbie Mazzulla

Front row left to right

Gerald McKenzie, Robert Krull, Al Ikemoto, James Muro, Dai Shihan Sig Kufferath, Russ Rhodes,
Jack Carter, Pauline Chow-Hoon, Robert McKean

Kilohana Officers

Executive Board:

President: Russ Rhodes
Vice President: Hans Ingebretsen
Vice President: Jason Props
Secretary & Sgt. at Arms: Laura Plice
Treasurer: Jerry Donnard
Director of Communications: Ron Guditus

Senior Advisors:

Libert O'Sullivan
Solomon Kaihewalu

Standards Board:

James Muro and alternate, Hans Ingebretsen
Russ Rhodes and alternate, Dale Kahoun
Al Ikemoto and alternate, Jack Carter
Michael Esmailzadeh and alternate, Russ Coelho

Director of Weapons Training:

Suro Jason Inay

Director of Events:

Dr. Charles Goodman

Kilohana Calendar

April 2005

- 2/3 Kilohana Master's Seminar
- 9/10 Sunday: PCA Ken Ju Ryu yudansha training
- 16/17 Shihan Rhodes to visit Midwest Kodenkan
- 23/24 Lua seminar at Shinbukan 10:30
- 30/1 Obata Sensei – either April 30/May1 or May 7/8

May 2005

- 7/8 Obata Sensei – either April 30/May1 or May 7/8
- 14/15 Sunday: PCA Ken Ju Ryu yudansha training
- 21/22
- 28/29 Memorial Day Weekend

June 2005

- 4/5 PCA Ken Ju Ryu promotions (tentative)
- 11/12 Kilohana Executive Board meeting 10:00 – 12:00 PCA
- 18/19 Father's Day. Sunday: PCA Ken Ju Ryu yudansha training
- 25/26 Camp Kilohana - Fusuikan

July 2005

- 2/3 Independence Day Holiday
- 9/10
- 16/17 Sunday: PCA Ken Ju Ryu yudansha training
- 23/24 Kui Lima Workout - details TBA
- 30/31

August 2005

- 6/7
- 13/14
- 20/21 Sunday: PCA Ken Ju Ryu yudansha training
- 27/28 VP Props unavailable. Kilohana Executive Board meeting 10:00 – 12:00 PCA

September 2005

- 3/4 Labor Day Weekend. Ohana in Tucson, Arizona
- 10/11
- 17/18 Sunday: PCA Ken Ju Ryu yudansha training
- 24/25 Kui Lima Workout. Location Suigetsukan. Instructor TBA
- Okugi seminar also at Suigetsukan

October 2005

- 1/2 Lua event in Concord
- 7/8 Shihan Rhodes to Midwest Kodenkan
- 15/16 Sunday: PCA Ken Ju Ryu yudansha training
- 22/23
- 29/30 PCA DZR mudansha promotions (may be scheduled on a weeknight during class)

November 2005

- 5/6 Kilohana combined Danzan Ryu yudansha promotions
- 12/13 Kilohana Awards Banquet
- 19/20 Sunday: PCA Ken Ju Ryu yudansha training
- 26/27 Thanksgiving

December 2005

- 3/4
- 10/11 Kilohana Executive Board meeting – Elections!
- 17/18 Sunday: PCA Ken Ju Ryu yudansha training
- 24/25 Christmas

January 2006

New administration begins.

Is Your Membership Due?

Please check with your Instructor to see if your membership is up to date. If you do not belong to one of the Charter Schools you will receive your renewal in the mail. Please help support Kilohana.

How to Buy a Sword (part two)

by Shihan Russ Rhodes

It is important to be knowledgeable about swords before you buy. The Japanese sword, or Nihonto, is a very large field of study and all we can do here is scratch the surface, figuratively speaking that is.

This article is a very succinct history of Japanese blades. Knowing the history and being able to recognize characteristics of swords, protects us as buyers. There are several ways Nihonto are classified. One way is by historical periods. The major historical periods are Koto, Shinto, Shinshinto, Gendaito, and Heisei.

Koto literally means "old sword." Swords forged anywhere prior to 1596 are considered Koto. There are designated periods within the Koto time-frame. One of the fascinating things about sword study is what it reveals about Japanese history. Each era had its individual characteristics in the evolution of the Japanese blade that developed in the context of historical events. A good analogy in our modern lives would be the way we associate musical styles with specific times. If you hear a song by the Beatles, you can match it chronologically.

The eras of Japanese history, named for political and historical events, are:

Yamato Period (645 – 710)

Nara Period (710 - 794)

Heian Period (794 – 1185)

Kamakura Period (1185 – 1333)

Nanbokuchō Period (1333 – 1392)

Muromachi Period (1392 – 1573)

Azuchi-Momoyama Period (1573 – 1596)

Each era can be officially divided into Shoki (early period), Chuki (middle period), Kouki (late period), and Makki (ending period).



The Japanese sword is a fascinating field of study.

Looking at historical blades, we can see an evolution in the shape of Japanese blades. In ancient Japanese history, swords were straight and double edged, called Ken or Tsurugi. Early in the Koto period, the swords were still straight, and they were called Chokuto. They were very similar to the blades used in China and the Asian mainland. During the Heian and early Kamakura periods, Tachi, or long blades which hung edge-down in the saya (scabbard) when worn, began to appear throughout Japan. The first generation of Tachi swords were straight and sometimes double-edged. By mid-Kamakura period, the typical characteristics of a tachi were deep torii-zori (curvature centered in the middle of the

blade), length of about 33 1/2" (85 cm), ko-kissaki (small tip), wide motohaba and narrow mihaba (strong tapering from base to tip). The shinogi zukuri tachi was said to be elegant and dignified. At this time, they also had the Kodachi, which was



Example swords from Koto, Shinto, and Shinshinto periods. Can you tell which is which?

a smaller version of the Tachi, sometimes worn in court or for ceremonial occasions.

By the mid-Kamakura period, the swords became significantly wider overall with moderate tapering, the tips were structured slightly larger (chu kissaki

or 19 ½"), became fashionable. The Katana and Wakizashi were worn edge up, with the saya stuck through the obi. During the Nanbokuchō and Muromachi periods, smaller forged blades such as the shoto ("small sword") and tanto (dagger) were

A Tachi with deep curvature.



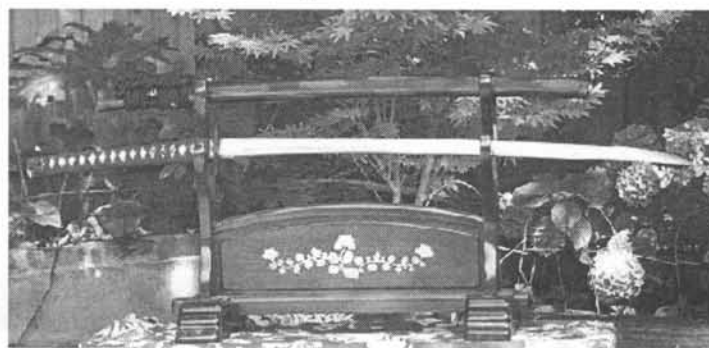
or mid-sized tip), and the curvature shifted closer to the base (koshi zori).

The Kamakura and early Nanbokuchō periods saw incredible change and technical advances in Nihonto. Hamons (temper lines) became more flamboyant, the blades got bigger, wider, and more exaggerated with deep torii-zori, the tip of the sword was often extended to create what we call o-kissaki, and some very long blades were produced (such as the no-dachi and o-dachi – up to 48" or 120 cm). A variety of cross-sections appeared, both high shinogi with full niku (thickness of the blade) and low shinogi with shallow niku. The Nanbokuchō period saw significant evolution in the curvature of the blade. By the end of this period, curvature tended to be shallow torii-zori and saki-zori.

In the early and mid Muromachi period, the

also common.

In the Momoyama period, katana were about 75 cm long with shallow zori and extended chu kissakis or o-kissakis. The sugata of a katana was similar to



Shallow curvature or "sori"

a shortened tachi that would have been produced in the Kamakura or Nanbokuchō periods. A tachi that was cut down had a very different shape and

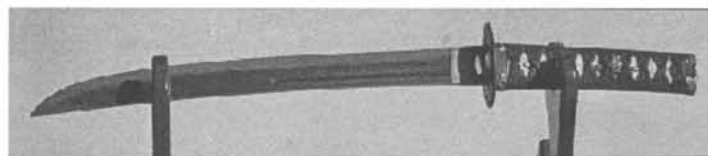


A Nanbukochō Tachi showing saki-sori.

blades' curvature started getting deeper again and the length went down to the 60 – 75 cm range (23 ½ - 29 ½ inches). During this time the curvature shifted toward the tip (saki-zori). The wearing of

appearance from its original sugata or form.

The above information is only the briefest introduction. Understanding the characteristics of swords will help you know more about a sword you would like to acquire. Koto blades are collectors pieces and should not be used for drawing or cutting. Within the Koto period, there were five traditions, the Gokaden. The five traditions are Yamato, Yamashiro, Bizen, Soshu, and Mino. Each tradition had their own unique thumbprint, specific characteristics that developed in different



Shoto

two blades, the daishō (Katana or standard sized sword and Wakizashi or mid sized sword – 50 cm

provinces. Eventually, the names came to refer to types or styles of swords, independent of where they were made. Different collectors tend to favor particular styles.

The Shinto period, literally “new sword” (1596 – 1764) parallels a time in Japanese history when there was a lot of civil warfare and political change. There was a great demand for swords and new styles and technologies were developed. Many new sword traditions or “schools” appeared, offshoots of the original five. There was mass production of blades and, while some were of high quality, there were many inferior swords produced.

In addition to advances in weapon technology, political and military changes are reflected in the evolution in the shinken (live blade). The Shinshinto (literally new-new sword) period (1764 – 1876) included the Edo and Meiji eras. The Edo period was a relatively peaceful time in Japanese society and swords became more artistic. All styles were copied and re-created from the Kamakura period through the Shinto period. The Meiji period was a time of turmoil as Japan modernized to the western world. The Shogun was eliminated and the wearing of swords and the rights of the samurai were abolished, which created a great deal of social tension, violence, and bloodshed. The craft of swordsmithing in Japan diminished greatly.

Gendaito are modern swords forged between 1876 and 1989, divided into the Meiji period (1868 – 1912), the Taisho period (1912 – 1926) and the Showa period (1926 – 1989). In the Japanese military, every officer wore a blade. In WWII alone, an estimated 2,150,000 men were eligible to carry a sword. Some officers carried their old family blades but there was still a great demand for new swords.

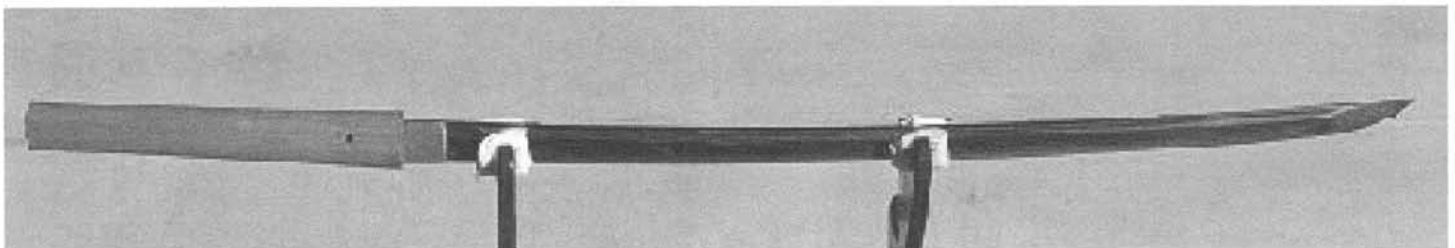
During WWII, the Japanese war machine tried to produce as many swords as were made in all the preceding 900 years of sword history.



A shortened Tachi

In order to manufacture so many swords in such a short time, the Japanese had to abandon traditional swordsmithing techniques for mass production. Characteristics of a traditionally made Japanese sword are: tamegane steel (iron-bearing sand of Japan), made with the traditional folding and laminating process, hada jigane (grain pattern), three or five piece construction, and water quenching. Swords missing any one of these elements would not qualify as Nihonto.

Traditional blades were still being made however others, mass-produced to meet the demand of the military, were of inferior quality. Some of the changes that had to be made were: using bar stock or foreign steel instead of traditional tamegane steel, machine production instead of traditional forging techniques, using only a single piece of



A sword from the Shinshinto Period

steel instead of sanmei (3 piece) or gomei (5 piece) construction, and oil quenching instead of water quenching for the tempering process. The three types of inferior Gunto, or Japanese military swords, produced this way are: Kikai-zukuri - 100% machine made swords which are not forged, Manchuto - Manchurian made Gunto, and Hantanto - forged, single piece construction, either water quenched or oil quenched.

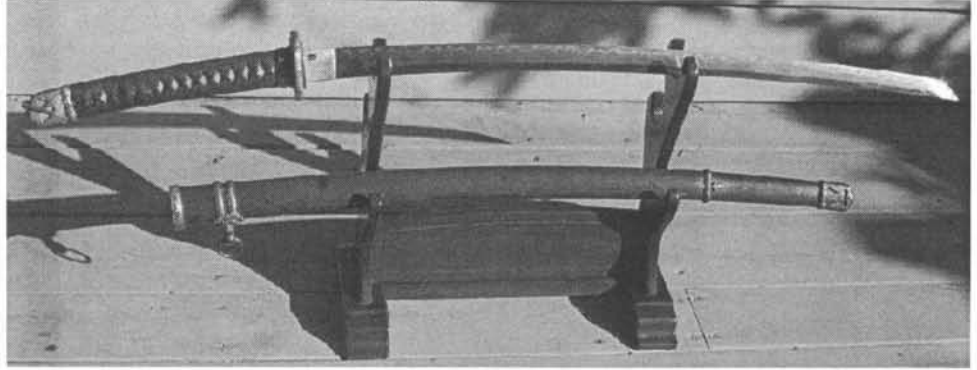
Heisei (also called Shin-gendaito) blades are from 1989 - present.



Some more examples of Gendaito

Modern swordsmiths offer a variety of styles with both traditional and contemporary techniques. One of the advantages of getting a new blade is that it will be thicker and healthier. Laminated blades wear out over centuries of polishing, the overall shape gets thinner and narrower, ware (cracks) appear on the surface, and eventually the inner core steel starts to show

through. New blades show great innovation overlaid on a thousand years of experience. For the 21st century, Heisei blades will be in a class of their



A WWII Gendaito

own, combining the tradition of the old, with the technology of the new.

In summary, older blades can give you incredible history. Among antique samurai swords, there are four classifications in the artifact valuing system. Kokuho are Japanese national treasures; Juyo-Bunkazai are rated as important cultural source items; Juyo-Bijitsu-hin have important artifact value; and Tokubetsu-Kicho-Token are special and precious swords.

We said we can only scratch the surface here. As novices, how do we get expert advice about a sword? Perhaps the best way is to join a sword organization. Through the organization you will meet other collectors and you can benefit from their experience

and advice. Many organizations have manuals and literature on the Japanese blade, as well as lectures, sales, conventions, annual meetings, etc.

In Part III we will apply our knowledge of history and swordsmithing to the search for that perfect blade for you.

