

TAI CHI HOME STUDY 28

June 22nd 2020

I had a wonderful Birthday week and found so many projects to celebrate my life and home this week. I was so busy I forgot about work! I want to thank everyone for their Cards and texts wishing me a happy birthday also. With all that is going on I cannot believe you guys remembered me! Thank You

FENG SHUI

In Feng Shui there are some good plants to put inside the home (especially in the summer when we have the air on and doors and windows shut most of the time, and some not so good plants to put inside your home. It's always good to consider that plants in the home are not just representing Yin energy in the home to balance the box-e-ness of furniture, I invented another word again, but also plants bring us fresh OXYGEN into to the home. They breathe in what we breathe out as an example and we breathe in what they breathe out. (Talk about balance) Of all the plants we can have in the home I have decided to give you the (6) best plants to put in the home and the ones that give us the most oxygen.

1. Pathos-is a good idea for a hanging or a shelf plant and only requires minimum to low light, it also likes to only be watered once a week and for soil to be dry before watering.
2. Fiddle leaf tree or Fig Tree - prefer full sun and moist soil.
3. Snack plants are super easy to care for - they like full, indirect and can even tolerate low lighting and prefer like the Pathos to be watered once a week and to dry out before.
4. Rubber Tree Plants prefer medium to bright indirect light, don't put it in front of a southern window but rather off to the side of the window, and they like the soil moist but not wet.
5. Spider plants are another good hanging plant - they prefer bright indirect sun, and the soil moist but not wet. Light: Bright indirect sunlight.
6. ORCHIDS are last but not least. Orchids are also a good Feng Shui way to bring COLOUR into the home as well as fresh air or oxygen, they come in many colors shapes and sizes too and everyone I know who like's Orchids has more than one or should I say WAY MORE THEN ONE. - They prefer bright and indirect sunlight and prefer to only be watered sparingly, proper drainage is also very important with the Orchid. When the bloom withers take care of the plant just the same and remember it will bloom again with a fresh new shoot someday.

CHI GONG

1. Loosens Muscles-We will call it "THE SHAKE"
2. Building Power with in
3. Strengthening the internal Organs
4. Relaxes and Slows Respiration or Breath
5. Strengthens Nerves
6. Strengthens Bones and Joints
7. Prevention of joints and injuries
8. Strengthens Ligaments
9. Destroys Free Radicals
10. Increases injury recovery
11. Relieves pent up stress
12. Helps balance emotions
13. Improves circulation (Current study)

When it comes to circulation we first think of the circulation of the blood as it travels through the body but there is so much more to it than that. When we mention circulation it means more than just the blood but were referring to also the oxygen in our body, the body fluids, and the electrical nervous system to name a couple. When in class we say Chi we mean all of these combined systems in the body that give us Life, make us alive and well. Believe it or not what we say and do, and what we don't say and don't do, have a big impact on our body, mind and also our health and wellbeing.

When we practice Tai Chi, Chi Gong, or Yoga for instance we are helping to assist with these combined systems in our bodies and keep them in good working order.

Our Next Study:

1. Helps with muscle spasms
2. Reduces Pain
3. Lowers Heart rate and blood pressure
4. Helps breathing disorders
5. Assists immune health
6. Improves balance
7. Improves memory
8. Improves digestion and metabolism
9. Improves kidney health and function

TAI CHI
WE STAND WE BREATHE



SO IT BEGINS.....PART ONE

1. **Preparation** - This is the opening form done in 3 basic movements **(a.) Bamboo**, Stand straight and tall with your feet about 1 inch apart, we call this a double root. **(b.) Lifting Hands** form is done by slowly lifting or floating your arms up in front of your body then back down. **(c.) The Opening form** begin this form by shifting, or transferring your body's weight into the left leg and begin to step out to the right with your right leg, when you practice this side step movement practice it with your feet first then add the floating or lifting of your arms up in front about shoulder height and floating them back down again.
2. **Ward off Left** ... (a) Shift your weight into the left foot and form an energy ball with the hands keeping the right hand on top and left hand under. (b) Lift the right leg up to turn step toward your 3 O'clock position or T-Step. (c) Shift into your right foot now then lift the left leg up turn stepping back to a T-Step toward 12 o'clock position, **WARD OFF RIGHT**. The hand position through this form is literally unchanged after the energy ball is formed till the very end, this is when we lower the right hand down and keep the left arm upward **COMBING OF THE HORSES MANE FORM, lower the right hand down the inside of the left elbow.**
3. **Grasping of the Birds Tail form** begins here... after the combing of the horses mane form we begin to **(a.)** shift left to a left root, bring arms toward the left into the **outward ball** form. **(b.)** Turn step your right leg back to 3 o'clock position than double root. **(c.)** twist your waist here further to the right bringing your left palm under the right elbow into the **adoring pearls form**. **(d.)** turn your chest back toward 12 o'clock lowering only the left hand and arm down and back out to the left into the **outward ball** form again, leg position unchanged. **(E.)** Circle the chest, left hand and arm back toward 3 o'clock ending the form with the left hand sealing into the right. **Grasping of the Birds Tail**.
4. **Roll back and push form** follows the end of Grasping of the Birds Tail form. (a.) sit or shift your weight back into the left hip and leg and at the same time ROLL BACK both your hands toward your throat then down in front of the chest then again forward into a PUSH forward, ending with your weight 50/50 in both your hips, legs and feet. (b.) Sit back

again into the left hip (again) just enough to be able to relax and lift the right toes up off the floor then float the right toes inward toward the left toes and at the same time float both hands, palms down float in toward 12 o'clock position. Your foot position here will be an upside down V shape with the feet.

5. **Single Whip**- Single Whip form follows the Roll back and push form as described in lesson 4 above. After the **double rooted** form with both feet in an inward V position we will begin to shift our weight into the right side hip and leg. Form the Crane beak with the right hand then, turn toward the left side slowly lifting only the left heel up while turning left with a gently touch of the ball of the left foot touching the ground. You will be turning from roll back and push at 3 o'clock to the single whip toward 9 o'clock. Remember that every time we turn a foot in to a pigeon type position it's an indication that we will be making a 90 degree turn, doesn't have to be exact. As you turn toward the left open out the right hook and push forward with the left hand. Be careful not to lift the right heel off the floor but **keep both feet rooted down.**
6. **Wide embrace form** (a.) begin to shift your weight into your left leg and begin to lift up your right heel only as you turn your chest back toward 12 O'clock, (b.) slowly bring your right heel inward so now both feet are turning out and heels are inward creating a double rooted V shape with your feet (c.) As your turn back toward 12 o'clock with your chest open the Crain beak hook of your right hand and spread your arms out into the wide embrace form keeping your arms out and your palms forward.
7. **The White Crane Stretching Wings form** involves several different movements and follows the **Wide Embrace form** from the previous form study above: (a.) shift your weight to the right leg around 75 %, and lower both arms down to your side (b.) turn your left heel back to put the foot position into a more neutral foot position. (c.) begin to shift your weight into the left leg and then into a LEFT ROOTED position (remember a rooted position means most of the body's weight is in that leg and the opposite foot is resting by the ankle of that root leg)
8. **Shoulder block to the final White Crain stretching wings form** (a.) Side step with your right foot out to the right side (b.) bring the inside of the left hand to the inside of the right elbow, this is the Shoulder Block Right form, (c.) slowly shift your weight all the way into the right leg and bring the left leg from the left side forward to the front (half round kick) ball of the left foot gently touches the floor here. The arm movement is simply lift the right arm up and lower the left arm down to your left side.

Heavenly Hands or Circling arms

9. (a.) as you continue standing in the same position as White Crane form, begin to circle the arms, circle the right arm that is up down toward the left side and at the same time bring the left arm, that was down, up toward the left side and circle it in to your right.

Here's a few guidelines that may help

- The arms are doing the exact opposite of each other when circling the arms around.
 - If you think of it in the Martial Art Capacity image someone coming toward you from the front to punch you and your arms are going to circle around and around toward your center to try to block the attacker from punching you.
 - Over the years I have used a variety of names for the form, circling arms, heavenly hands and let us not forget Yin and Yang arms.
 - The leg position is the exact same position as the ending of the white crane form and unchanged so for today just focus on the arm movement. Next class we will be over viewing the BRUSH KNEE TURN FORM TO THE LEFT.
10. **BRUSH KNEE TURN LEFT FORM** (a.) as you circle the arms stop the circling as soon as the left palm is over the left side of your body (b.) lift the left knee up and bush your left hand over the raised left knee turning to your left, or turn step, 90 degrees or to your 9 O'clock position (c.) step down with your left leg, after you turn, then shift, or root, into the left leg (for this easy form study we will bring the right foot next to your left ankle) (d) as you root into the left leg your right arm and palm will circle front into a front push form and your left arm will be relaxed down on your left side.

BRUSH KNEE TURN STEP PART 2

11. (a.) step back with the right foot toes first shifting into the right leg, circling arms, just like the previous form, till the left hand is again over the left side, (b.) lift your left knee up again, circling arms as in the first, turn stepping for a second time to your left side, but this time just a little bit more, and touch down the left foot at around 8 o'clock position (c.) shift all your weight into the left leg and balance left, a left root position, right hand again is in a front block and left arms hangs and rests naturally at your left side. (c.) make a soft fist with the right hand and guide your

right fist downward to rest inside the left hand on your left side, this form we have referred to as the Sword in Sheath form.

- If you make a fist with your right hand in front of you take your left hand and cover the fist this is the basis of the hand position only it rests by the left hip area.

REFLECT TO INTERCEPT

12. From the Sword and Sheath form we (a.) lift the right leg up opening the right hip and leg to the right toward 12 o'clock (bow turn step), at the same time lift the arms up in front of the head and chest (upper body block) both hands remain in a guarded soft fist position here, as you turn to your right, touch the right foot down toward 12 o'clock then shift your weight equally into both legs (T Step) (double root).

INTERCEPT TO PUNCH

13. (a.) in your double root, arms in an upper body block, begin to lower the right fist only down to the right side (b.) shift your weight into the right leg, you should be facing 12 o'clock position here. (c.) release the left leg and lift it up behind you and circle the leg out to your left side forward toward 12 o'clock (low round kick front) (d.) double root into both legs (e.) punch forward with the right fist.

14. RETREAT AND WIPE OFF

(a.) after the forward punch with the right hand gently open the right palm and turn it up, carrying the arm to your left side, (b.) lift your left palm up to under the right elbow (c.) slowly Guide the right arm down the left open palm floating both arms slowly down, out and overhead like wings (d.) once the arms are over your head cross the wrists, with palms inward, then lower the Crossed Hands down in front of the chest into a form we know as Wu Chi *See image 5 below Cross Hands/Wu chi

PART TWO

CARRY TIGER OVER THE MOUNTAIN

1. From the final form (1st sequence) Wu Chi/Cross Hands (a.) shift your weight into the left leg (left root) and at the same time lower the left arm down and out to the left side, like your holding a large ball on the left side. (b.) lift the right leg up for a 90% turn step to the right to your 3 o'clock position (double root) at the same time bring the left palm to the right palm like your holding a small ball between the palms or sealing the palms together. (This initial movement is like a shorted version of the grasping of the birds tail form)
2. **ROLL BACK AND PUSH-Roll back and push form** follows the holding of the small ball or palms together form above. (a.) sit back or shift your weight back into the left hip and leg and at the same time **ROLL BACK** both your hands toward your throat then down in front of the chest then again forward into a **PUSH** forward, ending with 50/50 weight in both hips, legs and feet.
3. **PART ONE of SINGLE WHIP FORM-** (a.) Sit back again into the left hip just enough to be able to relax and lift the right toes up off the floor, keep your heel rooted, (b.) float the right foot and toes inward toward the left foot and toes, at the same time float both hands, palms down, back to the front or left, you should be facing 12 o'clock at this point, your foot position will look like an inverted V. (c.) Begin to shift your weight into the right hip and at the same time lift the left heel up, keep the ball of the left foot here on the floor, and continue to turn to your left now and bring your left heel inward, it will almost move naturally inward as you turn to the left, 9 o'clock position, right hand is in a hook and left hand is under palm up. (d.) lift your right hook up and turn your left palm forward, (e.) lift your left leg up with your knee and step out to 9 o'clock into a T step.
5. **PART TWO of the SINGLE WHIP FORM-** (a.) shift back to the right hip and leg, lifting up the left foot from the floor and turn a little more to your left (8 o'clock) and put the left foot back down, arms remain in the single whip position (b.) shift your weight into the left hip and leg balancing in the left leg here and guide your right foot next to the left ankle. (c.) step forward with the right heel (8 o'clock) keeping the toes up (d.) and turn your entire body, and your right toes inward to the left, pigeon, and double root, in pigeon, like an **INVERTED V** Arms are still unchanged in the single whip position.

6. TAI CHI SLAP - (a.) shift your weight now into your right hip and leg, at the same time lift only the left heel off the floor. As you lift your left heel up during your left turn open the right palm and as you turn toward now begin to slap the right hand to the left toward the underside of 3 o'clock position at the same time lift the left heel up off the floor and pivot through the ball of the left foot into the floor.
7. REPULSE THE MONKEY BACK FORM - SATURDAY JUNE 6TH HOME STUDY BEGINS HERE: When we begin the Repulse the monkey our footing is slightly different: the ball of the left foot is forward, with the heel up, and we have 75 percent of our body's weight in our right leg. The arm position is right hand behind the right ear, palm forward, and the left arm position is held out, parallel to the floor and palm is upward. (a.) lift the left foot up and step back, only a couple inches, arm movements here are left arm back and right arm blocks forward here with each step back the arms are reversed (b.) as you step back with the left foot, toes first, begin to shift your weight into the left leg here releasing the pressure in the right leg. Think of it as a walking backwards, toes first, three times and opposing someone coming at you from the front.
8. SLANT FLYING - after the third step back (a.) shift all your weight into the left leg and bring your right foot next to the left ankle, you will be still facing the same position or 3 o'clock position as in repulse the monkey back from above. (b.) the arm position be the left arm up as if holding someone's shoulder when your dancing and the right arm position would be like wrapping your right arm around your partners waist area. (c.) Side step out to the right with your right foot and as you double root your weight, chest till towards 3 o'clock (d.) bring your left palm toward the inside of the right elbow, combing the left hand down and lifting your right arm up as if blocking someone at your 6 o'clock position. This is the position we know as slant flying. Seeing into the EYE OF THE TIGER FORM.
9. WAVING HANDS LIKE CLOUDS FORM is done in 3 movements - at this point in the form study we are all facing toward the 3 o'clock position completing the Slant flying form. Waving or moving hands like clouds form is 3 simple side steps to the left, remember feet are also toward 3 o'clock, and at the same time we move the hands almost like were holding a small ball in our hands. The movement can also be related to a slow moving martial art form known as an elbow block form to the left then the right a total of almost 3 times.
 - (a.) Shift our weight to the right leg and side step out to the left with the left foot at the same time block to the left with the left elbow.
 - (b.) shift your weight into the left leg and step inward with the right foot and at the same time block out to the right with the right elbow. As you begin to the block to the right begin to shift your weight back to the right leg repeating the two movements 3 times.
10. LONG FORM SINGLE WHIP FORM - Long form single whip is a 3/4 turn to your left.....after our last step inward with the right foot of adoring clouds form we begin first in a double rooted position, with the right hand we pinch the fingers together and keep them pointed down, at the same time we put the left palm up under the right hand. (a.) begin to shift your weight into the left leg and relax the right leg (b.) keeping the hands in the same position unchanged, turn your shoulders to the right which will bring your hands to the right also toward 6 o'clock position, (c.) release the right foot from the floor and lift it up stepping out with right heel first then toes toward 6 o'clock into a double root or T step. (d.) extend both your hands out with keeping the right fingers pinched and left palm up under the right like your holding a mouse from its tail with the right hand, slowly begin to sit back into the left hip and bring only the left hand back toward the center of your chest, lift the right toes up keeping the right heel on the floor, and turn your CHEST TO THE RIGHT BACK TO 3 o'clock and at the same time turn your toes inward to the left, inverted V shape with your feet, till your bodies weight is equally distributed into both feet. ARMS SHOULD REMAIN THE SAME AND JUST GO WITH THE FLOW OF YOUR UPPER BODY AS YOU TURN. (e.) Shift your weight into the right leg as we're going to keep turning to the right and lifting up the left heel as you continue to turn back toward 12 o'clock. (f.) Lift the left foot off the floor and turn to the left another 1/4 or 90 degrees and step down with the left foot as close to 9 o'clock as you can.
11. SNAKE CREEPS DOWN FORM (Low Form single whip) - (a.) Re-shift or balance your weight back into the right leg, lift the left leg and foot up and turn back toward your 12 o'clock position, this will put you back into a T - step with weight equally balanced or double rooted in both legs, your right foot will be pointed toward 3 o'clock and your left foot pointed toward 12 o'clock. (b.) maintaining the double rooted form begin to sit back then down with your hips like your squatting down or sitting in a chair, and at the same time take your left hand which is blocking with the left palm forward, the single whip long form arm position here is exactly the same as we turn with no change, as we squat or sit back we take the left hand and turn the fingers down toward the ground with the palms now inward. (This is the LOW FORM SINGLE WHIP POSITION)
12. GOLDEN ROOSTER STANDS ON LEFT LEG - (a) standing back upward now begin to shift or balance your weight into the left leg and bring your right arm upward at the same time begin to lift your right knee up, It's almost like your

trying to touch your right knee to your right elbow. (b) Then step backward with the left foot, toes first, then begin to shift your weight here into the right leg.

13. GOLDEN ROOSTER STANDS ON RIGHT LEG - after your weight is shifted into the right leg begin to lift your left arm up, as if to block an attack from the front and at the same time lift your left leg, knee upward as if you're trying to touch your left knee to your left elbow.

PART THREE SEQUENCE BEGINS HERE:

1. PAINTING EYEBROWS IN THE SKY or TOWARD THE RIGHT
2. KICK WITH SOLE TOWARD THE RIGHT
3. BRUSH KNEE TURN STEP TO THE RIGHT
4. PAINTING EYEBROWS TO THE LEFT
5. KICK WITH SOLE TO THE LEFT
6. BRUSH KNEE TURN STEP TO THE LEFT
7. BRUSH KNEE TURN RIGHT
8. BRUSH KNEE TURN LEFT LOW PUNCH
9. TURN TO SWORD IN SHEETH
10. ARMS IN UPPER BODY BLOCK RIGHT ELBOW UP
11. 1/4 TURN RIGHT, RIGHT ELBOW DROPS
12. ADORING PEARLS TO THE RIGHT
13. OUTWARD BALL TO THE LEFT
14. SEAL TO THE RIGHT OR GRASP THE BIRDS TAIL FORM
15. SINGLE WHIP
16. FAIR LADY WORKS THE SHUTTLE FORM - 4 DIRECTIONS
17. SINGLE WHIP
18. FULL FORM GRASP THE BIRDS TAIL FORM
19. ENDING

HISTORY

I have been doing an online study on the Plaques that have affected humans for many years now. Last night while studying I learned one common mistake we as humans have made and that is congregating together. In the 1300's I believe 1347 to be exact, it was in the early spring too, the plaque that spread across Europe and killed much of the human population. To help with a timeline, this was before protestant religion, Henry the VII and his son HENRY VIII too. One of the main reasons it devastated the people back then is because they all pilgrimage to areas that they were or understood to be safe therefore they were not able to practice what we call today DISTANCING.

Remember it follows people SO keep your guard up and MASKS ON! If you get antsy and need some time outside take a walk and time yourself. Make your goal to be a couple minutes more each day but remember carry a mask just in case with you and use it if and when it gets crowded. If you are walking in an area where there are masses of people not wearing their masks I would take it to the alleys to walk or begin your safe pilgrimage home. The Numbers of COVID are again going up, I believe because of the lifting of restrictions, so remember to be safe and remain steadfast and strong.

We have learned a lot over the many years since the plaques began and have followed us humans around the globe so we're very fortunate to have that science behind us, we just have to remember to use it.

Till SATURDAY BE SAFE, STEADFAST AND STRONG