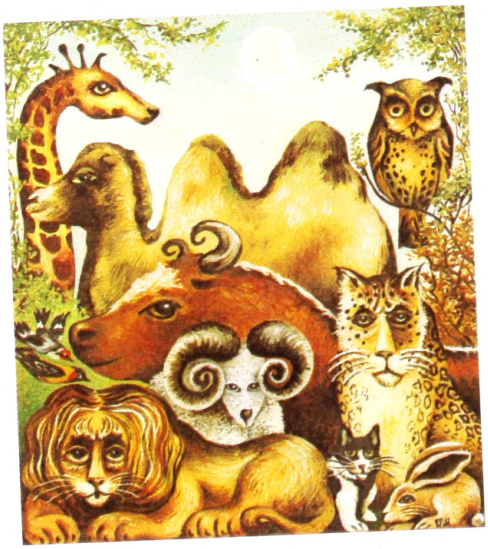
HAND REFLEXOLOGY WORKBOOK

HOW TO WORK ON SOMEONE'S HANDS



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HOW TO WORK ON SOMEONE'S HANDS

Kevin & Barbara Kunz

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The information in this book is not intended as a substitute for medical care. If you have a health problem, consult a medical professional.

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To our parents
Ruth and Kaiser Kunz
Margaret and Joseph Kurcaba

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and Betty Colvin.

Other publications by Kevin and Barbara Kunz:
The Complete Guide to Foot Reflexology
Hand and Foot Reflexology, A Self-Help Guide

INTRODUCTION

Touch has a relationship in all of our lives. It seems to be an element that we seek to add. The stroking of a pet, hug from a loved one, and the proverbial pat on the back all speak of the soothing qualities of touch. Touch defines our lives, buffers us from everyday stresses, and soothes the discomforts of illness.

The pursuit of touch as an organized, formalized system is in its infancy. The hands, however, offer an opportunity to exercise activities of our touch sense. The exercise is of pressure, stretch, and movement. The techniques of reflexology, stride replication®, and propriocise® describe organized touch programs.

The concept of touch as a body activity which can be exercised is food for thought. Other body activities, such as those of the cardio-vascular system, are the subjects of many exercise programs. While the effects of repetitively practicing the body's activities such as those of the cardio-vascular system are debated, the individuals involved in such programs are a testament of the perception of such exercise as a beneficial pursuit.

The effects of repetitively practicing touch are documented by the individuals who have successfully used reflexology, stride replication®, and propriocise® in programs of wellness. Organized touch offers an opportunity to interact with one's quality of life. Results are an individual matter but the pursuit of wellness through touch provides direction and focus in the quest for a better life.

Consider the Hand

The hands reach out to touch the world around us, sensing our environment and shaping it to our needs. This ability to manipulate as well as to sense is unique among sensory organs. Hands engage in many activities during the day. Communication is a primary activity. Shaking hands, touching a child, or waving to a friend link us to the world outside. Further communication is possible through the hand's manipulation of the instruments of writing. Man's written communication has progressed from clay tablet to paper pad to the electronic screen. The hand has handled it all.

The hard-working hand has faced its stresses and strains. The repetitive sameness of everyday routines does not often challenge its finely tuned capabilities. In fact, the demand of everyday activities may create a pattern of overuse. To the keypunch operator, the assembly line worker, or anyone whose hands are tools of his or her trade — at work 40 hours a week — the demands of the job create potential for wear and tear.

Indeed, anyone who repetitively practices an activity — even crocheting or painting — can compensate for potential overuse of the hands by providing variety to fully practice the enormous capabilities of the hands.

Furthermore, the hand, as a part of the survival mechanism, communicates with the internal organs. In a fight or flight situation where the body is placed in imminent peril, whole-body communication is necessary to ensure survival. The adrenal gland produces needed chemicals, while the hand may reach for a weapon. Instant communication takes place among all body parts.

The roles played by the hand in everyday life are those of manipulator, communicator, and possible defender or befriender. Such activity is possible because of the hand's ability to sense. The sensations are those of pressure, stretch, and movement. Consider the handshake, for example. The hand is moved into an appropriate position, stretched out in friendship, and pressure is applied with a firm grip. Pressure, stretch, and movement all play a part in this communication.

This book discusses the application of techniques that replicate those sensations. The net result of

application is a soothing addition to the individual's day. The practice of these sensations uses touch as a tool and a respite from stress. Long-term practice becomes a tool of wellness. Those who have used such techniques to work on the hand give us a glimpse of the use of the hands in a program of wellness.

COPING WITH LIFE'S STRESSORS

In an attempt to cope with life's stressors, the body adapts. It makes the internal adjustments, creating the physical conditions needed to meet demands. The demands or stressors are those of worry, anxiety, happiness, a snowstorm, a hot day, concrete floors, 90° chairs, and a lifetime of wear and tear. In short, the body itself is a recorded history of what you've done, the environment you've lived in, and how you've felt about the experience.

A stressor is, thus, any demand to which the body must respond. A poke in the eye and a pat on the back both demand attention from the body. Although they are interpreted differently, both are stressors.

Hans Selye, pioneer in stress research, links prolonged stress to stress-related illnesses. He describes stress as a three-stage process. The stress of falling into an icy lake or the stress of a lifetime both follow a pattern of alarm, adaptation/resistance, and exhaustion. The phases are an immediate response, a more or less balanced state of resistance, and a breakdown of resistance.

Stress is the process of meeting the world around us. Adapting to the demands made upon us is an ongoing process. Like any other process, it is an improvable skill. **The ability to best adapt to stress is a matter of knowing what to request from your body.** It is possible to make a request for the best possible adaptation under the circumstances. A request to interrupt the pattern of stress provides a break in the routine, resolving the wear-and-tear aspect of continuous stress.

SPEAKING THE BODY'S LANGUAGE TO COUNTER STRESS

The best possible adaptation to stress is the interruption of it, the practice of something different. Sensory signals such as sight, taste, sound, touch, smell, pressure, stretch, and movement are the sensory components necessary for the organized activity of movement. These key sensory signals offer an opportunity to interact with the body in its language.

An infant struggling to stand demonstrates the learning and practice of an activity we as adults take for granted. The ability to move through the world and handle it is an ability that is practiced and occurs unconsciously on a continuous basis throughout the day. Lifting oneself from the chair and walking across the room is an example of a physical event that requires little or no thought of the muscular interaction required. The routine involved in such an activity is below the awareness level, because the details would occupy every waking moment if each step had to be thought out.

Automatically, however, as we move specifics are measured, including pressure, stretch, and other quantifiers of movement such as resistance. Imagine the activities of the hands in moving a couch down a flight of stairs: pushing, pulling, lifting, gripping, or, perhaps, praying may be involved. All require measured response, translating intention into action.

To be able to move, the body must "see" itself. Such perception requires information about muscles, tendons, and joints. From such information, the body creates a picture of itself. The messengers of self-perception are those that apprise the body of pressure, stretch, and movement — the proprioceptors. Proprioception means literally, "to perceive oneself." The exercise of such perception is the subject of this book.

Proprioceptors are sophisticated gauges in the muscles, tendons, and joints. Just as a thermostat measures heat, proprioceptors measure the hand's activities. They report on whether the hand is open, closed, carrying weight, writing a letter, or shooting baskets.

Everyday activities seldom call for the full practice

of proprioceptive potential. The techniques of reflexology, stride replication® , and propriocise® offer the possibility of exercise for the fine-tuning capabilities of the hands. Pressure, stretch, and movement are the building blocks of the system of techniques.

Each technique series has a primary sensory signal that is practiced by its techniques. For example, reflexology techniques are primarily signals of pressure. (See the following chart.)

PRIMARY SENSORY SIGNALS

Technique Series	Signals of Pressure	Signals of Stretch	Signals of Movement
Reflexology	primary	some	some
Stride replication®	some	primary	some
Propriocise®	some	some	primary

WORKING WITH THE BODY IN ITS OWN LANGUAGE

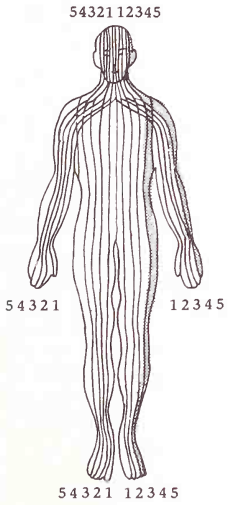
The basic principle of working with the body in its own language is that work on one part of the body influences another part. One part of the body relates to another and establishes a body relationship. The relationships have a basis in the body's response to demand or stress. For example, in response to standing up, the body aligns itself to gravity. To meet the demand, a longitudinal relationship is established among body parts.

Body relationships are defined by principles of operation. On the basis of these principles, the techniques of reflexology, stride replication® , and propriocise® are applied. The principles of each technique series reflect the body relationship on which it is based.

Reflexology: Zone, Reiteration, Referral
Stride Replication® : Stride
Propriocise® : Movement

Reflexology: Organization by Zone, Reiteration, and Referral Area

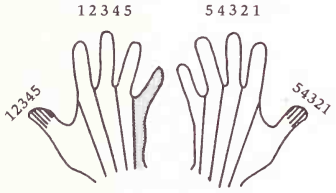
ORGANIZATION BY ZONE



Zones recognize the relationship between gravity and the upright body. Zones are a system for organizing relationships between various parts of the body. They can be thought of as guidelines, or markers, that link one part to another.

There are ten equal longitudinal zones running the length of the body from the top of the head to the tips of the toes. (See illustration.) The number ten corresponds to the number of fingers and toes and therefore provides a convenient numbering system. Each finger and each toe falls into one zone, with the left thumb, for example, occurring in the same zone as the left big toe and so on.

Using the zonal chart, trace the ten zones on your own body. Begin with your feet and trace imaginary lines from each toe up the leg, through the trunk of the body to the top of the head. Each toe represents a zone. Do the same exercise with the hands. Begin tracing from each finger. Note on the chart how the numbered zones intersect with each other in the neck and head area.

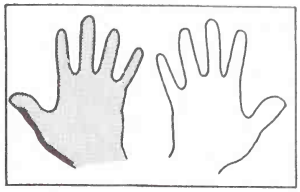


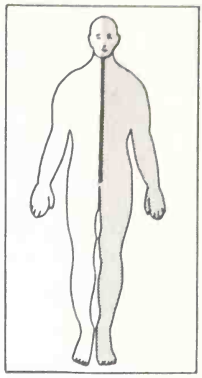
A portion of the hand relates to a longitudinal section of the body. For example, the portion of the hand indicated relates to the section of the body indicated. Note that one half of the head is represented by the thumb of each hand. Each thumb represents five zones.

ORGANIZATION BY REITERATION

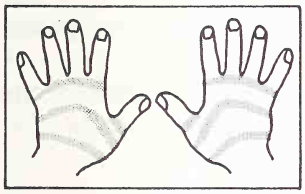
Reiteration is a relationship in which the body whole is reflected on a body part. In reflexology, the body whole is reiterated on the hands and feet. As applied to the hands, reiteration recognizes the relationship between the whole body, hands, and the need for survival.

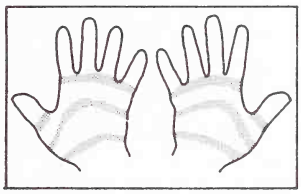
To visualize the body on the hands, note the illustrations. Each hand represents half the body (right hand = right side; left hand = left side); so the spine itself is divided in half, with each hand having a spinal area along the inside edge. To represent a whole body on the hands, the hands are placed side by side with the palms down.

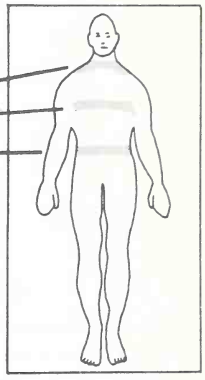




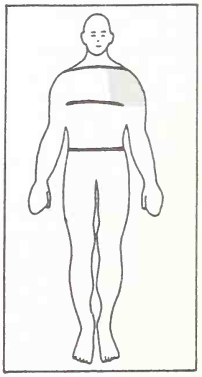
Lateral zones establish guidelines to aid in comparison between the body and hands.

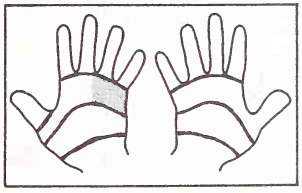


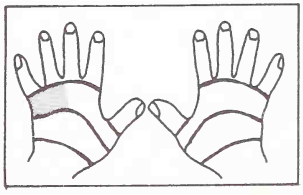


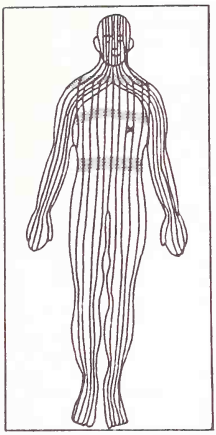


The representation on the hands of a part of the body may be located using these guidelines. For example, the left shoulder is represented on the hands in an area between the lateral zones, tops of shoulders, and solar plexus. This portion of the hand includes representations of the front, back, and internal sections of the body. The top side of the hand is a further representation of these same sections.

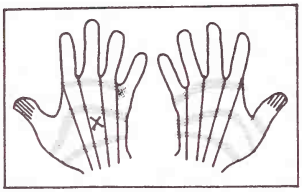


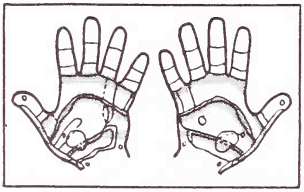


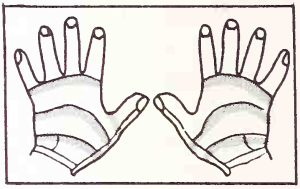


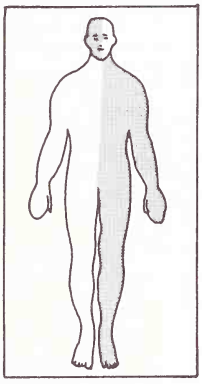


The lateral and longitudinal zones form a grid system, which establishes a more detailed locating system. For example, to locate on the hands the portion of the body indicated, the zone is traced to the hand. The lateral markers indicate boundary lines within which the final location is determined.



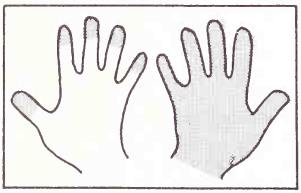






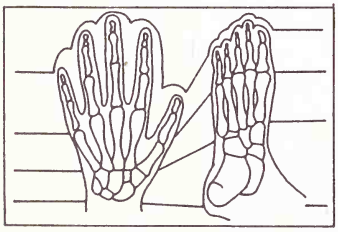
There is an exception to the rule that the right hand equals the right side of the body and the left hand equals the left side of the body in regard to the thumb. Because the right side of the brain controls the right half of the body and vice versa, any problem involving the head area crosses over to the opposite thumb for emphasis.

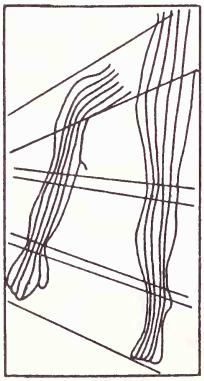
With the grid system as a basis, a reiteration of the body's internal organs is reflected on the hands.



ORGANIZATION BY REFERRAL

Referral relationships offer an additional means to relate body parts, specifically the limbs. The relationship is based on zones. Following the basic premise, one segment of a zone affects and is affected by any other segment of the zone. Thus, a segment of zone one in the arm relates to a segment of zone one in the leg.





shoulder	**hip**
upper arm	**thigh**
elbow	**knee**
forearm	**calf**
wrist	**ankle**
hand	**foot**

Stride Replication®

ORGANIZATION BY STRIDE

Stride, or the ability to walk, is a coordinated activity of all body parts, including the hands. Balancing on a log to cross a stream, for example, calls for the participation of the hands. A similar participation is involved in every footstep. Thus, the hands are linked in the body's communication system.

The communication necessary to walk and perform the hands' tasks of handling, manipulating, and carrying involves stretch. Stretch apprises the body of which muscles are working and which are relaxing. When one muscle works (contracts), another muscle relaxes. An extremely stretched muscle is opposed by a correspondingly relaxed muscle.

Stride replication® techniques take advantage of the way the body works. The hand is held in a stretched position and a sensory technique is applied to create a situation of extreme stretch. Whole chains of muscles relax in response. The hand is tricked into relaxation as it adjusts to the signals of stretch — without the strain of actual weight-carrying.

Stride replication® techniques mimic some of the key sensory signals necessary for lifting or carrying an object. The four basic directional movements of the hand are practiced as well.

Propriocise®

ORGANIZATION BY MOVEMENT

The demands of movement create a relationship between body parts. Coordination is necessary to achieve purposeful movement. Body parts must work together. For example, although a tennis racquet is held in the hand, the entire body coordinates its activities to achieve the goal of hitting the ball with the racquet.

The hand participates in many coordinated activities during the day. Whether swinging a hammer, writing a letter, or playing the piano, the hands work with the body to move through the day.

PROGRAMMING WELLNESS

To make body language and body relationships work for you, apply the same elements as you would in any learning situation. The elements are a focused learning effort, practice, comparing, and contrasting. In this manner, one builds a body of experience and a body of knowledge. Reflexology, stride replication® , and propriocise® techniques are a learning experience. The skill developed is the ability to interrupt stress to form a program of wellness.

The Body's Languages and Relationships Applied

Pressure, stretch, and movement are requests in the body's own language. These signals essentially ask the body to interrupt its present programming and pay attention to their request. The request is one for change, an interruption in stress.

This theory has been applied in work with the hands by a variety of individuals who faced situations that they wanted to change. An improved quality of life, a better adaptation, was sought by the following:

- Allergy sufferer
- Busy mother with many children for whom to provide health care
- Quadriplegic who wanted improved hand control
- Rehabilitation center
- Keypunch operator
- Sinus sufferer
- Teacher seeking ways to prepare students learning to write
- Concerned grandmother

Each used reflexology, stride replication® , and propriocise® in programming wellness.

The Learning Process

In learning, practice, consistency, and frequency play a role. Consider learning how to type. One practices every few days for a certain time period to become a proficient typist. Investing more time and effort in

practicing improves one's skills. The techniques of reflexology, stride replication® , and propriocise® are applied on a similar basis. Pressure, stretch, and/or movement is practiced on a consistent and frequent basis. The amount of time spent practicing influences the results.

Just as a basketball team focuses its learning efforts with a series of drills, body language focuses its learning around a pattern of application and the body relationships. A purposeful, planned pattern of pressure, for example, establishes a method for exercising the pressure sensors of the whole hand.

The body actually learns by comparing and contrasting. In learning to shoot free throws in basketball, for example, one compares the current attempts with other attempts. In working on hands, both the practitioner and the hand being worked are involved in contrasting and comparing. The practitioner compares the current hand to other hands that he or she has worked. The hand being worked contrasts the before and after of technique application.

In summary, to make body language and body relationships work for you, apply the same elements as you would in any learning situation. One's influence on the body is a result of careful consideration of how the body works.

IN SUMMARY

What is hand reflexology?

Hand reflexology is the practice of working on hands to influence the whole body.

How does hand reflexology work?

In hand reflexology, pressure techniques are applied to the hand to interrupt stress.

Why does hand reflexology work?

Hand reflexology works by communicating with the body in its own language and providing a break in the pattern of stress.

Why work on hands?

The hands provide access to the body and its internal organs, because of the need for the whole body to res-

pond in times of danger. In the fight-or-flight response to danger, the internal organs prepare for either eventuality: the feet ready themselves to take a stand or flee and the hands reach for a weapon or participate in flight. Reflexology takes advantage of this mechanism. The hands and feet, like a computer keyboard, are a way to feed information in. Further development of this idea led us to add stretch and movement to pressure as possible "feed-ins" in the body's language. Stretch and pressure are practiced by stride replication® and propriocise® techniques.

How can I benefit from hand reflexology, stride replication® , and propriocise® ?

Each of these systems provides an opportunity to exercise the body by interrupting patterns of stress. There always exists a possibility for change through the application of positive actions.

Reflexology, stride replication® , and propriocise® techniques are tools used in programs of wellness. We've seen people use these tools in a myriad of ways as a means of taking action in response to their own needs. The painter whose aging hands were failing, the keypuncher whose hands were exhausted, a senior citizen who used his hands to speed recovery from an operation — all became involved and, by using the tools, gained control.

A variety of benefits has been derived from the use of these tools. The greatest benefit, however, may be the opportunity for positive action — active involvement in addressing the situation.

What is the benefit of working on other people's hands?

Working on other people's hands is a tool to enable you to work with other people. From the concerned family member to the professional reflexologist, we've seen the creative use of pressure, stretch, and movement work with others. The benefit is in providing others with these sensory experiences: break in the routine to cope with stress, an approach to a health problem, a nonthreatening touch tool. Hand reflexology, stride replication® , and propriocise® techniques provide a means to work with each situation.

Techniques

Each technique series — reflexology, stride replication® , and propriocise® — has as its goal the application of pressure, stretching, or movement. While the primary sensory signal of each series is different, all share common qualities of technique application.

In handling a hand, control is an important element. Control is the ability to most efficiently and effectively apply techniques. The net result of steady control is a sense of precision, comfort, confidence, and thoroughness. Control is achieved by the interplay of the practitioner's two hands. Throughout the Technique chapter, techniques are described in terms of the role played by each of the practitioner's hands. Thus, all techniques are described in terms of two steps: the preparation made by a holding hand and the application of technique made by a working hand. Further references to the terms *working hand* and *holding hand* describe the practitioner's role. Any reference to "the hand" can be interpreted as the hand being worked.

The goal of the practitioner is to most efficiently and effectively combine the efforts of the working hand and holding hand. Toward this purpose, the role of the practitioner's hands is to steady the hand being worked and to apply a sensory signal to the hand being worked. As the techniques progress from reflexology to stride replication® to propriocise® , note the changing role of the holding hand in its interaction with the working hand.

The technique illustrations show the position of the holding hand and the working hand. To work with the illustrations, make it a practice to note and then mimic the roles played by each hand. The holding hand creates a stationary target and appropriate conditions for the working hand. The working hand applies techniques that create the sensations of pressure, stretch, and movement.

To consider the role of the holding hand, rest your hand on a table with the palm up. Notice that the fingers curl and the thumb draws toward the hand. A hand being worked will display this natural tendency. To create a more appropriate condition for the working hand, the holding hand comes into play.

To consider the role of the working hand, look at the palm of your hand. Note that the contours of the

hand provide a variety of surfaces. The thumb, fingers, joints, webbing, and palm of the hand provide distinctively different surfaces that the working hand must accommodate.

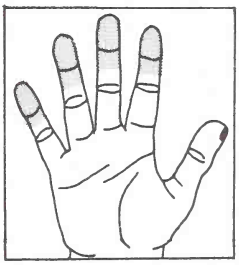
Reflexology Technique

Pressure is a sensation that is felt by the hands. Pressure sensors in the hand make possible the manipulation of our world. Both the fine stroke of a pen and the lifting of a weight call for pressure sensitivity.

In reflexology, the goal is the application of constant, steady pressure to all parts of the hand. To reach this goal, we will consider specific techniques, the roles of the holding and working hands, and establishment of a pattern of successive passes.

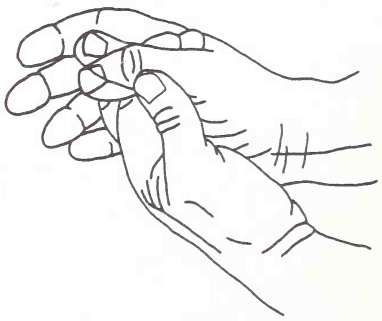
The reflexology techniques used to apply pressure are the *thumb walking technique*, the *finger walking* technique, the *modified grip* technique, and the *rotating on a point* technique.

THUMB WALKING TECHNIQUE



The goal of the *thumb walking* technique is to exert a constant steady pressure while contouring to the surfaces of the hands.

The interplay of the fingers and thumb provide the ability to contour and exert pressure to a variety of surfaces. The fingers act in unison to grasp, while the thumb is free to provide pressure in opposition in a very precise manner. The tip of the thumb is the point of contact for the exertion of pressure. The natural angle of the thumb is such that the outside edge works optimally in opposition to the fingers to create pressure.



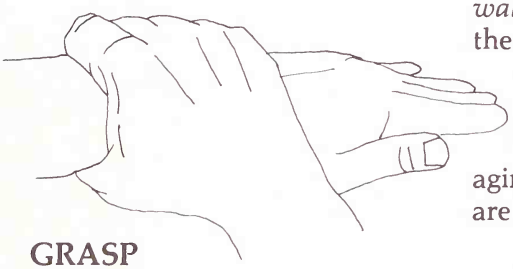
The *thumb walking* technique has a very simple basis: the bending of the first joint of the thumb. Try this exercise: hold the thumb below the first joint (as shown). This prevents the second joint from bending. Bend the first joint. Do it several times. Now try the other thumb.

While you're still holding, place the outside corner of the thumb on your leg. Bend the thumb a few times. At this point, do not worry about exerting pressure or about what your other fingers are doing.

The next step is to get the thumb actually walking forward. Hold on to your thumb. Use the outside tip. Bend the thumb, allowing it to rock a little from the thumb tip to the lower edge of the thumbnail. This is not a large range of motion; it is not meant to be.

Remove the holding hand. Try walking the thumb. Are you bending only the first joint? Do not push the thumb forward. Bending and unbending is the entire means by which you move forward.

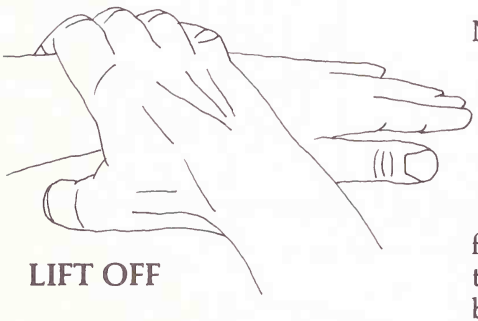
It is at this point that an important aspect of efficiency arises. The fact is that actual strength in reflexology comes from the use of *leverage.* In the *thumb walking* technique, leverage is attained by the use of the four fingers in opposition to the thumb.



GRASP

To practice the *thumb walking* technique, first imagine reaching up to grasp a chin-up bar. The hands are in an open grasp, with the fingers holding on.

GRASP: Grasp the arm.



LIFT OFF

LIFT OFF: Unwrap the thumb from the grasp. Maintain the grasp of the fingers.

CONTACT

CONTACT: Place the tip of the thumb on the surface of the arm. The outside edge is the point of contact. The fingertips maintain the grasp. The hand arcs between the fingertips and the edge of the thumb, creating an open space between the hand and arm. A downward pressure exerted by the thumb tip is thus created. The pressure varies with the tension created between the thumb and fingers. An increase of pull by the fingers, by lowering the wrist, increases the pressure exerted by the thumb tip.

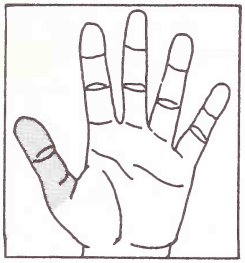
With the thumb tip on the surface of the arm and the thumb held straight, drop the wrist. Note the increased pressure by the thumb tip.

The object of the *thumb walking* technique is to exert a constant, steady pressure with the thumb tip. The entire hand participates in this technique, but the first joint of the thumb is the only moving part. The first joint bends and unbends to move the thumb tip in a forward direction. The second joint of the thumb does not move. It participates in the creation of leverage and, thus, pressure.

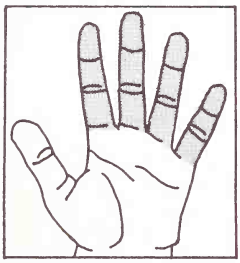
Applying the Thumb Walking Technique to the Hand: The Role of the Holding Hand and the Working Hand

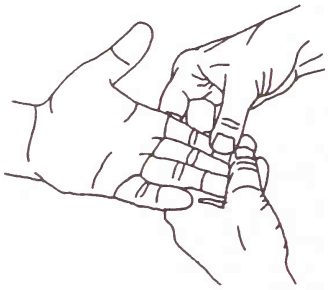
In applying the *thumb walking* technique to the hand, the roles of the holding hand and the working hand are considered. The holding hand positions the hand being worked to prepare a more suitable surface on which to work, one which is stationary and held taut to thin the flesh. The working hand provides the sensory signal of pressure. Pressure is exerted at the thumb tip, but the entire hand participates in the exertion of pressure and contouring to the surface being worked.

To practice the *thumb walking* technique on the hand and to become familiar with the handling of a hand, work through the following exercises, applying the *thumb walking* technique after the hands have been positioned as indicated. In the *thumb walking* technique, the thumb moves in a forward direction. Note that the working hand is positioned to allow the thumb to move forward and to contour to the surface.

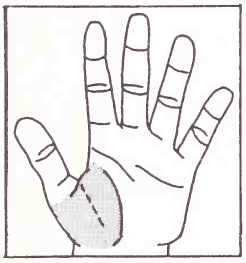


Holding hand (R): Hold the thumb stationary.
Working hand (L): Fingers rest on top side of hand to provide leverage by opposing the thumb.

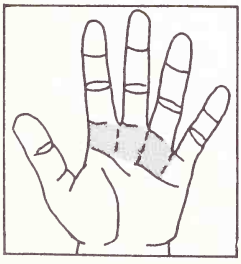


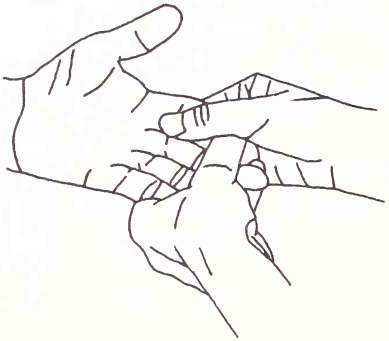


Holding hand (L): Grasp the fingers to prevent them from curling.
Working hand (R): Fingers rest on top side of hand.

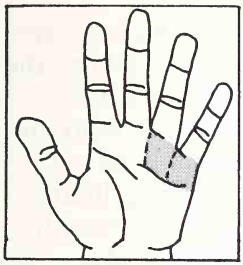


Holding hand (L): The thumb is braced and drawn away from the hand.
Working hand (R): Fingers rest on top side of hand. The four fingers rest together to best create leverage.



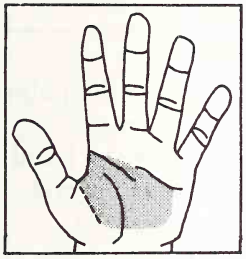


Holding hand (L): Grasp the fingers to open the palm of the hand.
Working hand (R): Fingers rest on top side of hand. Note the intended direction of the working thumb.



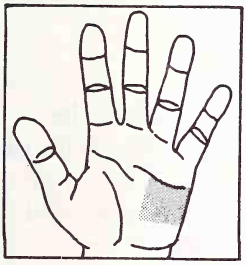
Holding hand (R): Grasp the fingers to open the palm of the hand.

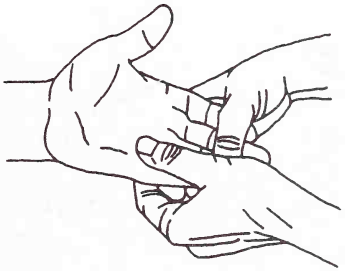
Working hand (L): Fingers rest together on the top side of the hand. (Note that the left hand is used to most easily work toward the outside of the palm.)



Holding hand (R): The thumb is drawn away from the body of the hand to more fully expose the webbing of the hand.

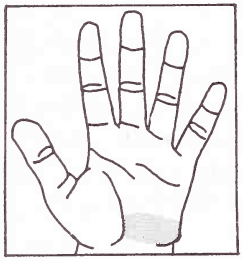
Working hand (L): Fingers rest on the top side of the hand.





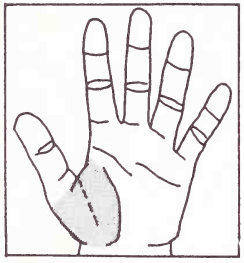
Holding hand (R): Grasp the fingers to open the palm of the hand.

Working hand (L): Fingers rest on the top side of the hand. The left hand is used to more easily work toward the outside of the palm.



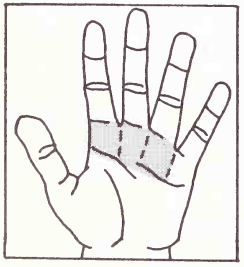
Holding hand (R): Grasp the fingers to open the palm of the hand.

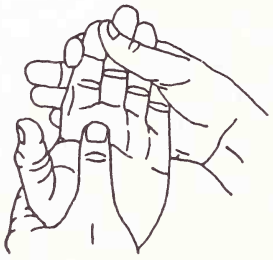
Working hand (L): As compared to the previous picture, the working hand has been repositioned. The working hand is repositioned to allow the working thumb to move within a comfortable range. Loss of leverage occurs when the thumb is stretched beyond the range of confort. The hand is held in an upright position to apply the *thumb walking* technique from a different direction.



Holding hand (R): Use the palm to hold the fingers and open the palm of the hand. The thumb is braced and drawn away from the body of the hand.

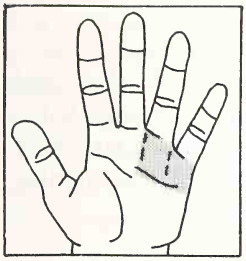
Working hand (L): Fingers rest together on the top side of the hand. Note the intended direction of the working thumb.

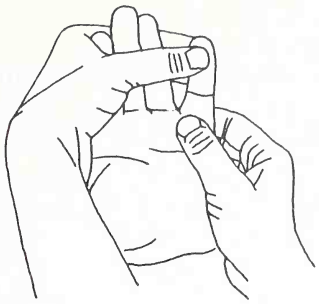




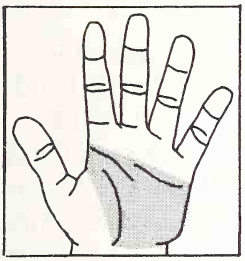
Holding hand (R): Grasp the fingers to open the palm of the hand.

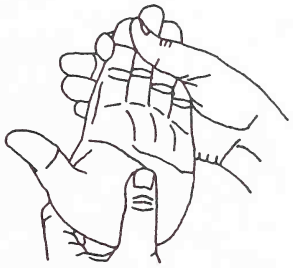
Working hand (L): Fingers rest on the top side of the hand.



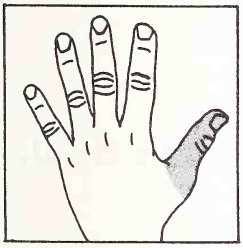


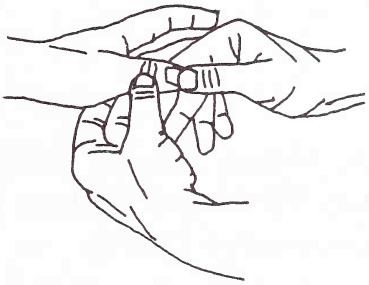
Holding hand (R): Grasp the fingers to open the palm of the hand.
Working hand (L): Note that the right hand most easily works toward the outside of the palm.



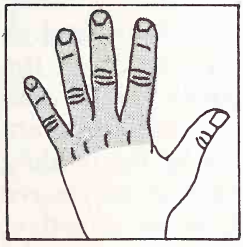


Complete the coverage of the palm side of the hand. Determine which hand most easily contours to the surface and is the most appropriate working hand.

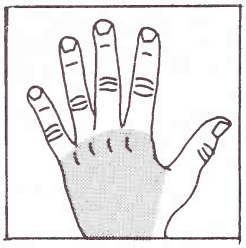




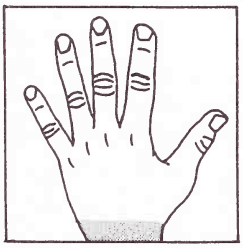
Holding hand (R): Hold the thumb to steady it.
Working hand (L): Rest the fingers on the palm side of the thumb to provide leverage.



Holding hand (R): Hold the finger to steady it. For comfort and control, all four fingers are grasped.
Working hand (L): Rest the fingers on the palm side of the hand.

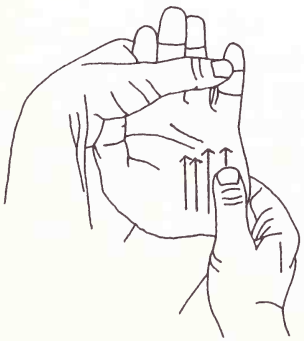


Holding hand (R): Grasp the fingers to steady the hand.
Working hand (L): Note that the right hand most easily works toward the outside of the hand.



Holding hand (R): Grasp the fingers to steady the hand.
Working hand (L): Note the intended direction of the working thumb.

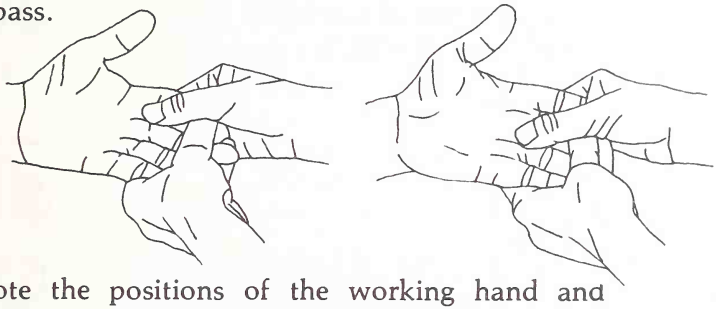
Applying Thumb Walking to the Hand: Establishing a Pattern of Successive Passes



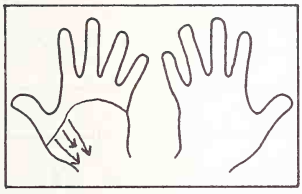
In applying the *thumb walking* technique to the hand, a pattern of successive passes is established. Such a pattern provides pathways for the walking thumb and a thorough coverage of the surface of the hand. A series of passes is applied to cover a segment of the hand surface. The hand is held in position while successive passes of the *thumb walking* technique are made. (See illustration.) The position of the holding hand is then changed and a new series of successive passes is applied. The net result is an effective, efficient, and thorough application of pressure to the hand.

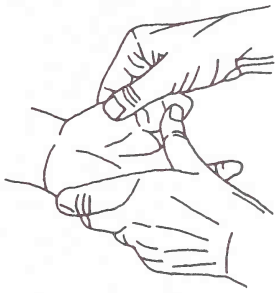
To practice successive passes of the *thumb walking* technique on the hand, work through the following exercises. The placement of the thumb to begin a pass establishes the pathway for the *thumb walking* technique. The walking thumb always moves in a forward direction.

Note the changing position of the working hand itself to accommodate placement of the thumb for the next pass.

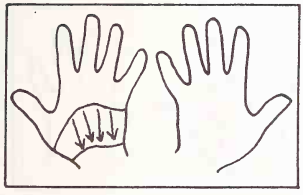


Note the positions of the working hand and holding hand. Note the starting point for the working thumb. To make a pass, walk the thumb in a forward direction. The pass ends when the thumb is stretched beyond the ability to take advantage of the leverage provided by the fingers. To begin another pass, reposition the thumb.





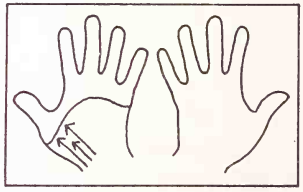
Note the placement of the working hand and holding hand. Note the position of the four fingers of the working hand which provide opposition to the thumb, thus creating leverage and controlling the pressure applied by the walking thumb. Begin a series of *thumb walking* passes.

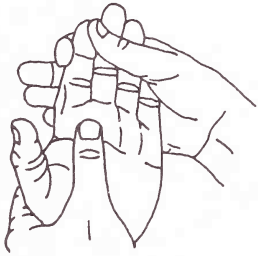


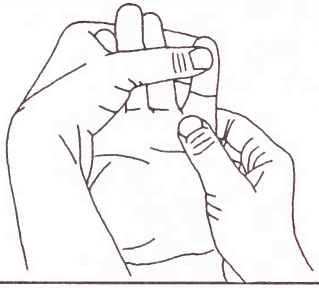
In the following exercises, establish pathways, creating successive passes of the *thumb walking* technique. Take note of:

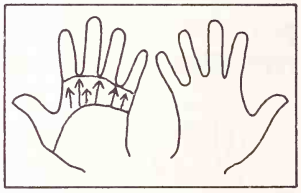
- The starting position of the working thumb
- The positions of the working hand and holding hand
- The position of the working fingers

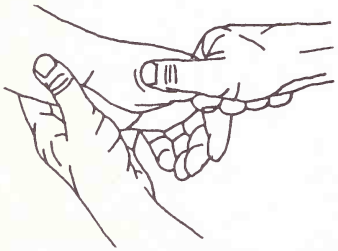
Visualize the segment of the hand to be covered. Begin a series of successive passes, thoroughly and repeatedly covering the segment.

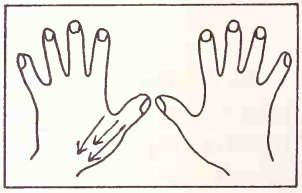


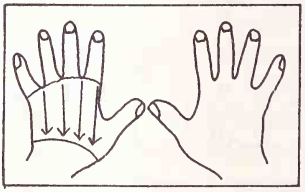










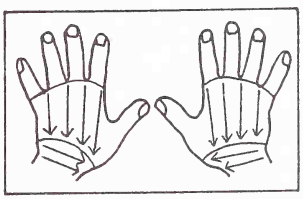


FINGER WALKING TECHNIQUE

The *finger walking* technique has the same basis as the *thumb walking* technique: the bending of the first joint of the finger. Hold the finger below the first joint (as shown). Bend the first joint.

The top of the hand is a good practice ground for *finger walking*. Try bending from the first joint of the index finger as its tip rests on top of the hand. Use the edge of the finger. The walking motion is a slight rocking from the fingertip to the lower edge of the fingernail.

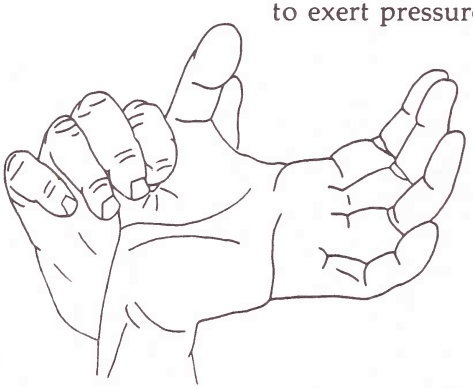
To apply the *finger walking* technique to the hand, note that the finger contours to the top side of the hand. Note the positions of the working hand and holding hand. The thumb of the working hand is positioned on the palm side of the hand and it provides leverage for the working finger. Establish a pattern of successive walks. The finger walks in a forward direction. The starting point creates the direction of the walking finger.

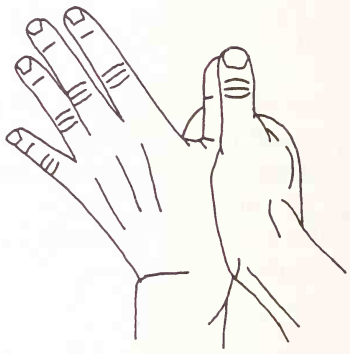


MODIFIED GRIP TECHNIQUE

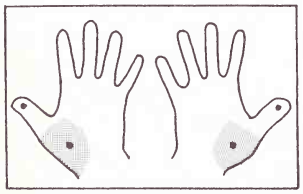
The *modified grip* technique is used to pinpoint in the fleshier portions of the hand. The possibility of contact between the fingernail of the working finger and the hand is a consideration in the application of the technique.

To practice the technique on yourself, grasp the hand as shown. The palm of the working hand rests on the top side of the hand. The tip of the finger is placed on the area to be worked. The palm acts with a bracing effect and the tip of the finger makes contact to exert pressure.

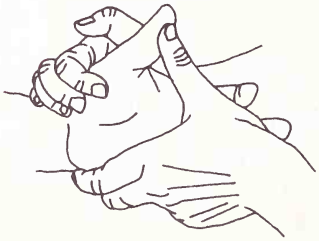




Exert pressure with the fingertip. Note your own reaction to the fingernail contact. When working on another's hand, fingernail contact is to be avoided. To avoid contact, the flat of the finger exerts the pressure.

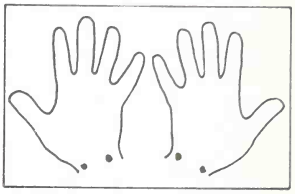


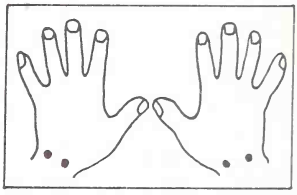
To apply the *modified grip* technique to the hand, rest the palm of the working hand on the top side of the hand. Place the fingertip on the area to be worked. Exert pressure repeatedly with the flat of the finger.



ROTATING ON A POINT TECHNIQUE

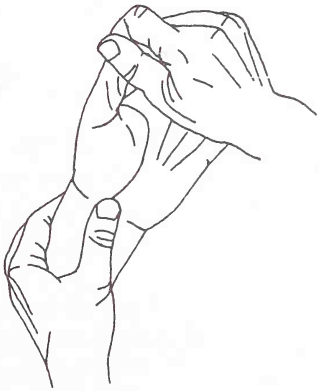
The *rotating on a point* technique is used to pinpoint in the bonier portions of the hand. The working hand grasps the wrist, pinpointing with the flat of the finger. The holding hand moves the hand first in a clockwise direction and then in a counterclockwise direction.

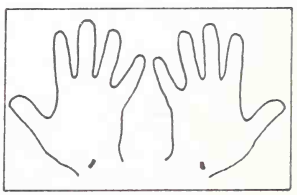




Variation

The hand is held in an upright position. The working hand grasps the wrist, pinpointing with the flat of the thumb. Note the positioning of the working thumb.





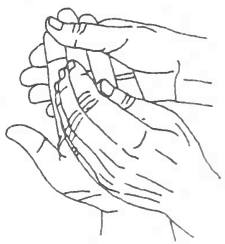
Stride Replication® Technique

The validity of reflexology has always been founded in providing the sensory experiences of light touch, deep pressure, angulation of joints, muscle and tendon stretch, and the rate of stretch. These are all — with the exception of light touch — forms of communication necessary for movement. To further encourage variety in this communication, we have developed a set of techniques that we refer to as stride replication® . As this phrase implies, the techniques mimic some of the key sensory signals necessary for walking, standing, and weight carrying.

The application of "stride" replication® techniques to the hands has as its basis the role of weight-carrying played by both hands and feet. The feet bear the weight of the body, while the hands carry the objects.

The techniques of stride replication® are a recognition of the body's protective mechanism which quickly relaxes in response to extreme stretch. When the hand meets a force or weight of a particular strength, the hand relaxes to meet the weight rather than incur injury. While the application of stride replication® techniques is not of sufficient force to cause damage, the application is interpreted by the body as a need to relax quickly. The hand is thus "tricked" into relaxing.

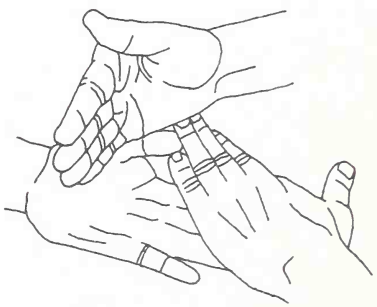
The directional movement techniques of stride replication® recognize the directional movements of the hand and provide practice in a full range of movement. Directional movement is used by the hand in weight carrying and manipulation.



THE HOLDING HAND

In stride replication techniques as applied to the hand, the role of the holding hand is to provide a stationary hand on which to work and to place the hand in an openpalm position.

When working on the palm of the hand, the hand is stretched open or held in an upright position by the holding hand.



When working on the top of the hand, the hand is held in an openpalm position by its placement on a surface.

THE WORKING HAND

In stride replication techniques, the working hand as a whole provides a variety of sensory signals to the hand. The techniques are cupping, tapping, and percussion. A further technique is the accentuation of directional movements of the hand.

Cupping

In cupping, the hand pockets air to form a muffled clap. To begin, cup your hand as though scooping water from a stream. To practice the technique, clap the cupped hands together. The sound made should be a dull thud.

Try this technique on the hand. The cup of the hand should be shaped to the surface for maximum effect. This is achieved by varying the curve of the fingers. Apply the technique to the areas indicated.

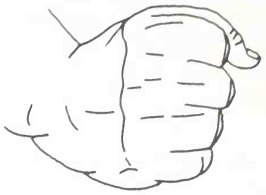
Tapping

In the technique of tapping, the outside of the little finger of an open, relaxed hand makes contact with the foot. The effect is like rapping a closed hand-fan on the knee. The ribs of the fan rap together. In tapping, the fingers of the hand tap together. To achieve this effect, the fingers must be relaxed (not stiff as in a karate chop).

To practice tapping, try this technique on your thigh. Keep the hand open and the fingers relaxed. Can you hear the fingers slap together, making a tap, tap, tapping sound? The goal of tapping is achieved by a rapid, rhythmic stroke, not a forceful blow. Force may cause injury or discomfort.

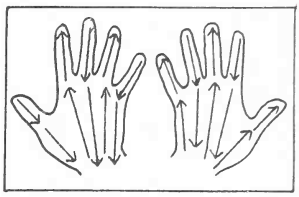
The movement of the working arm is the same as that used in the technique of percussion. The bicep of the arm is flexed, and the arm is turned so that the outside of the hand can make contact with the foot. Unlike percussion, the hand is open and the contact is made with the outside of the little finger. The elbow is the only moving part of the working arm. The bicep remains flexed throughout.

Percussion



Form the hand into a loose fist. The object of the technique is to make contact with the padded, outside edge of the hand. The elbow is the only moving part of the working arm. The bicep remains flexed throughout. Draw the right arm toward the chest and swing it forward, making contact with the hand. Set up a rhythm. Don't try to use too much force. Force is not as important as a rapid stretch of the muscle. The tempo, which can be established by the flexing of the bicep throughout the technique, is more important than force.

To practice cupping, tapping, and percussion, rest your hand on your leg. (See illustration.) Apply the technique of tapping. A pattern of successive passes may be established. A technique such as tapping is applied to the full length of each thumb and finger and to the hand itself. Apply the technique of percussion in a similar manner. Apply the technique of cupping to the whole hand.

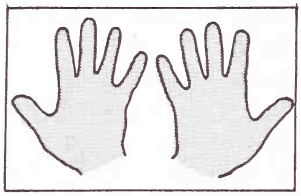


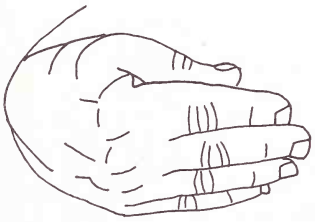
Turn the hand over. Practice applying the techniques to the top of the hand.

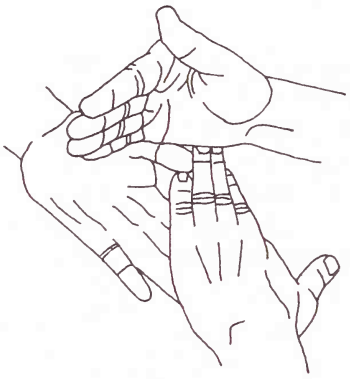
APPLYING STRIDE REPLICATION® TECHNIQUES TO THE HANDS

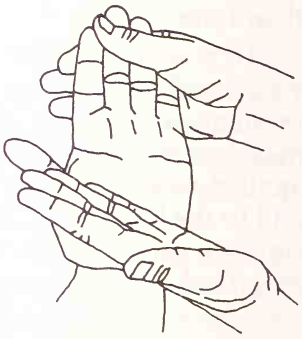
Use the holding hand to place the hand in position. Choose one of the three sensory signals and, with the working hand, apply it.

Working Surface

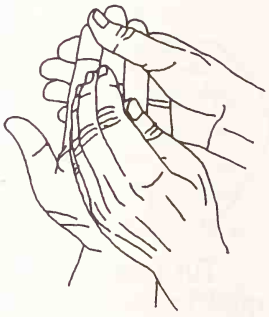




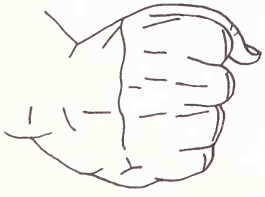


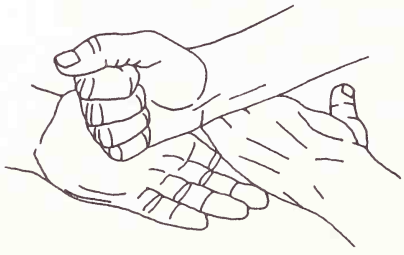


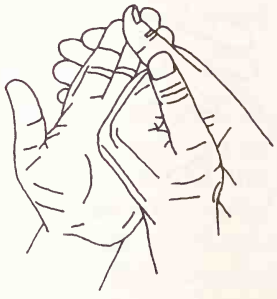
TAPPING



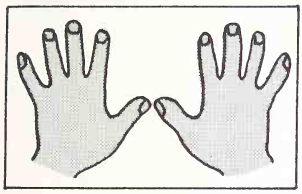
CUPPING

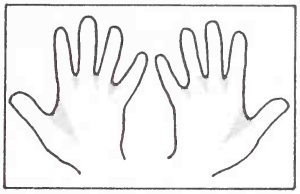


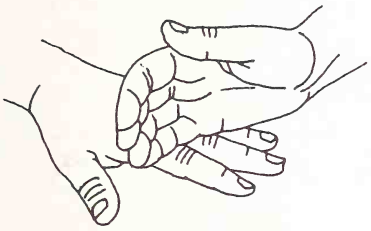


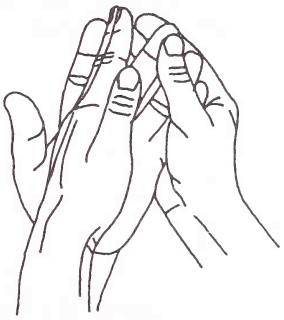


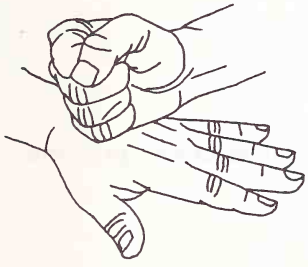
PERCUSSION

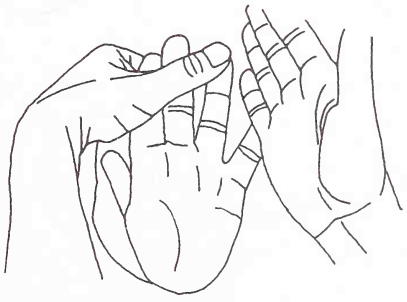






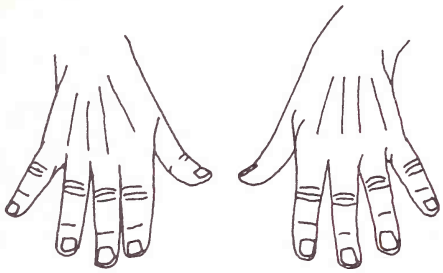




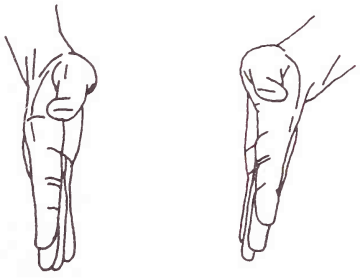


DIRECTIONAL MOVEMENT

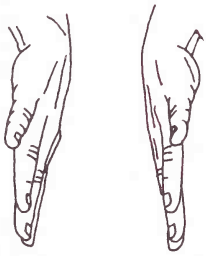
The hand has the ability to move in many directions. Movement in any direction is the result of a combination of basic movements. The hand has four basic directional movements.



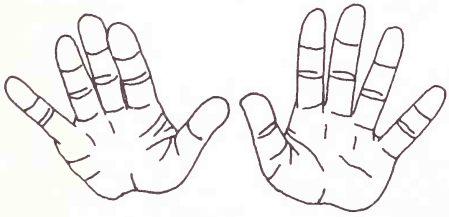
To practice the four basic directional movements, hold your hands in front of you, palms down. Turn the hands so that the palms face each other. This represents one direction in which the hand moves.



Return the hands to the palms-down position. Turn the hands so that the top sides face each other.

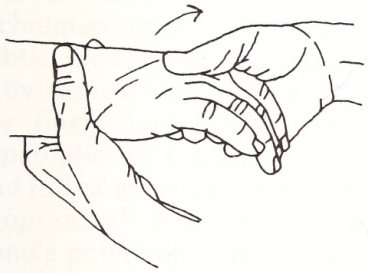


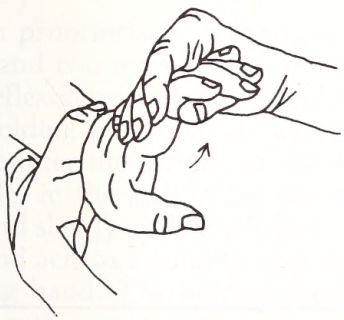
Return the hands to the palms-down position. Raise the hands.



Return the hands to the palms-down position. Lower the hands.

To practice the movement of the hand in four basic directions, consider the role of the working hand to be that of moving the hand in the direction indicated by the arrow.





Propriocise® Technique

Proprioception literally means "to perceive oneself." Such perception is possible because of information gathered from muscles, joints, and tendons. The information concerns the stretch of muscles and tendons, the angulation of joints, and deep pressure. From this an image of body position is formed. Standing, for example, is identifiable as a body position different from that of sitting.

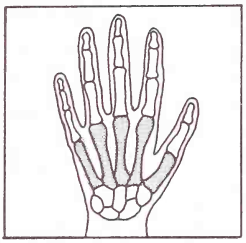
Propriocise® is the practice and development of body position not normally experienced in everyday life. In relationship to the hands, propriocise® techniques involve subtle movements. Yet it is those subtle movements that make possible finely tuned activities such as writing or painting. Routine dulls the finely honed edges of the body. Unless the capabilities of the hands are explored, the flexibility and full range of movement are lost. (Use it or lose it.) Propriocise® techniques are a way of developing the hand's potential. They are an exercise of life's finely tuned movements, the quality aspects.

THE HOLDING HAND AND WORKING HAND

In propriocise® techniques, the role of the holding hand is a more active one than the holding hand of reflexology and stride replication® techniques. The holding acts to create appropriate conditions and to counter the actions of the working hand. For example, in the *pull* technique, the working hand grasps and slowly pulls the finger. The holding hand pushes and acts as a counterforce to the pulling of the working hand. The holding hand and working hand act together to accentuate movement. The working hand acting alone cannot create as much contrast of movement.

In the illustrations, note the placement of the working hand and holding hand. Note also the parts of the working and holding hands that make contact with the hand. Such points of contact are illustrated.

Propriocise® techniques create constant, steady movement. Movement is controlled, never sharp or sudden. Controlled movement more closely mimics the subtle actions of a joint.

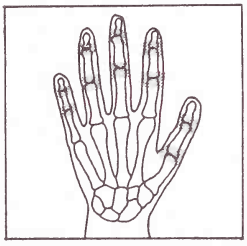


METACARPAL BONES

Propriocise® techniques are applied successively to each finger or metacarpal bone. The metacarpal bones radiate from the wrist and end as the rounded edges of the knuckles. (See illustration.)

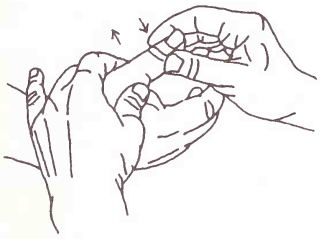
Note: As in any exercise program, the exercise of the small movements of the hand calls for certain considerations. Start slowly. Proceed cautiously. Do not force any movement. Limit repetitious practice to begin with. Observe individual responses.

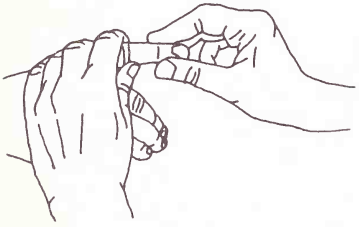
SIDE TO SIDE MOVEMENT



The goal of the technique is the practice of a movement of the finger joints that is seldom experienced. The movement is a slight side-to-side one. The working hand creates the movement, while the holding hand counters the movement by serving as a brace.

The working and holding hands grip the joints of the finger. The flats of the index fingers and thumbs of the working hand and holding hand serve as levering points. The goal of the technique is the focused movement of the first joint of the thumb by the working hand.

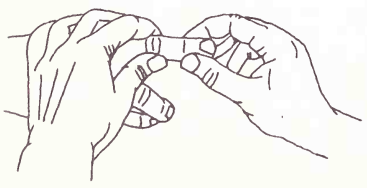


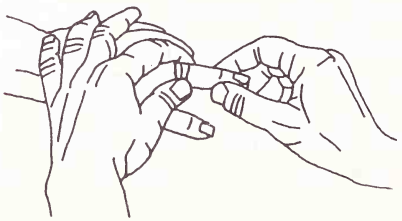


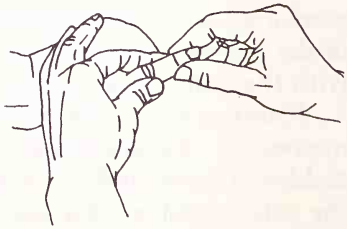
To try the technique, grip the thumb as shown. The right hand in the illustrations is the working hand. Move the thumb in the direction of the arrow, pushing with the flat of the working thumb against the flat of the holding index finger. Now move the thumb in a counterdirection, as indicated by the arrow, pushing with the flat of the working index finger against the flat of the holding thumb.

Repeat the pattern of movement and countermovement several times.

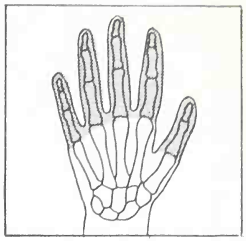
Go on to the index finger and repeat. Repeat with each finger.





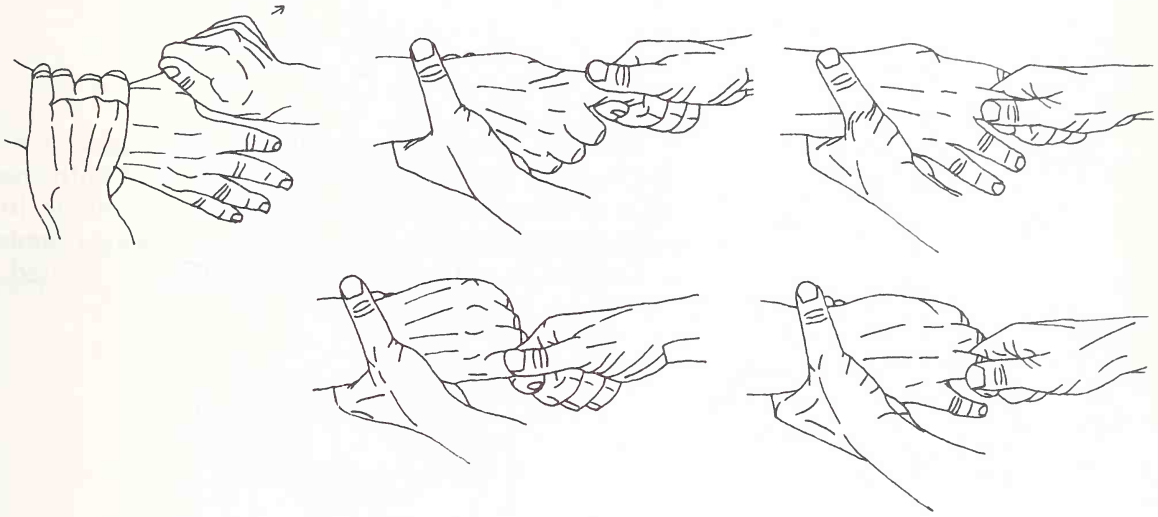


PULL TECHNIQUES



Grasp the thumb with the working hand. (Right hand in illustration.) The holding hand grasps the wrist to isolate the practice of the movement and to counter the actions of the working hand. With the working hand, pull on the thumb. This is a slow, firm movement.

Go on to the index finger and repeat. Repeat with each finger.



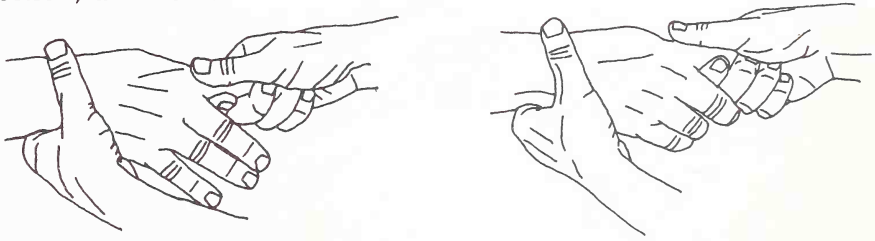
Variation

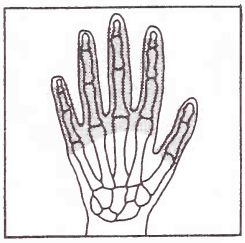
Pull and turn technique:

With the working hand, pull on the finger and then turn it first in a clockwise direction and then a counterclockwise direction.

Pull and hold technique:

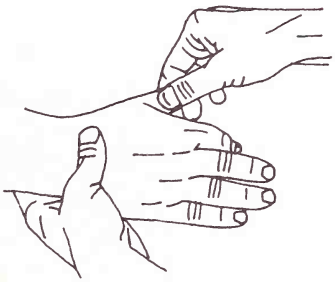
Pull and then turn the finger in a clockwise direction. Hold for a few seconds. Release. Pull, turn in a counterclockwise direction, and hold.



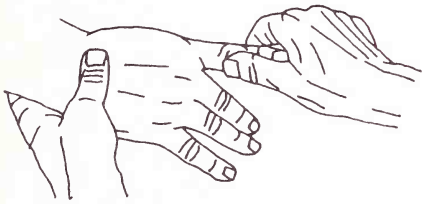


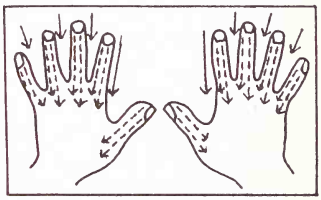
WALK DOWN/PULL AGAINST

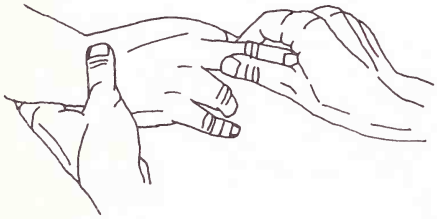
The goal of the technique is to create a stretch of the fingers and thumb. Aspects of both propriocise® and reflexology techniques are utilized. The working thumb is used as a lever against which the fingers pull to create stretch.

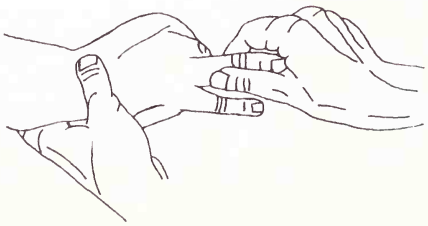


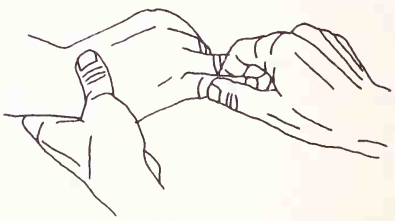
Position the working thumb and fingers as shown. Holding the working thumb in place, pull with the fingers. Now use the *thumb walking* technique to walk down the finger. Reposition the working thumb and repeat. A pattern of successive passes is created.



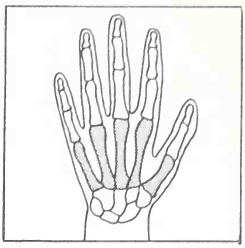






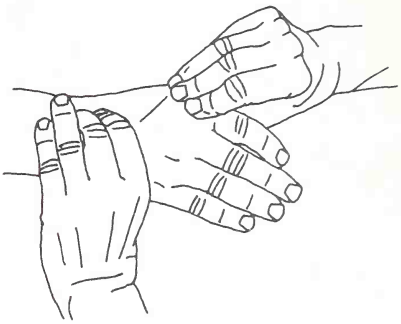


METACARPAL LEVER

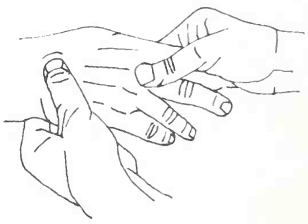


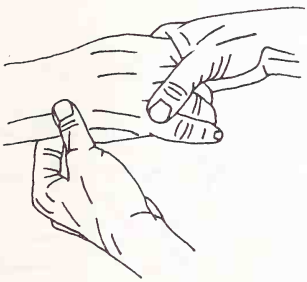
The goal of the technique is to work with the metacarpal bones. Grasp the hand as shown. The right hand in the illustrations is the working hand. Push with the flat of the working thumb. Pull with the flat of the holding index finger to counter the actions of the working thumb. Then, to create movement in a counter direction, pull with the flat of the working index finger and push with the flat of the holding thumb.

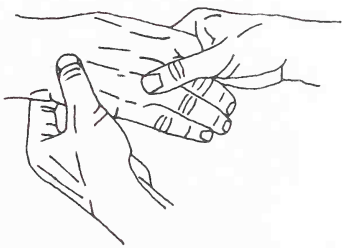
Repeat the pattern of movement/countermovement several times.

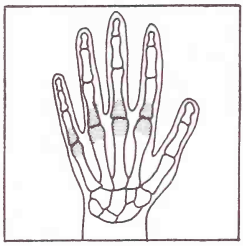


Go on to the next metacarpal bone and repeat. Repeat with each metacarpal bone.







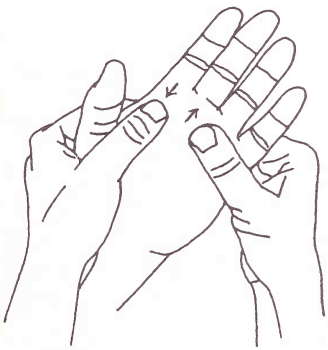


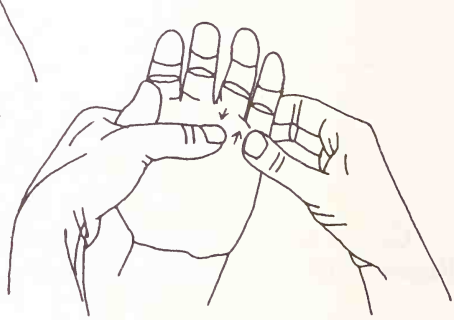
METATARSAL GRASP

The goal of the technique is to create movement between the metacarpal bones. Grasp the hand as shown. Both hands act as working hands. Push with the flat of the right-hand thumb and pull with the flat of the left-hand index finger. Now, push with the flat of the left-hand thumb and pull with the flat of the right-hand index finger.

Repeat the pattern of movement/countermovement several times.

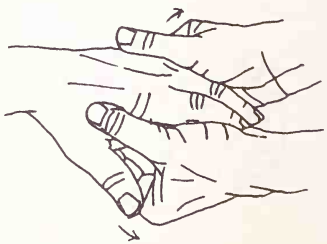
Repeat with the other metacarpal bones.





Variation

Rotate the wrists, pressing against the hand with the palms of the working hands. Then, counter this movement by rotating the wrist pressing against the hand with the working fingers.



METACARPAL MOVER

The object of the technique is to create movement between the metacarpal bones of the hand.

First form the working hand into the shape of the grasp. (See illustration.) Now, grip the hand with the working hand. The holding hand grips the wrist. The working index finger rests on top of the hand on the head of the third metacarpal.

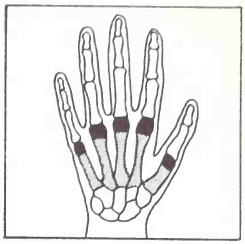
The working thumb rests on the head of the second metacarpal on the palm of the hand.

To create movement, the working index finger pushes against the third metacarpal head, while the working thumb pulls against the second metacarpal head. Leverage is thus created between the two metacarpal heads to promote independent movement.

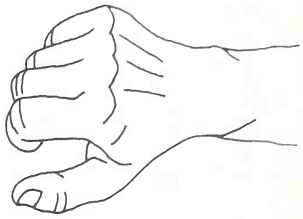
A similar method is used to create movement between the other metacarpals.

The working index finger rests on the fourth metacarpal head on top of the hand. The working thumb rests on the second metacarpal head on the palm of the hand.

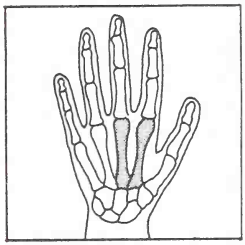
The working index finger rests on the fifth metacarpal head. The working thumb remains on the second metacarpal head.

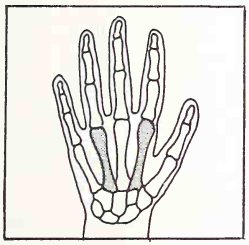


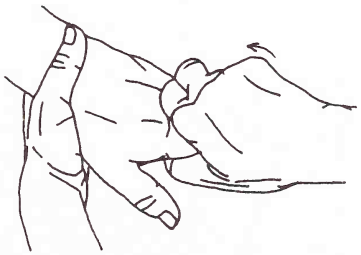
METACARPAL HEADS

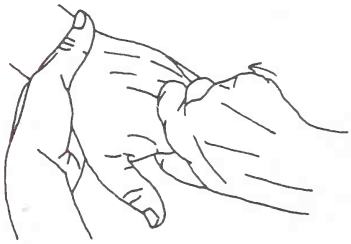


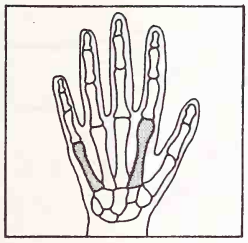
THE GRASP

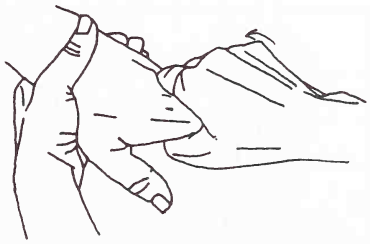


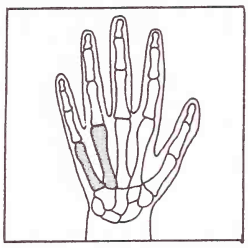












Variation

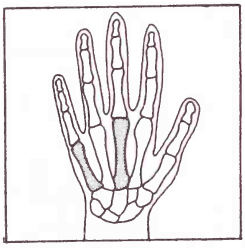
To promote movement from another direction, a similar technique may be used.

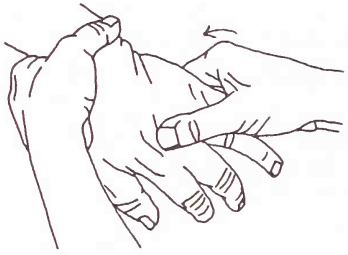
Rest the working thumb on the fourth metacarpal head on top of the hand. The working index finger rests on the fifth metacarpal head on the palm of the hand. Push with the thumb, pull with the finger.

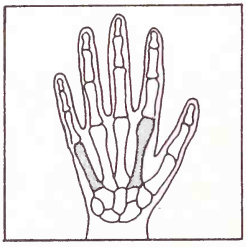
Rest the working thumb on the third metacarpal head; the working index finger remains on the fifth metacarpal head.

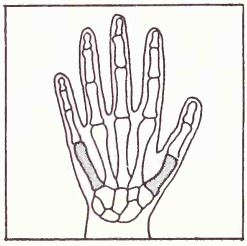
Rest the working thumb on the second metacarpal head; the working index finger remains on the fifth metacarpal head.

Rest the working thumb on the first metacarpal head; the working index finger remains on the fifth metacarpal head.









The Workout

A workout is a pattern for working through the hand in a consistent, repeatable manner. Such a pattern establishes a framework for evaluation — a system for comparing and contrasting one hand to another. Evaluation is a tool used to gather information and to determine which parts of the hand to emphasize with the application of further techniques. Evaluation determines how much time and effort should be allocated to an area.

The goal of the complete workout is the exercise of the entire hand. We suggest working through the hand twice. The first time through covers every area of the hand and provides an opportunity for evaluation of the entire hand. The second time through the hand, apply further techniques to areas selected during evaluation.

GETTING STARTED

Begin the workout on either the right or left hand. Which hand to begin with is a matter of individual choice.

Work through the entire hand once. A whole-hand pattern is presented in "Workout: Reflexology/Stride Replication®," "Workout: Stride Replication®," "Workout: Propriocise," pages 47-64. . It is not necessary to follow the exact sequence. Develop a consistent pattern that you find comfortable yet which is thorough.

To work through the hand a second time, use "Finder's Guide," page 100, and "Special Interest/Body Parts, page 74, as references with which to determine areas of further emphasis.

If time is limited and a whole-hand workout is not possible, consider a briefer workout. Briefer workouts can be adapted from patterns presented in "Finder's Guide," pages 100-107, and "Special Interests/Body Parts," pages 74-89.

EVALUATING THE HAND

Evaluating the hands is a matter of contrast and comparison. How does the hand being worked compare to other hands that have been worked? You should

also consider the person's age, occupation, sex, health, and any injury. What have the hands been doing, and how long have they been doing it?

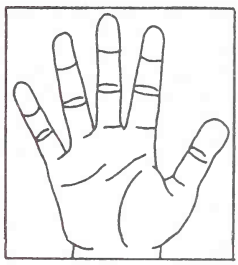
Visual and physical observations form the basis of evaluating the hand. Observations made during the first work-through of the hand provide information to select areas of emphasis for the second work-through of the hand. Observations include a visual inspection of the hand, touch as an evaluative tool, and consideration of the hands experience.

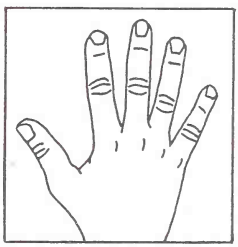
Visual Observation

A brief glance over the hand offers an opportunity to observe any open cuts, hangnails, or injured areas which should be avoided during your work.

A brief glance begins the ongoing visual evaluation. Nails, joints, and signs of injury apprise one of the hand's experiences. You will become more and more practiced at contrasting and comparing.

To practice visual observation, look at your own hands and note their characteristics.





Comparative Elements	Characteristics
Nails	_____Thick nails
	_____Irregularly shaped nails
	_____Damaged nails
Joints	_____Irregularly shaped joints
	_____Thickened joints
	_____Flexibility
Fingers	_____Crooked, twisted
	_____Injured

Touch as an Evaluative Tool

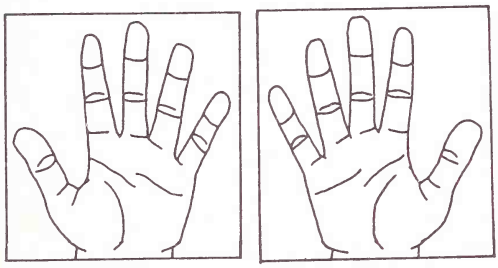
Working with hands develops the sense of touch and refines one's ability to contrast and compare. Evaluation by touch is a matter of noting what one feels in

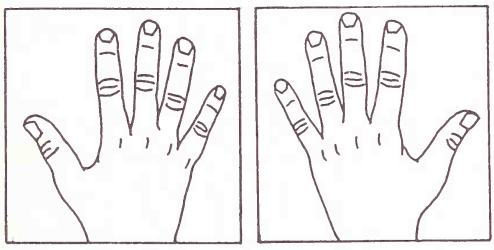
various segments of the hand. Differences in texture appear throughout the hand.

To practice touch as an evaluative tool, consider your own hands.

FEEL OF THE HAND: Some Characteristics

Comparative Elements	Characteristics
Fleshiness	_____ Resilience, tone, or texture of the surface (see also "Consideration of the Hand's Experience")
	_____ Absence of muscle tone
	_____ Consistent muscle tone over the hand
	_____ Puffiness
	_____ Stringiness
Texture of the skin	_____ Dryness/oiliness
	_____ Perspiration
	_____ Coloring/consistent coloring of the hand
	_____ Temperature/consistent temperature over the hand
Pain tolerance	_____ Sensitivity/insensitivity
	_____ Consistent sensitivity of the hand
	_____ Acute sensitivity
Flexibility	_____ Stiffness
	_____ Swelling
	_____ Consistent flexibility of the hand
Under-the-surface texture	_____ Buildup
	_____ Puffiness





CONSIDERATION OF THE HANDS' EXPERIENCES

When evaluating the hands, consider their background. Each pair of hands is a recorded history. The records are those of age, injury, and/or usage. These considerations take into account the hands' experience — what they have been doing. A child's hand is evaluated differently from an adult's hand. The mechanic's hands exhibit characteristics different from those of the pianist. Each hand is evaluated in the context of its experience.

CHILDREN'S HANDS

Children's hands are involved in an educational process: learning how to handle the outside world, grasping an offered finger, holding a cup, drawing with a crayon. Learning to write is a primary communication skill developed in childhood. It is a usable skill, but it does place stresses on the hand. Further stressors are injury and growth.

The flexibility of childhood is deceptive. Children may "bounce back" from injury and illness more easily than adults, but there is no reason to believe that the best possible adjustment has been made. Flexibility is a sign that the body is still developing even into young adulthood.

Memories of childhood linger with us, and so do the "dents." The physical memories of childhood form the basis of possible wear-and-tear patterns later in life. A finger slammed in a car door during childhood, for example, could result in a stiff joint later in life.

TIRED HANDS

Tired hands, essentially, have overpracticed an activity. The routine of a frequently practiced occupational or recreational activity can be a stressor. A variety of hand movements in the form of hand exercises help counter the effects of overpractice. Think in terms of practicing a movement counter to that which has been overpracticed.

OLDER HANDS

Older hands have both overpracticed and underpracticed the hands' activities. The net result is a change in what the hand is able to do. Older hands need exercise. "Use it or lose it" is the maxim most closely associated with this concept.

A note of caution, however, is that hands that have not experienced much movement or pressure are set in their ways. Work with older hands should not be pushed too far or too fast.

INJURED HANDS

Following an injury, the body adapts to its new form. This is not necessarily the best possible adaptation. The trauma of injury and immobility following injury limit messages from the injured part. Decisions in response to injury are made by the body on the basis of partial information. Fuller information, more messages, makes possible a better or even the best possible response to injury.

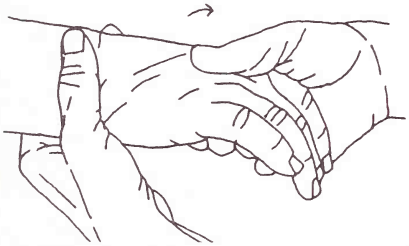
The Workouts

Reflexology/Stride Replication® Workout

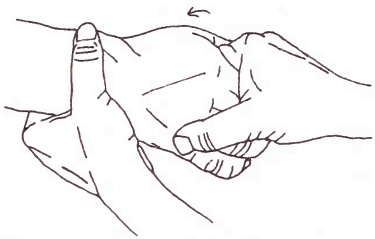
REFLEXOLOGY WORKOUT

1 Observe the hand, page

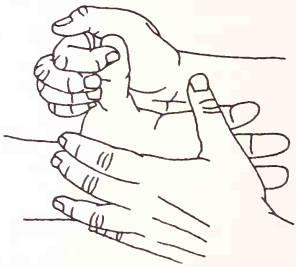
H: Indicates instructions for the holding hand.
W (R): Indicates instructions for the working right hand.
W (L): Indicates instructions for the working left hand.



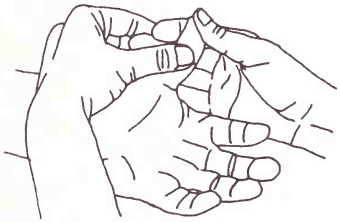
2 Directional movement, page 37
H: Grasp the wrist; counter the movement of the working hand.
W(R): Turn the hand.



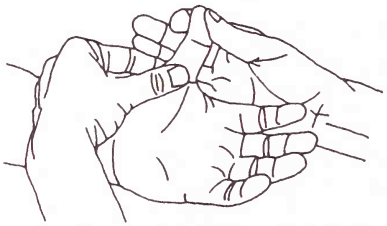
3 Directional movement, page 37
H: Grasp the wrist.
W(R): Turn the hand.



4 Pituitary, page 28
H: Spread the fingers.
W(R): Modified grip



5 Brain, page 20
H: Hold the thumb.
W(R): Thumb walking; begin at tip of thumb.



6 Neck/Thyroid/Parathyroid, page 20
H: Hold the thumb.
W(R): Thumb walking; complete, thorough coverage.

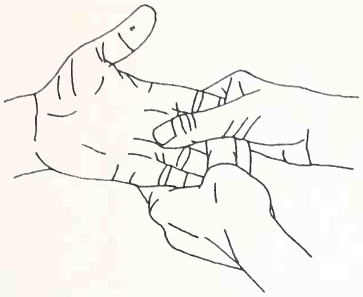
7 Adrenal gland, page 28
H: Thumb braces thumb.
W(R): Modified grip

8 Spine, page 20
H: Thumb braces thumb.
W(R): Thumb walking

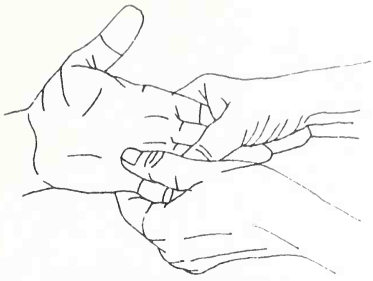
9 Stomach/Kidney/Pancreas, page 20
H: Thumb braces thumb.
W(R): Thumb walking; complete, thorough coverage.

10 Chest/Lung/Breast/Heart, page 20
H: Grasp the fingers.
W(R): Thumb walking

REFLEXOLOGY WORKOUT

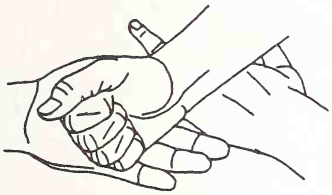


11 Chest/Lung/Breast, page 20
H: Grasp the fingers.
W(R): Thumb walking



12 Shoulder, page 21
H: Grasp the fingers.
W(L): Thumb walking

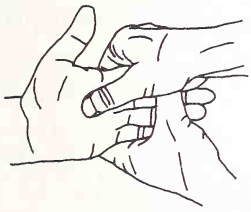
13 Tapping, page 32
H: Stretch the hand into an open position.
W(R): Tapping technique



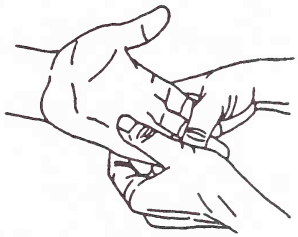
14 Percussion, page 33
H: Stretch the hand.
W(R): Percussion technique

15 Cupping, page 32
H: Stretch the hand.
W(R): Cupping technique

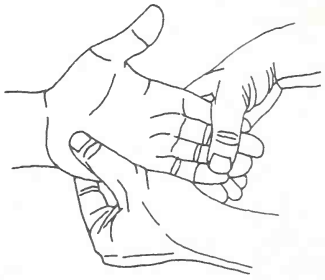
16 Solar plexus/Abdomen, page 21
H: Grasp the fingers.
W(R): Thumb walking



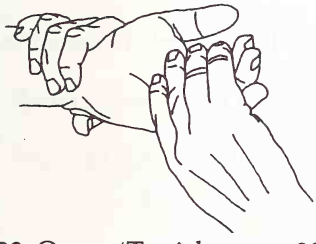
17 Stomach, page 21
H: Grasp the fingers.
W(R): Thumb walking



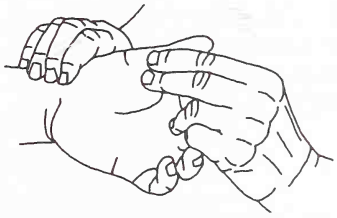
18 Spleen, page 21
H: Grasp the fingers.
W(L): Thumb walking



19 Colon/Small intestines, page 22
H: Grasp the fingers.
W(L): Thumb walking

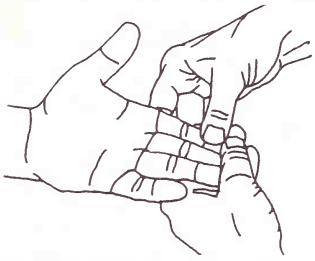


20 Ovary/Testicle, page 29
H: Grip the fingers; turn the hand.
W(R): Rotating on a point

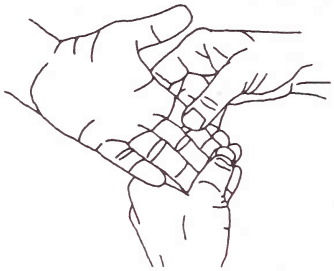


21 Uterus/Prostate, page 29
H: Grip the fingers; turn the hand.
W(R): Rotating on a point

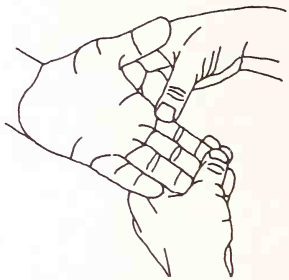
REFLEXOLOGY WORKOUT



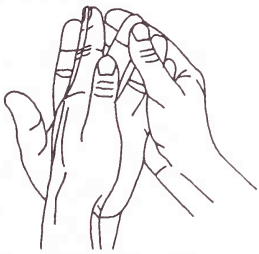
22 Head/Sinus, page 20
H: Grasp the fingers.
W(R): Thumb walking



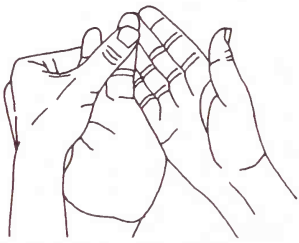
23 Thyroid/Parathyroid, page 20
H: Grasp the fingers.
W(R): Thumb walking



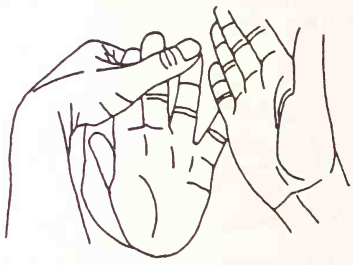
24 Eye/Ear, page 20
H: Grasp the fingers.
W(R): Thumb walking



25 Tapping, page 32
H: Grasp the fingers; hold the hand in an upright position.
W(L): Tapping technique



26 Tapping, page 32
H: Spread the fingers; steady the hand.
W(R): Tapping technique

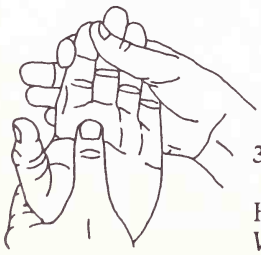


27 Tapping, page 32
H: Spread the fingers; steady the hand.
W(R): Tapping technique

28 Spine, page 22
H: Grasp the fingers, while thumb braces thumb.
W(L): Thumb walking

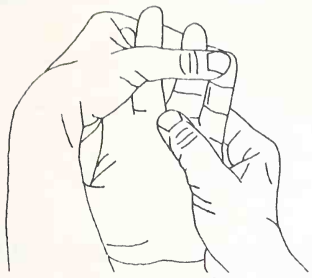
29 Abdomen, page 22
H: Grasp the fingers; thumb braces thumb.
W(L): Thumb walking

30 Kidney/Stomach/Pancreas, page 22
H: Grasp the fingers; thumb braces thumb.
W(L): Thumb walking

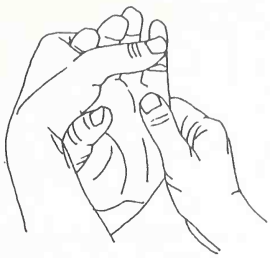


31 Lung/Chest/Breast, page 22
H: Grasp the fingers.
W(L): Thumb walking

REFLEXOLOGY WORKOUT

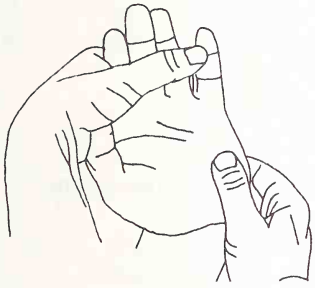


32 Eye/Ear/Tops of shoulders, page 23
H: Grasp the fingers.
W(R): Thumb walking

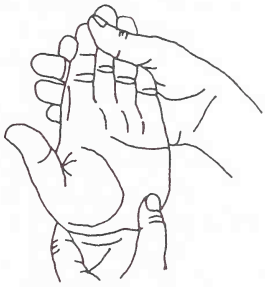


33 Shoulder, page 23
H: Grasp the fingers.
W(R): Thumb walking

34 Abdomen, page 23
H: Grasp the fingers.
W(L): Thumb walking

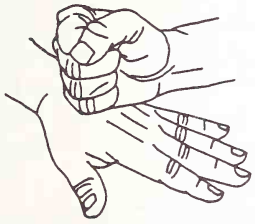


35 Abdomen, page 23
H: Grasp the fingers.
W(R): Thumb walking

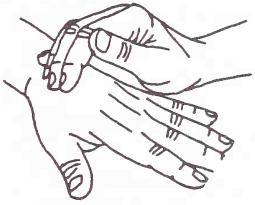


36 Colon/Small intestines, page 23
H: Grasp the fingers.
W(L): Thumb walking

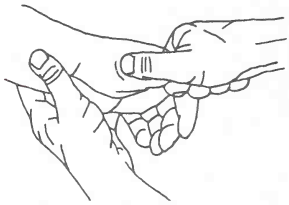
37 Tapping, page 32
H: Rest the hand on the working surface.
W(R): Tapping technique



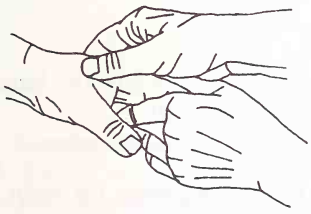
38 Percussion, page 33
H: Rest the hand.
W(R): Percussion technique



39 Cupping, page 32
H: Rest the hand.
W(R): Cupping technique



40 Spine, page 24
H: Grasp the wrist.
W(R): Grasp the thumb, Thumb walking



41 Upper back, page 24
H: Grasp the fingers.
W(R): Thumb walking

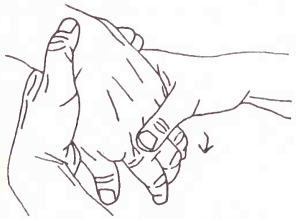
42 Chest/Lung/Breast, page 24
H: Grasp the fingers.
W(R): Thumb walking

43 Arm/Shoulder, page 24
H: Grasp the fingers.
W(R): Thumb walking

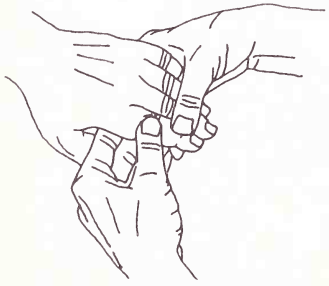
REFLEXOLOGY WORKOUT

44 Lymphatic glands/Groin, page 27
H: Grasp the fingers.
W(R): Finger walking

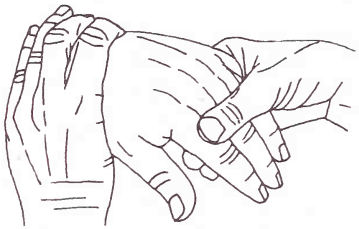
47 Neck/Thyroid/Parathyroid, page 23
H: Steady the thumb.
W(L): Thumb walking



50 Directional movement, page 37
H: Grasp the wrist.
W(R): Turn the hand.



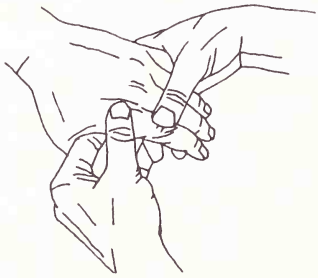
53 Neck/Thyroid/Parathyroid, page 23
H: Grasp the fingers.
W(L): Thumb walking



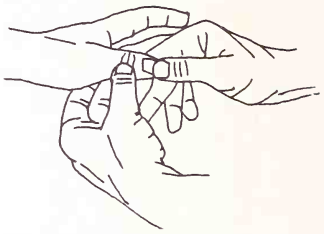
45 Lower back/Hip/Knee, page 29
H: Grasp the fingers; turn the hand.
W(R): Rotating on a point

48 Solar plexus, page 24
H: Grasp the fingers.
W(L): Thumb walking

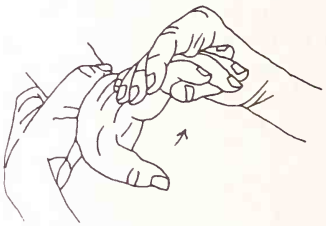
51 Directional movement, page 37
H: Grasp the wrist.
W(L): Turn the hand.



54 Eye/Ear/Tops of shoulder, Page 23
H: Grasp the fingers.
W(L): Thumb walking



46 Head/Sinus, page 23
H: Steady the thumb.
W(L): Thumb walking



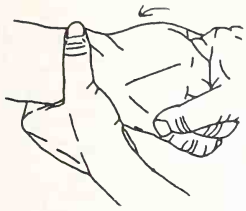
49 Directional movement, page 37
H: Grasp the wrist.
W(R): Turn the hand.

52 Head/Sinus, page 23
H: Grasp the fingers.
W(L): Thumb walking

55 Working through the hand a second time:
Emphasis of selected areas.

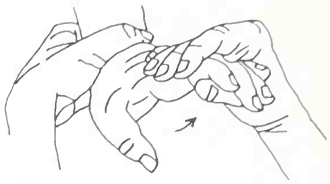
56 Repeat sequence for right hand.
The working hand is reversed from that in the illustration.

STRIDE REPLICATION® WORKOUT

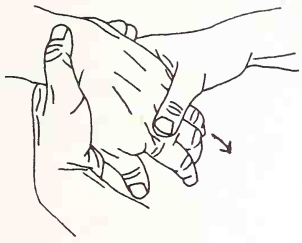


1 Directional movement, page 37
H: Grasp the wrist. Counter movement of working hand.
W(R): Grasp the hand. Push with flat of the thumb. Move hand in direction of arrow.

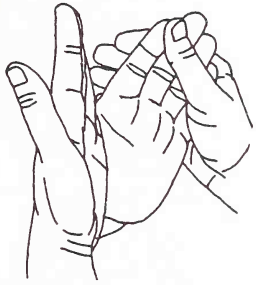
2 Directional movement, page 37
H: Grasp the wrist. Counter movement of working hand.
W(R): Grasp the hand. Push with flats of fingers. Move hand in direction of arrow.



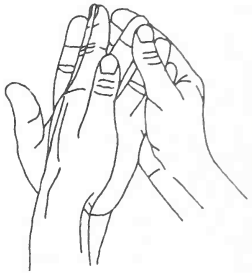
3 Directional movement, page 37
H: Grasp the wrist.
W(R): Grasp the hand. Move hand in direction of arrow. Exert steady, gentle pressure with the thumb.



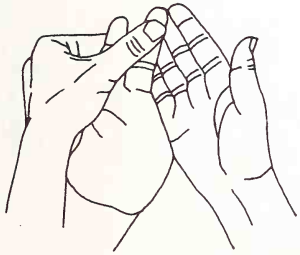
4 Directional movement, page 37
H: Grasp the wrist.
W(R): Grasp the hand. Move hand in direction indicated by arrow. Exert a steady, gentle pressure with the thumb.



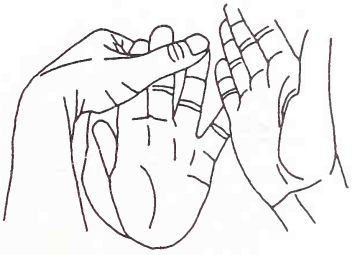
5 Tapping, page 32
H: Grasp the fingers.
W(L): Apply the tapping technique. The fingers tap together like ribs on a hand fan. This is not a stiff-handed "karate chop."



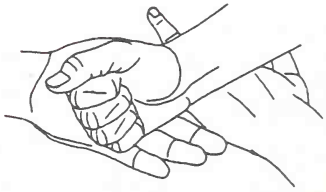
6 Tapping, page 32
H: Grasp the fingers.
W(L): Apply the tapping technique.



7 Tapping, page 32
H: Grasp the fingers.
W(R): Apply the tapping technique.

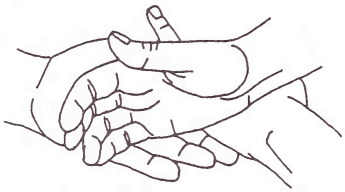


8 Tapping, page 32
H: Grasp the fingers.
W(R): Apply the tapping technique.



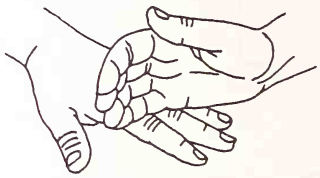
9 Percussion, page 33
H: Stretch the hand into an open position.
W(R): Apply the percussion technique: Use successive passes.

STRIDE REPLICATION® WORKOUT



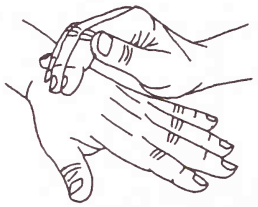
10 Tapping, page 32
H: Stretch the hand into an open position.
W(R): Apply the tapping technique. Use successive passes.

11 Percussion, page 33
H: Rest the hand on the working surface.
W(R): Apply the percussion technique. Use successive passes.



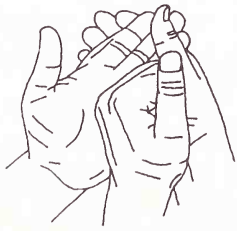
12 Tapping, page 32
H: Rest the hand on the working surface.
W(R): Apply the tapping technique. Use successive passes.

13 Cupping, page 32
H: Stretch the hand into an open position.
W(R): Apply the cupping technique.

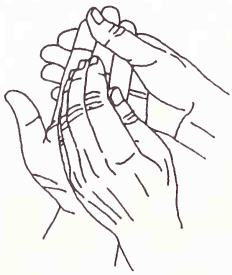


14 Cupping, page 32
H: Rest the hand on the working surface.
W(R): Apply the cupping technique.

15 Tapping, page 32
H: Hold the hand upright.
W(L): Apply the tapping technique.



16 Percussion, page 33
H: Hold the hand upright.
W(L): Apply the percussion technique.



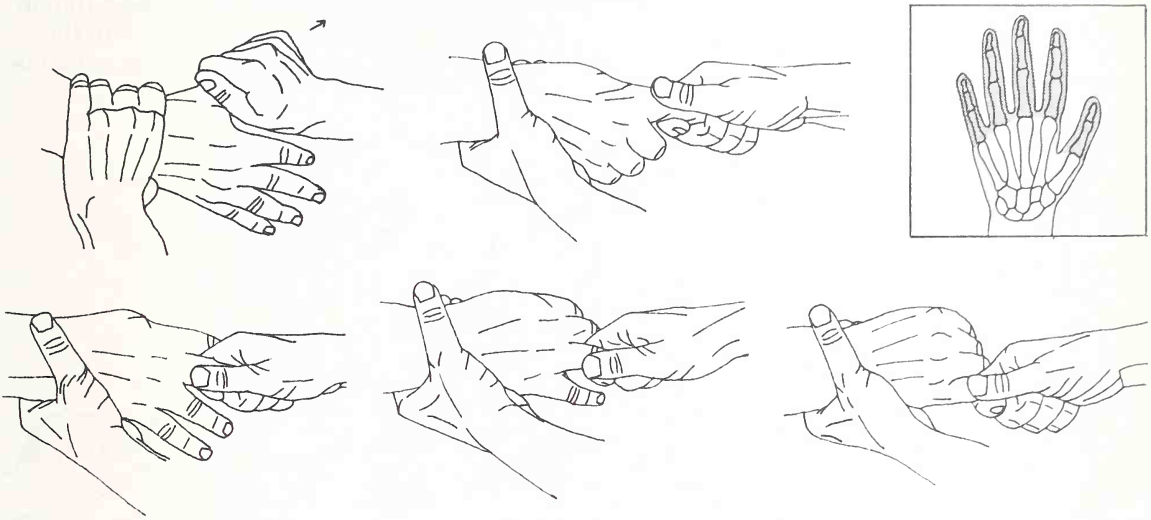
17 Cupping, page 32
H: Hold the hand upright.
W(L): Apply the cupping technique.

PROPRIOCISE® WORKOUT

Pull, page 41

H: Grasp the wrist. Pull against the working hand.

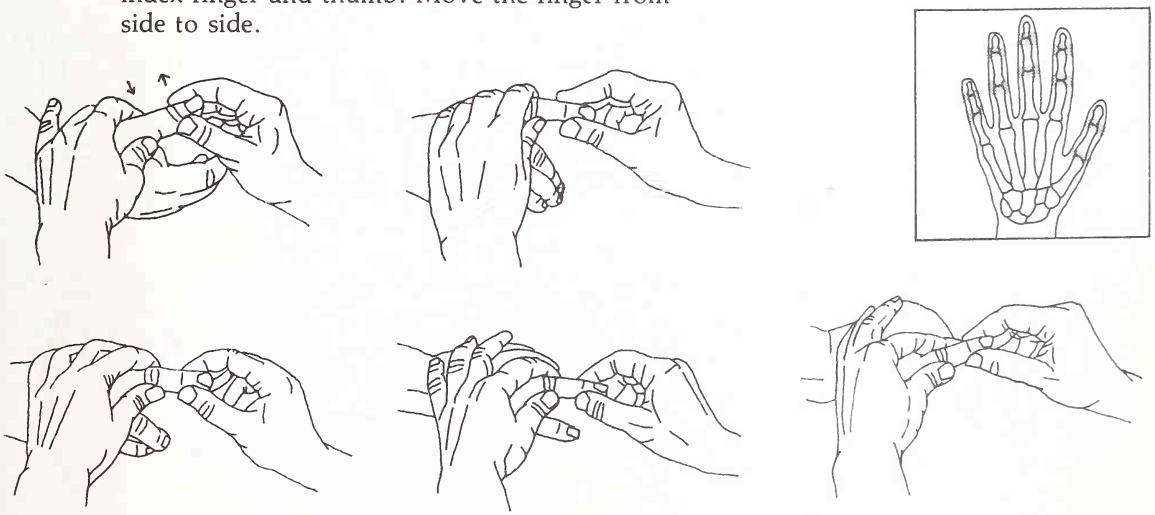
W(R): Grasp the finger. Pull slowly and steadily.



Side-to-side movement, page 40

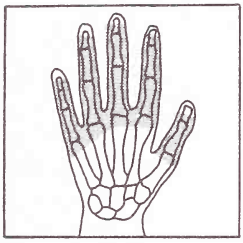
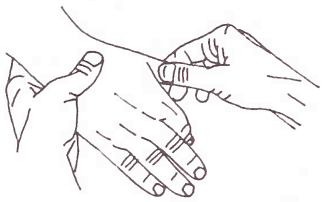
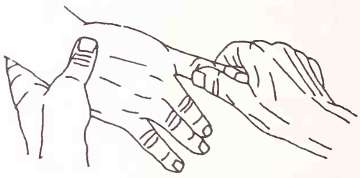
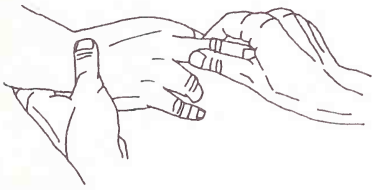
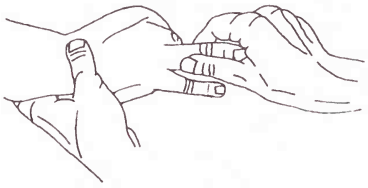
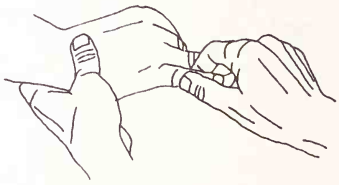
H: Grasp the finger with the flats of the working index finger and thumb.

W(R): Grasp the finger with the flats of the working index finger and thumb. Move the finger from side to side.

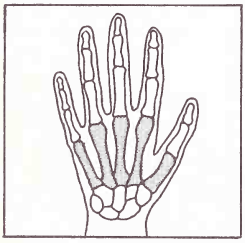
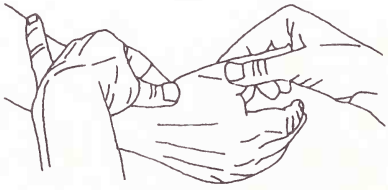
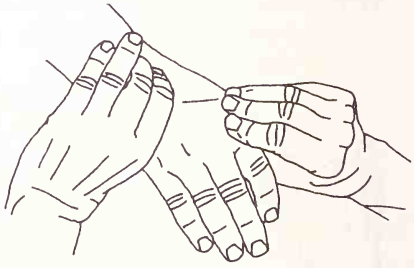
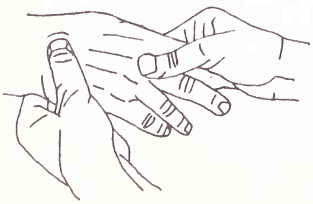
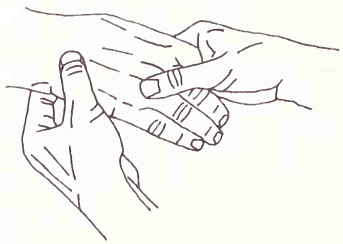
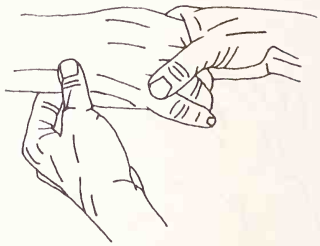


PROPRIOCISE® WORKOUT

Walk down/Pull against, page 42
H: Grasp the wrist.
W(R): Grasp the finger. Position the working thumb for thumb walking technique. Pull with the working fingers. Use thumb walking technique.

Metacarpal lever, page 43
H: Grasp the hand.
W(R): Grasp the hand. Move the hand.

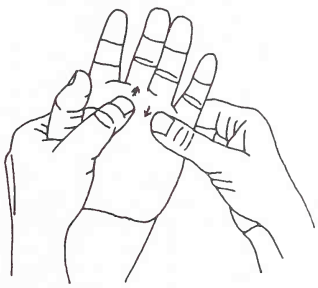







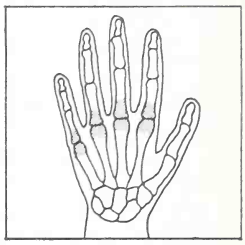
PROPRIOCISE® WORKOUT

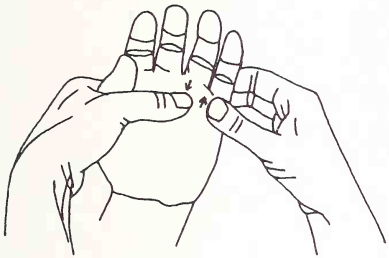
Metacarpal grasp, page 44

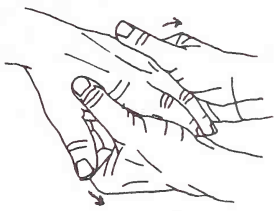
H: Grasp the hand with the flats of the working middle finger, index finger, and thumb.

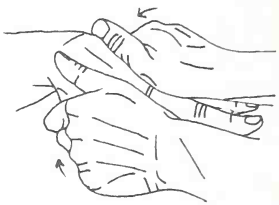
W(R): Grasp the hand with the flats of working middle finger, index finger, and thumb. Move hand in direction of the arrows.







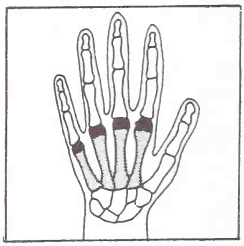


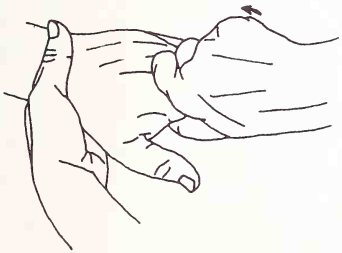


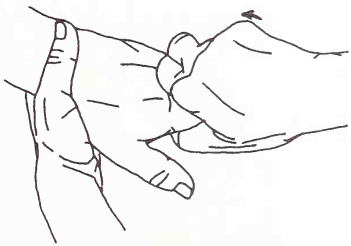
Metacarpal mover, page 45

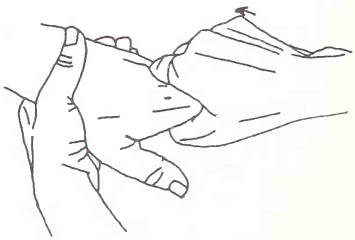
H: Grasp the wrist to steady the hand.

W(R): Grasp the hand. The working index finger rests at base of middle finger. The working thumb rests at base of index finger. Move hand in direction of the arrows.

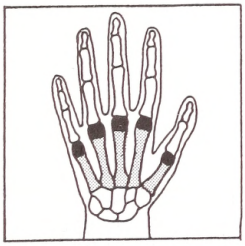


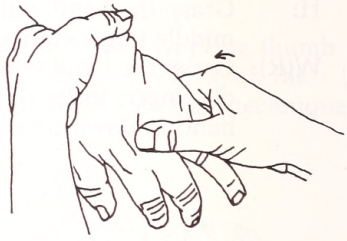






PROPRIOCISE® WORKOUT





The Workout Workbook

In evaluating the hand during the workout, visual observations are made, touch evaluations are noted, and the experiences of the hand are considered. "The Workout Workbook" includes a summary of evaluation information and illustrations on which to note the observations and evaluations.

"The Directory" links observation and evaluation to techniques. For technique information, refer to "Special Interests/Body Parts," "Finder's Guide," and "Routine Breakers."

EVALUATING THE HANDS

1. VISUAL/TOUCH OBSERVATIONS

Visual Observation

Nails

_____ Thick nails
_____ Irregularly shaped nails
_____ Damaged nails

Joints

_____ Thickened joints
_____ Irregularly shaped joints
_____ Flexibility of joint

Fingers

_____ Crooked, twisted fingers
_____ Injured fingers

Touch as an evaluative tool

Fleshiness

_____ Resilience, tone, or texture of the felt surface
_____ Absence of muscle tone
_____ Consistency of muscle tone throughout the hand
_____ Puffiness
_____ Stringiness

Texture of the skin

_____ Dryness/oiliness
_____ Perspiration
_____ Coloring
_____ Consistency of coloring throughout the hand
_____ Temperature
_____ Consistency of temperature throughout the hand

Pain tolerance

_____ Sensitivity/insensitivity
_____ Consistent sensitivity throughout the hand
_____ Acute sensitivity

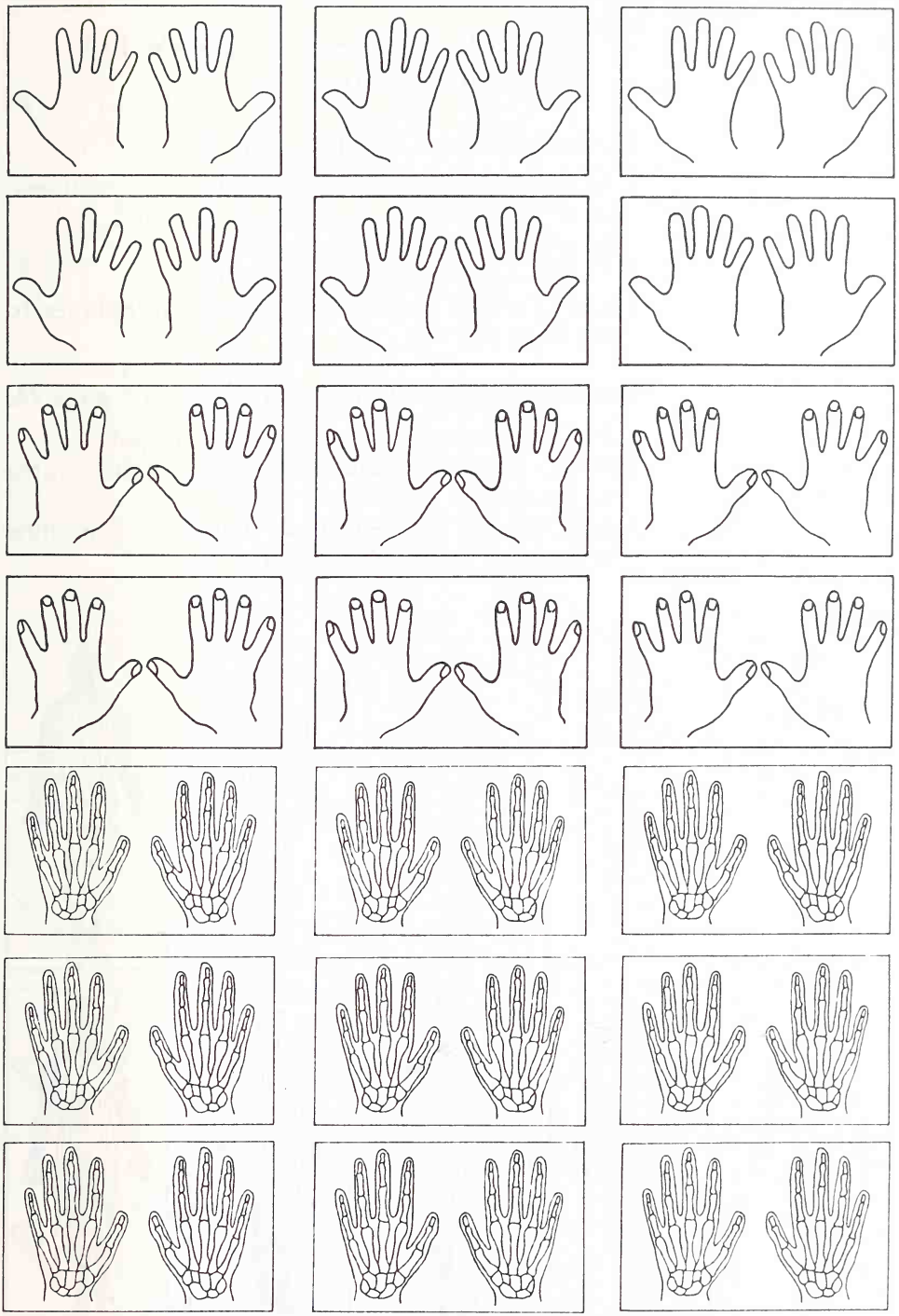
Flexibility

_____ Stiffness
_____ Swelling
_____ Consistent flexibility throughout the hand

Under-the-surface texture

_____ Buildup
_____ Puffiness

EVALUATING THE HANDS



EVALUATING THE HANDS

2. RELATING OBSERVATION TO RELATIONSHIP

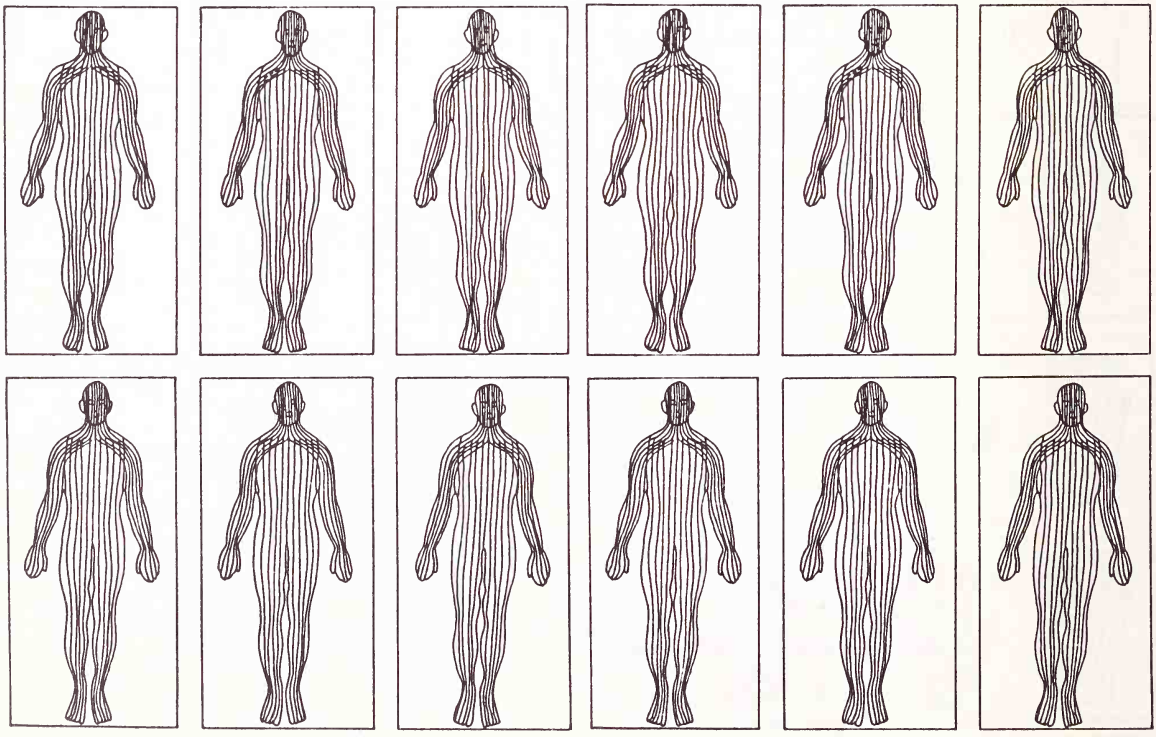
Consult "Finders' Guide," page 100.

1. In which zone does the crooked finger, puffiness, or other visual/touch observation occur?
2. In which reiterative area?
3. Use the charts to note relationships.
4. Use "Finder's Guide" to determine techniques to apply to the area.

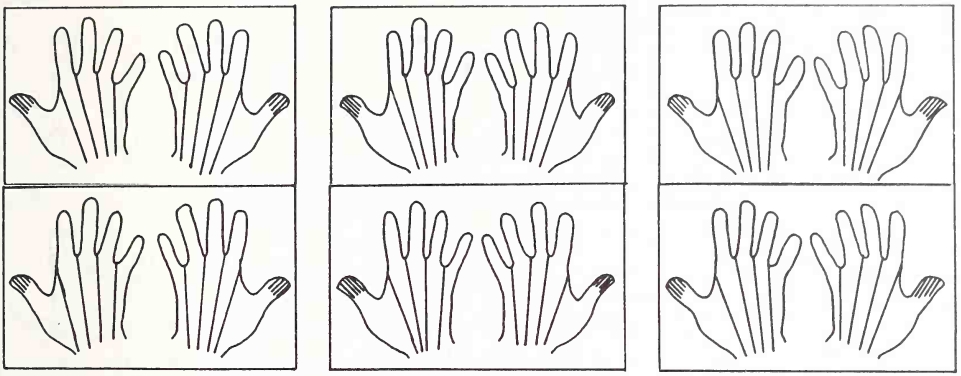
Consult "Special Interests/Body Parts," page 74.

1. Which areas or body parts are of interest?
2. Which reiterative relationships link with the area of interest?
3. Use "Special Interests/Body Parts" to determine techniques to apply to the area.

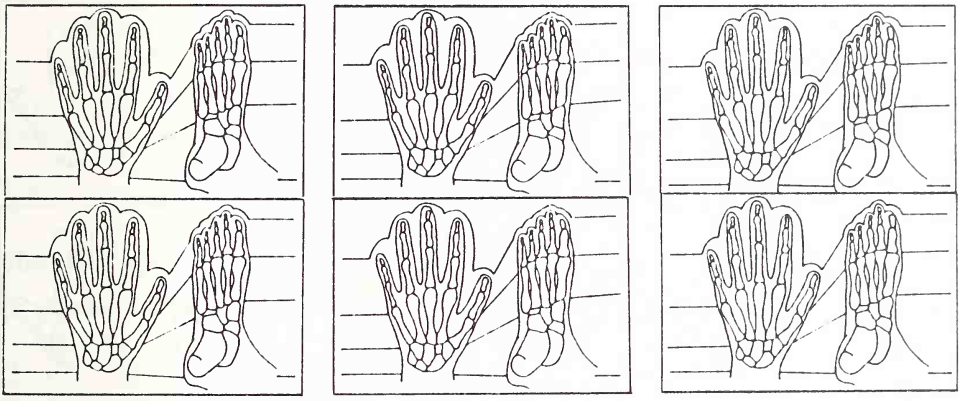
Zonal Relationship



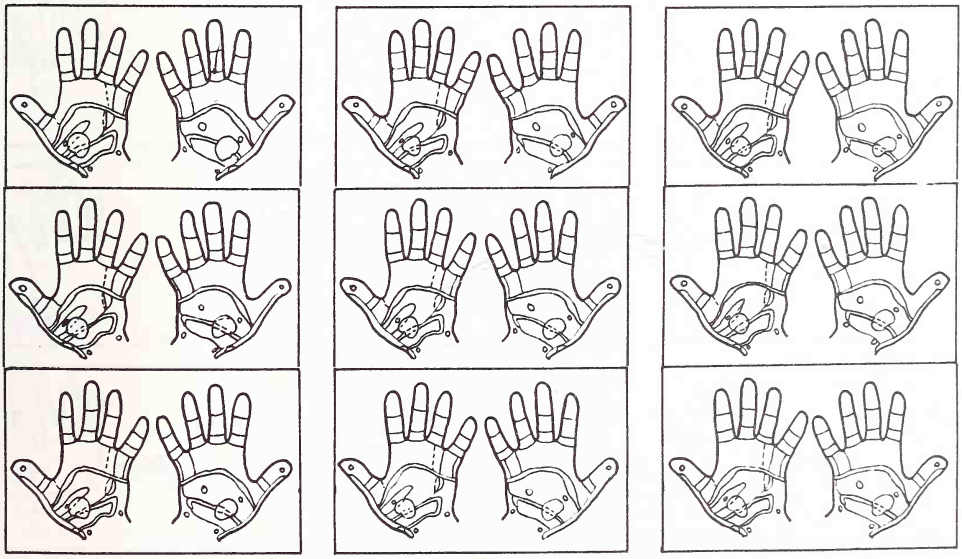
EVALUATING THE HANDS



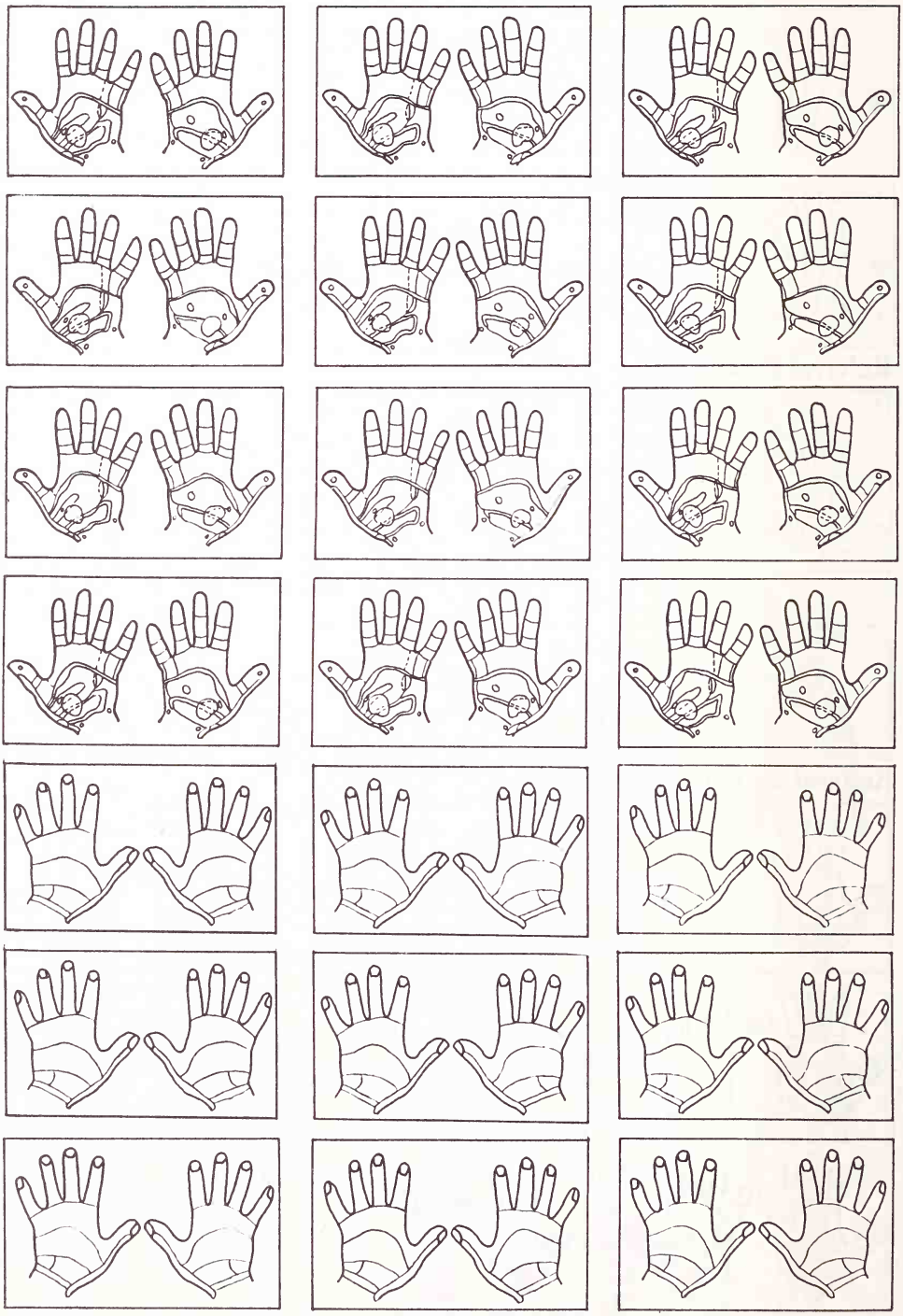
Referral Relationship



Reiterative Relationship



EVALUATING THE HANDS



EVALUATING THE HAND

3. CONSIDERATION OF THE HANDS' EXPERIENCES

Have the hands been injured? _____

What is the occupational use of the hands?
- Keyboard work _____
- Writing _____
- Heavy usage (e.g., mechanic) _____
- Fine movement (hand held in one position for long periods) _____

Are the hands used extensively in any hobby?
- Handwork (e.g., knitting) _____
- Crafts (e.g., tennis, racquet ball, weight lifting, rowing, gymnastics) _____

What age and sex is the person you are working with _____

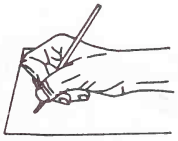
Is he or she right-handed or left-handed? _____

Relating Experience to Routine Breaker

1. Note questions that summarize the hands' experiences.
2. Consult "Routine Breakers," page 108.
3. Note which routines have potentially been overpracticed by the hands.

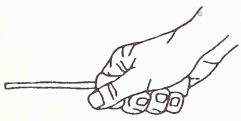
Routine

Keyboard operator



Writing

Fine hand movement

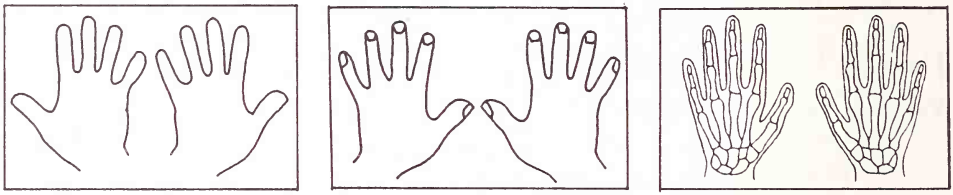


Gripping

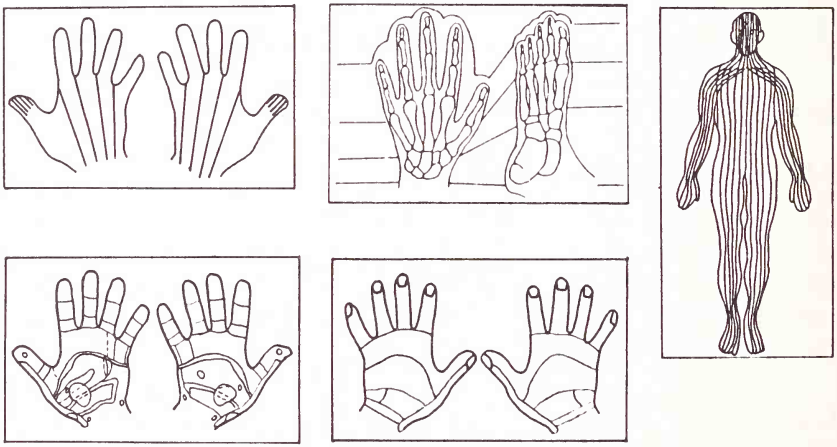
Repetitive movement

EVALUATING THE HANDS: Summary

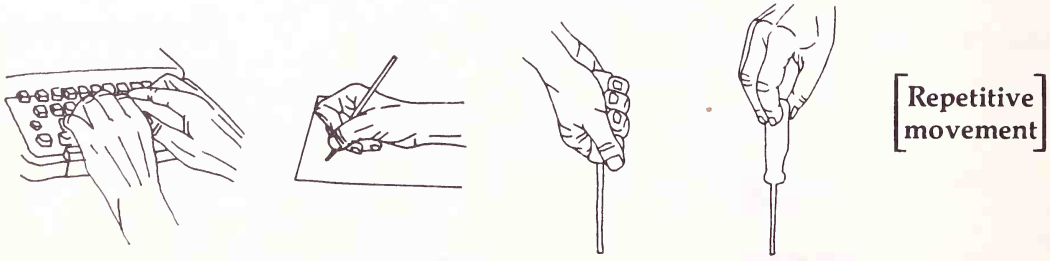
1. Visual/Touch Observations



2. Relating Observation to Relationship



3. Consideration of the Hands' Experiences



The Directory

Special Interests/Body Parts

"Special Interests/Body Parts" is a linking approach to reflexology. Reflexology theory recognizes the mutual influence of organs within groups. In evaluating the hand to decide on a pattern of technique application, the groups or systems provide links and a possible approach.

In the following chart, the linking relationships within systems are listed. A further approach to the uterus/prostate reiterative area (see "Endocrine System"), for example, is established by links within the endocrine system. A further approach includes reiterative areas for pituitary, adrenal glands, pancreas, and ovary/testicle. (See "Selecting Reiterative Areas for Emphasis".)

THE LINKING RELATIONSHIPS WITHIN SYSTEMS

Systems	Organs or Glands
ENDOCRINE	Pituitary, Adrenal Glands, Pancreas, Ovary/Testicle, Uterus/Prostate
DIGESTIVE	Stomach, Gallbladder, Liver, Pancreas, Small Intestine, Large Intestine
URINARY	Kidneys, Ureter Tubes, Bladder
REPRODUCTIVE	Ovary, Uterus, Fallopian Tubes (for females) Testicles, Prostate (for males)
NERVOUS	Spinal Cord, Brain
CIRCULATORY	Heart, Arteries, Veins
LYMPHATIC	Lymph Ducts, Spleen, Thymus
RESPIRATORY	Lung

Another linking concept within reflexology is the response of the whole body to stress. Tension itself has effects. Burn victims, for example, frequently develop ulcers of the stomach in response to the stress of the burn. In reflexology theory, stress as a factor in evaluation is recognized by including the solar plexus reiterative area in a pattern of special interest. For example, a further approach to ulcers of the stomach includes the solar plexus reiterative.

The role of the adrenal glands in the body's defenses is recognized in reflexology theory. The adrenal glands are keyed to the body's response of self-protection. The stress of pollen on the system, for example, calls for defensive measures. An exaggeration of response is seen in allergy sufferers. Within reflexology, an approach to allergies includes the adrenal glands.

The body is linked by systems, so the whole body responds to stress. The major relationships within these links is cataloged in this chapter. They define patterns with which to approach special interests and body parts.

SPECIAL INTERESTS/BODY PARTS	
Wear and Tear:	The Stress Factor
The Regulators:	The Endocrine System
The Food Processors:	The Digestive System
The Defensive Process:	The Immune System and Other Organs
The Framework:	The Musculo-Skeletal System
The Electrical System:	The Nervous System
Circulating Fluids:	The Circulatory System

WEAR AND TEAR: The Stress Factor

The body as a whole reacts to stress. However — due to congenital factors, injury, age, and life style — certain body parts and processes more easily exhibit signs of wear and tear. Wear and tear serve as indicators that the body is having difficulty finding resources to deal with the demands (stressors) placed upon it.

This section reflects individual responses to stress. Within reflexology theory, any system as a whole serves as a target for a pattern of stress interruption.

SELECTING SYSTEMS FOR EMPHASIS

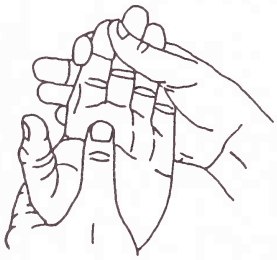
System	STRESS	**Short-term wear and tear**	Emotions	Eye strain	Fatigue	Growing Pains	Headache	**Long-term wear and tear**	Aging	Arthritis	Bursitis	Poor circulation	Emphysema	Gout	Hardening of arteries	Heart trouble	Injury	Kidney trouble	Osteoporosis	Phlebitis	Stroke	Tendonitis	Varicose Veins
Circulating Fluids: The Circulatory System									✓			✓		✓	✓	✓		✓		✓			✓
The Defensive Process: The Immune System			✓	✓		✓			✓		✓		✓	✓			✓	✓					
The Electrical System: The Nervous System			✓	✓		✓	✓			✓	✓		✓		✓	✓					✓		
The Food Processors: The Digestive System										✓													
The Framework: The Musculo-Skeletal System					✓	✓	✓			✓	✓								✓	✓	✓	✓	✓
The Regulators: The Endocrine System			✓		✓	✓				✓	✓			✓		✓			✓				

WEAR AND TEAR: The Stress Factor

BODY SYSTEM

Circulating Fluids: The Circulatory System

page 20
Heart

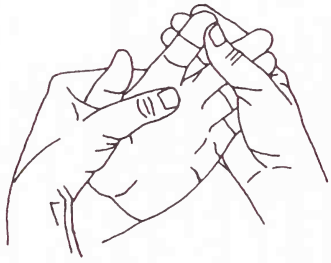


page 20
Heart

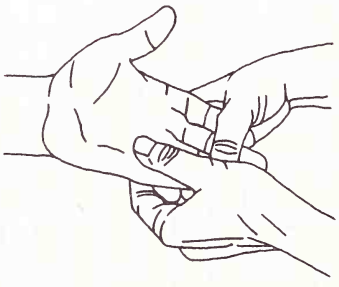
page 27
Lymphatic system

The Defensive Process

page 21
Kidneys

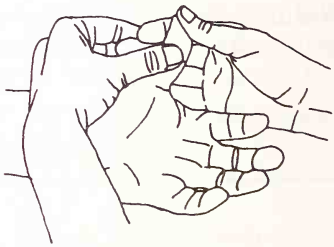


page 21
Eye/Ear



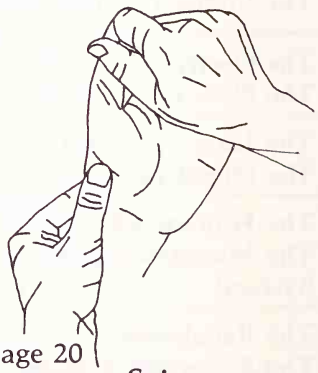
page 21
Spleen

The Electrical System: The Nervous System



page 20
Brain

page 21
Solar plexus



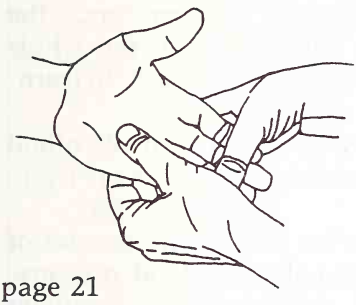
page 20
Spine

WEAR AND TEAR: The Stress Factor

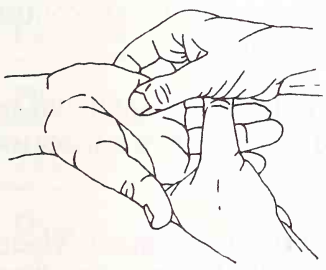
BODY SYSTEM

The Food Processors: The Digestive System

page 20
Stomach

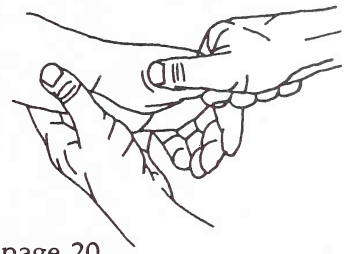


page 21
Colon/Small intestines

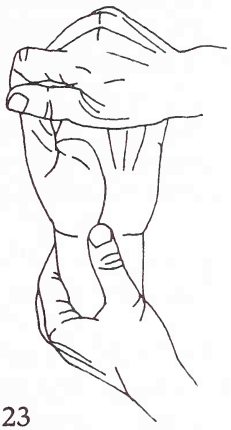


page 21
Liver/Gall bladder

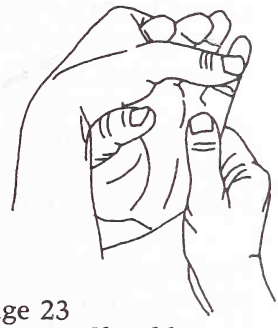
The Framework: The Musculo-Skeletal System



page 20
Spine



page 23
Lower back

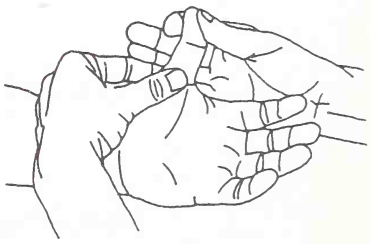


page 23
Shoulder

The Regulators: The Endocrine System

page 28
Adrenal glands

page 28
Pituitary

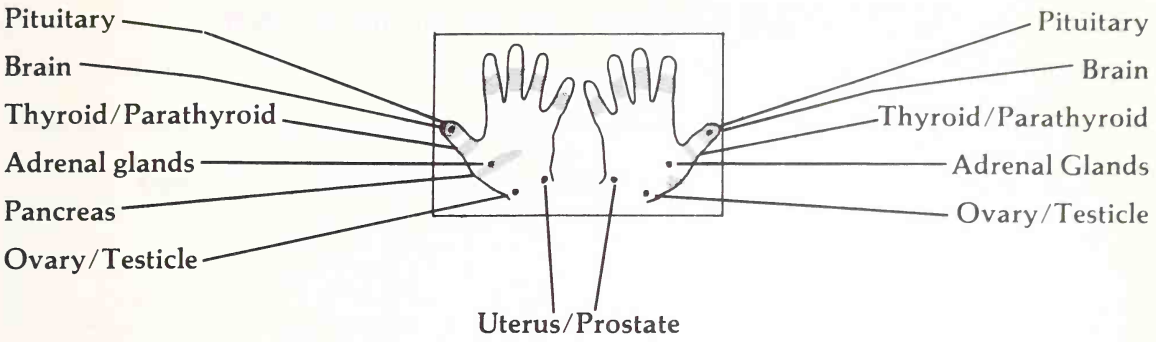


page 20
Thyroid/Parathyroid

THE REGULATORS: The Endocrine System

The endocrine glands are the internal regulators of the body. Through their hormones and with the help of the nervous system, the complex activities of the body are controlled. *Vim and vigor, growth and metabolism,* and *stress and fatigue* are all effects of the endocrine glands.

Adrenal glands	Produce adrenalin, the "fight or flight" hormone, and other hormones that affect muscle operation and water and mineral balance.
Brain	Controls the central nervous system and the endocrine system, which jointly control the whole body. Storage of life's experience and ability to learn.
Pancreas	Produces a hormone, insulin, which controls blood sugar level. Produces digestive juices.
Pituitary	Regulates the other endocrine glands, the arteries of the heart and body, water balance, blood pressure, sexual maturation, and reproduction. Regulates growth and metabolism.
Thyroid/Parathyroid	Regulate metabolism, growth, and development. Control calcium levels, Parathyroid glands control levels of calcium and phosphorus.
Ovary/Testicle	Produce hormones that influence mental vigor, physical development, and reproductive capacities. Maintain sexual urge.
Uterus/Prostate	Produce hormones that influence mental vigor, physical development, and reproductive capacities. Maintain sexual urge.



SELECTING REITERATIVE AREAS FOR EMPHASIS													
	SPECIAL INTEREST												
EMPHASIS WITHIN THE SYSTEM	Acne	Allergies	Asthma	Diabetes	Eczema	Hay fever	Hypoglycemia	Impotence	Infertility	Menopause	Menstruation	Skin
Adrenal glands	✓	✓	✓		✓	✓						
Brain			✓									
Pancreas				✓			✓					
Pituitary												
Thyroid/Parathyroid					✓							✓
Ovary/Testicle	✓							✓	✓	✓	✓	✓
Uterus/Prostate	✓							✓	✓	✓	✓	✓

THE REGULATORS: The Endocrine System

BODY PARTS

Adrenal glands

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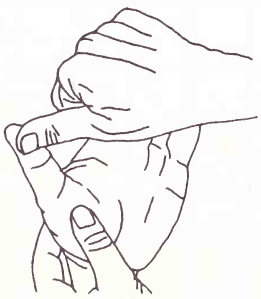

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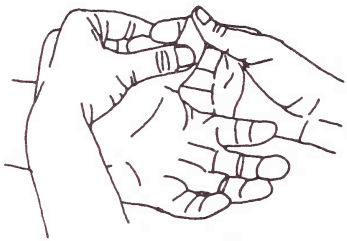
Brain



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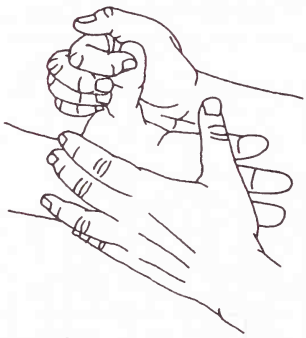

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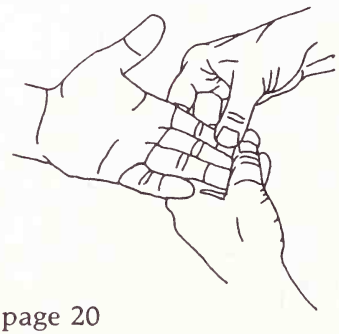

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Pancreas

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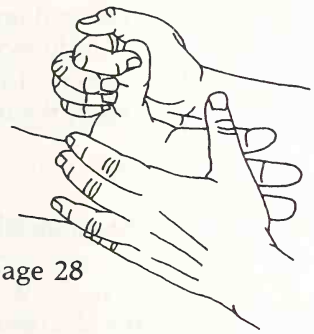
THE REGULATORS: The Endocrine System

BODY PARTS

Pituitary



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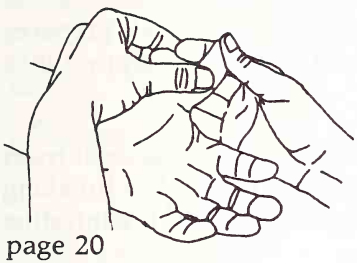

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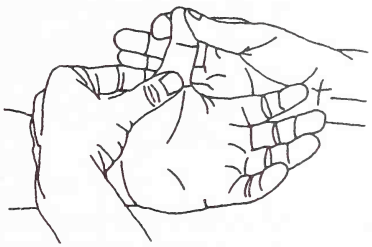
Thyroid/Parathyroid



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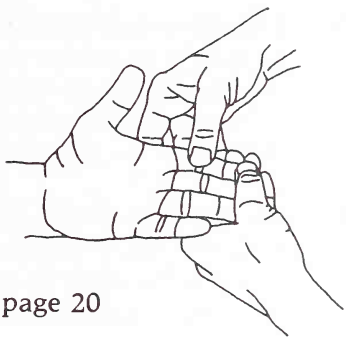

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Ovary/Testicle

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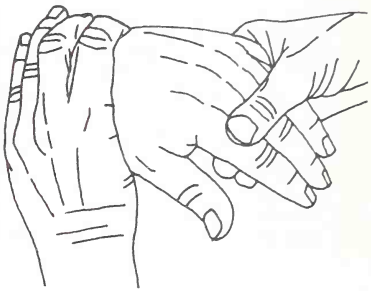

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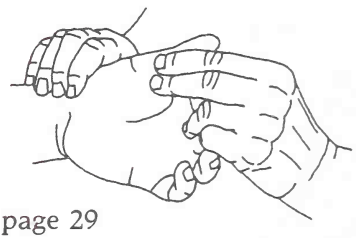
Uterus/Prostate



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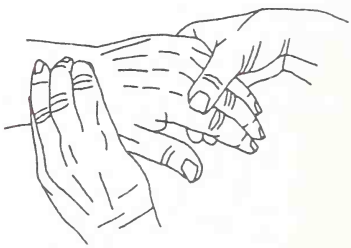

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THE FOOD PROCESSORS:
The Digestive System

The organs of the digestive system are the food processors for the body. *Food is ingested, digested, assimilated, then the waste is disposed of.* The organs are the stomach, liver and gall bladder, pancreas, small intestines, colon, and rectum. In reflexology theory, tension is recognized for its overall influence on the digestive process. For this reason, the reiterative area, solar plexus, is included as an area of emphasis.

Colon Absorbs water and electrolytes from waste material. Stores fecal matter.

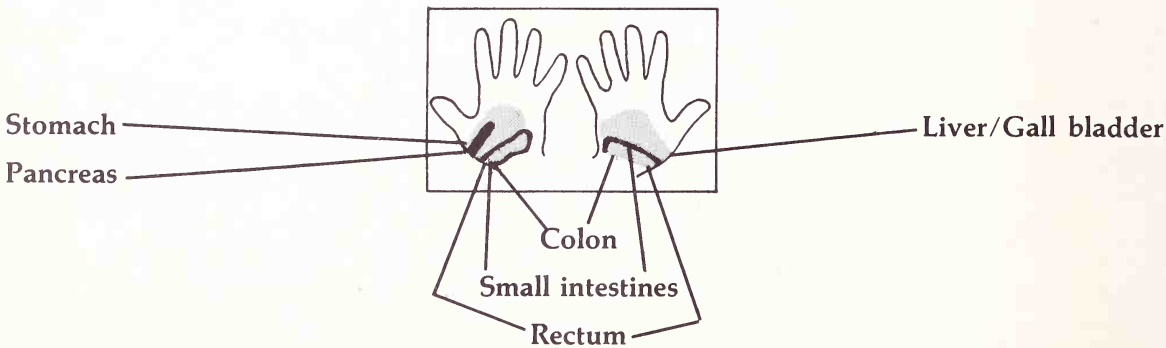
Liver/Gall bladder Detoxifies consumed food and fluids. Stores glycogen to supply a steady concentration of fuel. Secretes bile which lubricates the digestive tract and prepares proteins, carbohydrates, and fats for absorption into the blood system.

Pancreas Secretes pancreatic juice which neutralizes acid from the stomach. Produces enzymes that aid in breaking down substances for absorption through the intestine into the blood stream.

Rectum The last few inches of the colon.

Small intestine Absorption of nutrients.

Stomach Digestion.

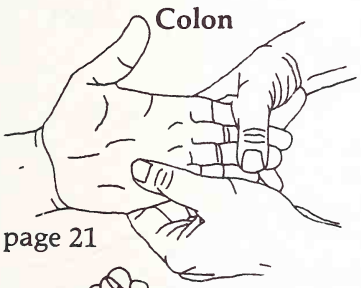


SELECTING REITERATIVE AREAS FOR EMPHASIS									
	SPECIAL INTEREST								
EMPHASIS WITHIN THE SYSTEM	Colitis	Constipation	Diverticulitis	Flatulence	Heartburn	Hemorrhoids	Hiatal hernia	Indigestion	Ulcer
Colon	✓	✓	✓	✓		✓		✓	
Liver/Gall bladder		✓						✓	
Pancreas								✓	
Rectum			✓	✓		✓			
Small intestines		✓		✓					
Solar plexus	✓	✓	✓	✓	✓	✓	✓	✓	✓
Stomach					✓		✓	✓	✓

THE FOOD PROCESSORS: The Digestive System

BODY PARTS

Colon



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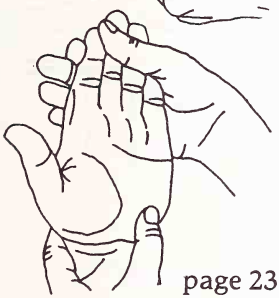

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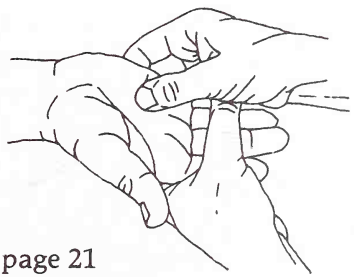
Liver/Gall bladder



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Pancreas

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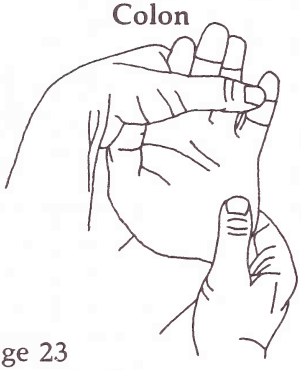
THE FOOD PROCESSORS: The Digestive System

BODY PARTS

Colon



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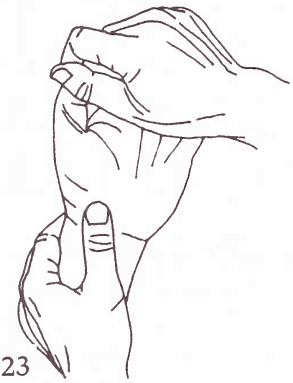
Rectum



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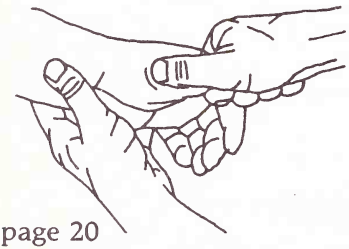

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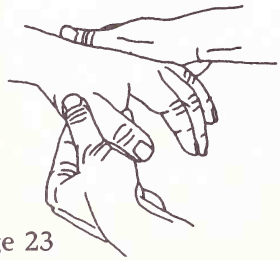

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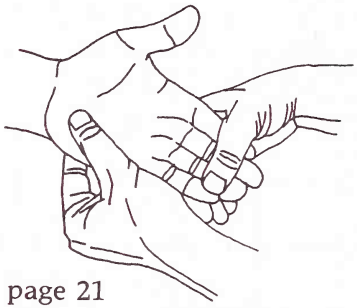
Small intestines



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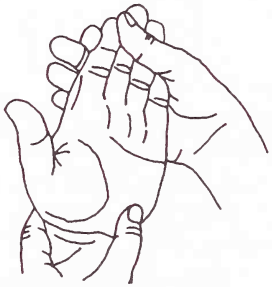

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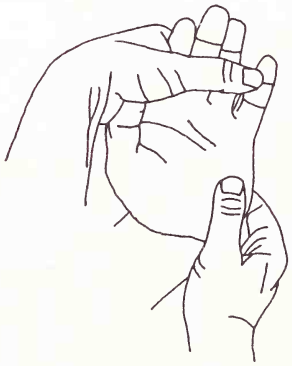

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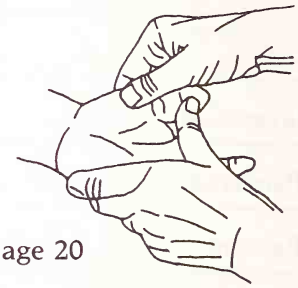
Stomach



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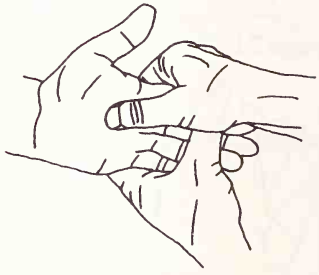

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THE DEFENSIVE PROCESS:
The Immune System and Other Organs

The defensive process recognizes the immune system and the body parts that are vulnerable to the stress of infection. The linking factor within this group is the interplay of the body's defenses and the vulnerable body part. The body's defenses are represented by the adrenal glands, the pituitary gland, and the spleen. The vulnerable body parts included in this section are the bladder, ear, sinuses, kidneys, lungs, and throat. The reiterative areas are listed by the more traditional reflexology terms, such as eye/ear for the ear.

Adrenal glands Produce a natural form of cortisone which aids in reducing inflammation.

Bladder Reservoir for urine.

Eye/Ear Sensory organs which apprise the body of sight and sound.

Head/Sinus Head accommodates the brain, several sense organs, sinus cavities, and inlets for food and air.

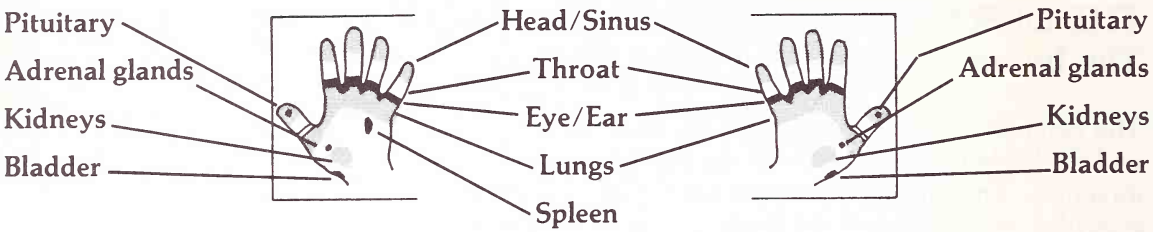
Kidneys Regulate fluid and purify blood. Regulate acid/alkaline balance, stimulate production of red blood cells, and regulate salt and other substances in the blood.

Lungs Regulates intake of oxygen into the blood stream.

Pituitary Regulates the endocrine glands.

Spleen Produces antibodies and filters lymph fluids. Removes and destroys faulty red blood cells and recycles iron for hemoglobin production.

Throat Conduit for food and air.

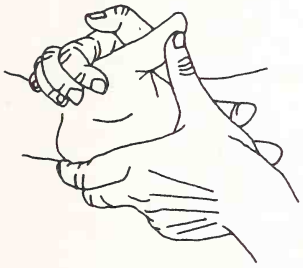


SELECTING REITERATIVE AREAS FOR EMPHASIS											
	SPECIAL INTEREST										
EMPHASIS WITHIN THE SYSTEM	Anemia	Bladder infection	Bronchitis	Common cold	Earache	Flu	Kidney infection	Pneumonia	Sinus infection	Sore throat	Tonsilitis
Adrenal glands	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Bladder		✓									
Eye/Ear				✓	✓	✓			✓		✓
Head/Sinus				✓		✓			✓	✓	✓
Kidneys							✓				
Lungs			✓	✓		✓		✓			
Pituitary	✓			✓	✓	✓	✓	✓	✓	✓	✓
Spleen	✓						✓	✓			

THE DEFENSIVE PROCESS: The Immune System and Other Organs

BODY PARTS

Adrenal glands



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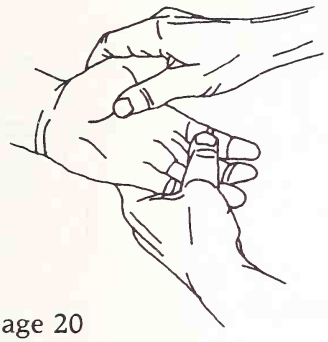

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Bladder

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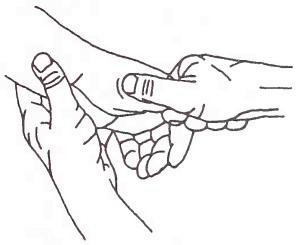

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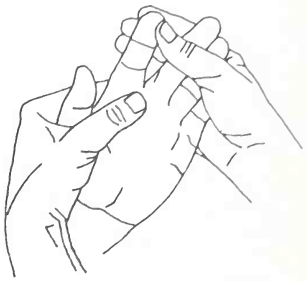
Eye/Ear



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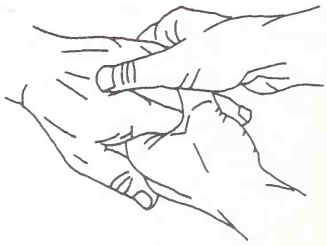

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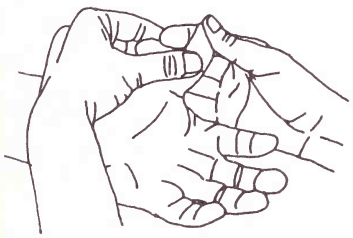
THE DEFENSIVE PROCESS: The Immune System and Other Organs

BODY PARTS

Head/Sinus



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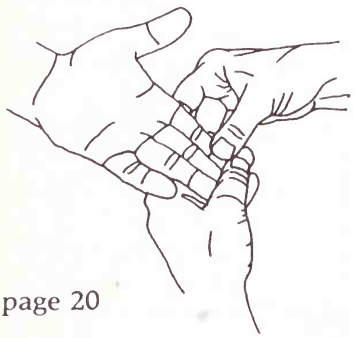

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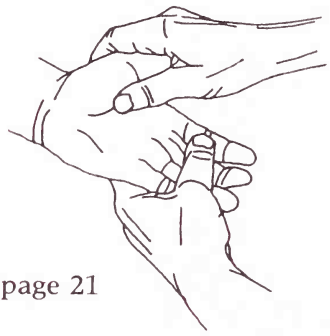
Kidneys



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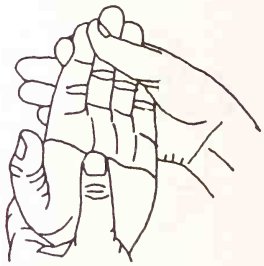
Lungs



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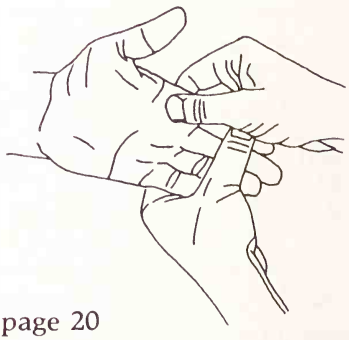

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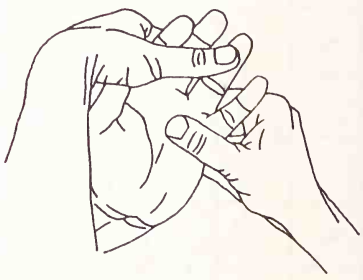

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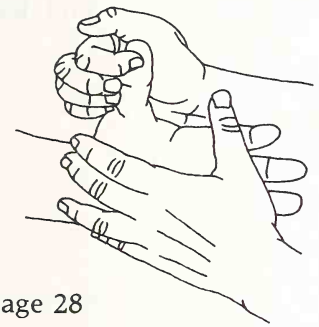
THE DEFENSIVE PROCESS: The Immune System and Other Organs

BODY PARTS

Pituitary



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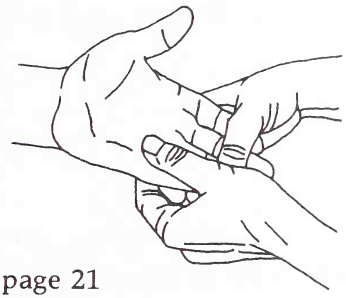
Spleen



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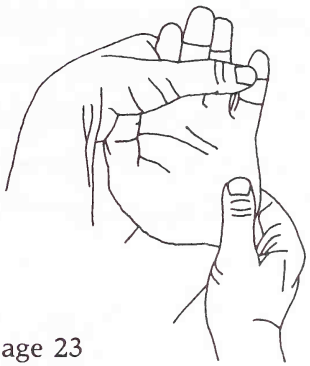

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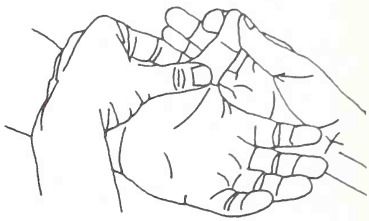
Throat



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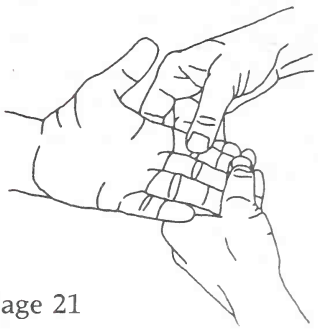

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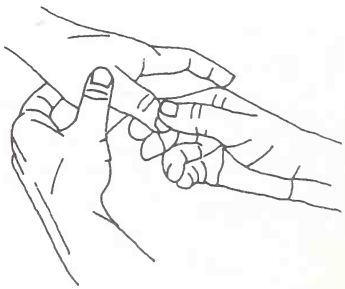

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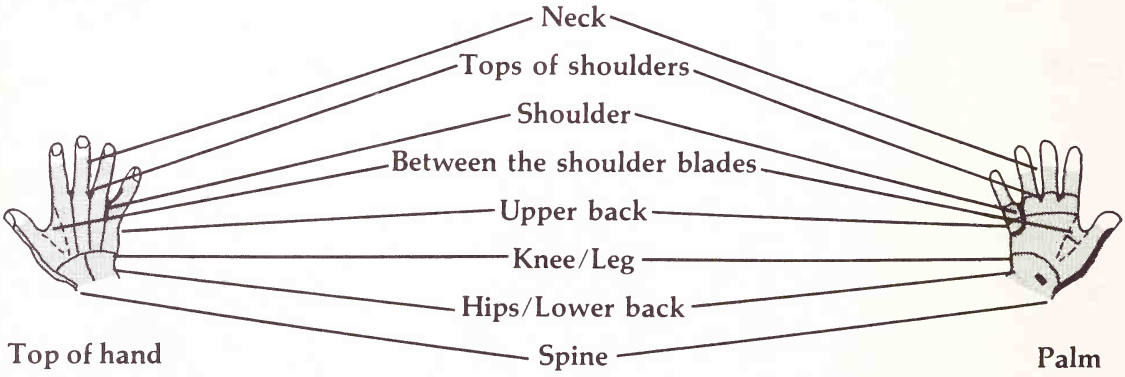
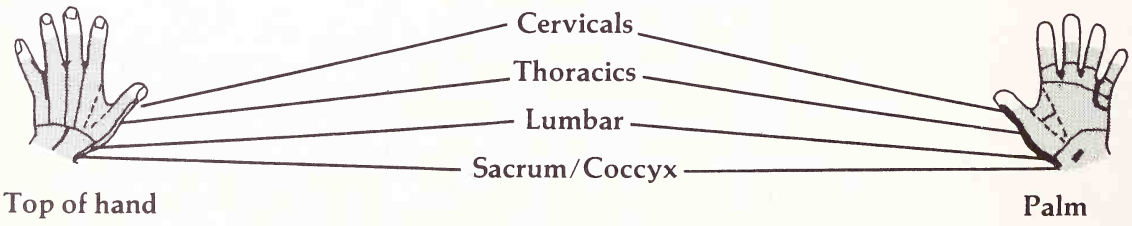
THE FRAMEWORK:
The Musculo-Skeletal System

The musculo-skeletal system is responsible for giving form to the body and for providing movement. It keeps us upright. The entire body participates in the process. Within reflexology theory, the musculo-skeletal system is recognized by the reiterative areas: neck, tips of shoulders, shoulder, between the shoulder blades, upper back, hips, knee and leg, lower back, and spine.



SPINAL VERTEBRAE



THE FRAMEWORK: The Musculo-Skeletal System

BODY PARTS

Between the shoulder blades

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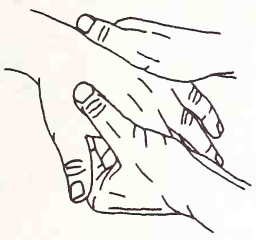

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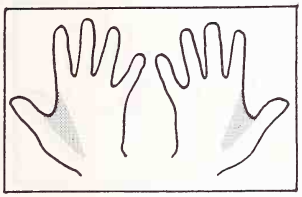
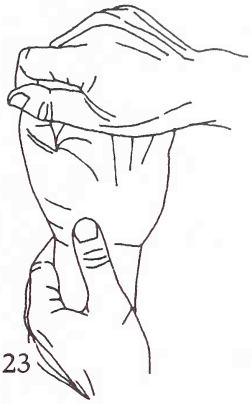


Hips



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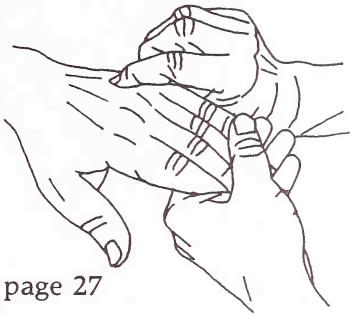

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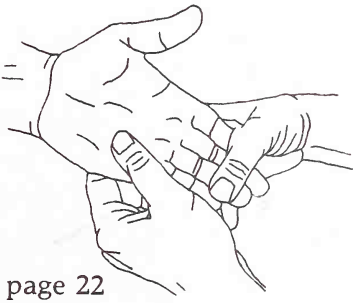

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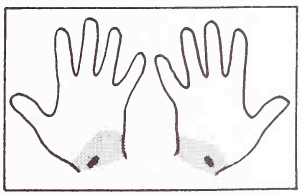
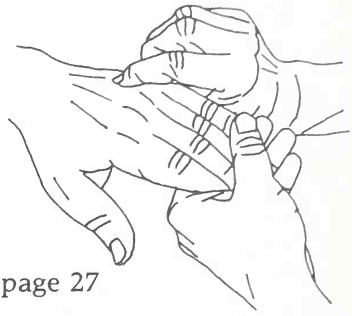


Knee/Leg



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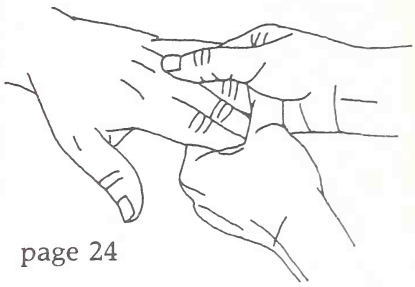

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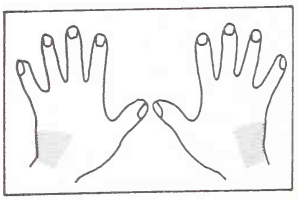
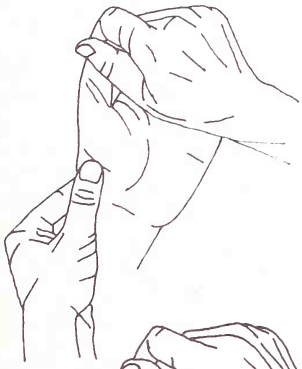


THE FRAMEWORK: The Musculo-Skeletal System

BODY PARTS

Lower back



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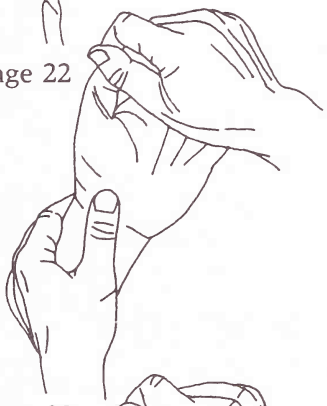

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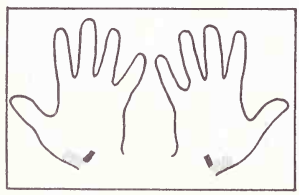
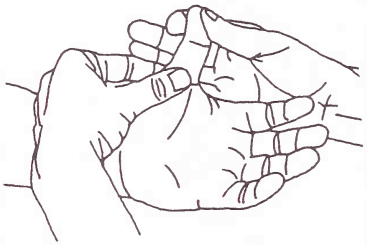


Neck



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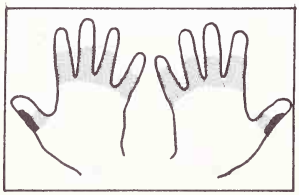
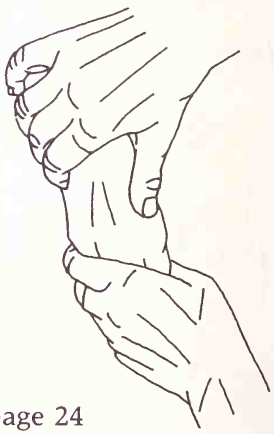


Shoulder

page 23

page 21



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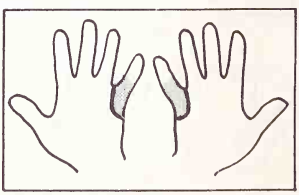
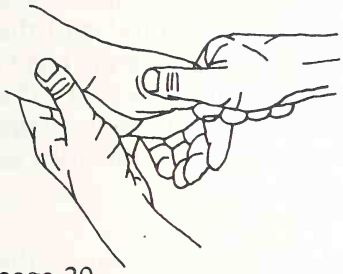


THE FRAMEWORK: The Musculo-Skeletal System

BODY PARTS

Spine



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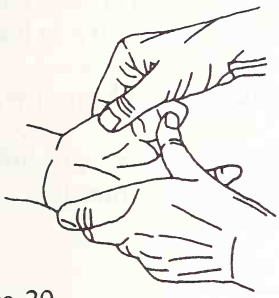

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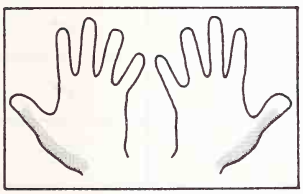
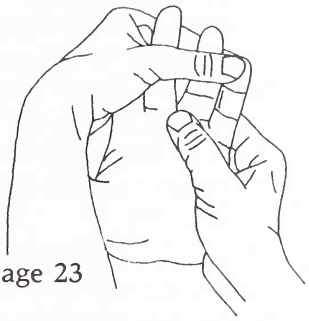


Tops of shoulder



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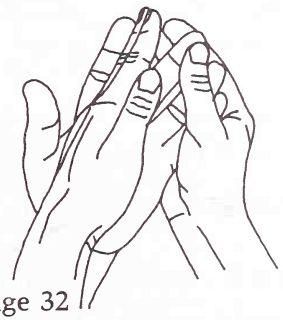

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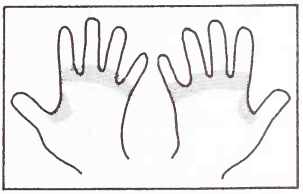

Upper back

page 20

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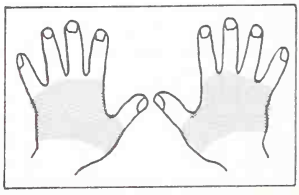


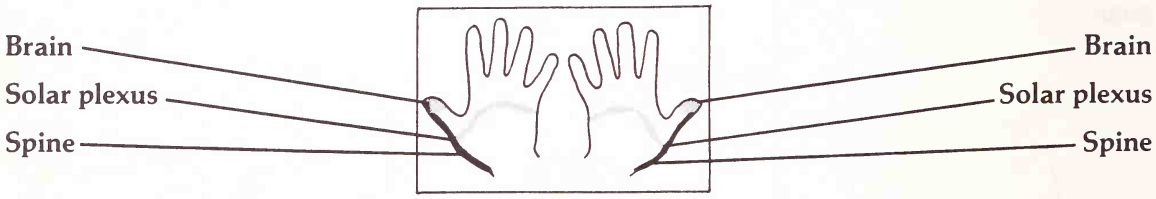
THE ELECTRICAL SYSTEM: The Nervous System

The nervous system regulates rapid muscular and secretory activities of the body. The central nervous system consists of the brain and spinal cord and the nerves emanating from them. Functions include the gathering of information (sensory function) and the response to it (motor function), as well as adjustments within the internal environment (homeostasis). The solar plexus is a nerve network. Within reflexology theory, the solar plexus reiterative area is included as a category within the nervous system.

Brain Controls the central nervous system and the endocrine system, which jointly control the whole body. Storage of life's experience and ability to learn.

Solar plexus A network of nerves located in the diaphragm wall.

Spine A continuation of the brain. Spinal nerves convey information to and from glands, muscles, and peripheral nerves.

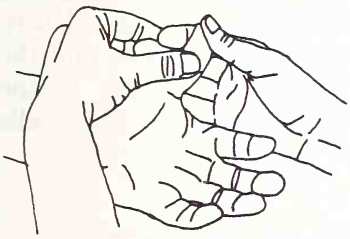


SELECTING REITERATIVE AREAS FOR EMPHASIS					
	SPECIAL INTEREST				
EMPHASIS WITHIN THE SYSTEM	Headache	Paralysis	Shingles	Stroke	Tension
Brain	✓	✓		✓	✓
Solar plexus	✓		✓		✓
Spine	✓	✓	✓	✓	✓

THE ELECTRICAL SYSTEM: The Nervous System

BODY PARTS

Brain



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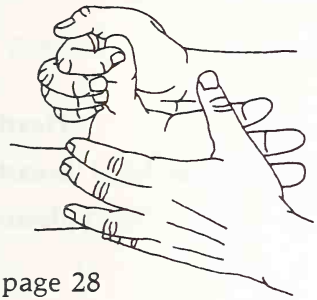

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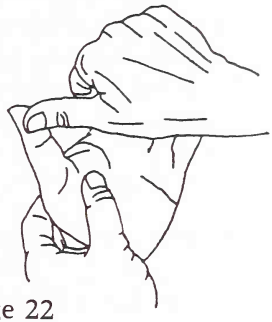
Solar plexus



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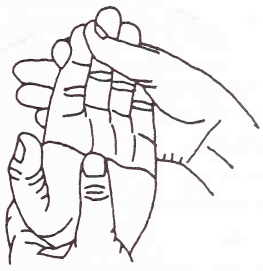

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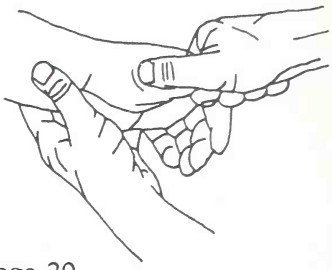
Spine



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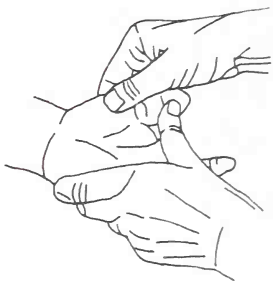

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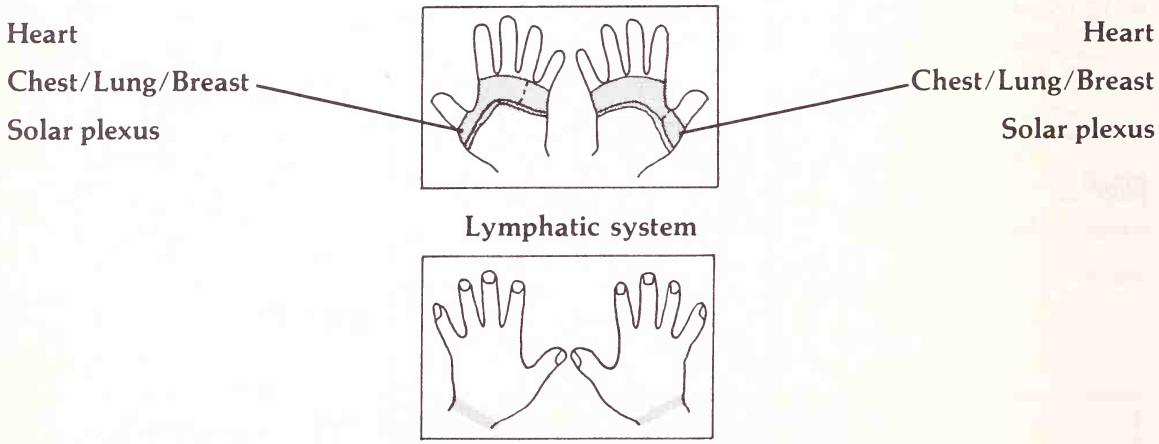
CIRCULATING FLUIDS: The Circulatory System

In a general sense, the circulatory system is responsible for the constant flow of blood and other body fluids. The heart is a pump whose action keeps the blood circulating, carrying nutrients, hormones, vitamins, antibodies, heat, and oxygen to the tissues and taking away all waste materials. The circulatory system consists of the heart, blood vessels, and the lymphatic system. The lymphatic system is the overall body network that bathes the body's cells with its fluid.

Heart Pumps blood from the veins into the arteries.

Lymphatic system Filters body fluids, fights infection, and removes waste.



SELECTING REITERATIVE AREAS FOR EMPHASIS				
	SPECIAL INTEREST			
EMPHASIS WITHIN THE SYSTEM	Angina pectoris	Edema	Heart attack	High blood pressure
Heart	✓	✓	✓	✓
Lymphatic system		✓		✓

CIRCULATING FLUIDS: The Circulatory System

BODY PARTS

Heart

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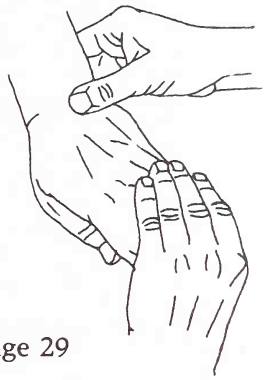
page 22

Lymphatic system



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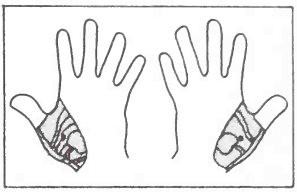
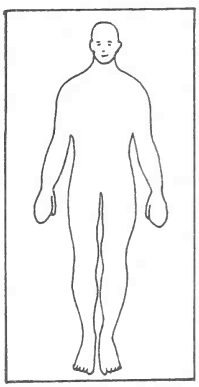
page 29

Finder's Guide

The "Finder's Guide" is designed to index several pieces of information that will tell you more about a part of the hand. The information links the part of the hand to the body, based on reflexology theory. The information includes a reiterative chart of the hand, a body locator chart, a list of reiterative body parts, a zone locator chart, a referral area chart relating the hand to the foot, a chart of successive passes, and techniques appropriate to work a part of the hand.



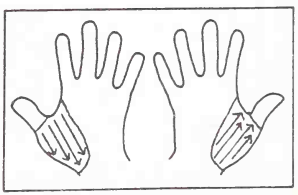
A *reiterative area chart* identifies the reiterative areas in the region. It provides information to answer the question "What reiterative area is represented by _____ part of the hand?"



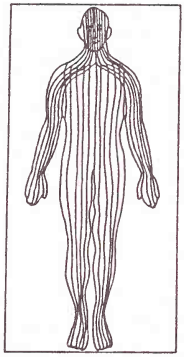
A *body locator chart* shows how the body relates to the reiterative area. It provides information to answer the question "What part of the body relates to _____ part of the hand?" (See page 7.)

A *list of reiterative body parts* identifies body parts within that region.

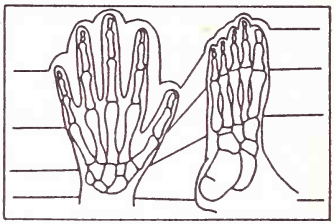
Head
Brain
Sinus
Pituitary
Neck



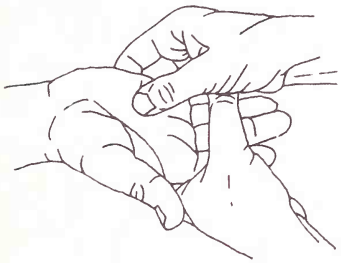
A *chart of successive passes* for the working hand indicates potential patterns for use with the *thumb walking* technique. (See pages 24-26.)



A *zone locator chart* shows how a part of the hand relates to the body by zones. (See page 8.)



A *referral area chart* indicates how a part of the hand relates to the foot by referral areas. (See page 8.)

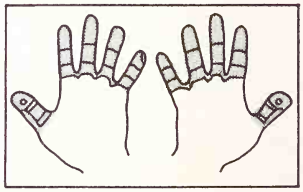


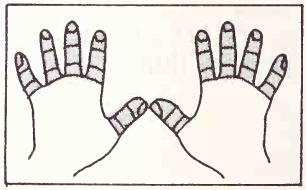
The *Techniques section* lists techniques to relate to a part of the hand.

TOPS OF SHOULDERS AND ABOVE

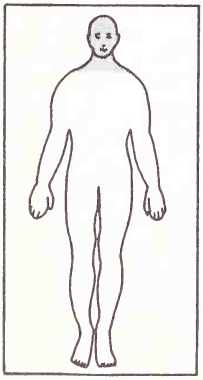
Relating the hand to the body

Head/Sinus
Neck/Throat
Thyroid/Parathyroid
Eye/Ear
Pituitary
Brain

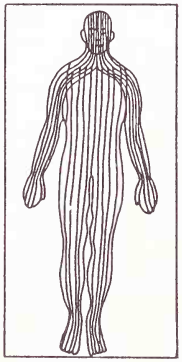




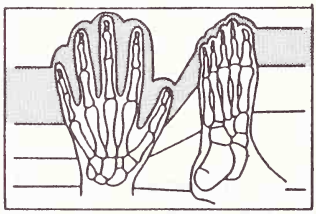
Reiterative area



Body locator



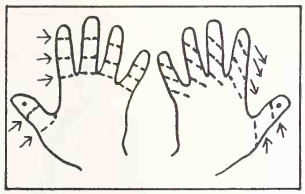
Zone locator



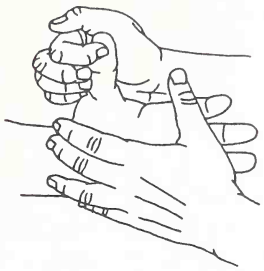
Referral area

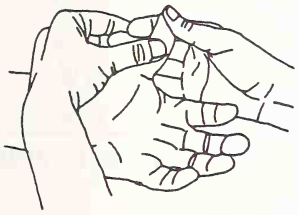
Relating technique to the hand

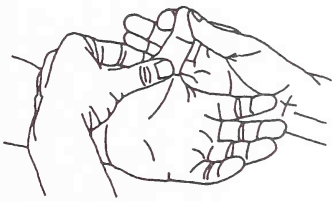
PALM OF HAND

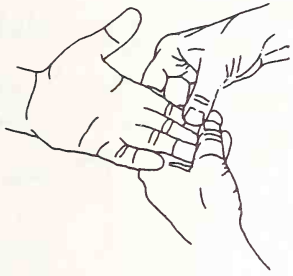


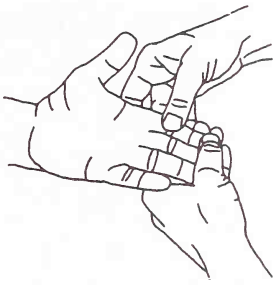
Successive passes

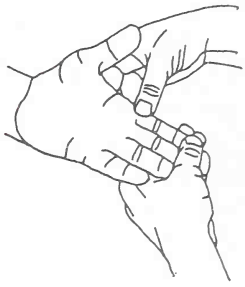




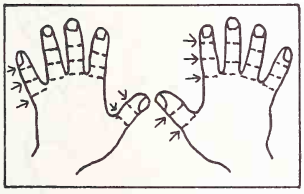




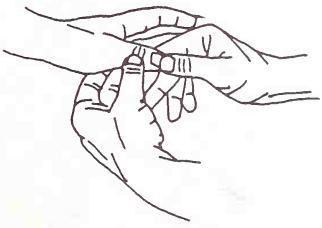


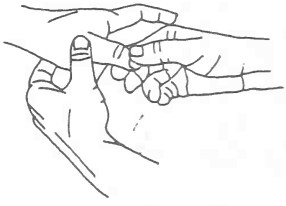


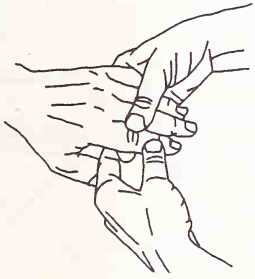
TOP OF HAND

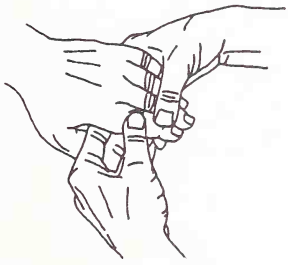


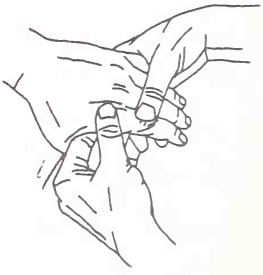
Successive passes





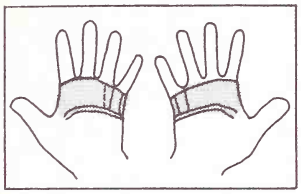




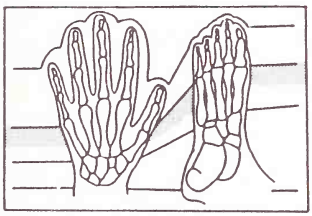


TOPS OF SHOULDER TO SOLAR PLEXUS

Relating the hand to the body

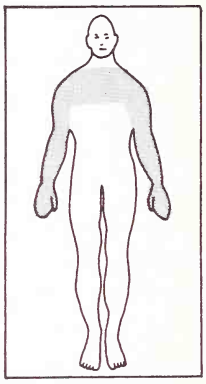


Reiterative area

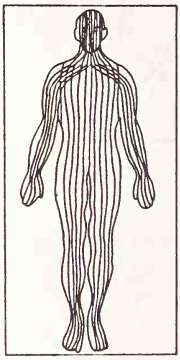


Referral area

Tops of shoulders
Chest/Lung/Breast
Solar plexus
Shoulder
Arm
Heart



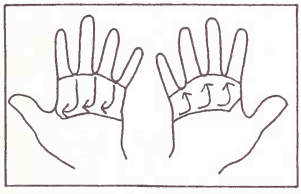
Body locator



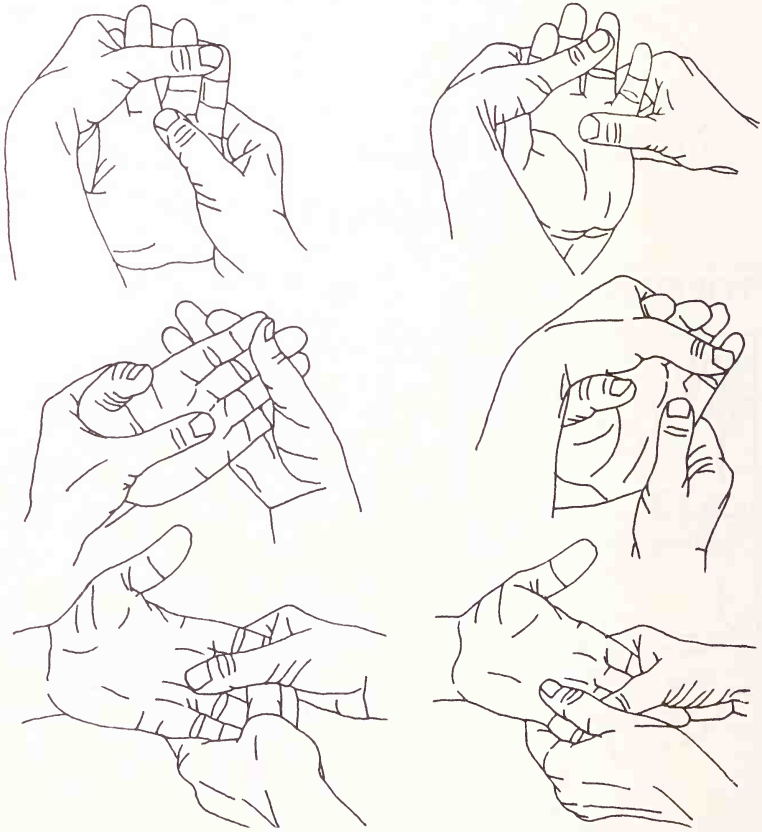
Zone locator

Relating technique to the hand

PALM OF HAND



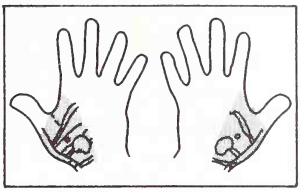
Successive passes



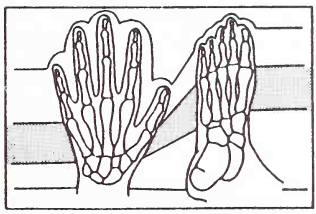
MID ABDOMEN

Relating the hand to the body

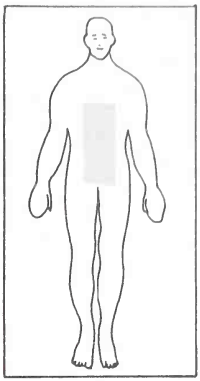
Solar plexus
Adrenal glands
Stomach
Pancreas
Kidneys
Bladder
Spine
Colon/Small Intestines



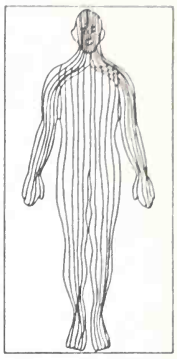
Reiterative area



Referral area



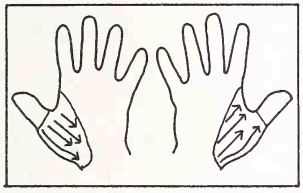
Body locator



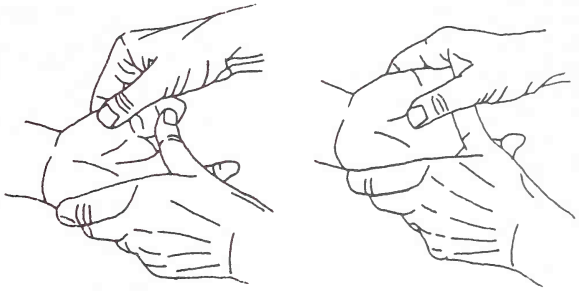
Zone locator

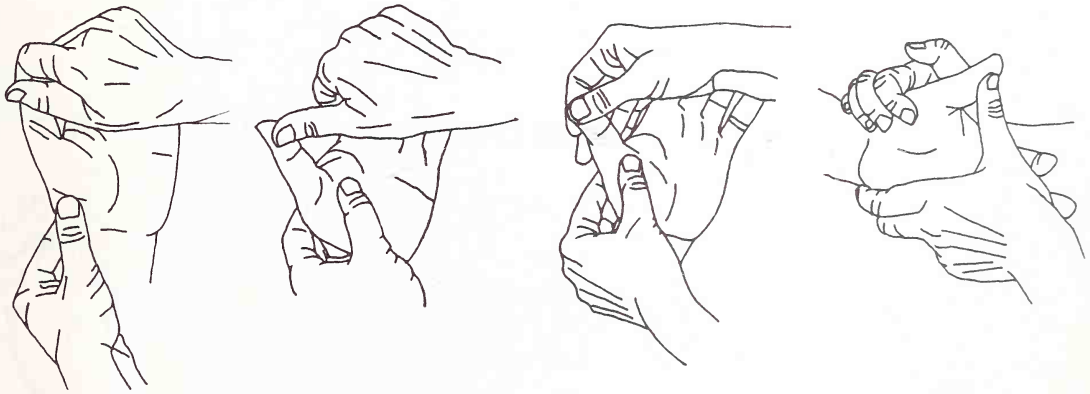
Relating technique to the hand

PALM OF HAND



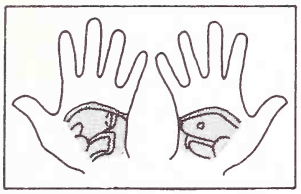
Successive passes



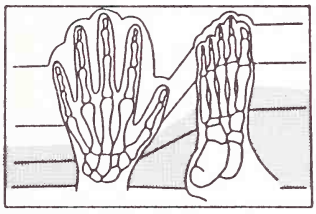


SOLAR PLEXUS AND BELOW

Relating the hand to the body

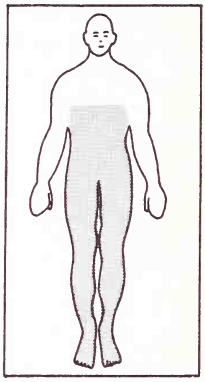


Reiterative area

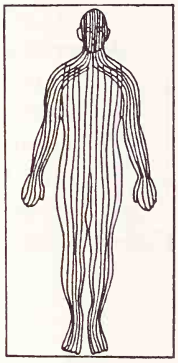


Referral area

Stomach
Spleen
Liver/Gall bladder
Pancreas
Colon
Small intestines
Upper/Lower back
Hips

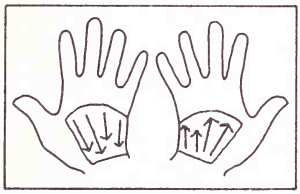


Body locator



Zone locator

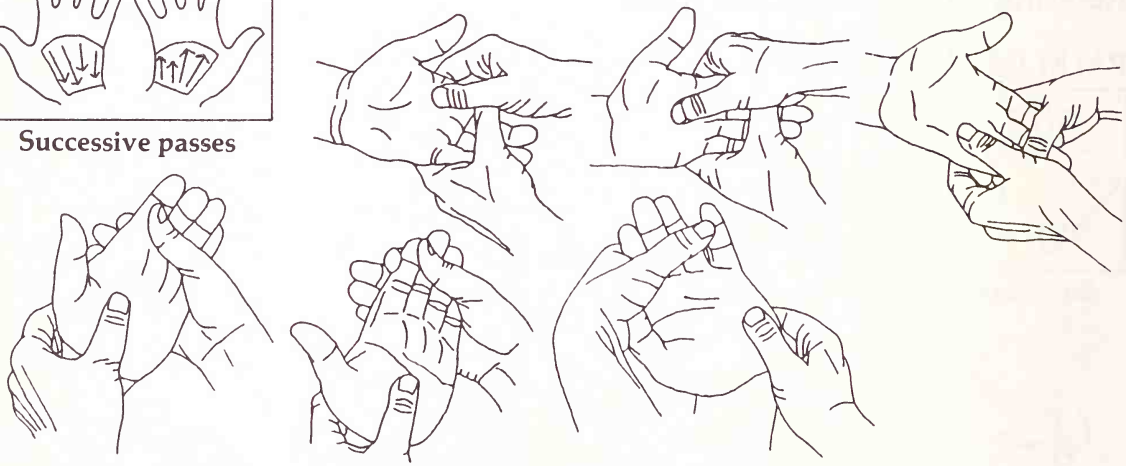
PALM OF HAND



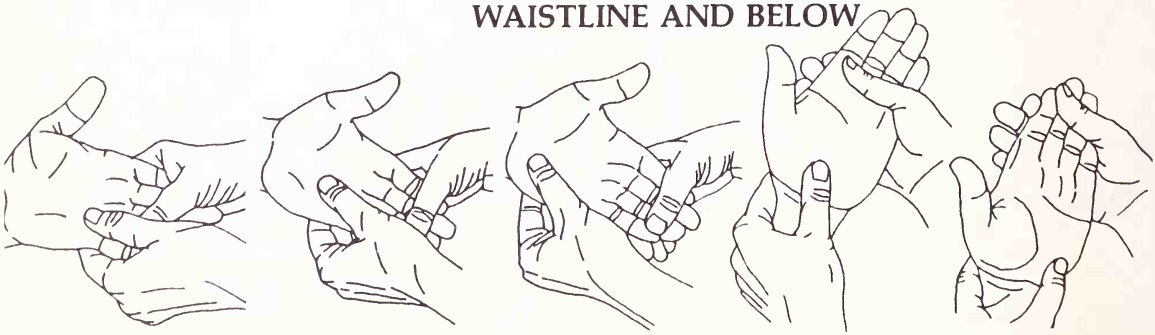
Successive passes

Relating technique to the hand

SOLAR PLEXUS TO WAISTLINE



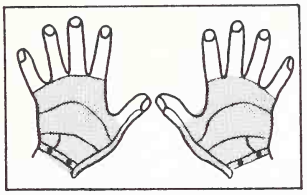
WAISTLINE AND BELOW



TOPS OF SHOULDERS AND BELOW

Relating the hand to the body

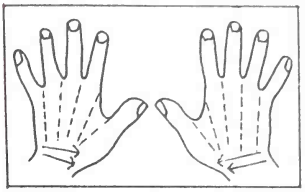
Tops of shoulders
Upper/Lower back
Knee/Leg
Hips
Lymphatic system
Spine
Solar plexus



Reiterative area

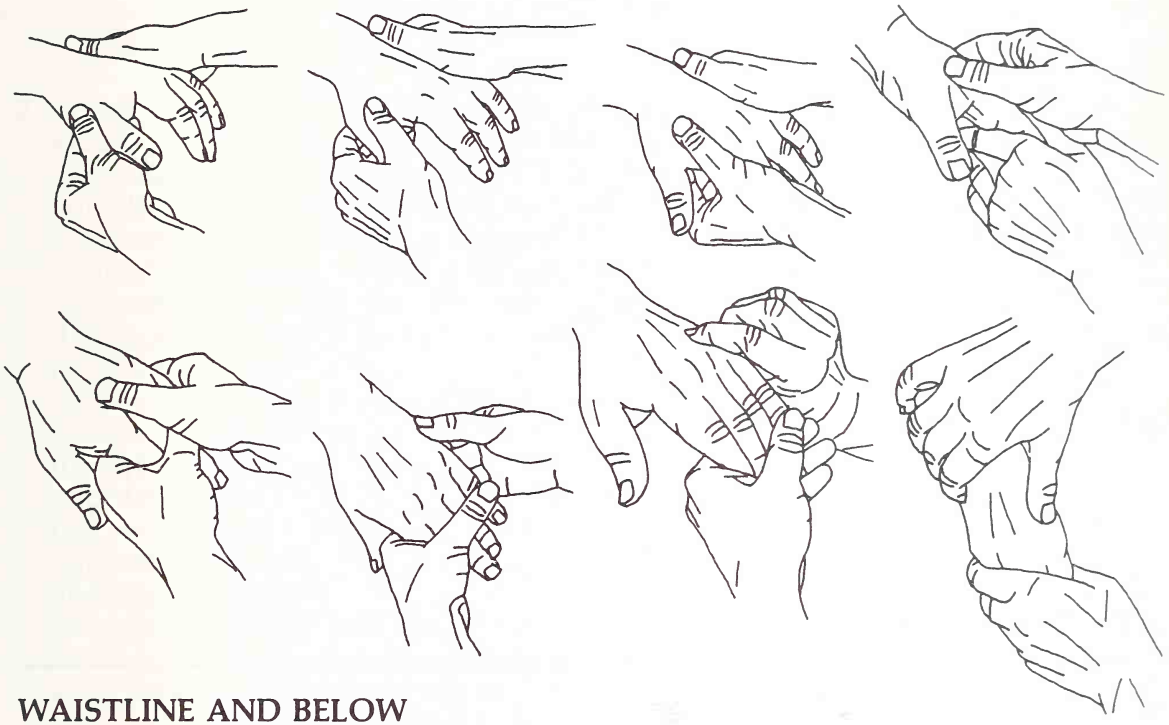
Relating technique to the hand

TOP OF HAND



Successive passes

TOPS OF SHOULDERS TO WAISTLINE



WAISTLINE AND BELOW

Routine Breakers

Consideration of the hands' experiences (see "The Workout," page 47) indicates the routine breaker needed. Routine breakers are convenient tools to break up the stress caused by the routine of occupational or recreational activities.

HOW TO USE ROUTINE BREAKERS

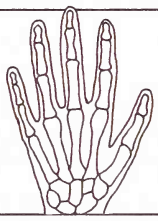
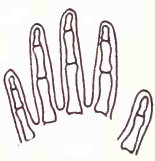
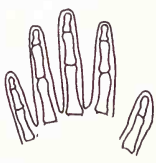
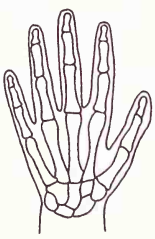
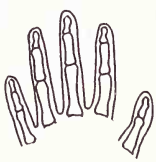
1. Consider the routines frequently practiced by the hands while working or playing. Is the occupation and/or hobby a source of stress or strain to the hands?

2. Consider the activity that is routinely practiced. What movements are made by the hand? (See "Relating Stressor to Part of Hand.") Charts are provided for notation. We have grouped hand movements into categories of common stressors: keyboard operation, writing, gripping, fine hand movement, and repetitive movement. Each of these activities stresses the hand in a unique manner. Writing, for example, stresses the hand differently from typing on a keyboard. Within the same category differences are also apparent. Both the professional tennis player and the mechanic grip the tools of their trades, but hitting a tennis ball and working with an engine require different gripping by the hand. Within the general category of stressor consider the activity practiced. Consider the role played by each finger/thumb, body of hand, whole hand. Is any particular part of the hand stressed? Are several parts stressed?

3. Think in terms of providing to the hand the practice of movement opposite to that which is routinely practiced. Consider also the practice of movement which offers variety from the routinely practiced.

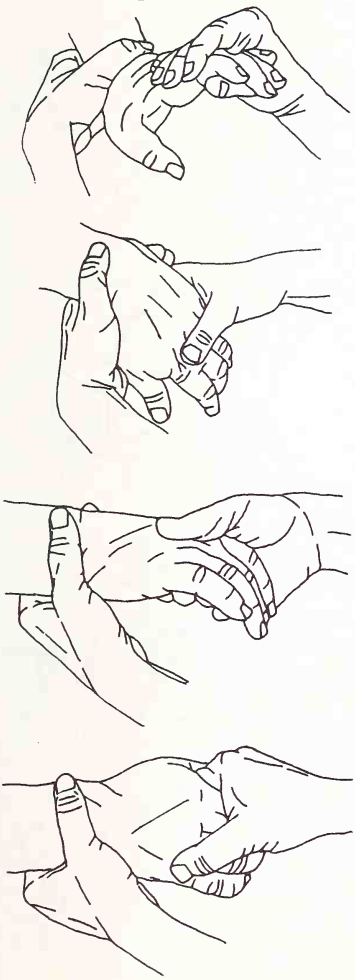
4. Review the techniques presented in "Routine Breakers: Fingers" and "Routine Breakers: Body of the Hand."

Relating Stressor to Part of Hand

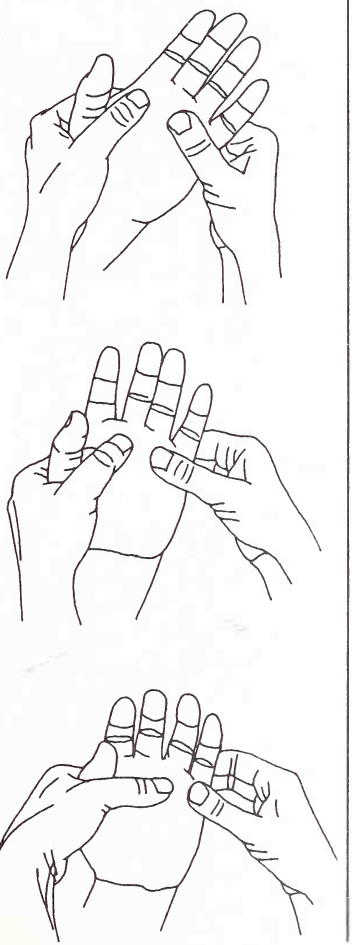
Occupational/Recreational Stressor	PART OF HAND		
	Whole hand	Fingers/ Thumb	Body of hand
Keyboard operation: Typing, computer, keypunch, cash register 			
Writing 			
Gripping: Racquet sports, manual work, golf 			
Fine hand movement: Knitting, crochet, needlepoint, woodwork, assembly operation 			
Repetitive movement: Any repeated activity 			

ROUTINE BREAKERS FOR THE WHOLE HAND
Stressor
Keyboard operation
Writing
Gripping
Fine hand use
Repetitive use
Technique

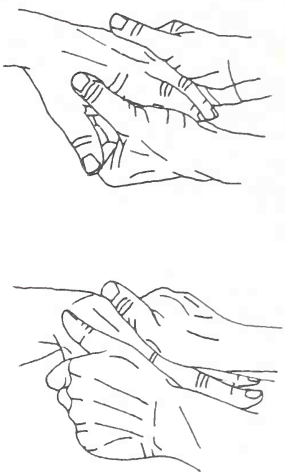
Directional movement, page 36



Metacarpal grasp, page 44

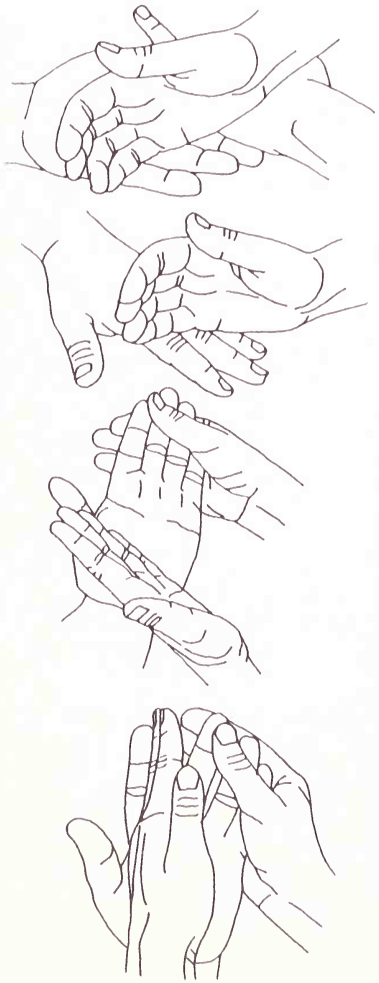


Metacarpal grasp, page 44

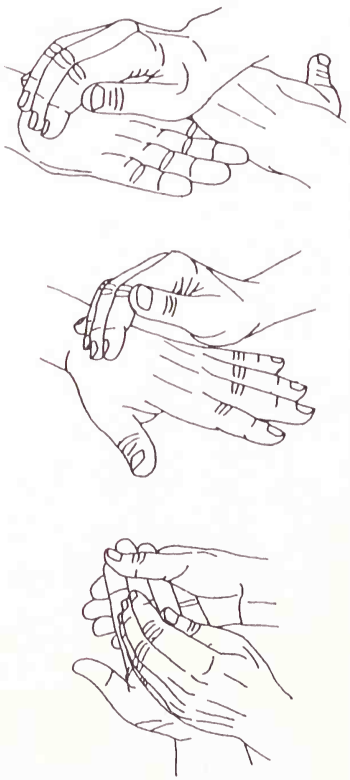


ROUTINE BREAKERS FOR THE WHOLE HAND
Stressor
Keyboard operation
Writing
Gripping
Fine hand use
Repetitive use
Technique

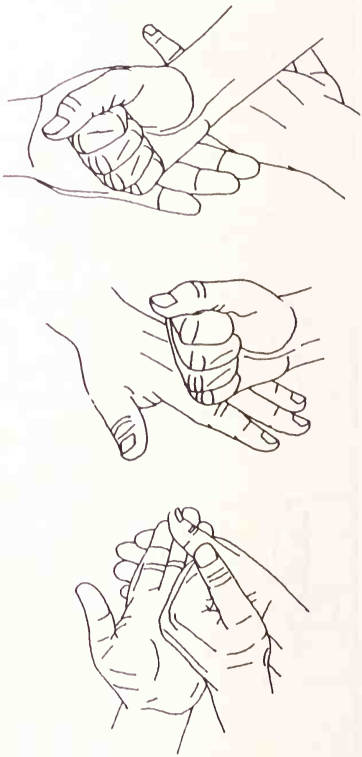
Tapping, page 32



Cupping, page 32

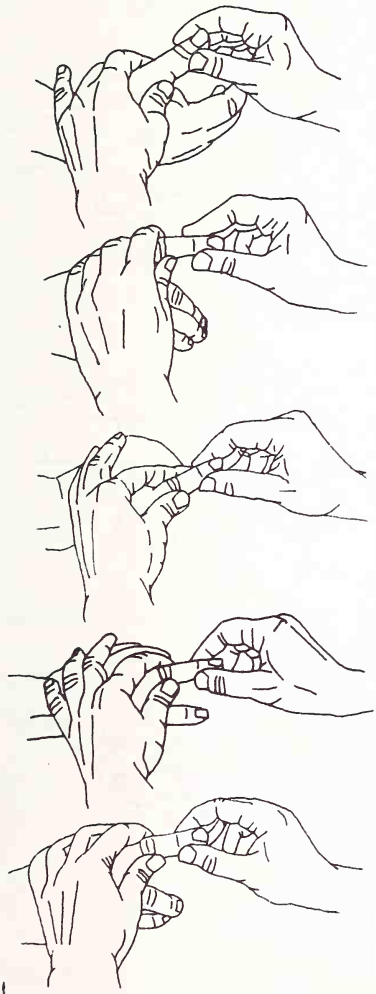


Percussion, page 33

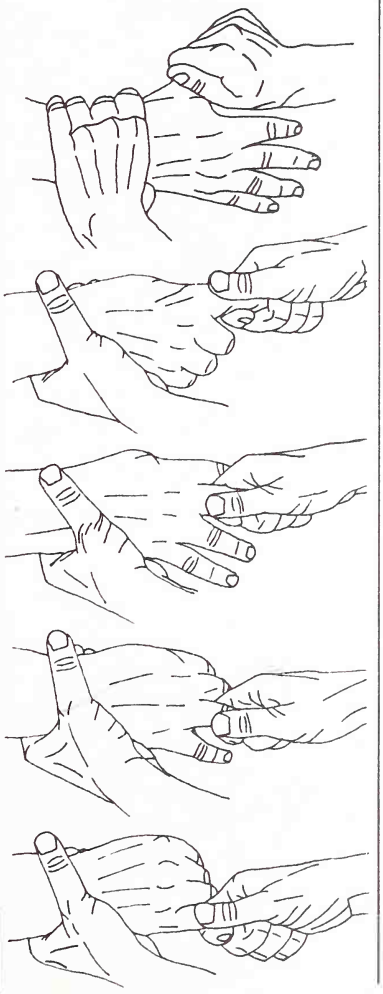


ROUTINE BREAKERS FOR FINGERS AND THUMB
Stressor
Keyboard operation
Writing
Gripping
Fine hand use
Repetitive use
Technique

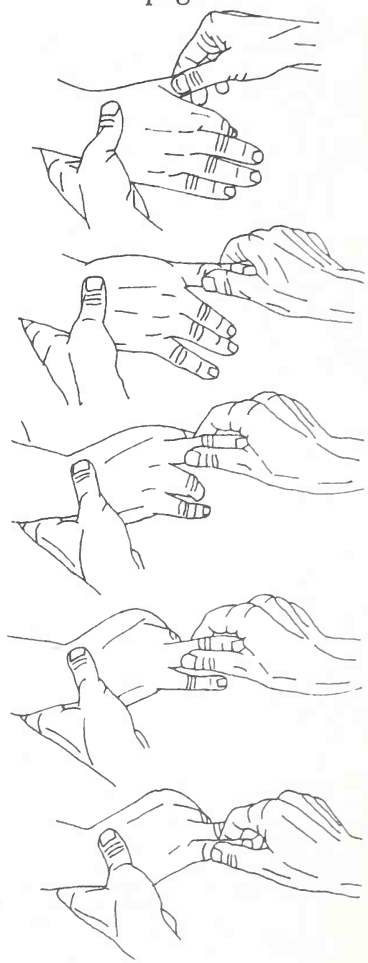
Side to side, page 40



Pull, page 41

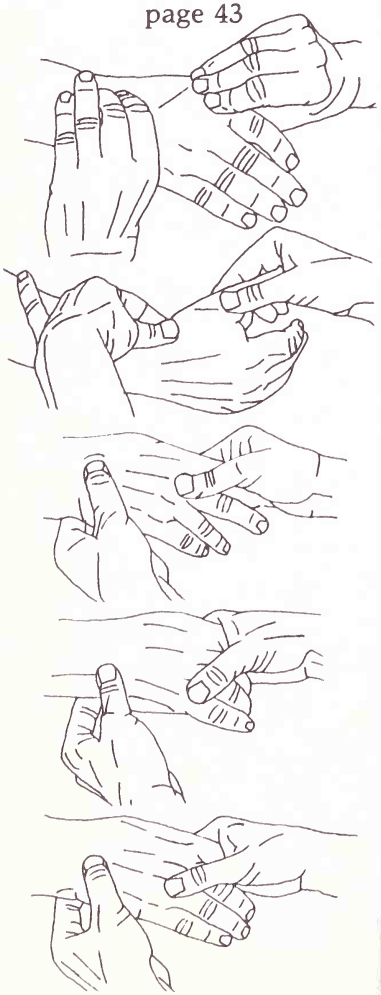


Walk down, Pull against, page 42

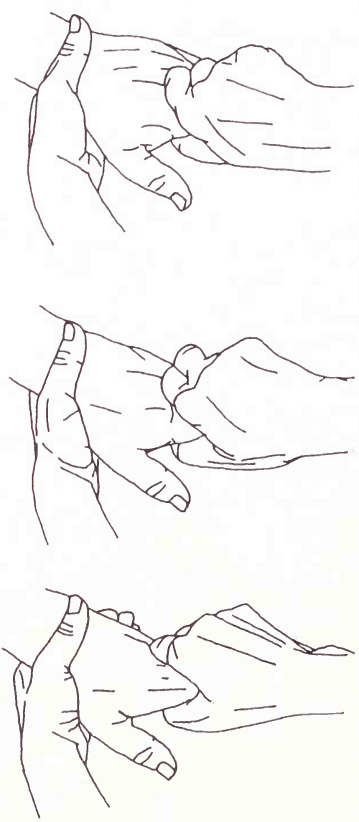


ROUTINE BREAKERS FOR BODY OF THE HAND
Stressor
Keyboard operation
Writing
Gripping
Fine hand use
Repetitive use
Technique

Metacarpal lever,
page 43



Metacarpal mover,
page 45



Metacarpal mover,
page 45

You, The Practitioner

WORKING WITH HANDS

When working with hands, consider yourself to be politely yet firmly in control of the hand being worked on. There is some difficulty in picking up another person's hand to work on because of the cultural uneasiness of "hand-holding." To counter this demands the thoughtful development of hand courtesy that the practitioner work in a professional manner.

For example, signify the beginning and end of a session with phrases that indicate you are starting and finishing. The phrase "May I have your hand?" can serve as notification that the session is beginning. The phrase "I am finished — you may have your hand back" signals the end of a session. A further indication of the conclusion of the session is to return the hand to a resting position in closer proximity to the client. Should any interruption arise during the session, the same beginning and ending phrases may be used.

THE VISUAL OBSERVATION

Before working, briefly inspect the hands for cuts or injuries. Avoid manipulating cuts or injuries to make the session as pleasant as possible.

INSTRUMENTS

In reflexology, instruments are utilized as self-help tools. Control and leverage in the application of techniques are the tools of the practitioner. Instruments that have no feeling have no place as practitioner's tools. The easiest way to pursue safe, effective techniques is with your own hand.

To give further indication of control, keep at least one of your hands on the hand of the person on whom you are working. Continuity is thus established.

CREAMS, LOTIONS, AND GOO

Creams, lotions, and oils are tools of hand massage. While hand massage is a valid practice in itself, it is not the same as hand reflexology. The techniques of reflexology require friction between the walking thumb and the skin of the hand. Use of creams, lotions, and oils at the end of a session are individual decisions.

AMOUNT OF PRESSURE

The client's comfort level is the primary determinant of the pressure to be exerted. Tastes in applied pressure vary from client to client. To establish an individual client's preference, ask the client to indicate

discomfort due to the pressure exerted. Some clients may even request additional pressure. The goal of the practitioner is to stay within the client's comfort zone.

FINGERNAILS

The nails of the walking finger and thumb should not make contact with the skin of the hand at any time. Limiting the motion of the first joint of the thumb or finger may be one way to avoid contact using *thumb/finger walking*. However, this shifts the point of pressure from the outside of the thumb or finger to the flat of the digit.

Very long nails may rule out *thumb/finger walking* as a technique. Others can be used (see "Techniques").

WASHING YOUR HANDS

Washing your hands between sessions is a good practice. It also assures the client of a professional approach.

CREATING A SURFACE ON WHICH TO WORK

A folded towel serves as both a padded surface on which to work and an area of activity. The towel may be placed on a table, the arm of a recliner, or the knee of the practitioner, but it lends an air of professionalism.

DURATION OF A HAND REFLEXOLOGY WORKOUT

Hand reflexology itself is a service. A thorough workout may last 30 to 45 minutes. A quick workout of 5 to 10 minutes may be included with other services such as foot reflexology, a manicure, or a massage.

HAND VERSUS FOOT: A COMPARISON

Which is more effective to work on, the hands or the feet? The answer to this question is a matter of debate. Work on feet produces dramatic physical results at times. This may be due in part to the usual physical enclosure of the feet in shoes and the resulting lack of exposure to pressure, stretch, and movement. Hands are constantly called upon to assess pressure, stretch, and movement. For example, your hands are actively holding this book and turning pages. The application of pressure, stretch, and movement techniques is perceived differently by the hands than by the feet.

The hands have unique qualities that provide their own form of effectiveness. Note the differences in

physical characteristics between the hands and feet. The toes are short; the fingers are long. The big toe is one of five toes. The thumb is given its own name and recognition. The toes are appropriate for weight-bearing (standing and walking), while the thumb and fingers are appropriate for weight-carrying (gripping and lifting). Work on hands versus work on feet is work on two characteristically different sensors.

THE ROLE OF THE PRACTITIONER AS AN ADVOCATE OF SELF-HELP

Self-help is the involvement of the client in his or her own program of wellness. Reflexology, stride replication® , and propriocise® provide techniques that are opportunities to practice and exercise the hand's capabilities. As in any exercise program, time spent exercising the hand is a factor in the program. The addition of the client's self-help program is an opportunity to spend more time exercising. (See *Hand and Foot Reflexology, A Self-Help Guide*, Kevin and Barbara Kunz, Prentice-Hall, Inc., 1984.)

DO NOT WORK ON AN UNDIAGNOSED PROBLEM

An undiagnosed problem is a problem that is acute enough to cause the client concern but which has not yet been examined by a physician. For example, a painful finger may be an injured finger that needs medical care. When in doubt, refer the client to medical personnel.

RESPECT AN INDIVIDUAL'S TOLERANCE TO PAIN

Pain is not an activity that needs to be practiced. There is a difference between a client's comment of, "It hurts good" and one of "It hurts." One method of eliciting comments on the amount of pressure preferred by the client is to ask, "Will you tell me if the pressure is too much?" This is an especially appropriate question when applying techniques to areas you think might be sensitive; for example, working with the pancreas reiterative area of a diabetic.

DO NOT PRESCRIBE, DIAGNOSE, OR TREAT FOR SPECIFIC ILLNESS

The role of the reflexologist is to apply techniques based on certain ideas. The presentation of these ideas by the professional practitioner — one who accepts money for his or her services — should be handled with care. The basic rule is **always talk in general terms, never specifically address a problem.** For further information, see *The Complete Guide to*

Reflexology, Kevin and Barbara Kunz, Prentice-Hall, Inc., 1982.

Assessment and evaluation in reflexology are a reflection of the body whole. While the vocabulary of assessment in reflexology is based on body parts, such as kidney or liver, such assessment has the potential for being misconstrued as the making of a diagnosis or the practice of medicine without a license. Do not diagnose, prescribe, or treat for a specific illness.

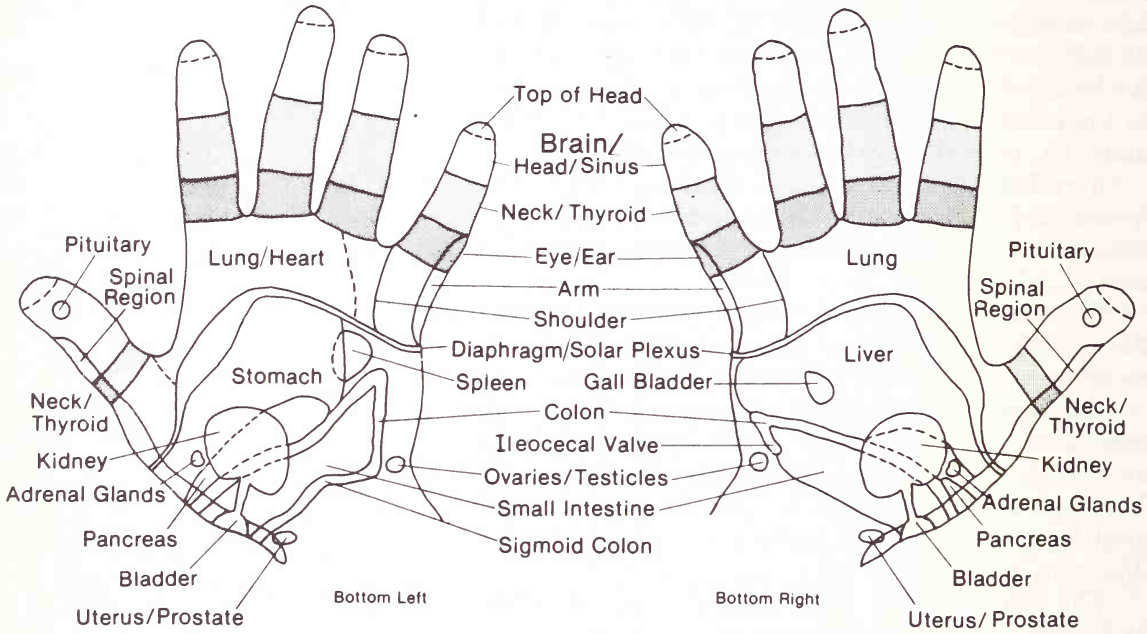
In reflexology, assessment is made by observation (primarily, of what the thumb feels). Observation categorized is as, for example, a kidney reiterative area.

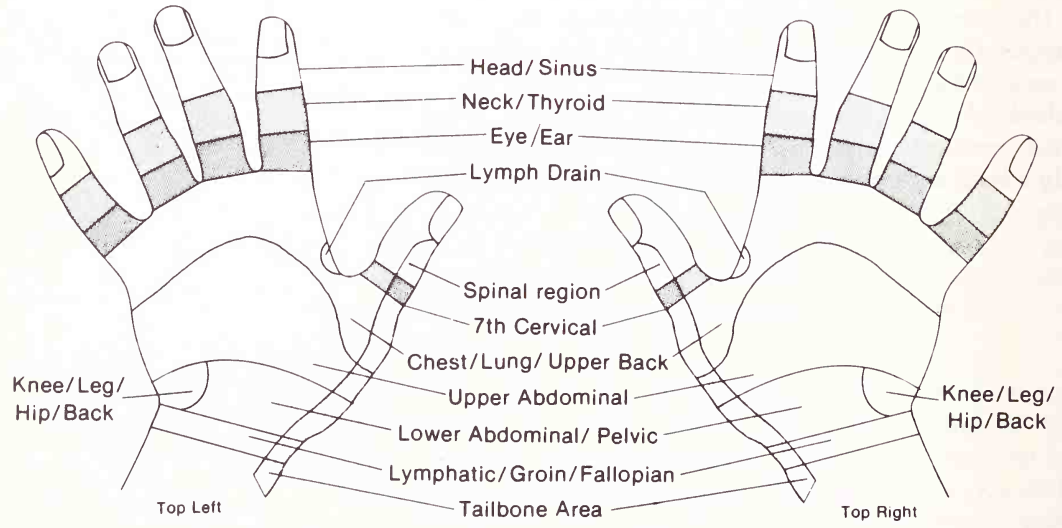
By using terms such as "kidney reiterative area," the practitioner further emphasizes his or her awareness of the service offered by reflexology.

Reflexology is the practice of sensory signals, the exercise of the hand's potential. Such practice is based on certain causal relationships (see pages 1 - 11). These causal relationships are not the same as those used by the traditional medical community in the diagnosis of a medical problem.

The sensory assessment garnered by the reflexologist is a reflection of the body whole and the demands made upon it. The demands are those of walking upright and acting in relationship to gravity. The goal in the application of technique is the exercise of the sensors that make weight-carrying and manipulation possible. The important assessment is the one made by the body as a sensory technique is applied. A picture is provided to the body from which judgments are made. Judgments are in the body's language of muscle tension, among others.

HAND REFLEXOLOGY CHARTS





INDEX

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Kevin and Barbara Kunz are researchers, authors, practitioners, and consultants in the field of reflexology. They are innovators of illustrative, descriptive information on the subject. Further work in reflexology includes their co-directorship of the Reflexology Research Project, where they research and develop information on reflexology. In addition, they are the authors and editors of the quarterly journal *Reflexions*.

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