

# **CLOSE RANGE COMBAT WING CHUN**

**EXPLOSIVE SELF-DEFENSE  
TECHNIQUES**

**VOLUME 2**

---

**RANDY WILLIAMS**



UNIQUE PUBLICATIONS  
Burbank, California

**Disclaimer**

Please note that the author and publisher of this book are NOT RESPONSIBLE in any manner whatsoever for any injury that may result from practicing the techniques and/or following the instructions given within. Since the physical activities described herein may be too strenuous in nature for some readers to engage in safely, it is essential that a physician be consulted prior to training.

First published in 2004 by Unique Publications.

Copyright © 2003 by CFW Enterprises, Inc.

All rights reserved. No part of this publication may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without prior written permission from Unique Publications.

Library of Congress Catalog Number: 2002  
ISBN:

Unique Publications  
4201 Vanowen Place  
Burbank, CA 91505  
(800) 332-3330  
First edition

05 04 03 02 01 00 99 98 97 1 3 5 7 9 10 8 6 4 2

Printed in the United States of America

Editor: John S. Soet  
Design: Patrick Gross  
Cover Design: George Chen

# DEDICATION

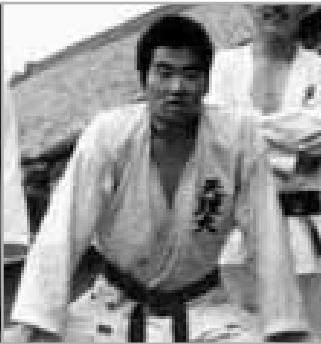
This series of books is dedicated to the memory of two favorite CRCA members from the past; Paul Green, whom we tragically lost on May 18, 2001, during the production of this book and Larry Jordan, a good friend and student who loved the art of Wing Chun and is still sorely missed twenty years later by all of us who knew him.

Also during the production of this book, my very good friend Guy Seiji Kurose passed away. He was a 6th degree black belt in Goju-Ryu Karate and was best known for his dedication to children and youth, as well as his high spirit, laughter, and quickness of mind.



*Paul M. Green*  
1969–2001

---



*Guy S. Kurose*  
1952–2002

---



*Lawrence A. Jordan*  
1956–1982

---



# CONTENTS

FOREWORD BY GENE LeBELL .....	9
SIU LEEM TAU .....	10
CHUM KIU .....	12
BIU JEE .....	14
WING CHUN TRAINING PROVERBS .....	24
MAXIMS OF WING CHUN .....	28
AUTHOR'S FOREWORD .....	33
THE ADVANTAGE OF FACING .....	35
THE CENTERLINE THEORY .....	39
PRACTICAL APPLICATION OF CENTERLINE THEORY .....	47
USING THE CENTERLINE TO ATTACK .....	52
THE "GIU SAU ERROR" .....	55
USING THE CENTERLINE TO SIMULTANEOUSLY ATTACK AND DEFEND .....	57
THE HORIZONTAL CENTERLINE .....	61
THE HORIZONTAL MOTHERLINE .....	65
APPLYING CENTERLINE THEORY TO THE LEGS .....	69
THE "CUTTING ANGLE" .....	75
THE CONCEPT OF REFERENCE .....	79
WING CHUN LEG DEFENSE .....	91
TAN FAMILY LEG DEFENSE .....	93
BOANG FAMILY LEG DEFENSE .....	96
FOOK FAMILY LEG DEFENSE .....	100
APPLIED TIMING .....	107
JUI YING—CHASING .....	113
"DUEN KIU FAI BOH" .....	117
MIRROR DEFENSE .....	119
THE EIGHT KICKING PRINCIPLES OF WING CHUN .....	121

KICK TIMING . . . . .	135
ANGLE STRUCTURE AND REFERENCE IN KICKING . . . . .	137
BODY UNITY . . . . .	139
GWOH SAU—COMBAT STICKY HANDS . . . . .	143
GWOH SAU ATTACKS FROM THE LOOK SAU ROLL . . . . .	145
CHEE SAU CONCEPTS . . . . .	157
18 IMPORTANT CHEE SAU CONCEPTS . . . . .	164
CLOSE RANGE COMBAT WING CHUN TECHNIQUES . . . . .	165
CLOSED ATTACKS . . . . .	166
OPEN ATTACKS . . . . .	178
CLOSED DEFENSES VS. THE JAB . . . . .	187
OPEN DEFENSES VS. THE JAB . . . . .	196
CLOSED DEFENSES VS. THE 1-2 . . . . .	208
OPEN DEFENSES VS. THE 1-2 . . . . .	214
CLOSED DEFENSES VS. HOOKS, UPPERCUTS AND BACKFISTS . . . . .	228
OPEN DEFENSES VS. HOOKS, UPPERCUTS AND BACKFISTS . . . . .	233
CLOSED DEFENSES VS. KICKS . . . . .	235
OPEN DEFENSES VS. KICKS . . . . .	240
EMERGENCY TECHNIQUES . . . . .	244
DAY HA CHEE GYEUK—WING CHUN GROUND FIGHTING . . . . .	253
ADVANCED TRAPPING PRINCIPLES . . . . .	269
CHEE GYEUK—“STICKY FOOT” . . . . .	283
THE STUDY OF POWER . . . . .	293
CHI—INTERNAL POWER . . . . .	293
THE EIGHT ENERGIES . . . . .	296
PROPERTIES AND ELEMENTS OF WING CHUN POWER . . . . .	303
MULTI-DIRECTIONAL MOVEMENT . . . . .	315
“GLASS HEAD, COTTON BODY, IRON BRIDGE HAND” . . . . .	319
ACKNOWLEDGMENTS . . . . .	321

詠春派

# FOREWORD

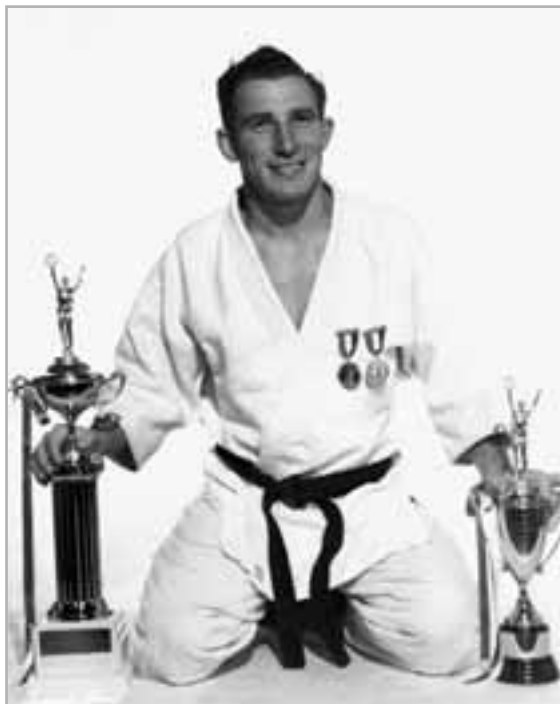
It is a privilege to write the foreword for Randy Williams' new book about "Explosive Combat Techniques," since people often refer to me as "The Toughest Man Alive," or the expert on all-out combat. He thought it appropriate for me to write this introduction. I don't remember when it started, but I have stopped denying it, since I am the oldest one still around. I have been blessed, in my life-time, to be exposed to and learn from the top wrestlers, boxers, and martial artists of all persuasions.

I met Randy, whom I call "Randy the Rough," in Chicago in 1991 when we both worked on Brandon Lee's film, *Rapid Fire*. Randy was a dedicated practitioner of Gung Fu and at that time had already published, in Singapore, an authoritative series of books on Wing Chun. I remember repeating the same conversation about 25 years earlier to another eager exponent of Wing Chun on the set of *The Green Hornet*. I related that all martial arts have something to offer, and you should not be partial to any one style. I stressed that cross-training was the wave of the future and that the *Chi Sao* sensitivity training and the economy of motion aspects of Wing Chun can be useful in grappling, since all combat usually ends up on the ground.

I am pleased to include Randy as a friend and dedicated martial arts practitioner whose knowledge will help anyone serious in the study of the combative arts. My hat's off to him for sharing his knowledge, for that is the only route to immortality. You will live on as long as your students use and pass on your knowledge.

Keep Smiling.

—Gene LeBell  
[www.geneLeBell.com](http://www.geneLeBell.com)



## 小念頭

小	念	頭	為	首	練	功	莫	強	求
體	弱	力	先	修	壞	習	不	可	留
上	字	拈	羊	馬	練	氣	丹	田	擅
平	行	力	無	他	脚	趾	對	地	拿
氣	由	丹	田	放	發	勁	才	有	方
沉	蹕	兼	卸	膊	守	中	獲	兩	旁
招	式	一	零	八	實	用	不	虛	假
化	用	萬	千	千	講	實	不	溝	華
內	練	一	口	氣	外	練	筋	骨	肌
推	膀	伏	護	圈	越	練	越	神	奇
式	式	要	清	爽	時	間	性	要	講
一	日	練	一	躺	練	多	亦	無	妨

## ***Siu Leem Tau***

### ***Siu Leem Tau Wai Sau***

Siu Leem Tau comes first

### ***Tai Yeuk Lick Seen Sau***

A weak body must start  
with strength improvement

### ***“Yee” Jee Keem Yeung Ma***

“Yee” Jee Keem Yeung Ma

### ***Ping Hahng Lick Moh Ta***

For good strong balance

### ***Hay Yau Don Teen Foang***

To release Chi from the  
*Don Teen*

### ***Chum Jahng Geem Say Bock***

Sink the elbows and drop  
the shoulders

### ***Jiu Sick Yut Ling Bot***

One hundred and eight  
Motions

### ***Fa Yoang Man Cheen Cheen***

Thousands of variations

### ***Loy Leen Yut Hau Hay***

Internally developing Chi

### ***Tan Boang Fook Woo Huen***

Tan, Boang, Fook, Woo and  
Huen

### ***Sick Sick Yiu Ching Soang***

Each movement must be clear  
and crisp

### ***Yut Yut Leen Yut Toang***

Practice once a day

### ***Leen Goang Mock Kyeung Kau***

Do not force progress in training

### ***Wai Jop But Hoh Lau***

Do not keep any bad habits

### ***Leen Hay Don Teen Ja***

Train the Chi by controlling  
the *Don Teen*

### ***Gyeuk Jee Doy Day La***

Grip the ground with the toes

### ***Fot Ging Choy Yau Foang***

Will enable proper release of power

### ***Sau Joong Woo Leung Poang***

Guard the center to protect both  
flanks

### ***Sut Yoang But Hoy Ga***

All practical and real

### ***Goang Sut But Goang Da***

Aiming for practicality, not beauty

### ***Ngoy Leen Gun Gwot Gay***

Externally training tendons, bones  
and muscles

### ***Yuet Leen Yuet Sun Kay***

Their wonder grows with  
practice

### ***See Gan Sing Yiu Goang***

Timing must be observed

### ***Leen Doh Yick Moh Foang***

More will do no harm



## 尋橋

少傳情優偷留凶衝延鎖消救妙引  
窄不心然勢可於門時敵橋形得路  
步悠舒自把不人正把把隨用挖把  
短走肌勁手出敵弱能橋橋弱閑橋  
橋氣鬆發走招置敵不促有手三尋

腰精靜求橋過橋碰決過橋走橋尋  
兩得心中我上接相連橋造身人處  
馬練求國入橋兩勿應防自跟促何  
橋神中馬橋來手強戰閑橋手勁橋  
尋眼動轉人橋欄敵速三無橋短人

## ***Chum Kiu***

### ***Chum Kiu Ma Yee Yiu***

*Chum Kiu* trains the stance and waist. The arm bridges are short and the steps are narrow.

### ***Kiu Duen Boh Jock Siu***

### ***Ngon Sun Leen Duck Jing***

The eyes are trained to be sharp. The Chi flows in perpetual motion.

### ***Hay Jau Joong But Ting***

### ***Doang Joong Kau Sum Jing***

Learn to remain calm in the midst of motion. Loosen the muscles and relax the mind.

### ***Soang Gay Shue Sum Ching***

### ***Juen Ma Huen Joong Kau***

Turning the stance with circular motion allows superior generation of power.

### ***Fot Ging Jee Yeun Yau***

### ***Yan Kiu Yut Ngoh Kiu***

When the opponent's arm bridge enters my arm bridge, "Running Hand" is used to turn the situation around.

### ***Jau Sau Ba Sai Tau***

### ***Kiu Loy Kiu Syeung Gwoh***

As the opponent's arm bridge enters, counter it with your own bridge from above without stopping.

### ***Jiu Chuet But Hoh Lau***

### ***Lon Sau Yee Jeep Kiu***

L-Bar Arm and Bridge-Catching Hand put the opponent in danger.

### ***Jee Dick Yan Yee Hoong***

### ***Dick Kyeung Muck Syeung Poang Dick Yeuk Jing Moon Choong***

Do not collide with a strong opponent, but if the opponent is weak, use direct frontal assault.

### ***Jook Jeen Ying Jook Kuet***

A fast fight should be ended quickly. No delay can be allowed.

### ***But Nung Ba See Yee***

### ***Som Gwan Foang Kiu Gwoh***

Use the three joints of the arm to prevent the opponent's bridge from entering. Trap the opponent by jamming his bridge.

### ***Joke Kiu Ba Dick Soh***

### ***Moh Kiu Jee Joh Kiu***

Create a bridge if there is none present. If there is a bridge, counter it by parrying.

### ***Yau Kiu Choy Kiu Siu***

### ***Kiu Sau Gun Sun Jau***

The arm bridge tracks the opponent's body movement. When the hands are weak, use body positioning to save the situation.

### ***Sau Yeuk Yoang Ying Gau***

### ***Duen Ging Joke Yan Kiu***

When "Short-Power" is used to jam the opponent's bridge, the three joints of the arm are in perfect control.

### ***Som Gwan Wop Duck Miu***

### ***Yan Kiu Hoh Chue Chum***

Where is the opponent's bridge to be found? *Chum Kiu* leads the way.

### ***Chum Kiu Ba Loh Yun***

# 手 指 標

手 偷 够 留 橋 消 用 同 門 統 為 有 添 拿 拉 拉 一  
 指 穴 力 不 帶 防 短 不 出 正 者 各 必 拉 人 人 老  
 標 把 威 情 與 難 為 勢 不 傳 達 技 勢 易 防 防 到  
 救 出 掙 出 指 湊 橋 救 指 傳 、 、 、 、 、  
 急 一 跪 搥 疆 緊 長 急 標 師 後 師 橋 寓 手 底 功  
 魂 指 馬 眼 手 招 勁 形 春 多 前 一 人 我 橋 蹕 練  
 還 鐵 標 鳳 拂 招 騰 敗 詠 幾 無 出 著 眾 人 人 不

先 異

場 空

學 同 摸 人 進 於 武

練

## ***Biu Jee***

### ***Wan Wun Gup Gau Biu Jee Sau***

The *Biu Jee* form contains emergency techniques.

### ***Teet Jee Yut Chuet Ba Yuet Tau***

Iron fingers can strike a vital point at once.

### ***Biu Ma Gwai Jahng Wai Lick Gau***

The quick advancing elbow strike has overwhelming power.

### ***Foong Ngon Choy Chuet Ching But Lau***

The Phoenix Eye punch is a merciless attack.

### ***Fock Sau Gyeung Jee Yee Dai Kiu***

*Fock Sau*, Ginger Fist and Guide Bridge,

### ***Jiu Jiu Gan Chau Lon Foang Siu***

every motion is “airtight” and difficult to defend against or nullify.

### ***Tahng Ging Cheong Kiu Wai Duen Yoang***

Springy power and Long Bridge techniques are applied at close range.

### ***Bai Ying Gup Gau Sai But Toang***

When losing balance and Structure in an emergency, the situation is different.

### ***Wing Chun Biu Jee But Chuet Moon***

The *Biu Jee* form of Wing Chun is not taught to outsiders.

### ***Gay Doh See Foo Chue Jing Toang***

How many masters pass the true system down?

### ***Hock Moh Cheen Hau***

### ***Da Jyeh Wai Seen***

There is no difference in who started the study first; the one who achieves the accomplishment is first.

### ***Toang Chuet Yut See***

### ***Gay Goke Yau Yee***

Students from the same master will differ in their technique and skill.

### ***Moh Joke Yan Kiu***

### ***Sai Beet Teem***

Touching the opponent's Arm Bridge improves the situation.

### ***Yan Joong Ngoh Gwa***

### ***Yee Ja La***

When I face multiple opponents, the situation is easily managed.

### ***Jui Yan Kiu Sau***

### ***Foang Yan Dai***

When chasing the opponent's Arm Bridge, beware of being led.

### ***Gum Yan Jahng Dai***

### ***Foang Yan Lai***

When pressing the opponent's elbow down, beware of being pulled.

### ***Leen Moh But Leen Goang***

### ***Doh Loh Yut Cheung Hoang***

Learning the art without practicing the skills will never bring any accomplishment.

### ***Moh Yee Yun Wai Gwai***

### ***Goang Yee Kan Wai Gwai***

The ideal in Martial Art is humanitarianism. Skill is developed through perseverance.

人過我橋三分險  
 轉馬偏身把形朝  
 應打則打，不應打不打  
 毋貪打，毋畏打，  
 怕打終被打  
 攻多必入，守多必失  
 拳由心發，棍無兩响  
 腳無虛發  
 勁由意發，力由腳跟生  
 以以氣運神，以神氣  
 以氣勁順曲，而無害  
 氣以由丹田，而無有餘  
 腰，己知被，為路  
 知人，知我，斤量  
 我，知人，肉相

***Yan Gwoh Ngoh Kiu Som Fun Yeem***

When the opponent penetrates the three defense lines of the Arm Bridge,

***Juen Ma Peen Sun Ba Ying Chiu***

turn the stance to alter the posture and Angle of Facing.

***Ying Da Jut Da***

***But Ying Da But Da***

Strike at the appropriate time. Do not strike at the wrong time.

***Moh Tom Da***

***Moh Wai Da***

***Pa Da Joong Bay Da***

Do not be too eager to strike. Do not be afraid to strike. Being afraid of getting hit will eventually get you hit.

***Goang Doh Beet Yuet***

***Sau Doh Beet Sut***

Relentless attack will gain you entry. Staying on the defensive too long will result in defeat.

***Kuen Yau Sum Fot***

***Gwun Moh Leung Heung***

***Gyeuk Moh Hoy Fot***

A punch comes from the heart. The staff does not make two sounds. A kick never misses.

***Ging Yau Gwot Jeet Fot***

***Lick Yau Gyeuk Gun Sahng***

Power is generated from the bone joints. Strength originates in the heels.

***Yee Yee Chui Sun***

***Yee Sun Wun Hay***

***Yee Hay Wan Lick***

***Yee Lick Sahng Ging***

Use the mind to store mental energy. Use mental energy to move the Chi. Use the Chi to exert strength. Use strength to generate power.

***Hay Yee Suen Yeung Yee Moh Hoy***

Nurturing the Chi naturally will cause no harm.

***Ging Yee Kook Chui Yee Yau Yue***

Power can be stored “bent” with enough to spare.

***Hay Yau Don Teen Toh***

Chi comes from the Don Teen

***Yiu Ma Bui Wai Loh***

and travels along the waist, the stance and the back.

***Jee Gay Jee Bay***

***Bock Jeen Bock Sing***

Knowing yourself and knowing your opponent will enable you to have “one hundred victories in one hundred battles.”

***Yan But Jee Ngoh Gun Leung***

***Ngoh Dook Jee Yan Loy Syeung***

Others do not know the extent of my skill, but I know theirs inside-out.

乘手鎖銷  
 可橋敵橋  
 才鐵把隨  
 勢、橋橋、  
 有肚打促有楚過活靈  
 ．花我、、清放之不、返放身跟．  
 勢棉任過橋分不為留力腰手靜．  
 其、関上道實乘橋者停勁，到心毒應力一  
 隨頭王橋自虛可行黏勿行馬眼求云脚忌合  
 形璃過來橋陽機著着手量帶到中春郁門馬  
 敗玻橋橋無陰有橋行膀自膝意勁詠手同腰

湊成  
 緊九  
 應輸  
 肌舒  
 心舒  
 伏聲  
 形得

***Bai Ying Choy Kay Sai***

***Yau Sai Choy Hoh Sing***

Follow the opponent's failing posture and take advantage of the situation.

***Boh Lay Tau, Meen Fa Toh, Teet Kiu Sau***

Glass head, cotton belly, iron bridge hand.

***Kiu Gwoh Som Gwan Yum Ngoh Da***

Once the Arm Bridge has passed beyond the three joints of the opponent's arm, I can strike anywhere I wish.

***Kiu Loy Kiu Syeung Gwoh***

***Joke Kiu Ba Dick Soh***

Pass by the opponent's oncoming Arm Bridge from above. Jam that bridge to trap him.

***Moh Kiu Jee Joh Kiu***

***Yau Kiu Choy Kiu Siu***

Create a bridge when there is none presented by the opponent. When there is a bridge, nullify it by following and parrying it.

***Yum Yeung Hoy Sut Fun Ching Choh***

The difference between Yin and Yang, both real and feigned, must be clear.

***Yau Gay Hoh Sing But Foang Gwoh***

Do not fail to take advantage of any opportunity that arises.

***Chee Joke Hahng Kiu Wai Jee Woot***

Sticking to and controlling the opponent's Arm Bridge while shifting hand position shows versatility.

***Hahng Joke Chee Jyeh Wai But Ling***

Being stuck to and controlled by the opponent while attempting to shift your own hand position is unfavorable.

***Boang Sau Muck Ting Lau***

***Fon Sau Ying Gun Chau***

The Wing Arm Deflection must not remain; a whipping strike should closely follow.

***Jee Leung Hahng Ging Lick***

***Foang Joon Shue Gau Sing***

Know your own limit in the use of power. Letting out all of your power is 90 percent of the way to defeat.

***Sut Dai Ma***

***Yiu Leen Sun***

***Yee Doh Ngon Doh Sau Gyeuk Gan***

The knees guide the stance. The waist links the body to the stance. Where the mind goes, the eyes go and the hands and feet follow.

***Doang Joang Kau Sum Jing***

***Soang Gay Shue Sum Ching***

Remain calm in the midst of action. Relax the muscles and steady the mind.

***Wing Chun Som Dook Tan Boang Fook***

The three "poison" hands of Wing Chun are *Tan Sau*, *Boang Sau* and *Fook Sau*.

***Sau Yook Gyeuk Ying***

***Dick Boh May Sing***

Hands and feet work together to bring the threat to an end.

***Toang Moon Gay Lick***

***Doy Jun Gay Ying***

When facing someone from the same style in combat, beware of brute strength and Structure.

***Yiu Ma Hup Yut***

***Ging Lick Fot Duck***

Uniting the waist and stance enables power to be released.



講無一儲圓柔自全在馬手球黏還手百急  
情出勁直軟然身氣步出瑞得魂法解者  
不招不如相之之意則者進脚形著腰要百難  
講、可張隨極後後儲力。有應無少跌陽。力要用內勁  
情鎖留弓，發勁如放箭。  
頭喉  
曲直相應。  
能堅。  
能靈。  
神不在氣。  
換。  
湊。  
脚。  
得。  
得。  
力要用內勁  
疏者便進。

***Goang Sau But Goang Ching***

In combat, show no mercy.

***Moh Ching Jiu***

***Soh Hau Tau***

***Yut Chuet But Hoh Lau***

Grasping the throat is a ruthless technique that, once commenced, cannot be stopped.

***Chui Ging Yee Cheong Goong***

***Fot Ging Yee Foang Jeen***

Storing energy is like drawing a bow. Releasing power is like letting the arrow fly.

***Yuen Jick Syeung Choy***

***Kook Jick Syeung Ying***

Circular and straight go together; bent and straight rely on one another.

***Yau Yuen Jee Gick Hau Lahng Geen***

***Jee Yeen Jee Gick Hau Lahng Ling***

Extreme softness results in firm solid power. Being extremely natural results in agility.

***Chuen Sun Yee Choy Chui Sun But Choy Hay***

***Choy Hay Jut Jai***

***Yau Hay Jyeh Moh Lick***

Direct the mind to store spirit in the body, not Chi; storing Chi leads to sluggishness and loss of power.

***Ma Boh Jun Toy Yau Juen Woon***

***Sau Chuet Gyeuk Foo Ying Gahng Chau***

Forward- and backward-moving footwork changes flexibly. Hands and feet should be closely coordinated.

***Boh Lay Ying***

***Moh Ying Gyeuk***

“Glass” techniques. Invisible kick.

***Chee Duck Joke Sum Siu Shue Duck***

By sticking to and controlling the opponent, the chances of losing are reduced.

***Wan Wun Yiu But Deet Duck***

A well-trained waist can prevent loss of balance.

***Sau Fot Yiu Yum Yeung***

***Lick Yiu Yoang Loy Ging***

Hand techniques must follow the Yin/Yang principle. Strength must be exerted with internal power.

***Bock Gai Bock Jeet***

For every motion, there is a counteraction.

***Gup Jyeh Lon Foang***

***Soh Jyeh Been Jun***

A desperate fighter is difficult to handle. A lax fighter is easier to advance upon.

十脚九輪  
脚似車輪。手似箭  
打手即足消手。  
強橋勿相碰。閃避取先攻。  
驕手如入二橋手。十輪九。  
勿跟手。勿撒手。勿頂手。  
破中制橋。  
膀中倒中。及垂指。  
飛蹚敗力。  
蹚底力要雄。不怕任人攻。  
敵將我橋扣。不要把力鬥。  
順勢變滾走。轉勢將敵收。

***Sup Gyeuk Gau Shue***

Kicks lose nine times out of ten.

***Gyeuk Chee Cheh Luen***

***Sau Chee Jeen***

The feet are like wheels, the hands like arrows.

***Da Sau Jick See Siu Sau***

An attacking hand can also serve as a parrying hand.

***Kyeung Kiu Muck Syeung Poang      Seem Bay Choy Seen Goang***

Do not collide with a strong Arm Bridge. Avoid it and be the first to attack.

***Chee Sau Yee Yuet Yee Kiu Sau***

***Sup Shue Gau***

In Sticky Hands practice, a hand which has entered beyond the elbow will win nine times out of ten.

***Muck Gan Sau***

***Muck Giu Sau***

***Muck Ding Sau***

Do not follow, force or butt against the opponent's hands.

***Poh Joong Jai Kiu***

Breaking the center controls the opponent's bridge.

***Boang Sau Doh Joong***

***Kup Soy Jee***

In the Wing Arm Deflection, the forearm inclines, the wrist is on the Centerline and the fingers droop.

***Fay Jahng Bai Lick***

A raised elbow weakens the Structure.

***Jahng Dai Lick Yiu Hoang***

***But Pa Yum Yan Goang***

Elbow power must be great. Then you will fear no attack.

***Dick Jyeung Ngoh Kiu Kau***

***But Yiu Ba Lick Gau***

When the opponent traps my Arm Bridge, I do not fight force with force.

***Suen Sai Been Gwan Jau***

***Juen Sai Jyeung Dick Sau***

Go with the opponent's force using a rolling motion. Turn the situation around to control him.

# 詠春練功格言

詠春拳套雖然少

易學難精講心堅

先學其常後能變

短橋快步練馬先

小念頭主練內功

尋橋欄手法狼兇

還魂標指急救手

木人椿法把勁修

翻手不而招式花

## ***Wing Chun Training Proverbs***

### ***Wing Chun Kuen Toh Soy Yin Siu***

Although the forms in Wing Chun are few,

### ***Yee Hock Lon Jing Goang Sum Geen***

to learn them is easy but to master them requires determination.

### ***Seen Hock Kay Syeung Hau Lahng Been***

Learning the basics will allow for later variations.

### ***Duen Kiu Fai Boh Leen Ma Seen***

In order to have “short Arm Bridges and fast steps,” the stance must first be well-trained.

### ***Siu Leem Tau Jue Leen Loy Goang***

*Siu Leem Tau* mainly develops internal power.

### ***Chum Kiu Lon Sau Fot Loang Hoong***

The *Lon Sau* of *Chum Kiu* is a powerful technique.

### ***Wan Wun Biu Jee Gup Gau Sau***

The *Biu Jee* form contains life-saving emergency techniques.

### ***Mook Yan Joang Fot Ba Ging Sau***

The Wooden Dummy techniques develop the ability to exert power.

### ***Chee Sau But Yee Jiu Sick Fa***

Fancy techniques should not be used in Sticky Hands practice.

驀脚不離獨立馬  
步隨身轉形如貓  
以形保手把敵拋  
六點半棍無兩响  
八斬刀法世無雙  
衝刺搶攻善黏身  
威武眼神把勢吞  
練習招式不而新  
技成何曾有幾人

***Chee Gyeuk But Lay Dook Lop Ma***

Sticky Legs practice is inseparable from the Single Leg Stance.

***Boh Choy Sun Juen Ying Yee Mau***

Footwork follows the turning of the body like a cat.

***Yee Ying Boh Sau Ba Dick Pau***

The posture complements the hands to eject the opponent.

***“Look Deem Boon” Gwun Moh Leung Hyeung***

The “Six and a Half Point” pole does not make two sounds.

***“Bot” Jom Doh Fot Sai Moh Syeung***

The “Eight Slash” Butterfly Sword techniques have no match.

***Choang Chee Cheong Goang Seen Chee Sun***

Fast charging and thrusting attacks are well suited for “closing the gap.”

***Wai Moh Ngon Sun Ba Sai Tun***

Eyes beaming with courage can control the situation.

***Leen Jop Jiu Sick But Yee Sun***

During training and practice, do not use unknown techniques.

***Gay Sing Hoh Chung Yau Gay Yan***

Those who completely master the system are among the very few.



## 詠春拳訣

衝鬆空攻功風功動用鋒到影  
直不己而之上半齊妙前齊打  
手亦心時練佔倍馬位意招形  
甩我重因是己事腰線注三無

送時動人用壯變轉手到形形  
去來移制妙雄巧手保眼追打  
留不一發間勢机隨形到面形  
來你敵先時氣靈身以意朝有

## ***Maxims of Wing Chun***

### ***Loy Lau Hoy Soang***

Retain what is coming in, send off what is retreating. Rush in upon loss of hand contact.

### ***Lut Sau Jick Choong***

### ***Lay But Loy See***

Even when you do not advance, I do not relent.

### ***Ngoh Yick But Soang***

### ***Dick Yut Yee Doang***

Once the opponent moves, he loses his center of gravity.

### ***Joang Sum Yee Hoang***

### ***Seen Fot Jai Yan***

Make the first move to gain control. Attack according to Timing.

### ***Yun See Yee Goang***

### ***See Gan Miu Yoang***

Precise use of Timing is a skill gained through practice.

### ***See Leen Jee Goang***

### ***Hay Sai Hoang Joang***

A confident attitude and a strong posture gives an advantage over the opponent.

### ***Yee Jeem Syeung Foang***

### ***Ling Gay Hau Been***

Being alert and adapting to the situation allows maximum result with minimum effort.

### ***See Pui Boon Goang***

### ***Sun Choy Sau Juen***

The body follows the movement of the hands. The waist and stance move as one.

### ***Yiu Ma Chai Doang***

### ***Yee Ying Boh Sau***

Body positioning supports the hands to make proper use of the Centerline.

### ***Seen Wai Miu Yoang***

### ***Yee Doh Ngan Doh***

The mind and the eyes work simultaneously to guard against the point of an attack.

### ***Jee Yee Cheen Foang***

### ***Chiu Meen Jui Ying***

Face the opponent directly as you move in. Execute three moves together.

### ***Som Jiu Chai Doh***

### ***Yau Ying Da Ying***

Strike at any posture that is presented. If no posture is presented, strike where you see motion.

### ***Moh Ying Da Ying***

中凶同中雄龍功雞中窮功象  
破於連百神黃之似掌無像隨  
影敵作發定搗乘形如用理用  
無置動百氣直上對瞭其明運

漏勁到打備阿勝貓實理正境  
偷空腳穩具內取如虛拳指化  
防柔郁扎心取時形陽春師到  
提逸手穩信爭短追陰詠求若

***Tai Foang Tau Lau***

Beware of sneak attacks, leakage attacks and “invisible” center-breaking attacks.

***Moh Ying Poh Joong***

***Yut Yau Hoang Ging***

Soft and relaxed energy puts the opponent in jeopardy.

***Jee Dick Yee Hoong***

***Sau Yoke Gyeuk Doh***

Coordinate the motion of hands and feet. Movement is fluid and continuous.

***Doang Joke Leen Toang***

***Wun Jop Wun Da***

Being firm and confident in trapping and striking reduces risk and allows “one hundred successes for one hundred attempts.”

***Bock Fot Bock Joong***

***Soon Sum Kui Bay***

Have confidence and remain cool to dominate the situation.

***Hay Ding Sun Hoang***

***Jahng Chui Loy Moon***

Occupy the inner gate to strike deep into the opponent's defense.

***Jick Doh Woang Loong***

***Duen See Choy Sing***

To win in an instant is a superior achievement.

***Syeung Sing Jee Goang***

***Jui Ying Yee Mau***

Chase the opponent's position with cat-like quickness. Attack his posture with bird-like rapidity.

***Doy Ying Yee Gai***

***Yum Yeung Hoy Sut***

The Yin/Yang principle must be thoroughly understood.

***Liu Yee Jyeung Joong***

***Wing Chun Kuen Lay***

Wing Chun combat theory is limitless in its applications.

***Kay Yoang Moh Koang***

***Kau See Jee Jing***

Humbly request guidance from your instructor. Understand the theory of what you are practicing.

***Ming Lay Leen Goang***

***Yoke Doh Fa Ging***

Upon achieving the highest level of proficiency, the application of techniques will vary according to the opponent.

***Wan Yoang Choy Joang***

诉春

# AUTHOR'S FOREWORD



In this second volume, the practical fighting applications of Close Range Combat Academy Wing Chun will be covered, as well as some of the many theories, concepts and principles that “make the machine run.”

I hope to help the reader understand the heart of the CRCA system and the logic behind it.

As the years have gone by and I have added to and refined my knowledge of the system, I have come to discover that Wing Chun is like the old acetone layovers of the anatomy of a frog that you would find in the encyclopedia years ago. In those old books, the first page might have shown the circulatory system, then the second page, which fit perfectly behind the first, perhaps illustrating the pulmonary system. Following would come pages with the endocrine system, the musculoskeletal system, etc. But in the end, each would lay over the other so perfectly matched up that when examined together, they would form one perfect frog.

What I hope to show the reader in this volume is that when the concepts and principles of Facing, Centerline, Cutting Angle, Economy of Motion, Reference, Power, Timing, Angle Structure, Multi-Directional Movement and others are examined individually, they are each sound and logical in their own right. But when they are taken together as a whole, one layer over the next, they too will form a perfect “frog” of a Gung Fu system.

—Randy Williams



# THE ADVANTAGE OF FACING



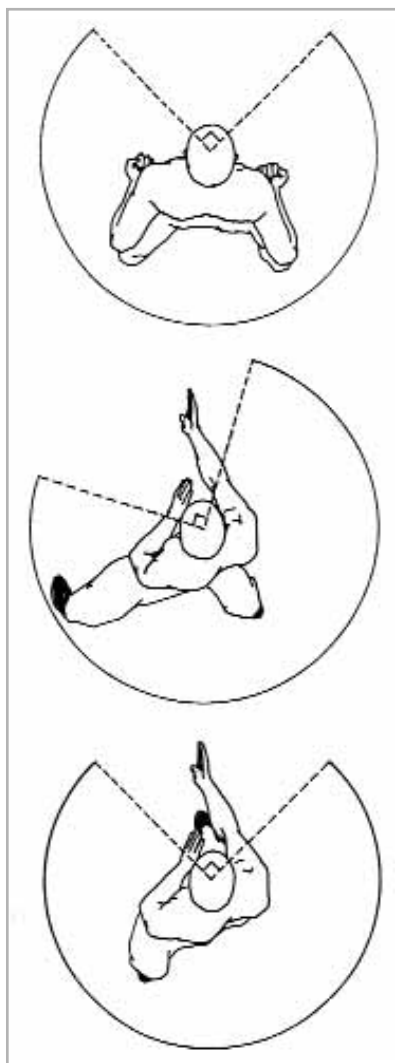
**Facing**—The term “Facing” (*Ying Sai*) in Wing Chun means the frontal reference of one fighter to another. Another term, *Ying Chiu* refers to the “Facing Posture” of one fighter in relation to another. “Facing Advantage” occurs when one fighter’s “Facing” is frontally referenced to the other’s side or back. This advantageous position in itself does not constitute victory, only an advantageous position from which to attack or defend. A simple illustration of Facing Advantage can be found in the way that old war ships did battle on the high seas. Because they had their guns mounted on both sides pointing out 90° from the bow and stern, in order



to fire on the adversary, they had to pull up alongside the enemy craft before opening fire. The disadvantage was that although they were able to focus their firepower on the enemy, that enemy was equally well positioned for his own simultaneous counterattack. This equal positioning resulted in heavy damage to both parties, regardless of who sunk whom in the end. After some experience with this type of sea battle, some clever strategist came up with the ploy, which came to be known as “Crossing the T.” This term means to position the broad side of your own ship directly in front or in back of the enemy craft, thereby allowing yourself to

fire freely on the enemy without risk of being hit by return fire. His guns were pointed out to sea while yours were right on target. This idea is the essence of Facing Advantage—to position yourself so that your “guns” are on him, but his are pointed “out to sea.”

**Facing Advantage**—When the Wing Chun fighter is able to achieve Facing Advantage by facing the opponent’s side or back, he is said to be approaching from the “Dead Side.” Anywhere outside the “Live Area”—the 90° spectrum with its vertex at the Self-Centerline and symmetrically referenced 45° to each side—is considered to be on the Dead Side. This area is the most difficult to defend, and when the opponent is facing it, it is also a very difficult angular relationship from which to counterattack. Thus, the opponent’s Dead Side is therefore the safest area to face when attacking. Diagram BB shows an overhead perspective of the Live Area and the Dead Side from three different fighting positions.



**Diagram BB**—The “Live Area” and “Dead Side.”  
*In the above three figures, the Live Area—the area from which one can most effectively attack and defend is illustrated by the open sector of the circle. All other areas around the circle comprise the “Dead Side.” Note the effect that different facing has on the angle that the Live Area “references” to the Centerline.*

You are said to have the “Advantage of Facing” when *any* fraction of your Live Area (however small) is on *any* part of his Dead Side, and *no* fraction of his Live Area is on *any* part of your Dead Side.

In a typical Wing Chun analogy, the Live Area can be compared to the searchlights used by prison guards to spotlight an escaped prisoner running through a field. In combat, the Wing Chun fighter plays two roles. He is both the escaped prisoner, as he uses footwork and technique to avoid being illuminated by the opponent’s “searchlight.” He is also the prison guard, as he attempts to always keep the opponent “lit up” within his own Live Area. Thus, there is a constant jockeying for position between two high-level Wing Chun players in Chee Sau, sparring or drills practice. With this in mind, the importance of Facing to the CRCA Wing Chun man is clearly illustrated.

As will be seen in the many combat techniques illustrated in this volume, the CRCA Wing Chun fighter will always take the resulting Facing relationship into consideration before making any type of footwork that will change that relationship. Whenever possible, he will always step in the direction that will give him the Advantage of Facing, no matter how slightly. The reason for this strategy is that the slightest Facing advantage created by the Wing Chun fighter’s first step may be compounded by the opponent himself, possibly even unintentionally. Thus, from a ready position, even if you were to make just a small step to the inside or outside of the opponent’s leading foot for the slightest advantage, the opponent may add to it by stepping further inside or outside of your foot—perhaps not even knowing that he is giving up Facing advantage as he moves in the only direction that is not blocked by your foot. He is just following the unobstructed path, which can lead him into disadvantage of Facing if you have stepped correctly to begin with to “set him up.” The opponent may not even be aware that such an advantage exists. For example, when executing a technique from an Open relationship (you in a left lead and he in a right), you will almost always step your leading left foot to the outside of his leading right. Although the inherent Facing advantage that you are building might not be readily apparent, if you continue to move in, or if he instead moves forward inside of your foot, he will end up with his back to you—Dead Side exposed. From a Closed Left relationship (both fighters in a left leading stance), it would be better to step to the inside of his leading left foot as you execute Tan Da vs his lead left Jab. Stepping to the outside would “give him your back.” This concept works together with the Centerline Theory, which will be described later in this volume. The ultimate goal is to get at least one if not both advantages any time you execute a technique with footwork. Stepping with correct Facing in mind also works extremely well with Self-

and Applied Structure. In the previous Tan Da example, had you stepped to the outside, you would have also weakened the Tan Sau *and* the punch by moving your body away from the direction you wanted them to be powered, creating an awkward, off-balance delivery. Instead stepping inside to at least an equal Facing Advantage would actually add power and Angle Structure to both motions. In fact, the further you step to the outside, the more he will be “crossed-up” and pushed off balance by the Tan Sau and the more your punch will be driven into the Centerline (up to a point).

The Theory of Facing also sets the limit of the spectrum within which you can pivot in relation to the opponent—you may never pivot beyond the point where either outermost limit of your Live Area coincides with the Centerline or you will give the opponent the Advantage of Facing. So one can see that it is normally in the fighter’s best interest to keep his own Self-Centerline referenced directly to the opponent’s Dead Side. This positioning not only allows him at least equal opportunity to attack but also keeps his own Dead Side referenced 45° or more from the facing of the opponent. This is why the upper body of the Wing Chun fighter is always referenced within the 90° angle spectrum introduced by the Choh Ma stance pivot, regardless of the placement of the feet. In other words, if the entire lower half of the body from the waist down were shrouded in a heavy mist, the opponent should have no way of knowing whether you are in a turned, braced, forward or rear stance, only that you are turned to face him somewhere within your own 90° of “Live Area.”

The concept of Facing and its relationship to the Centerline was analyzed in greater detail in Volume I of this series when the Loy Seen Wai and Ngoy Seen Wai footwork was described in the *Ma Boh* essay.

# THE CENTERLINE THEORY



Wing Chun is a very logical and sensible Gung Fu system that was scientifically designed for and based on the motions of the human body. Elements of geometry, physics, physiology and philosophy are the foundation on which Ng Mui and Yim Wing Chun built the ultra-effective and economical system of close range combat practiced today. Many intricate concepts and principles govern the method in which a skilled fighter instinctively applies its techniques. But of all those concepts and principles that make the system unique, there is one which is so fundamental to Wing Chun fighting strategy that it can be called the “Backbone of The System.” Known as the “Centerline Theory” (*Joong Seen Lay*), this “idea” involves the recognition, usage and manipulation of an imaginary line or plane that connects two fighters and the relationship of that line or plane to various lines and angles of attack and defense.

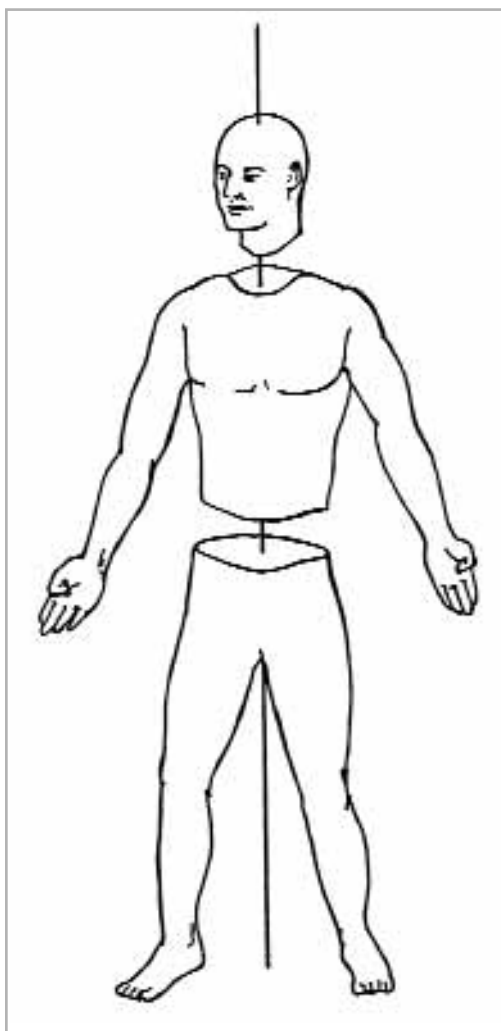
As the Centerline Theory is strongly rooted in geometry, the motions and postures of two fighters are referred to in terms of lines, triangles, planes, pyramids and angles rather than as stances, punches and kicks.

Thus, the Wing Chun student must be able to visualize them as such—in effect “depersonalizing” the opponent, himself and the blocking and/or attacking motions utilized by both during combat, and allowing all elements to be viewed in a clinical light. This ability to remain emotionally detached in combat is developed through many hours of intense practice on Sticky Hands, sparring and drills, all of which accustom the student to dealing with relentless attack pressure while remaining cool under fire. While in the initial stages of training, the student might flinch or panic when under attack, he will soon begin to view oncoming kicks and punches as routine everyday occurrences more like “fodder” for the practice of technique than serious threat. At this point, the student can begin to see the lines, angles and pyramids created by both fighters and their implications on his own structure. This emotional detachment allows him to put the Centerline Theory into practice. The Wing Chun fighter must learn to remain calm and to relax the mind, even in the midst of all-out combat, to eliminate the negative effects of tension, fear or anger, which can hamper the effective utilization of Centerline strategy. Although at first the Centerline Theory may seem quite complex and even a bit too confusing to apply in an actual combat situation, in time the Wing Chun student will find that once the core concept is grasped, utilization of Centerline strategy becomes more and more natural. In other words, the student will begin to apply the Centerline Theory instinctively in conjunction with all other key concepts and principles of the system without having to consciously think about it.

Before the Centerline Theory itself can be examined in any detail, the major components of its workings must be identified and defined. Once these elements are fully understood, the reader will be able to clearly see how they work together to comprise arguably the single most scientific and efficient approach to unarmed combat ever devised.

The major components of the Centerline Theory are the “Motherline,” the “Self-Centerline,” the “Centerline Plane,” “Attack and Defense Pyramids” and “Centerline Advantage” (also called “Inside Centerline”) as well as the concept of the Giu Sau Error. The following is an individual analysis of each.

**The “Motherline”**—Called the *Jick Joong Seen* or the *Jick Seen* in Chinese, the Motherline is an imaginary vertical line which passes through the middle/top of the head and goes down through the center of the body to the floor in such a way that it forms an axis of rotation for the body. When a person pivots on his or her axis, the Motherline does not change. But if the person takes a step in any direction, the Motherline shifts accordingly. Illustration 8 shows a cutaway view of the Motherline.



**Illustration 8—The Motherline**

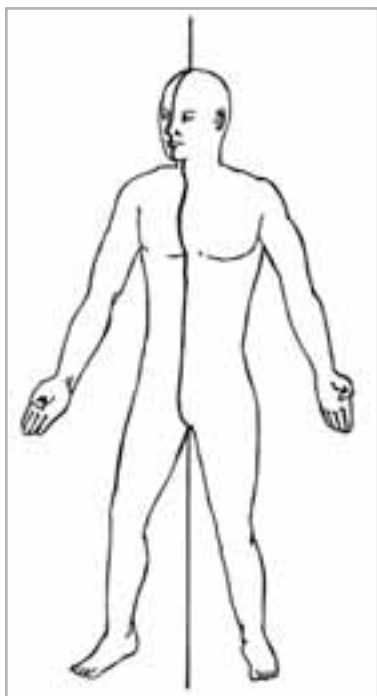
### **The “Self-Centerline”—**

The Self-Centerline, shown in Illustration 9, can be defined as the vertical line that divides the body into two equal halves. When no opponent is present, the Self-Centerline passes down the middle/front and rear of the head and body, as if it were a painted-on stripe. It can be used during forms practice as a reference point for correct elbow and/or hand position during technique execution. Certain blocks' structures dictate that the elbow, wrist or other part of the hand falls on the Self-Centerline, while certain attack structures call for the knuckles, palm heel, elbow point or other area to be central. For example, when executing the Tan Sau motion in Siu Leem Tau, the middle finger should point 45° inward toward the Self-Centerline from the origin of the motion until it reaches that line and continues to follow it as the elbow is drawn

in so that both the middle finger and the inner elbow end up on the Self-Centerline in the fully extended Tan Sau position.

In actuality, the Self-Centerline originates from the Motherline, radiating outward from the body's axis. When an opponent is present, the Self-Centerline is used as a reference point in the creation of Attack and Defense Pyramids as well as a primary target area. The Wing Chun fighter will usually focus his attack power to this line, as most of the vital points of the body fall somewhere on it, front or back. If for example, you were to shoot an arrow into the opponent, by aiming at the Self-Centerline, your

attack would definitely be more damaging than if the arrow were to penetrate any part of the body not on that line. The arrow would probably not pass through any vital organ, unless it were aimed at the Motherline from the outside in and penetrated far enough to reach the vital organs the long way. This is why the Self-Centerline must be defended carefully as well as the reason it is the main focal point of Wing Chun attack. In addition, when a punch lands off the Self-Centerline, it is possible for the opponent to roll with the force of the blow using the Motherline as the pivotal point, effectively dissolving most of its impact, whereas a solid blow to a point on the Self-Centerline will be fully absorbed by the opponent, because the pivotal point is negated by the central focus of the punch power, leaving him no opportunity to “roll with the punch.” Striking the Self-Centerline in this way is known as *Jing Moon Choong* or “Direct Frontal Assault.”



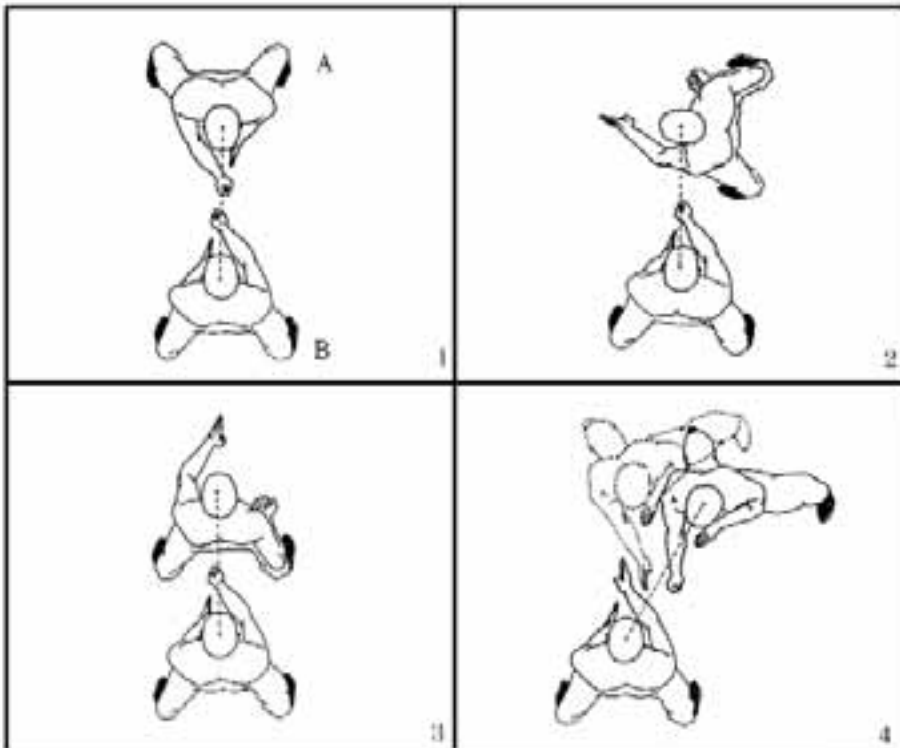
**Illustration 9—The Self-Centerline.**

**The Centerline Plane**—The Centerline Plane (*Joong Seen*) is the imaginary rectangular plane which extends from one's own Motherline (the entire length of which forms its base) and connects that line to the same points on the opponent's Motherline. This rectangular plane that connects the Motherlines of both fighters is normally referred to as simply “The Centerline,” although it is not actually a line but a vertical plane suspended between the two fighters, connecting them from the tops of their heads and from the middle/undersides of their bodies by the planar area bordered by those horizontal lines and the two vertical Motherlines. This is illustrated by figs. 1–4 of Diagram CC. This Centerline relationship between the Motherlines will remain constant regardless of the rotation of either fighter, but will change when either one steps in any direction, because the Motherline shifts as a result of this movement. The

Centerline tracks the connection of the two Motherlines and can be compared to a “crosshairs” system that “draws a bead” on the opponent's Motherline like the sights on a high-powered rifle scope. This tracking action is similar to a “+” pattern which constantly remains targeted dead center on a moving target from a mobile position. As was explained earlier,

if one fighter is facing an opponent's side or back, he is said to have "Facing Advantage" in that particular Centerline relationship (not to be confused with Centerline Advantage, which will be explained later). This is to say that his "guns" are aimed at the opponent, while the opponent's are pointed "out to sea," somewhere off target.

**Diagram CC—Four Centerline/Facing Relationships.** Figs. 1—3 illustrate three Centerline/Facing relationships in which the advantage changes from an equal ability of either fighter to strike to a relationship that allows Fighter B to attack from A's "Dead Side" while A's reference makes it difficult or impossible for him to defend or counterattack, although in each case the line remains unchanged. In fig. 1, both fighters have an equal chance to score. As Fighter A begins to rotate on his Motherline, however, Fighter B gains Facing Advantage (figs. 2 and 3). Fig. 4 illustrates how the Centerline changes when the Fighter A takes a step to his own left, thereby gaining Advantage of Facing over B. As will be seen later, it is possible to have either Centerline or Facing Advantage independently or (preferably) together.





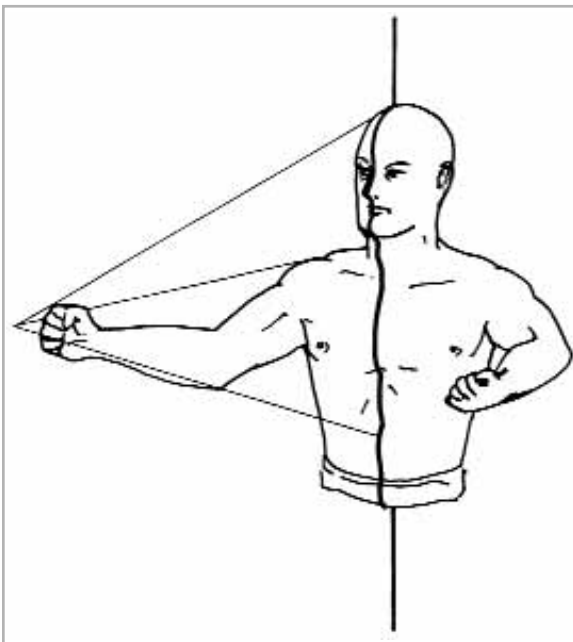
**Attack and Defense Pyramids**—As the pyramid is the strongest geometric structure known to man and is also the subject of much conjecture and hypothesizing regarding certain “powers” it is widely believed to possess, it comes as no surprise that it plays a major role in the Wing Chun system. Besides being the structure on which all Wing Chun stances are based, the pyramid also features prominently in the Centerline Theory.

As can be seen in Illustration 10, the Wing Chun fighter visualizes an oncoming punch from the opponent as a pyramid based vertically on the body and having its vertices at the middle/top of the head, the Self-Centerline, the outside of the shoulder on the punching side, and the level of the elbow of the punching arm (the Horizontal Centerline, which will be explained in detail later in this volume). Its apex corresponds exactly with the striking knuckles. Attack Pyramids such as this one come in many varieties of length and width. For example, the tip of the Attack Pyramid of the Jing Jyeung Vertical Palm Strike corresponds with the palm heel and therefore shortens the pyramid. In the case of a Chau Kuen (Low Palm-up Drilling Punch), the pyramid is considerably shortened and its apex falls much lower than do those of the two attacks previously described.

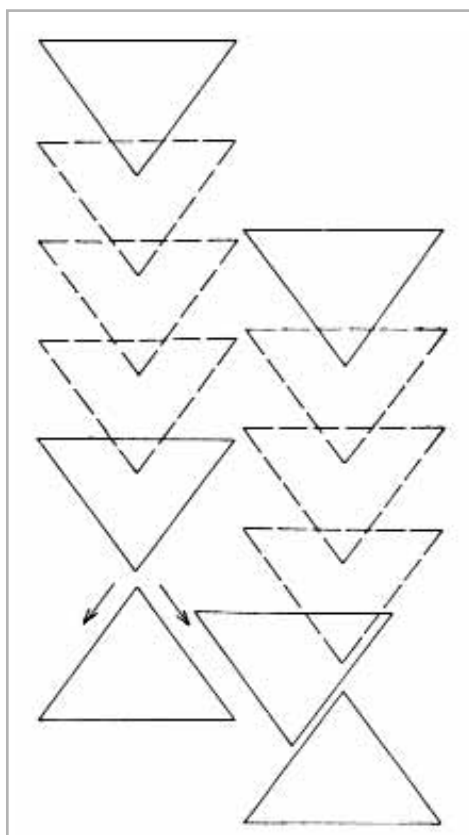
Defensive motions are also viewed with pyramid structure in the Centerline Theory. As an example, the Woo Sau (Guarding Hand) motion introduced in Siu Leem Tau creates a compact, mid-level pyramid, its apex corresponding with the outer area of the wrist that is snapped out on the Self-Centerline to make contact with an oncoming blow. The three sides of the Woo Sau Defense Pyramid are imaginary: the triangular plane that extends from the Self-Centerline to the tip; the triangular plane that connects the elbow, Self-Centerline and the tip; and the plane that connects the outside of the shoulder of the Woo Sau arm with the wrist and the top of the head. The forearm forms the edge that connects the second and last triangular planes. Coincidentally, the tip of an Attack or Defense Pyramid is also the point to which the Chi, or Internal Energy, is directed during execution. Like Attack Pyramids, Defense Pyramids come in many sizes and shapes, each built to fit a specific angular need as dictated by the Attack Pyramids generated by the opponent. In other words, when the opponent throws a punch or other strike, the Wing Chun fighter instantaneously visualizes that motion as an Attack Pyramid of a certain configuration and in return presents a Defense Pyramid of his own which will structurally counter the attack. This reasoning is based on the same principle as Diagram DD, which depicts two triangular figures set on a collision course. As the drawing illustrates, when two pyramids collide head-on, one or the other will be deflected off its original path. This will

be true regardless of how forceful the impact. In practical application, the defender must present the correct size, shape and bias in his pyramid at the correct angle to diffuse or ward off the impact of the impending attack. This will be analyzed further after all the components of the Centerline Theory have been fully defined.

Another factor in the visualization of Attack and Defense Pyramids is the idea that each pyramid has its own individual centerline, which is determined by the direction of power focus. These lines are known as “Blocking and Attacking Lines” and are used as reference points when applying the Centerline Theory—In the Woo Sau motion described earlier, the Blocking Line is horizontal or angled slightly upward, originating at the blocker’s Motherline and ending at the tip of the Woo pyramid around chest level. In the Boang Sau motion, the Blocking Line is usually higher but can fall anywhere between chin and Don Teen level, depending on the application. Attack Lines work in a similar manner but do not always have their origins at the attacker’s vertical Motherline. For example, if the fighter throws a properly executed Hook Punch as used in boxing, the Attack Line would run from the sharp bend of the elbow, along the forearm to the knuckle of the ring or middle finger. Any defensive motion to be used against it would be based on that line rather than trying to stop it from the inside out, resorting to the use of force against force.

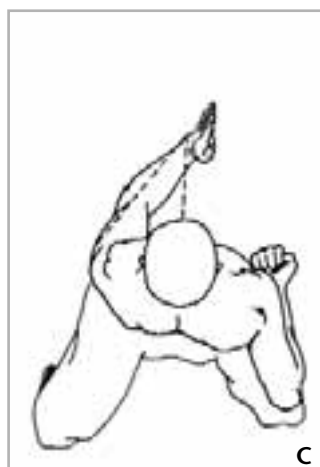
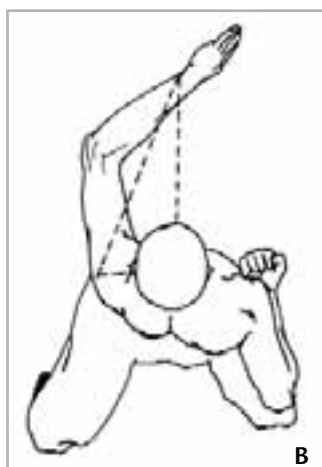
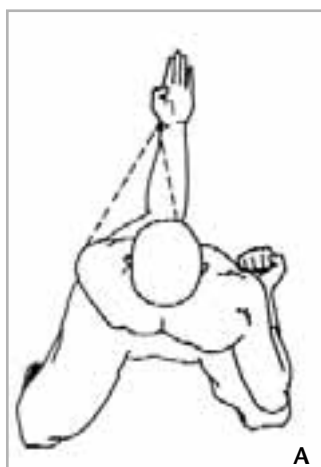


**Illustration 10—**  
*The imaginary Attack  
Pyramid formed by  
a punch.*



**Diagram DD (left)**—When two pyramids collide head-on, one or the other will be deflected off its originally intended path. This principle is fundamental to proper use of the Centerline in blocking or parrying.

**Illustration 11 (below)**—Three Defense Pyramid Configurations. When the Wing Chun fighter extends any defense hand, he creates an imaginary pyramid structure with vertices at the Self-Centerline, Horizontal Elbow-Level Motherline and outside shoulder with its apex at the point of Chi focus of the block. Fig. A shows the pyramid structure of the Tan Sau motion, a short, wide triangle biased slightly to the left of center. In fig. B, the much longer and centrally-referenced Defense Pyramid of the Boang Sau motion is seen. Figure C depicts the much shorter, yet still centrally-referenced pyramid structure of the Woo Sau. Depending on the pyramid structure of the opponent's attack, the Wing Chun fighter will present the appropriate length, height and bias in his Defense Pyramid to be most effective in warding off the attack.



# PRACTICAL APPLICATION OF CENTERLINE THEORY



## ***Using the Centerline to Defend***

Now that all of the individual components of the Centerline Theory have been identified and defined, the theory itself can be analyzed and illustrated more clearly. Application of Centerline Theory to hand defense will be more heavily concentrated on at this point, while leg application will be covered later. There are two ways of interpreting the Centerline Theory, one using the pyramid concept and the other a more simplified version which is based on “Blocking and Attacking Lines” and their relation to the structure of both fighters. Both will be described here.

**Centerline Advantage**—In order to defend against a hand attack in the proper Wing Chun manner—that is, using Angle Structure to overcome greater force—the student must combine certain elements of the Centerline Theory and apply them instinctively with proper technique, power and timing in one smooth motion supported by the appropriate footwork to create optimum Centerline Advantage. For example, when an oncoming punch from the opponent—viewed by the Wing Chun fighter as a horizontal pyramid—is launched, the Wing Chun fighter quickly and instinctively “sizes up” the situation and identifies the pyramid structure of the punch. He simultaneously processes that information and projects whatever Defense Pyramid he selects as most appropriate for the situation. Because the Wing Chun man is always conscious of the Centerline, he already knows where to focus the energy of his defense hand: to a point between the tip of the Attack Pyramid and the Centerline. By doing this, he is combining the idea of the two colliding pyramids’ deflective reaction with awareness of the Centerline Plane, which tells him in which direction he should guide that deflection.

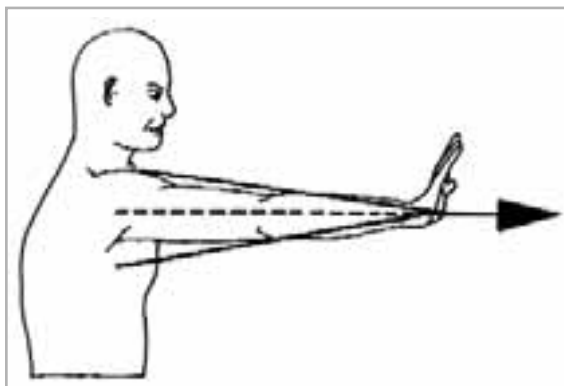
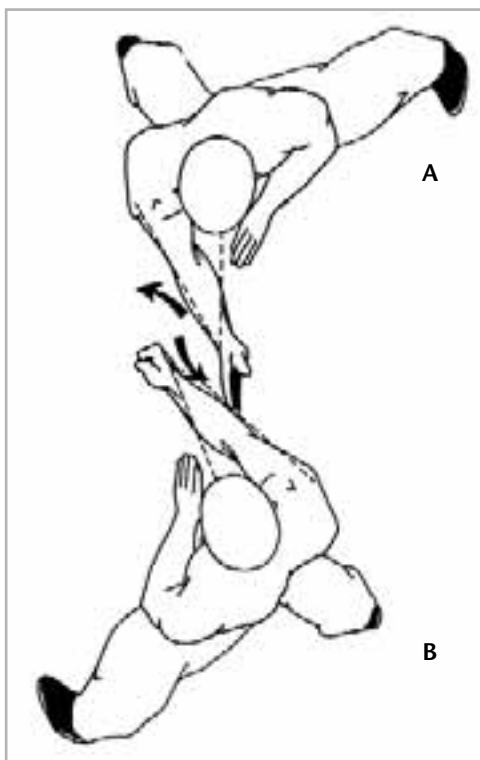
The simplest definition of the term “Centerline Advantage” is having the tip of your Defense or Attack Pyramid between the tip of the opponent’s pyramid and the Centerline. In order to structurally defeat an attack, the defender must wedge the tip of the appropriate Defense Pyramid between two points; the tip of the opponent’s Attack Pyramid and the Centerline. This method uses the least amount of muscular strength, relying instead on the Cutting Angle and deflective power of the pyramid to geometrically gain the winning position. Whoever can wedge the tip of their own Attack or Defense Pyramid between the appropriate coordinates will determine the outcome. If your pyramid is down and in, his will go up and out, giving you Centerline Advantage if the tip of your pyramid is also between the tip of his and the Centerline Plane. This position of Centerline Advantage is also known as “Inside Centerline,” but the term does not necessarily mean that the defender’s hand is actually inside the attack hand, only that the defender “has the line”—that is, has his own hand between the opponent’s technique and the Centerline.

---

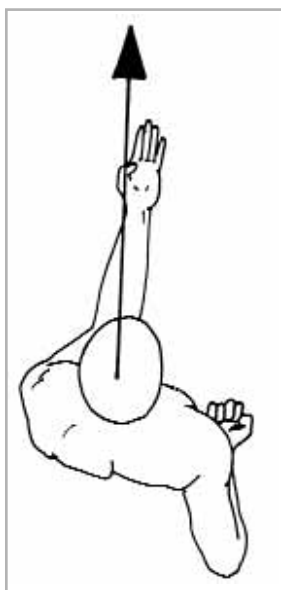
**Illustration 12**—In an extension of the theory illustrated in Diagram DD, when Fighter A’s Defense Pyramid collides with the Attack Pyramid of Fighter B, one or the other will be deflected outside the Centerline. If A can get the tip of his Defense Pyramid between the tip of B’s Attack Pyramid and the Centerline, he will have structurally defeated B’s attack, geometrically gaining the winning position.

This favorable situation can occur as a result of hand trapping, such as when “you can hit him, but he can’t hit you,” or in a higher level application, as a result of what is known in Chinese as *Seen Wai Miu Yoang* or “Proper Use of The Centerline.”

In a simpler analysis of Centerline Theory, it can be said that the defender must extend his own Defense Line to a point of intersection with the Attack Line, which falls somewhere between that line and the Centerline. Again, this does not necessarily mean getting the hand inside the opponent’s hand. Looking at the three practical applications of “Yut” Jee Choong Kuen shown in fig. 158, it can be seen that Fighter A has gotten his own pyramid (in this case it serves as both an Attack and Defense Pyramid) between the tip of the Attack Pyramid and the Centerline, thereby gaining Inside Centerline position, although in two of the three instances pictured, A’s arm is actually outside of B’s. Inside Centerline should not be confused with inside hand position; they are two different things.



**Illustration 13—The Attack Line of Jing Jyeung.** Each Attack and Defense Pyramid has its own individual Centerline, known as the “Attack Line” or the “Blocking Line.” This line is used in a simpler analysis of the Centerline Theory.

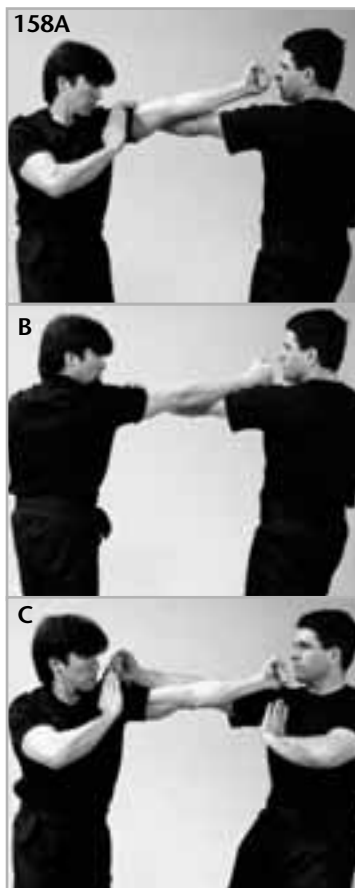


**Illustration 14**—The Tan Sau Blocking Line. When compared to fig. A of Illustration 11 above, it can be seen that the end-point of the Tan Sau Blocking Line corresponds with the tip of the Tan Sau Defense Pyramid. In a simplified version of the Centerline Theory, the defender must focus his Blocking Line towards the opponent's Attack Line to a point of intersection between the Attack Line and the Centerline.

**Fig. 158**—Three ways of using "Yut" Jee Choong Kuen to "include" or "exclude."

Another simple illustration of Inside Centerline is taught to the student in the Chee Don Sau, or Single Sticky Hand drill at Siu Leem Tau level. As was shown in fig. 141 in Volume I of this series, the drill begins with both partners having an equal Centerline relationship. In photo 141B, Partner B attempts to hit A's chest area with a Jing Iyeung Vertical Palm Strike, but A uses sensitivity, timing and Angle Structure to stop the attack by snapping the tip of his Defense Pyramid (Jut Sau) to a position between the tip of the attack and the Centerline. A now has Inside Centerline and attempts to use that advantage by immediately punching on the open inside line, but the attempt is foiled by B, who gets the tip of the Boang Sau Defense Pyramid (a point on the outside edge of the forearm) between the punch and the Centerline (141C).

**Changing the Line**—It is not always possible to physically move an extremely forceful attack pyramid off the Centerline as simply as in the Chee Don Sau example. When an attack is so powerful that the Defense Pyramid is unable to budge it off the line, it becomes necessary to take



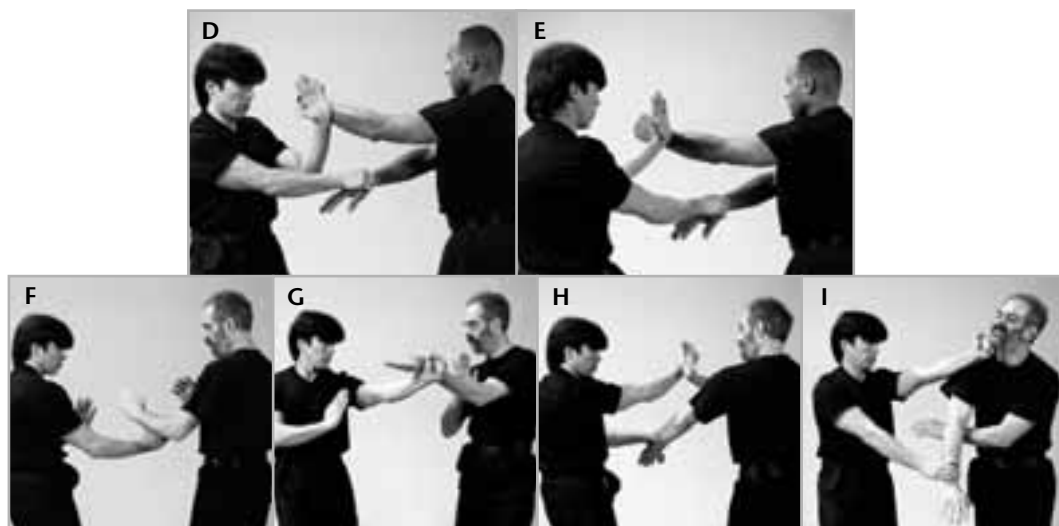
alternate measures to avoid being hit. In a situation where the Attack Pyramid cannot be moved off the Centerline, the Centerline can just as easily be moved away from the attack. Consider the two coordinates that must be manipulated in proper Wing Chun defense—the Attack Pyramid and the Centerline. If the defense hand is placed on the attack hand but cannot move that hand off the Centerline, the defender has the option of using any one of a number of Moving Stances to shift the position of the Centerline itself instead of trying to move the attack from its intended path.

All he has to do is move his own Motherline, which effectively changes the endpoint of *his* side of the Centerline Plane. By doing this, he has simply moved to a position where his own Defense Pyramid now falls between the tip of the Attack Pyramid and the *new line created by his stance movement*, resulting in the same Inside Centerline relationship he would have attained had he been able to move the Attack Pyramid off the line. In summary, if the attacker tries to punch you in the nose and you cannot move the punch, move your nose! This can be accomplished by any Moving Stance that changes the line, which will simultaneously support the defense hand by improving Angle Structure while increasing power and possibly improving the Angle of Facing. The key factor is that the line is moved in the correct direction to most quickly and economically gain Inside Centerline with the least risk.

**Fig. 159—Changing the Line in Defense and Attack.** In photos A and B, Fighter A is able to physically move the attacker's hand off the line. But in photos C and D, he has determined that he cannot move the punch off its intended path. So he instead uses footwork to change the line (photo E), thus placing the tip of his Woo Sau Defense Pyramid between the tip of B's Attack Pyramid and the new Centerline created by the stance movement. Photos F–I show how line changing can be used in attack.







### ***Using the Centerline to Attack***

Keeping all the previous information in mind, it is easy to see the opportunity to apply the Centerline Theory in the attacking mode. The same rules apply in just the reverse of the defense mode—to create a successful attack, the tip of that attack must be aimed at a point between the tip of the opponent's Defense Pyramid (if any) and the Centerline. If no Defense Pyramid exists, the attack is automatically focused on the Centerline itself, for reasons that were explained previously.

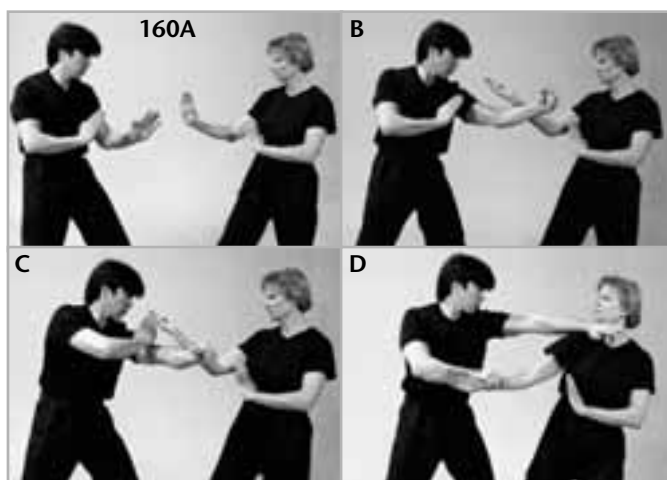
In attacking, line changing works in the same way as described earlier. If the opponent presents too strong a defense, or somehow obstructs the Centerline with good position, the line can be changed to enable the Wing Chun fighter to attack from a new angle one that is difficult or impossible for

the opponent to defend. In the photo series beginning with fig. 159 F, Fighter A's left punch is deflected by B's left Tan Sau, which gives B the Inside Centerline (photo G). In order to regain the line, A then converts his deflected punch into a grab which pulls B into A's right punch, which is again successfully countered by B, this time with a Woo Sau (photo H). By

the third attempt, A has sensed that he is “whipping a dead horse”—that is, wasting time and energy by repeatedly attacking a well-defended line. Using Centerline strategy, A then begins a renewed grab/punch attempt, but this time supports the structure of the technique with a quick Inside Facing step and pivot to the Dead Side, thereby changing the line to strike B from a new position of Centerline *and* Facing Advantage (photo I).

**Trapping and Retaking the Line**—Another alternative to changing the line when the opponent gains Inside Centerline is to use the free hand to grab, press, hook or otherwise trap the opponent’s defense hand and to simultaneously renew the original attack down the originally intended line. Looking at fig. 160B, it is seen that Fighter A’s right punch has been structurally defeated by B’s Jom Sau motion. In the next photos, Fighter A retracts his original attack hand, replacing it with his own Lop Sau grab to trap B’s Defense Pyramid. This frees A’s right hand to continue penetrating as he is now able to get the tip of his Attack Pyramid between the now-trapped defense hand and the Centerline, striking with renewed energy derived from the circular whipping motion of the hand as shown in photo D. Of course, B has the opportunity to defend with her other hand or to step off, thereby creating a new line while negating the line being used by A. It is the outcome of this constant battle for the Inside Line that determines who will ultimately land the strike. Whoever is faster at recognizing the line, taking advantage of it and/or changing the line to attack a poorly defended area will be the winner.

**Fig. 160**—*Trapping and Retaking the Line.*



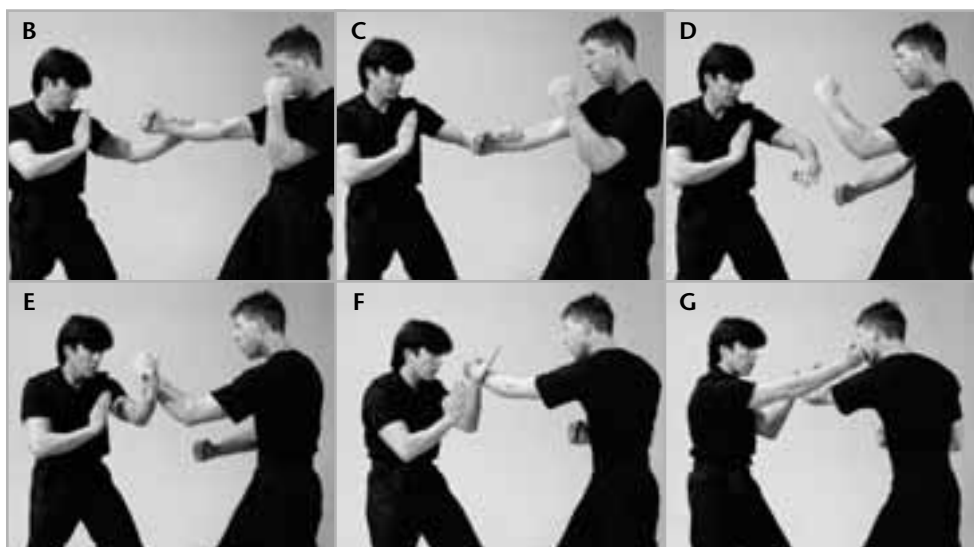
Another type of advantage in combat similar to Centerline Advantage known as *Boh Lay Ying* or “Glass Technique”—so named because it is invisible to the opponent as it is being applied until it is too late—relies heavily on use of Centerline Advantage to eliminate the need for blocking, opting instead to defend through strategic body positioning. This is known as “blocking without blocking” and saves the Wing Chun fighter time and energy that can be put better use in the form of return fire.

# THE “GIU SAU ERROR”

When the opponent presents any form of Attack Pyramid, an opportunity to use the Centerline to defend arises. As has already been established, all the Wing Chun fighter needs to do is to position his own Defense Pyramid correctly to gain the Inside Centerline position. This should be done automatically, instinctively taking the shortest and most economical route to Inside Centerline. For example, if the opponent throws a left punch which comes from your own right side (*i.e.* to the right of the Centerline), the most prudent and economical defense would be to create an appropriate Defense Pyramid with either hand and to wedge it between his punch and the Centerline, keeping him outside and to the right of that line, never allowing him to reach or pass it. In other words, if he attacks you from either side of the Centerline, you should normally try to wedge your own Defense Pyramid into position before his hand ever reaches the line. If the attack is directly on the Centerline, technically speaking, it can be deflected to either side, although there will almost always be one option that is preferable because it will leave you better “set-up” in terms of Facing Advantage. If, in the same situation described above, you had instead used either hand to block his left punch from the outside in, and then carried it across the Centerline to end up on the left side of the line, you would have committed a tactical error known as *Giu Sau*, or “Forcing/Prying Hand.” Because you failed to recognize and take advantage of the most convenient and expedient opening for correct Centerline defense, you instead had to forcibly push the opponent’s punch inward across the Centerline, which could only improve his chances of scoring.

**Fig 161—The Giu Sau Error in Defense.** After correctly positioning his Pock Sau Defense Pyramid to stop the opponent’s right jab (photos A and B), Fighter A sees a second punch coming from his own right of the Centerline (photo C). Instead of keeping that punch to the outside of the Centerline, Fighter A commits a *Giu Sau* error by carrying B’s left punch across that line while it is still a threat (photos D–G). Although his final *Tan Da* counterstrike is successful in this instance, it was at the expense of taking a greater risk of being hit than is necessary—and a clear violation of Wing Chun Centerline Theory.





Quite often the beginner will experience the Giu Sau error in Chee Sau practice. For example, if his own left hand were in contact with his partner's right hand or arm from the outside, and that partner attacked with that hand from anywhere to his right of the Centerline, the correct response would be to use his own right hand to defend or to change the line with footwork in order to gain Centerline Advantage. But many times, the beginner will opt instead to try to push the attacking hand from the outside in (from his own left to right), across the Centerline. What usually happens then is that the attacking hand will strike the left side of the face, with his own left hand not only self-trapped due to its holding on the attacking hand, but also actually *helping* the opponent by augmenting the strike's power.

The Giu Sau error can also occur in the attacking mode. For example, if you attempt to throw a right punch from outside the Centerline and the opponent reacts by correctly positioning his Defense Pyramid between your punch and the line, you would be committing a Giu Sau error if you were to attempt to force your right arm across and in to strike again. The more prudent and economical method of dealing with this situation would have been either to use the free left hand to strike, to "leak in," or to circularly whip the right hand to the inside or outside of the opponent's Defense Pyramid, thus regaining Inside Centerline position. Alternatively, you could also change the line to regain Centerline Advantage with a renewed attack.

**Fig 162**—*The Giu Sau Error in Attack. After the opponent uses correct positioning of his Woo Sau Defense Pyramid between A's left Fun Sau and the Centerline (photos A and B), Fighter A commits the Giu Sau Error in attack by attempting to force the left hand in when B “has the line” (photo C).*



With practice to develop the correct reactions, the avoidance of Giu Sau becomes instinctive to the Wing Chun fighter. Awareness of its existence is half the battle. Understanding the proper use of the Centerline is the other.

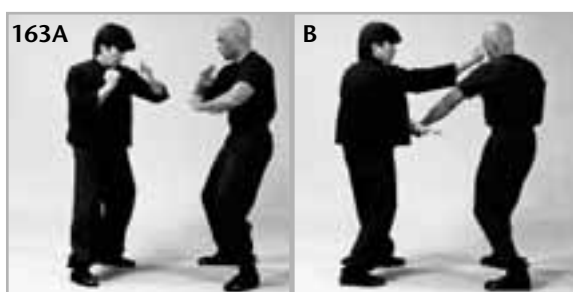


### ***Using the Centerline to Simultaneously Attack and Defend***

After some experience with defense and attack using Centerline Theory, the Wing Chun fighter will begin to do both simultaneously yet independently. This can be done with two hands at once, moving together while each creates its own individual Attack or Defense Pyramid, or, in a more advanced yet perplexingly simpler application, with a single movement.

**Complex Attack**—When a fighter applies a block or deflection with one hand while simultaneously launching an attack with the other, the resulting block/strike combination is known in CRCA Wing Chun as a “Complex Attack.” This type of attack is made possible by the fact that each hand can potentially create either an Attack or Defense Pyramid at any time, and that the structure of Wing Chun movement allows for simultaneous technique from both hands. No loss of speed or power results from this type of motion. In fact, more speed and power can be gathered into the attack from the initial momentum of the block, which

although appearing absolutely simultaneous, in actuality goes a split-second before the attack. Taking the Gahng Da motion as an example, the Wing Chun man first circles the wrist of the Gahng hand and snaps/sweeps it downward with a stance turn, Bracing step or other foot-work. This initial momentum is also transferred through the waist and shoulders to the punching hand, which comes in as the Gahng hand is about half way to its destination, and finishes just after the block snaps to full extension.



*Fig. 163—Choh Ma Gahng Da.*

**Complex Blocks and Double Attacks**—Following the concept of creating two independent Attack/Defense Pyramids, it can be seen that it is equally possible to create Complex Motions involving two Blocking Lines or two

Attacking Lines instead of blending the two. This depends mainly on the actions of the opponent. When a particularly powerful attack, closely timed one-two attack or even a two-handed attack is encountered, it may become necessary for the Wing Chun fighter to use a two-handed block of his own to counter. This is known as a “Complex Block.” Similarly, the Wing Chun man can also launch two simultaneous or near-simultaneous strikes, either or both of which may also serve to block as they attack. This type of double attack can be very difficult for an opponent to cope with; especially if both are strategically directed toward poorly defended or structurally disadvantaged target areas as determined by Centerline and Facing awareness. More can be learned about Complex Attack and Defense by reading the *Complex Motions* essay in Volume I of this series.

**One-handed Attack/Defense**—Theoretically and strategically more complex yet incongruously simpler in appearance and execution, most Wing Chun hand and leg attacks can serve the dual function of attack and defense with a single motion. This is due to the inherent pyramid structure built in to all of the techniques of the system; each motion is designed to suit a specific need and to reference to the Centerline or to a Blocking or Attack Line with respect to the Centerline.

Three examples of this type of single motion attack/defense are the Including and Excluding Punches (*Kuen Siu Kuen*) shown earlier in figs. 158A, B and C as examples of Inside Centerline. In each example,

Fighter A has gotten the tip of his Defense/Attack Pyramid between the tip of the opponent's Attack Pyramid and the Centerline. Although A makes only a single motion, that motion contains two pyramids—a Defense Pyramid whose tip lies on the forearm at the point of contact with the opponent's arm, and an Attack Pyramid which has its apex at the knuckles. The tips of both pyramids must be maneuvered in balance to fall between the two necessary coordinates for structural defeat of the oncoming attack, without the use of excessive force. This is made possible by “Multi-Directional Movement”—motion that travels in at least two but usually three directions at once. Once again using figs. 158A, B and C as examples, it can be seen that Fighter A's counter punch is moving forward in each case, but in figure 158A, A's punch is also moving upward and outward. Fig. 158B shows a second type of Kuen Siu Kuen motion known in CRCA Wing Chun as “Inclusion.” In this example, A's punch is traveling forward, upward and inward. The same combination of forward, upward and outward motion shown in the first example is used in fig. 158C under slightly different circumstances. In each example, there is a balance between the elbow as a Blocking Line and the fist as a separate Attack Line. As the saying goes, “*Da Sau Jick See Siu Sau*”—“An attacking hand can also serve as a parrying hand.”

Other Wing Chun multi-directional strikes that can be applied with Kuen Siu Kuen principle include Biu Jee Sau, Jing Jyeung, Chahng Jyeung, Chop Kuen, Gum Jyeung, Inside and Outside Whip or Diagonal Punches, Chau Kuen, Pau Jyeung and many others. All of these motions travel in three directions at once, which makes them more difficult to block as well as giving them a deflective, penetrating, wedging action. Even if the opponent blocks the multidirectional shot upward, downward or to the side, it still has momentum going in one or two more directions, allowing it to carom off the block and continue forward. This concept goes hand in hand with the principle of “Whirlpool Energy” (*Juen Ging*) and can be studied further in the *Properties and Elements of Wing Chun Power* essay later in this volume, and also in the *Rattan Ring* essay found in Volume I of this series: *Blocking, Striking, Kicking and Footwork Fundamentals*.





# THE HORIZONTAL CENTERLINE



**The Horizontal Centerline**—Besides the basic Centerline Theory described earlier, another more advanced concept is introduced to the Wing Chun student at Chum Kiu level which deals with a horizontal version of Applied Centerline attack and defense. The “Horizontal Centerline,” or *Wahng Joong Seen* as it is known in Chinese, is yet another way of scientifically approaching combat using principles of physics and geometry to gain “structural advantage” over an opponent.

Before any in-depth explanation is made of Horizontal Centerline application, it is first necessary to identify the eight key components of that concept. They are:

- 1) The Self-Centerline
- 2) The Applied-Centerline
- 3) The Attack Pyramid
- 4) The Defense Pyramid
- 5) The Vertical Centerline Plane
- 6) The Six Gates
- 7) The Horizontal Hand-Level Motherline
- 8) The Horizontal Centerline Plane

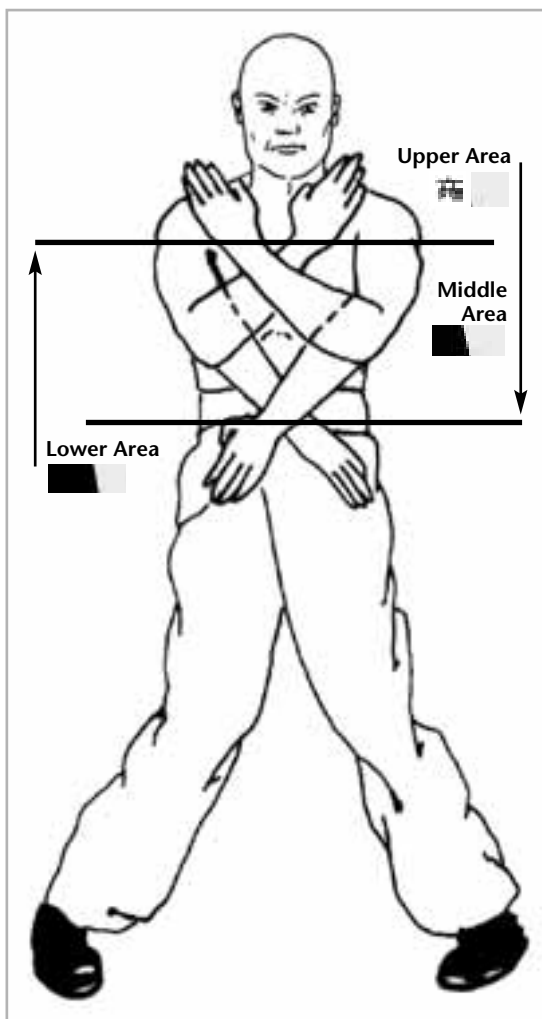
Of these, the last three will be defined and closely examined here.

**The Six “Gates”**—Before the Horizontal Centerline can be examined in detail, it must first be understood that there are two imaginary horizontal lines that pass through the body, creating zones that determine which attacking and defending techniques can be used most effectively within their boundaries. These two lines are dictated by the level of the upper and lower points that the wrists cross at hip and chest level on the Centerline in the “Sup” Jee Sau/Kwun Sau sequence at the beginning of the each form. Although there are only two lines that in turn create two main zones, due to an overlap of these two *Moon* (“Gates” or “Doors”), a third section is created. The term “Gates” is still used by many Wing Chun schools today, but the original use of the word “gate” is due to a translation of the Chinese term *Moon*, which once referred to the saloon-like gates of old China, but is now used to mean “door.” The idea that this term was designed to convey was very much like the modern term “window” in its reference to a “window of opportunity.” In the Wing Chun man’s way of thinking, these *Moon* are “doors” through which the opponent must pass in order to strike at us, as well as doors that must open or be opened in order for us to strike at him. And in the overall Wing Chun mentality, the most opportune time to strike is when the opponent’s “door” is open as he executes his own strike—an action which, while creating a threat, also creates a “window” for the Wing Chun man to capitalize on with simultaneous attack and defense, allowing him to borrow power.

The Upper Gate (*Goh Loh*) is the area that can be effectively defended and attacked with the hands. It ranges from hip level to head level and above. The Lower Gate (*Ha Loh*) is the area that can be effectively defended or attacked by the legs from chest level down. With the Centerline dividing the body in half and the two lines dividing the upper and lower areas, there are actually only four Gates created. But the overlapping area between hip and chest level is considered the “Middle Gate” (*Joong Loh*) and can be defended equally effectively with the hands or legs, depending on the situation. This Middle Gate, when bisected by the Centerline, in turn forms the fifth and sixth Gates. These Gates are then

further subdivided into forward and rear areas, the elbow being the dividing line when held in “Origin Position”—one fist’s distance from the ribs on the Elbow Line. Once the opponent’s attack has penetrated past the elbow (the second joint of the *Som Gwan*), the other hand (or leg) should be used to defend due to the inability of the other to be used efficiently in the cramped area.

**Diagram EE**—The horizontal lines that can be drawn at the levels where the wrists cross in both the “Sup” Jee Sau and Kwun Sau positions found at the beginning of all Wing Chun empty hand forms define the boundaries and overlap area designating the Upper, Middle and Lower Gates. This movable line is known as the “Horizontal Hand-Level Motherline.” In Wing Chun theory, the hands can economically defend against any attack focused within the area above the lower line (Goh Loh), whereas the legs can defend against attacks within the area below the upper line (Ha Loh). The overlapping middle area, known as Joong Loh, can be defended by either hands or feet, depending on circumstances. This overlap area is not actually a true gate and is frequently cause for some confusion regarding the “Six Gates” theory. The Upper, Middle, and Lower areas are then further subdivided by the Self-Centerline to become the Six Gates.





# THE HORIZONTAL MOTHERLINE

**The Horizontal Motherline (*Peng Seen, Wahng Seen*)**—Formally introduced in the Chum Kiu form, the Horizontal Motherline is an important factor in advanced usage of the Horizontal Centerline Theory. Also called the “Horizontal Elbow-Level Motherline,” it is one of the major coordinates used in the creation of both Attack and Defense Pyramids as well as in determining how to best deploy those pyramids in combat.

When a person’s arms hang loosely to the side, the Horizontal Motherline can be defined as the line which intersects both elbows and passes horizontally through the body just below chest-level. The Horizontal Motherline can also be defined as the line that passes horizontally through both elbows when the hands are raised in a Ready Position. That line can drop as low as the level of the elbows when the hands are dropped to the sides, and can move up as high as the shoulder when a straight punch is fully extended. Like the Horizontal Hand-Level Motherline illustrated by Diagram EE which moves up and down as it tracks the level of the hands, the Horizontal Motherline rises horizontally as the elbows are raised so that when a shoulder-level punch reaches full extension, it raises to shoulder-level as well, in correspondence with the level of the elbow of the punching arm. This is because the Horizontal Motherline tracks the motion of the elbows moving up and down working with the Vertical Motherline in a grid system to create Attack and Defense Pyramids, and is the axis of rotation for any hand technique. As will be seen in Diagram FF, when executing the “Yut” Jee Choong Kuen Vertical Punch, the Horizontal Motherline is at shoulder-level because the fist can swivel up or down with the shoulder as its axis of rotation. In Chau Kuen, the Horizontal Motherline is at elbow-level because the fist can still come up to “Yut” Jee Choong Kuen or drop to Chop Kuen. In a groin-level Pau Jyeung attack, the Horizontal Motherline drops to its lowest possible level. As can be seen, the Horizontal Motherline is able to raise or drop to the level of any hand attack or defense.

**The Vertical Centerline Plane**—Discussed earlier in this volume, the Vertical Centerline Plane is a vertical rectangular plane that has its bases on the Vertical Motherlines of both fighters from the tops of their heads to the extreme low limit of hand technique at approximately hip-level. This plane connects the two fighters from their cores, cutting through the surfaces of their bodies.

**The Horizontal Centerline Plane**—The Horizontal Centerline Plane is a rectangular plane extending horizontally from the body con-

necting the two Horizontal Motherlines of both fighters. The arms form the sides of this plane when held up in Ready Position. When two techniques are simultaneously executed in a Complex Motion, the plane will “tilt” accordingly.

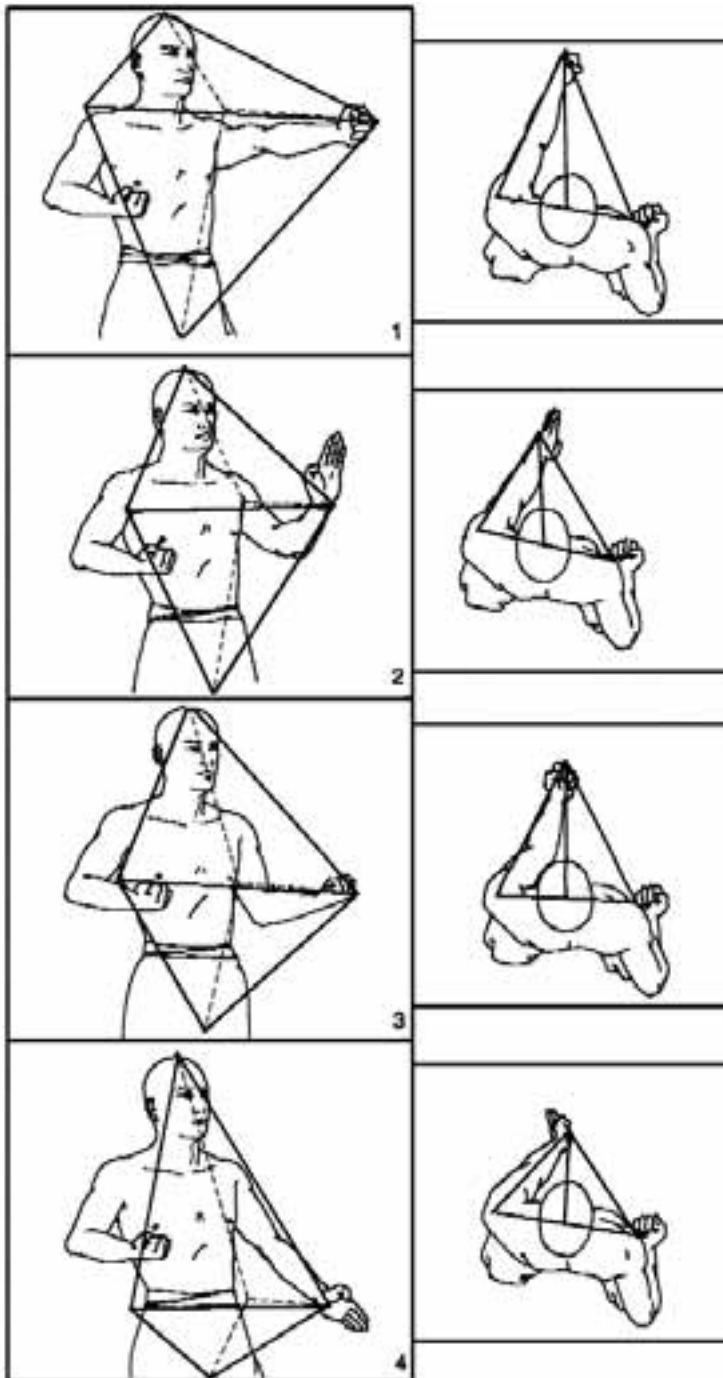
With the previous information in mind, the reader can better understand the true origin and function of Attack and Defense Pyramids. For example, when the hand is extended forward from Gum Sau to a chest-level punch without line-changing footwork, an Attack Pyramid is created from a Defense Pyramid and that motion also alters the Horizontal Centerline Plane. The Vertical Centerline Plane remains based on the Vertical Motherlines of the two fighters, although the apex of the Attack Pyramid moves from waist to chest level and one corner of the puncher’s side of the Horizontal Plane moves with the elbow of the punching arm. Thus, it can be seen that the Vertical Plane can remain fixed while the Horizontal Plane moves up and down with the Horizontal Motherlines and/or Attack or Defense Pyramids. Proper balance of the Horizontal and Vertical Centerline Planes is a key factor in application of Centerline Theory to Sticky Hands and in actual combat.

---

**Diagram FF**—*The Different Level and Bias of the Various Pyramid Structures Created by Four Attacking Motions, Seen from Two Perspectives:*

1. “Yut” Jee Choong Kuen
2. Woo Sau
3. Chau Kuen
4. Chahng Dai Jyeung

*In order to make the best use of the Horizontal Centerline, the Wing Chun fighter must consider the pyramidal structures of both his own and his opponent’s attacking and defending motions. By presenting the correct level and bias in his own pyramid structure and properly referencing that pyramid to the Horizontal Centerline, he can structurally defeat his opponent’s technique through the deflective power of the pyramid. This exemplifies “Correct Balance of the Vertical and Horizontal Planes.”*







### ***Use of the Horizontal Centerline***

A thorough understanding of the Centerline Theory, the “Six Gates” and the Horizontal Centerline Plane in turn leads to the ability to “turn the Centerline Theory on its side” and use the Horizontal Centerline to structurally defeat the opponent’s motion *without necessarily gaining Centerline Advantage in the strictest sense learned at Siu Leem Tau level.*

In certain situations, the Horizontal Centerline can be used instead of using the Vertical Centerline Plane for structural defeat of the oncoming attack. Although not used as frequently as the Vertical Centerline,

the Horizontal Centerline can be used in certain situations where getting the tip of your Defense Pyramid between the tip of the opponent’s Attack Pyramid and the Centerline will not suffice, or is not possible. For example, if the opponent’s straight punch is coming down the Centerline and you use Chum Sau to stop it, you do not necessarily have to get the tip of your Defense Pyramid between the tip of the Attack Pyramid and the Centerline. Instead, you can use the Horizontal Centerline by getting the tip of your Defense Pyramid between the tip of his Attack Pyramid and the horizontal plane between both fighters’ elbows. Because this will push his hand below the level of the arc of its effectiveness, you have still defended properly even though his hand is still technically on the Centerline. The same is true of Fock Sau or any other defensive motion executed without Yin/Yang structure.

Other motions that do have Yin/Yang Structure, such as Boang Sau and Gum Sau, can also rely on Horizontal Centerline Theory for their effectiveness against centrally-referenced attacks.

Awareness of the Horizontal Centerline helps the Wing Chun fighter apply the Centerline Theory more scientifically, as he will be fully conscious of all four sides of the Attack and Defense Pyramids created by both himself and his opponent. In a more advanced application, the entire Centerline Theory can be applied in a “tipped-over” version with the Horizontal Centerline functioning as the Vertical Centerline normally does. In other words, besides getting the tip of his Attack or Defense Pyramid between the tip of the opponent’s pyramid and the Centerline, the Wing Chun fighter also has the option of wedging his own pyramid between the tip of the opponent’s pyramid and the Horizontal Centerline.

# APPLYING CENTERLINE THEORY TO THE LEGS



Like the hands and arms, the legs and feet can also create various forms of Attack and Defense Pyramids, though not as many types and rarely two at the same time unless they are both contained within a single leg motion that parries with the shin or calf while the foot of the parrying leg strikes the target area.

These pyramids created by leg techniques use the knee, hip, Self-Centerline and foot as vertices and function in a manner very similar to their counterpart hand motions. The main differences in the application of Centerline Theory to the legs are caused by the fact that the knee bends in the opposite direction to the way the elbow bends, and the use of what is known as the "Low Horizontal Centerline." But in general, the laws of the Centerline Theory remain constant for hand or leg applications. In the technique shown in fig. 164A–C, Fighter A is attacked by B's Round Kick

to the outside kidney area. In photo B, A raises the Tan Gyeuk outward shin/knee block, placing the tip of the Defense Pyramid between the tip of the opponent's Attack Pyramid (the foot) and the Centerline. Once A "has the line," he uses that open line to continue in with his own counter kick (photo C) to the opponent's base leg. The second example shown in fig. 165 works in the same way but from another relationship.

---

**Fig. 164**—In this application of the Centerline Theory to the legs, B's round kick to the kidney area is deflected by A's Tan Gyeuk outward shin block in which the sole of the blocking foot faces directly downward in the same way that the palm faces upwards in the Tan Sau motion (photo B). In photo C, A's Jing Gyeuk is able to penetrate B's base leg on the open line created by the Tan Gyeuk.



---

**Fig. 165**—In a similar application, Fighter B attempts a groin-level Round Kick (photo B), which is met by A's Fook Sut downward knee block. In this block, the knee works in a way very similar to the wrist in the Fook Sau motion, hence the name. After deflecting B's Leg Attack Pyramid, A is once again able to get through to B's base leg on the open line.



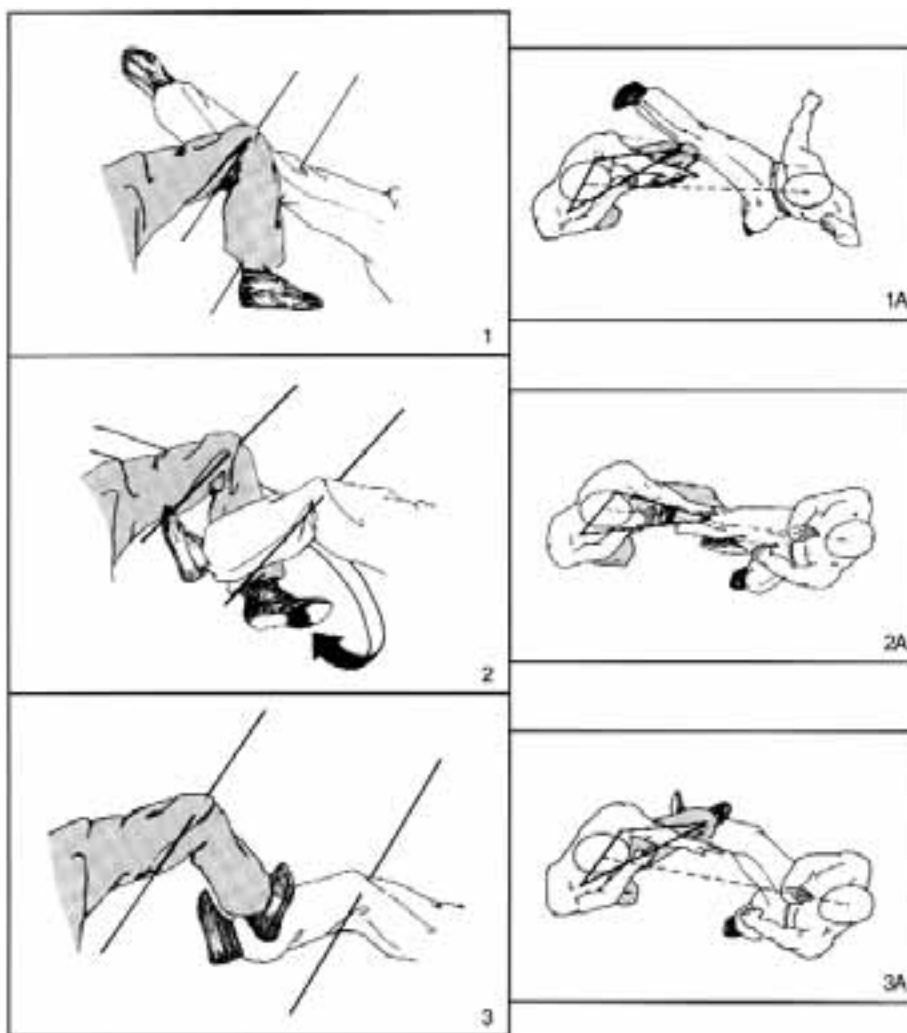
**The Low Horizontal Centerline Plane**—Having defined and understood the Horizontal Centerline also leads the CRCA Wing Chun student to the concept of another lower Horizontal Centerline Plane at leg level.

Like the previously described Horizontal Centerline Plane, the Horizontal Leg-Level Centerline Plane connects the two fighters, but at the knees rather than at the elbows. Thus, the CRCA Wing Chun man views the line connecting his knees as the Low Horizontal Motherline, and the plane that connects that line to his opponent's Low Horizontal Motherline as the Low Horizontal Centerline Plane. It is used as a simpler alternative to the Vertical Centerline for leg defenses. In order to use the Low Horizontal Centerline, all the fighter must do is get the tip of his Leg Defense Pyramid between the tip of the opponent's Leg Attack Pyramid and the Low Horizontal Centerline. For example, when a very centrally-referenced Front Kick approaches on the low line, you can use a Jeet Jing Gyeuk Stopkick to the shin, in effect placing the tip of the Defense Pyramid (the heel of your foot) between the tip of the opponent's Attack Pyramid (his kicking foot) and the Low Horizontal Centerline. In this manner, you can structurally defeat the attack, again without complying with basic Centerline Theory in its strictest sense, since his foot may still be on the Centerline although it has been stopped there.

In short, in order for any Wing Chun leg block to be successful, the blocker must place the tip of his Leg Defense Pyramid between the tip of the Attack Pyramid and the Horizontal Leg-Level Centerline he alters by raising his own leg. To accomplish this, he must therefore raise the level of his own knee above the knee-level of the attacking leg, as is seen in three examples in Diagram GG. If he cannot do so, he should not use the leg to defend as this implies that the kick has risen into the area normally defended by the hands. In the attacking mode, the knee sets the height limit for Wing Chun kicking, which in combat never exceeds chest-level. In order to maintain good balance and bone alignment for proper release of power into a kick, it must be targeted at or below the level of the knee of the kicking leg. This enables the knee to piston the foot out in the same way that the elbow propels a punch forward on the Centerline.

---

**Diagram GG**—In nearly all forms of Wing Chun leg defense, the defender's knee must be higher than the knee of the kicking leg, as is shown here in three examples: Tan Gyeuk (fig. 1), Boang Gyeuk (fig. 2) and Fook Gyeuk (fig. 3). In each case, the knee of the defending leg has structurally defeated the attacking leg by getting the tip of the Defense Pyramid between the tip of the Attack Pyramid and the Low Horizontal Centerline Plane.



The visualization of the Low Horizontal Motherline and Centerline is made necessary by the fact that the legs are not always on the Vertical Centerline but are themselves frequently the target of kicking attacks which do not necessarily originate on that line. This non-central positioning, coupled with the additional 6" to 10" of reach created by the "L" shaped bend between the shin and instep which can extend in and around a blocking leg and make contact with the toes, can defeat an ordinary Vertical Centerline defense. This is because in the case of such a

corner-rounding toe, instep or heel kick, simply getting the tip of the Defense Pyramid between the tip of the Attack Pyramid and the Vertical Centerline may not suffice to prevent the toes or heel from snaking around the defense leg to reach the side of the body. If, however, the blocker instead uses the Low Horizontal Centerline Plane as one coordinate of his defensive grid system, he will have no trouble preventing the kick from penetrating his guard. For example, if both the Wing Chun fighter and his opponent were in left-leading Forward Stances and that opponent were to throw a high right Roundhouse Kick toward the Wing Chun man's head, the kick might well penetrate even if the Wing Chun fighter hit his inner right thigh with a left Tan Sut Outward Knee Block which fell between the tip of the Attack Pyramid (the opponent's toes or instep) and the Vertical Centerline, due to the added "L" shaped reach of the foot, although the thigh of the kicking leg would be excluded by the block. To ensure sufficient margin for the additional reach of the instep length, the Wing Chun man would have to radically overextend his outward leg motion, thus exposing his groin to attack. If instead he placed the tip of his leg's Defense Pyramid between the opponent's foot and the Low Horizontal Centerline Plane, in effect positioning it between the knee and foot, he would negate the added range created by that foot.

In another instance that illustrates the necessity for Low Horizontal Centerline awareness and usage, if from that same relationship the opponent were to instead turn his back and spin around with a right hooking heel kick, the Wing Chun man could not rely on the Vertical Centerline to stop that kick because of the backward flexion of the knee joint. Even if he placed a perfectly timed left Fook Sut Inward Knee Block between the tip of the Attack Pyramid (the heel) and the Vertical Centerline, if that point was not also between the Low Horizontal Centerline and the heel of the kicking leg, the knee joint would allow the heel to curve in around the Fook Sut to impact the Wing Chun man's groin or body like a flexible whip whose tip snakes in and around any vertical obstruction. Using the Low Horizontal Centerline would negate the additional difficulty of blocking this circular attack. This is the same logic used in defending against hook punches. The Wing Chun fighter prefers to use a two-handed Tan/Pock or Poh Pai Sau to stop the source of the punch power at the chest or bicep while simultaneously checking the wrist to prevent the punch from snaking around. Another possible defense for either the circular kick or the Hook is to "pass" the oncoming blow and then attack from the Dead Side after it goes by.

In more highly advanced applications of Centerline strategy, one leg can create an Attack or Defense Pyramid while one or both hands simultaneously create Attack or Defense Pyramids of their own, resulting in an

almost infinite number of possible combinations of hand and leg defense and attack.

Like the application of the Vertical and Horizontal Centerline Theories, recognition and utilization of the Low Horizontal Centerline becomes instinctive with practice, at which point it becomes just another aspect of the Wing Chun fighter's natural systematic combat reaction.

*Seen Wai Miu Yoang* (Proper Use of the Centerline) is a simple concept with complex implications and almost limitless permutations that can give the Wing Chun fighter a scientific advantage in combat that could prove to be the deciding factor between victory and defeat. It is for this reason that the Centerline Theory is considered the “backbone” of the system.

# THE “CUTTING ANGLE”



The next major element of CRCA Wing Chun combat theory is known as the “Cutting Angle.” Covered previously in the *Elbow Position* essay of Volume I, the Cutting Angle Concept will be reviewed here briefly.

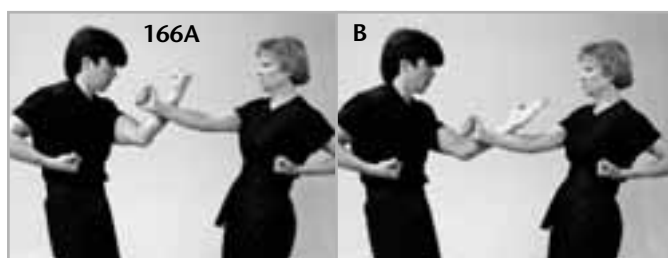
Working hand-in-hand with the previously explained concepts of Facing and Centerline, it is actually quite a simple idea, but it has a very sound, logical and scientific application. Cutting Angle involves the use of a 45° angle to *deflect* an oncoming attack pyramid by cutting diagonally into its path rather than using a 90° angle to *block*.

**Blend of Hard and Soft**—The 90° angular method requires that the defending block be more forceful than the attacking hand. Although this type of block will work effectively if the defensive technique is executed with greater force than that of the attack, the use of the 45° Cutting Angle can prove to be a less risky method of obtaining the same result. It can be considered a “soft” approach because it is a compromise between the 90° blocking angle, which relies on pure force, and a 0° angle, which would imply non-contact with the attack as the Blocking Line would be parallel



to the Attack Line. As is characteristic of the system, the Wing Chun fighter opts for the 45° intermediate angle, which is a blend of hard and soft. This blend serves to dissolve and/or deflect while still giving the Wing Chun fighter an opportunity to counterattack on the diffused Attack Line.

**Fig. 166**—The “Cutting Angle” Deflection. In Wing Chun defense, 45° Angle Structure is employed as opposed to a 90° angle, which uses force against force. In photo A, Fighter A uses a forceful 90° block to bat the opponent’s arm inward. Photo B shows the 45° “Cutting Angle,” which utilizes the deflective power of the pyramid to cut into the oncoming attack, redirecting it off the line and thereby allowing the Wing Chun fighter to continue in on that line.



A simple way to illustrate the Wing Chun idea of blending Hard and Soft, would be to take two items that would exemplify both extremes, such as a rock and a sock, and to use them as weapons. The rock could be thrown or used as a striking weapon, but the sock would be of little use on its own. But if you were to drop the rock into the sock, you will have created a flexible weapon with more potential power than either of the two individual elements that make it up. In the same way, the blend of the 90° “hard” and 0° “soft” blocking angles creates a 45° blocking motion that is superior to either of the two extremes.

The Shaolin temple of China, whose name translates as “Young Forest” in Chinese, used that name to symbolize the blended Yin/Yang balance of young trees, which are rarely damaged by windstorms due to their supple nature that allows them to sway with the opposing forces of wind and rain. Taller, older trees are more often felled in such storms, as they are less able to bend and spring back than their younger, more resilient counterparts.

**Time and Timing**—One advantage of the 45° angle is that after the oncoming attack has been deflected inward or outward, the same defending hand can continue in on the same line, caroming off the attack to deliver the counterstrike with an uninterrupted flow of power. Another reason for blocking or deflecting with Cutting Angle is its effect on Time and Timing.

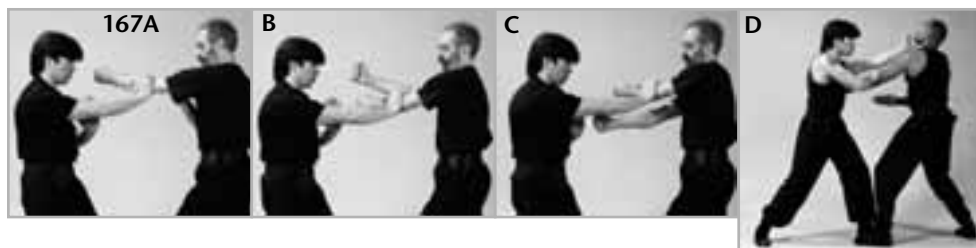
Although it is *always* possible to be too slow in blocking, with the 90°

blocking method described, it is also possible to be *too fast* with the block. But when using the 45° Cutting Angle method, it is not possible for the block to arrive too soon. This is because with the 90° method, the oncoming punch and the block are not necessarily on a collision course, whereas in the case of a 45° Cutting Angle block, the two are destined to collide at some point on the Centerline, regardless of the speed of either. In other words, when a punch is coming down the Centerline and, although it started before your own block started, if your block moves considerably faster than the punch does, a 90° block will cross the Centerline and be well past it before the punch gets there, allowing that punch to come in behind the block. A 45° block will instead collide with the punch at some point on the Centerline—the faster the block, the nearer to the opponent’s body it will collide with the punch, closer to his wrist. The slower or later the block, the closer to your own body will be the collision point, and the nearer to his elbow. Even if your block were to arrive before his hand could even move, the result would be a hand trap, with his fist pinned on or near his own body.

**The “Built-in Trapping Effect”**—Yet another advantage of Cutting Angle blocking is its built-in trapping effect on the attacking hand. This means that when 45° contact is made with the oncoming strike, that strike will be deflected diagonally and jammed into the Centerline going toward the opponent, creating a trap. As an example, the Pock Sau motion illustrated in fig 167 shows how using a 45° angle to deflect can also serve the dual purpose of jamming the opponent’s attack hand into the Centerline, in effect trapping that hand while still affording the trapper an opportunity for counterattack. Note how the opponent is unable to reach Fighter A from above or beneath the trap in photos B and C. Photo D shows a simultaneous counterpunch being delivered in a motion known as *Pock Da*.

---

**Fig. 167**—The Built-in Trapping Structure of Pock Sau. As shown in photos A–C, the Pock Sau motion traps and jams the opponent’s hand into the Centerline, creating a safety zone from which to strike him as in photo D, where a punch is executed simultaneously with the slap block in a Complex Attack known as *Pock Da*.



**The “Yin Cutting Angle”**—Extrapolating the Cutting Angle yet further, it is then possible to apply the same logic used in Yang blocks such as Pock Sau and Jom Sau to include Yin blocking motions. For example, Tan Sau uses what is known in CRCA Wing Chun as the “Yin Cutting Angle.” Unlike its Yang counterparts, though, Yin blocks like Tan Sau must remain focused on the Self-Centerline in order to create the same 45° blocking angle that would be created by a Yang block, such as Pock Sau, focused on the Centerline. To illustrate this, a simple experiment can be performed. From both partners in Choh Ma pivoted position, block your partner’s pivoting punch with a pivoting Jom Sau Chop Block from the outside, focused into the Centerline. Then, without moving the punching arm from the point where Jom Sau redirected it to end up, replace the Centerline-focused Jom with the other hand in a Self-Centrally focused Tan Sau. The Tan Sau will create the same Cutting Angle effect, but from a Yin perspective—the “Yin Cutting Angle.”

Because the contact point of your Yin blocking hand is set back at approximately the width of your shoulders from the point where your Pock Sau made contact with the opponent’s arm, it became necessary to focus the Tan on the Self-Centerline instead, in order to achieve the same Cutting Angle effect of the Jom Sau. This is due to the fact that the further the contact point is away from the source of the strike, the further the block has to push the strike off of its originally intended course. To help illustrate this principle, you can place two objects on a table in front of you, one foot apart. Stand back so that the tip of the pointing finger of your extended arm is about one foot away from the objects. Close one eye and point your finger at one of them. Then measure the distance that you have to move your finger so that you are now pointing at the other object. Although this distance will not be one foot, it will be very close to that. Now step back five feet and do the same thing. You will find that the distance you have to move your finger will be less than before. And from fifty feet, the distance will be almost imperceptible. Keeping this in mind, you can imagine that with the same tiny motion of the pointing finger, you could be pointing at items hundreds of miles apart, depending on their distances from you. Pointing at the sky, the distance could be infinite. Understanding this concept, you will also understand that the closer you can place your block to the source of the strike (the opponent’s body) the less you have to move it to have the desired effect on the endpoint of the Attack Line (his knuckles). The further from the source, the more you have to move the strike off its original path, as is the case with Yin blocks, which must be referenced to the Self-Centerline. This leads to the next important combat theory of CRCA Wing Chun—the Concept of Reference.

# THE CONCEPT OF REFERENCE

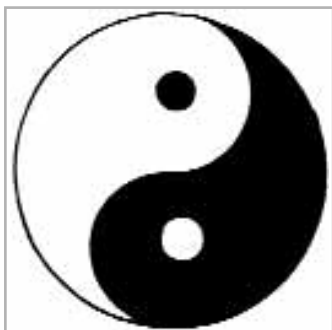


Although the concept of a Centerline is not unique to Wing Chun Gung Fu, in no other system of the martial arts is Centerline theory visualized and applied in the same manner. Besides the Centerline itself, the Wing Chun man uses pyramidal, circular, angular and linear structure to defeat the opponent with scientific technique rather than simple speed or brute strength.

Proper use of the Centerline, known in Cantonese as *Seen Wai Miu Yoang*, is largely reliant on correct Self-Structure and in turn correct application of that structure to that of the opponent. This combination of form and its combat application is known as the "Concept of Reference."

Reference, or *Wai Jee*, can be compared to target shooting, setting the sights of a rifle to pinpoint accuracy and then aiming that rifle with equal precision. Both the Self-Structure (the gun sight) and the Applied Structure (the marksman's aim) should be as true as possible. If either element is inaccurate, the result is a substandard execution that may not succeed. But if instead the Wing Chun man's technique is properly structured in terms of reference, he will be able to bring together power, focus and positioning to maximize the effectiveness of the technique at hand.

陰  
陽



*Fig 168—The Yin/Yang Symbol, which illustrates the complementary relationship of seemingly opposite characteristics or forces of nature.*

**Yin and Yang Motion**—Principles of Yin and Yang determine a technique's reference and therefore its application. In order to fully appreciate how this concept works, the reader must first understand the Centerline Theory and The Cutting Angle, both of which have been previously ana-

lyzed. He must also be familiarized with the concepts of Yin and Yang as well as "The Arc of Power," which will be explained here.

Most everyone is familiar with the Yin/Yang symbol, which is seen in fig. 168, but to understand its significance, one must delve into certain aspects of Chinese philosophy.

The symbol itself consists of a perfect circle, divided into two equal, yet seemingly opposite halves that can represent anything from night and day or male and female to life and death. One half is black (Yin), representing all that is negative, passive, feminine or receiving in nature. The other half is white (Yang) and represents that which is positive, aggressive, masculine or forceful. And within each half, there is a small circular section in the color of the other. The opposite colors are meant to represent both extremes of a full spectrum. And the fact that each contains a bit of the other is meant to convey the idea that, for example, nothing can be completely hard or it would snap due to brittleness. Nor can anything be completely soft, or it would fall apart. But within all things in nature, there is an innate Yin/Yang balance, and it is usually very obvious which quality is more prevalent. In Wing Chun Gung Fu, while we categorize motions as being Yin or Yang in nature, we also seek to blend some qualities of both into every movement.

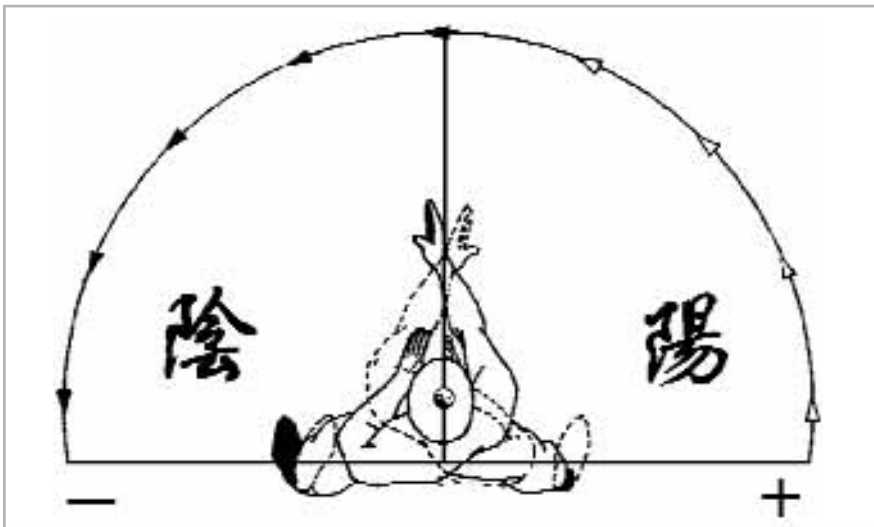
**"Soft" vs. "Hard"**—Just as everything in nature from the tiniest grain of sand to the highest mountain and beyond can be analyzed in terms of Yin/Yang balance, the same concept of equal, opposite-appearing, yet complementary forces applies equally to the many attacking and defending motions of the Wing Chun system.

This leads to the concept of "Yin and Yang Motions." Those motions that catch the momentum of the torque on side of the forward-moving shoulder and use its centrifugal force (the power of a spinning circle to throw objects off from its surface) are known as *Yang* or "Positive" motions, as they have a pushing or impacting effect on the opponent. Motions made on the retracting side, which instead capitalize on centripetal force (the

power of a spinning circle to draw inward as a whirlpool) are known as *Yin* or “Negative.” These motions have just the opposite effect on the opponent, pulling him in or “borrowing power” (*Jyeh Lick*) as they latch on to the “returning” power of the backward portion of the Power Arc. This Yin and Yang distribution of torquing power is one of the reasons that Complex Motions are structurally possible in Wing Chun. As long as the student combine Yin and Yang motions on their respective corresponding sides he can create, wide variety of Complex Blocks, Attack and Double Motions, all capitalizing on single pivots to power multiple simultaneous hand and/or leg techniques.

---

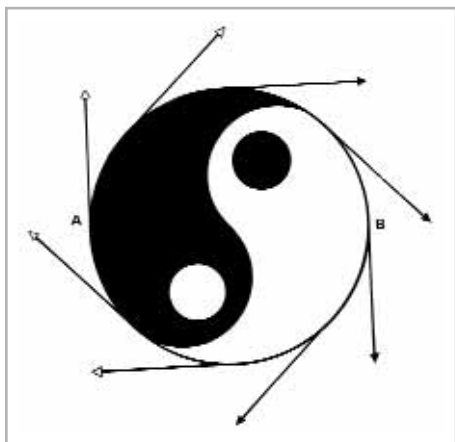
**Diagram HH**—*The Arc of Power*



**The Arc of Power**—In order to help visualize how the Concepts of Reference and Yin/Yang Motion work together, it can be imagined that an “Arc of Power” is created anytime the stance is pivoted. As illustrated in Diagram HH, power converts from positive (Yang) to negative (Yin) at the Centerline during a stance pivot. If there is no opponent, the Original Centerline is the reference point used to determine this conversion from Yin to Yang. The Original Centerline was established in the first form, and is coincidentally the ultimate point of positive power focus (like the apex of a golf swing) or of negative chambering (as in drawing a bow). From Choh Ma position turned to the left, as the stance is pivoted in a clockwise direction to the right, any movement of the left arm originating from

the left and traveling up to and including the Centerline on the Power Arc is said to be Yang in nature. Any movement of the right arm originating from the Centerline or to the right of it and moving backward along the Power Arc is considered a Yin, or “receiving” motion. As this basic concept is more thoroughly understood, it will also be seen that it is possible to create Yang motions with the right hand and Yin motions with the left in the same situation, depending on the motion’s point of origin and direction of travel.

As mentioned above, the Arc of Power can be compared to a golf swing with a “Five-Iron.” Like this golf swing, the point of its maximum power release is on the Centerline. If a golfer places the ball to either side of the Centerline between his feet, he will either hit the ball before his club has reached its maximum power point (the center), or instead after it slows down past the center, on its way to its eventual stop. In either case, his stance will also be off balance as he overreaches to either side in order to hit the ball. The Power Arc works in much the same way. As most Wing Chun techniques are focused at our own center, which is then in turn aimed at the opponent, striking to either side of center will not only throw the technique off balance, but will also cause the technique to land either before it has gathered its full strength at the Centerline, or after it begins to slow down and is moving back away from the opponent. Any Yang technique not properly focused on the Centerline will also be robbed of some of its length, since its structure dictates that it will reach its full length and power exactly at the Centerline.



**Diagram II**—The Yin/Yang torque created by a spinning circle. When a circle is spun, two types of forces are created; Centrifugal Force and Centripetal Force.

Early on in his training, the Wing Chun student is taught to pivot his stance for added power. Stance pivoting, or *Choh Ma*, shows the student that a single torquing motion creates a form of twisting power (*Juen Ging*) that spins out from every point on the Power Arc. This means that when the stance is pivoted, the torquing power created by that pivot

is evenly distributed to all points of the waist and around the chest and back. One shoulder moves forward with the exact same amount of

momentum as the shoulder that is retracted by the same pivoting motion. Looking at Diagram II, it can be seen that although the spinning circle issues torque evenly along its perimeter, points A and B are moving in exactly opposite directions. Since the body does not form a perfect circle, the only points through which the horizontal torquing energy created by the Choh Ma can be channeled are the arms, shoulders, hips and legs.

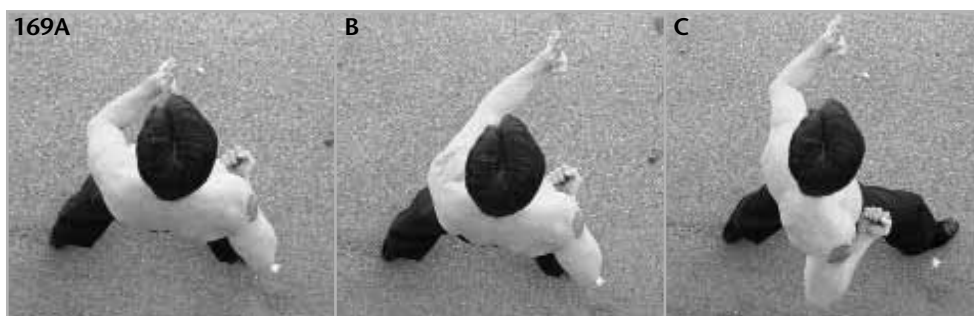
Just as Yang motions must reference to the Centerline, so must the Yin motions reference to an exact point in space. And that point is the Self-Centerline. As was explained earlier under the heading of *The Yin Cutting Angle*, Yin motions must reference to a different point in space in order to have the same effect as their Yang counterparts. This is yet another example of how the various combat theories of Wing Chun overlap and work together to create one end result. Complex Motions such as Gahng/Jom Sau or Tan Da use a single stance pivot to power two nearly simultaneous Yin/Yang motions. A simple analogy would be the “merry-go-round” used by children in the park. If the merry-go-round is spinning and two children jump off simultaneously, one from each side of its diameter, one child will be thrown in one direction and the other will be thrown in just the opposite direction. In the same way, when the Wing Chun man executes a stance pivoting Tan Da, both his Tan Sau and his punch will “jump off the merry-go-round” at the same time, but the Tan Sau will go in one direction (toward the Self-Centerline), and the punch will be driven in another (into the Centerline).

The concept of “Reference,” which in its most basic context refers to the focus of an individual motion to a given point in space, is introduced to the student through a blend of certain Siu Leem Tau and Chum Kiu motions and the logic behind them. When the student first learns the Syeung Kuen (Double Punch) motion in the Siu Leem Tau form, he is taught that both sets of knuckles line up vertically on the Original Centerline during the strike, rather than having one fist stacked directly over the other. This leads to the realization that even in a single punch, the “reference” of that punch to the Centerline should be the knuckle points and not just the middle of the fist.

Although a punch is a Yang motion, because there is no stance pivot in the Siu Leem Tau form, the knuckles reference to the Self-Centerline. So too do Yin motions such as Tan Sau and Woo Sau as well as other Yang motions like Boang Sau and Jing Jyeung. It is not until the Choh Ma stance pivot in the Chum Kiu form that the Centerline and Self-Centerline split off to become two separate lines, with the Tan and Woo staying referenced to the body and the punch staying on the original Centerline.



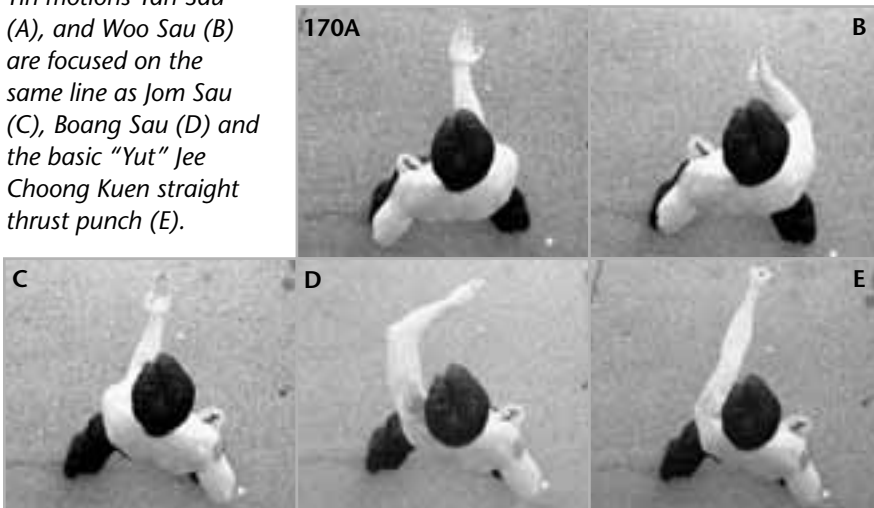
**Fig. 169**—Pock Sau, viewed without a stance pivot and again as it remains referenced to the Centerline when pivoted. Although the stance is not pivoted, the Pock Sau slap block references past center in the Siu Leem Tau form (photos A and B), subtly introducing the student to the principle of focusing Yang blocks to the Centerline when they are eventually executed with a stance pivot. This becomes clearer when Pock Sau is seen pivoted from above (photo C). Its structure in relation to the body stays the same, placing its reference on the Original Centerline.



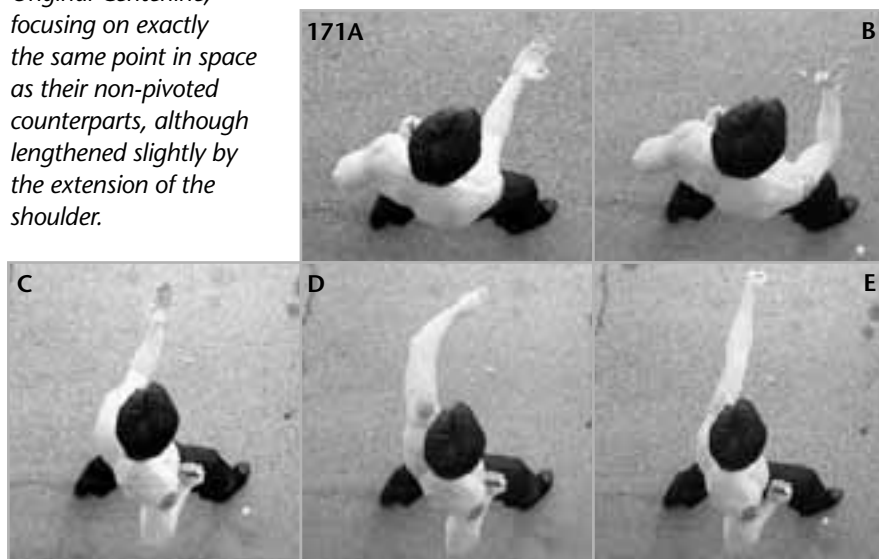
The foundation of this concept was laid at the Pock Sau slap block motion in Siu Leem Tau; the Pock Sau motion originates at the Centerline and moves inward and forward past the line when executed in the form, yet in application focuses on the Centerline, while maintaining the same relationship with the body as its non-pivoted form. When the basic concept of reference is understood, the student can then begin to execute the techniques of Siu Leem Tau, which were previously practiced in the stationary “Yee” Jee Keem Yeung Ma position, with various other forms of footwork beneath them. For example, the same straight punch mentioned above could be executed with Choh Ma footwork, which adds torque and slightly changes the angle of the punch, but *does not change the reference*. In other words, when you turn with a punch, the knuckles of the punching hand should fall in exactly the same point in space that they would have if you had not pivoted, except for a slight increase in the length of the punch. This is also the same point in space that the knuckles of the opposite hand would occupy if you were to pivot and punch again on the opposite side. This is introduced to the Wing Chun student by the pivoting punch at the beginning of the Chum Kiu form. This punch is identical in every way to the first punch of the Siu Leem Tau form, except that the stance is pivoted. Its reference remains the same (the Centerline) although the body now faces 45° outward and the punch becomes slightly longer and more powerful. Also introduced in the Chum Kiu form

by the Choh Ma Boang Sau motion is the idea that Yang blocks remain referenced to the Centerline, even when pivoted. When the form is done in front of a mirror, it will become obvious that you are being shown to block the same punch thrown earlier in the form with a Yang block focused on the same point in space as that punch. The Choh Ma Lon Sau that comes immediately afterwards shows how a Yin block remains referenced to your own body as it did in Siu Leem Tau, while Yang motions such as the punch and the Boang Sau obviously remain referenced to the same point on the floor that they did in the Siu Leem Tau form. Thus, it will become clear to the Chum Kiu level student that the Centerline viewed at Siu Leem Tau level was actually made up of *two* lines that happened to overlap due to the fact that you were pivoted to the exact Center. But when you began to pivot, you were able to see that the line splits off into two—the one that remains “painted” on your body (the Self-Centerline), moving with you as you move, and the one that remains “painted” on the floor (the Centerline).

**Fig. 170**—When executed from the basic “Yee” Jee Keem Yeung Ma stance, there is no distinction between Yin and Yang motion, with all motions referencing to the Original Centerline/Self-Centerline, which overlap. In these overhead views, Yin motions Tan Sau (A), and Woo Sau (B) are focused on the same line as Jom Sau (C), Boang Sau (D) and the basic “Yut” Jee Choong Kuen straight thrust punch (E).



**Fig 171**—When executed with the Choh Ma stance pivot, the different references of Yin and Yang motions are readily apparent. As can be seen here, Yin motions stay referenced to the body, but change their focus. From overhead, it is shown that Tan Sau (A) and Woo Sau (B) are still the same in relation to the Self-Centerline, but are now referenced 45° off the Original Centerline when pivoted. Yang motions such as Jom Sau (C), Boang Sau (D) and “Yut” Jee Choong Kuen (E) stay referenced to the Original Centerline, focusing on exactly the same point in space as their non-pivoted counterparts, although lengthened slightly by the extension of the shoulder.

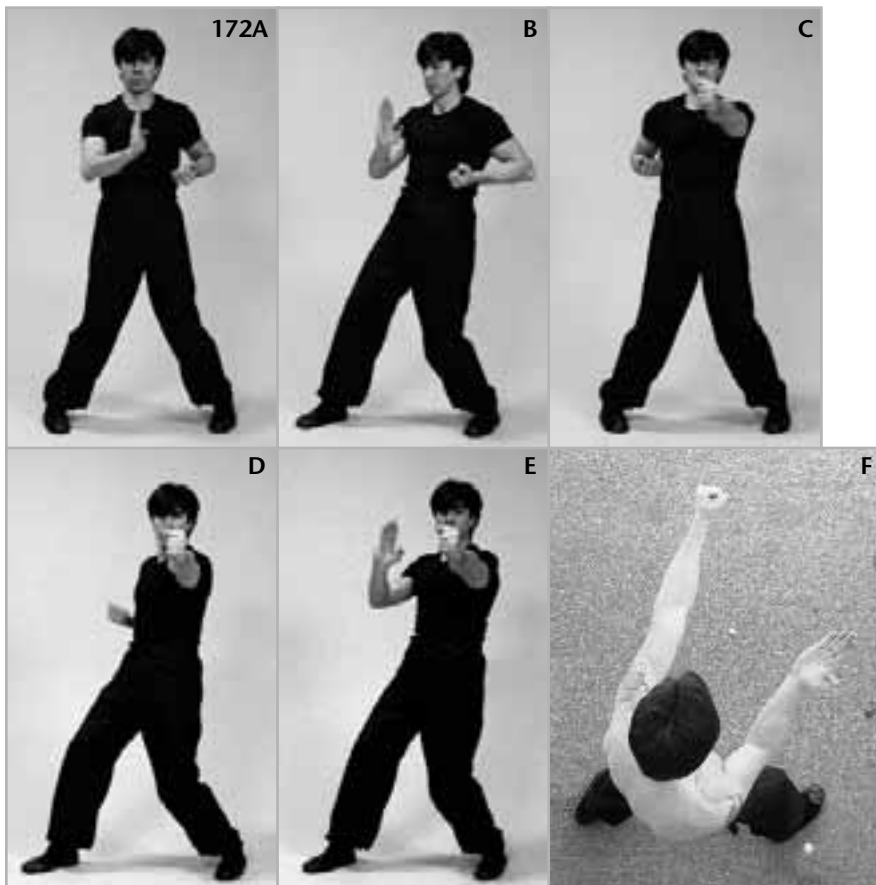


All forms of Wing Chun footwork rely on correct referencing of the techniques they support. In each type of footwork, the reference remains the same regardless of which stance is used. Any technique will always reference to the Centerline and Self-Centerline in one way or another: the Wing Chun fighter always focuses the energy and power of a technique to his own center as well as to the Centerline depending on Yin/Yang Structure, while simultaneously referencing his center to the opponent. At this point, the concepts of Economy of Motion, Facing, Cutting Angle, Centerline Theory, Self- and Applied Structure and Reference all work together in unison.

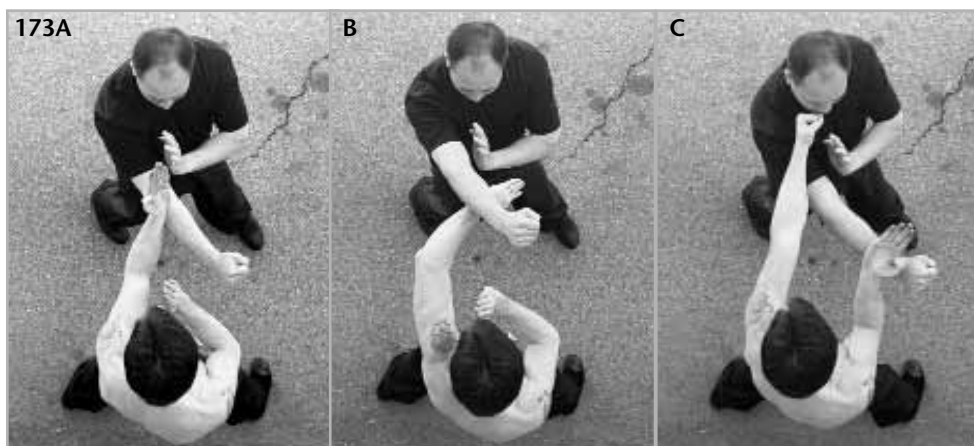
**Yin Yang Reference**—Once the previous information is clearly understood, it is time to begin putting the Concept of Reference to work. In order to determine a movement's reference to the Centerline, the individual hand motions must be categorized as Yin or Yang. All Wing Chun strikes are Yang in nature (though not all attacks are), while the majority of blocking motions are Yin, or negative. Exceptions to this rule are

Boang Sau and Jom Sau (chop block), which are both Yang motions as are Pock Sau and Gum Sau (Pressing Hand), although the latter two are sometimes executed in a Yin form in conjunction with a strike. The idea of the “Defeat of the Yin/Yang Structure” was examined in more detail under the heading of *Yin-Powered Yang Motions* in the *Complex Motions* essay of Volume I of this series.

**Fig. 172**—Examining the Yin Woo Sau (photos A and B), and the Yang punch (photos C and D) executed with and without pivot, it can be seen that no “conflict” occurs between their Attack and Defense Lines, thus allowing simultaneous attack and defense motions such as Woo Da (photo E). Photo F shows how the pivoted Tan Sau and “Yut” Jee Choong Kuen from fig. 171 can be executed simultaneously to create Tan Da.



**Fig 173**—*Applied Structure of Pivoted Blocks and Strikes. In the below photos, the 45° Cutting Angle of the pivoted Jom Sau and Boang Sau (photos A and B) helps the Wing Chun man deflect the oncoming punch rather than block it. When observed from overhead, it can be seen that the reference of the right Tan Sau palm-up block shown earlier creates a 45° “Yin Cutting Angle,” clearing the line for a Centerline punch that follows so closely that it appears simultaneous.*



It should be noted that when any Yin/Yang Complex Motion is executed, the Yin motion will always reference to the Self-Centerline (as it does in the Siu Leem Tau form) while the Yang motion references to the Centerline itself (or the Original Centerline if there is no opponent). This is illustrated in Diagram JJ, where the Self-Centerline is shown to be 45° off the Applied Centerline.

Using this method of referencing one's motions to the self and to the opponent gives the Wing Chun man a number of advantages.

**1) The ability to simultaneously defend and attack**

Because a single stance pivot can be used to power two motions at once (one Yin and one Yang), the Wing Chun fighter can launch the return fire immediately following the block, using structural speed in his counterattack.

**2) Use of the “Cutting Angle”**

Any block executed with proper reference will intercept the opponent's oncoming strike at a 45° angle. Yang blocks will cut into the strike at a 45° from the outside moving toward center. Yin blocks will do the same from the center to the outside, with a built-in trapping effect.

**3) Opening the line**

When a Yin Block/Yang Style Complex Attack is used to simultane-

ously attack and defend, the Yin blocking motion (which always moves first) automatically clears the Centerline Plane for the Yang attack, which although appearing simultaneous, actually follows the Yin block by a split second to allow this opening of the line.

#### **4) Correct focus**

Because all Yang attacks are focused on the Centerline, the opponent is always hit in the most direct manner possible. And as explained earlier, attacks to the opponent's Motherline are the most devastating because they are directed to the vital points.

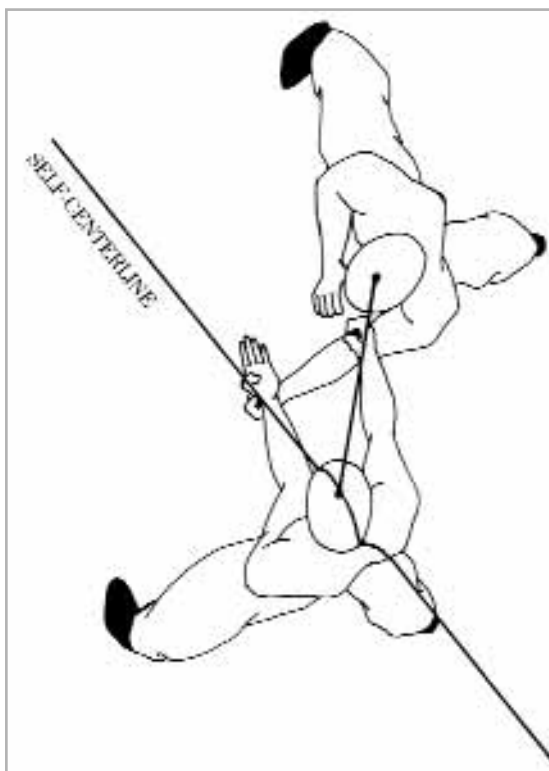
#### **5) Improved Power**

Referencing one's techniques to the proper points in space will add to their power and structural strength.

#### **6) Improved Facing**

As the Yin motion is focused into one's own Self-Centerline, 45° off the Centerline, the oncoming punch will be deflected to a point that helps expose the opponent's Dead Side to counterattack.

As the student reaches higher levels of skill in applying combat strategy, he will begin to automatically build Reference, Facing and Centerline Advantage potential into each technique by using footwork to create the most favorable Applied Angle Structure possible. In fact, it may sometimes seem that the Wing Chun master knows what you are going to do *even before you do*, and can step off to an angle that nullifies most of your power while putting him in a position to strike you instead. This is a blend of sensitivity, quick reaction and application of Wing Chun combat theory.



**Diagram 11**—The Applied Centerline and the Self-Centerline. As is seen in the diagram above, the Self- and Applied Centerline are not always necessarily the same. When the stance is pivoted, the Self-Centerline moves with the body, referencing 45° off the Applied Centerline. The Centerline itself does not change as a result of the pivot, but instead remains targeted on the opponent's Motherline.



# WING CHUN LEG DEFENSE



As stated earlier, many of the blocking motions that appear in the hand forms of Wing Chun have corresponding leg techniques. Also like their manual counterparts, these Wing Chun leg blocks can at times serve as attacks as well, although most of their primary applications are in defense.

The concept of Three “Families” of Blocking described in the essay of the same name in Volume I of this series applies equally to leg defense. There are three main categories or “families” of leg blocks: Tan, Boang



and Fook. Tan family leg blocks use the outside of the shin and/or knee to block outward. Boang family blocks use the inside of the shin to deflect inward and upward. Fook family blocks use the inside of the shin and/or knee to block downward and inward.

Using the leg to block oncoming kicks has certain tactical advantages. Firstly, it is much more economical and structurally faster to use the defensive weapon nearest to the attacking limb to stop it. It is considered unwise and wasteful in Wing Chun to reach down to block a kick using the hands unless that kick has already risen above the Horizontal Knee-Level Motherline. Referring to the Six Gates concept that will be described in more detail in the next essay, it will be seen that there is an overlapping area between the main High Gate and the main Low Gate. That area forms an imaginary “Third Gate” that can be defended by either the hands or the feet, depending on circumstances. In the remaining area above the uppermost limit of the Third Gate, only the hands should be used to attack or defend and in the area below the bottom of the Third Gate, only the feet should defend. Using the feet above their structural limit or the hands below theirs will result in an unbalanced position and an uneconomical, structurally slow technique. Being structurally slow is not necessarily tantamount to being slow. Structural speed has to do with the inherent economy and streamlining within a motion whether it has been properly designed for maximum potential and not actual performance speed. In other words, even if a fighter is able to pull his hand back and then thrust it into his opponent’s face so fast that the opponent cannot stop it, that motion is not using maximum structural speed because the retraction before punching is a design flaw. Of course, the exceptions would be if that retraction enabled the fighter to perform the punch, retraction and all, in less time than a punch without retraction, or if that retraction was executed for tactical reasons such as to draw or distract the opponent, or to “run” around an obstructing limb (*Jau Sau*).

Using the leg to defend against leg attacks provides maximum structural speed by using the closest Defense Pyramid available to stop an oncoming attack and also assists the hands by leaving them free to simultaneously defend and/or counterattack. At times, the leg can even be used like a “third hand” to trap the opponent’s arm, leaving one or both hands free to strike.



### ***Tan Family Leg Defense***

Within the Tan family of leg blocking are motions which directly correspond with Tan family hand motions. In other words, if a hand motion is categorized as being from the Tan family, so is its counterpart leg technique. For example, the Ngoy Jut Sau motion a Tan family block has a corresponding leg technique known as *Ngoy Jut Gyeuk* which is also a Tan family motion. The Tan family Ding Sau motion (also called *Tai Sau*),

has a counterpart in the *Tai Sut* Raising Knee, described in Volume I under the *Three Basic Knee Attacks* heading, which, when used as a block or trap, is also considered to be a member of the Tan family of leg blocks.

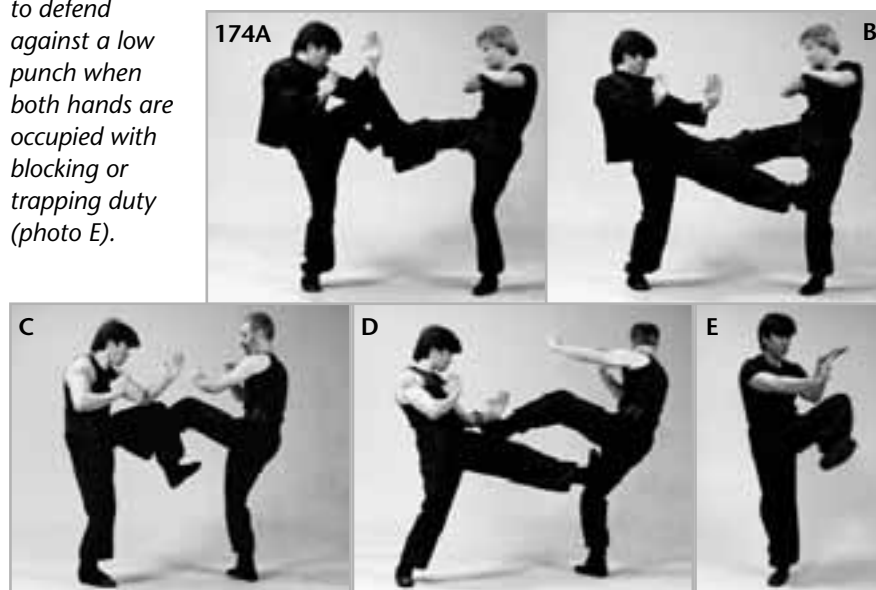
Tan family leg defenses use the outer knee, shin or ankle to deflect the opponent's leg from the Centerline outward and are Yin in nature, staying referenced to the Self-Centerline rather than following the Centerline itself. The first appearance of a Tan family leg block is in Movement 80 of the Wooden Dummy form, where an outward/upward block with the knee, known as *Tan Sut*, is seen in conjunction with a Complex Block called *Tan/Pock Sau*, which is also formally introduced by that movement.



**Photo #58**—*Tan Gyeuk. Seen here in combination with Tan Sau, Tan Gyeuk is the basis for all outward leg blocks in Wing Chun.*

**Tan Gyeuk**—Like its manual counterpart *Tan Sau*, the *Tan Gyeuk* motion moves the opponent's Attack Pyramid outside the line and leaves the blocking foot free to attack on the open line that results from the block. It is primarily used to stop angular kicks that come in from the outside such as Roundhouse or Crescent Kicks, but can also assist the hands by deflecting a low punch when the hands are occupied with blocking, trapping or striking.

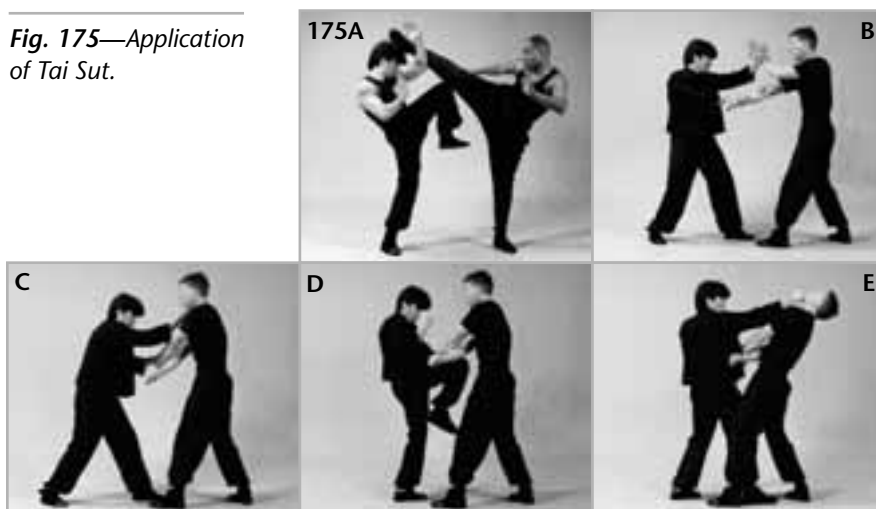
**Fig. 174**—Application of Tan Gyeuk and Tan Sut. When the opponent attacks with a Roundhouse or Crescent Kick, Tan Gyeuk can be used to deflect that kick outward with the outer shin or knee (photos A and C), thereby creating an open line on which to attack the base leg (photos B and D). As introduced by Movement 80 of the Mook Yan Joang form, Tan/Pock Tan Sut can be used to defend against a low punch when both hands are occupied with blocking or trapping duty (photo E).



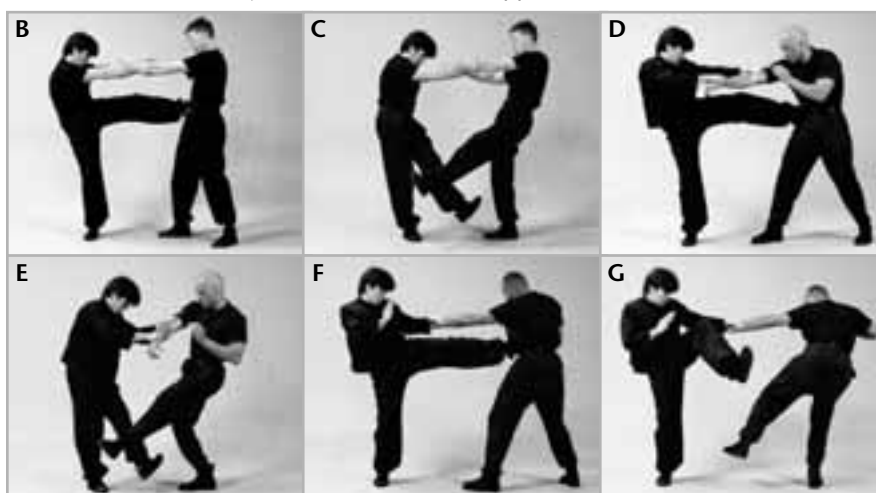
**Photo #59**—Tai Sau/Tai Sut.

**Tai Sut**—The Raising Knee Block can come up from beneath to stop a high Round Kick as in fig. 175A, a Side Kick aimed at waist-level or can assist the hands by providing a surface against which the opponent's crossed arms can be pinned while a counterpunch is delivered (photo D). It can also be used as an emergency block to stop a low punch when the hands are occupied on the high-line.

**Fig. 175**—Application of Tai Sut.



**Fig. 176**—Another Tan family leg block, Ngoy Jut Gyeuk, shown in conjunction with its manual counterpart in photo A, and in application as a “Shadowless” block in photos B–H, is one of two leg blocks drilled in Single Sticky Foot. It can also be used to break down the opponent’s stance, as in photos I and J. Ngoy Jut Gyeuk can also be seen in an attacking application in photo #87 of the Day Ha Chee Gyeuk—Wing Chun Groundfighting essay, where Fighter A uses a sharp downward jerk of the leg to drive the back heel into the neck and jaw area of a downed opponent.





**Ngoy Jut Gyeuk**—The “Outside Jerking Leg” is applied primarily after the Wing Chun fighter has executed a kick and his opponent attempts to counterkick the base leg while his kicking leg is still up. That leg is then sharply brought down at a backward 45° angle to cut into the Attack Line and snag the attacking foot after sliding the outer shin and ankle along the attacking leg in a braking action that closely resembles the Applied Structure of the Ngoy Jut Sau. The Outside Jerking Leg is one of two leg blocks drilled and developed in the Single Sticky Foot cycle.



### ***Boang Family Leg Defense***

*Photo #60—Boang Sau/Boang Gyeuk. By looking at this combination of Wing Arm and Wing Leg, the similarities in their structures and the correspondence of elbow and knee, forearm and shin, and wrist and ankle can be seen.*

**Boang Gyeuk**—Formally introduced by Movement 102 of the Wooden Dummy form, Boang Gyeuk (Wing Leg) is further developed and trained in the *Chee Don Gyeuk* (Single Sticky Foot) exercise and is used to deflect straight kicks from the outside inward and upward with a forward swing of the Leg Bridge.

When executing the Boang Gyeuk motion, the knee must be higher than the oncoming straight kick. As the kick moves forward, the foot of the Boang Leg is brought underneath it from the outside in an inward/upward/forward swinging motion of the foot with the ankle on the Centerline. This motion gives Whirlpool Energy to

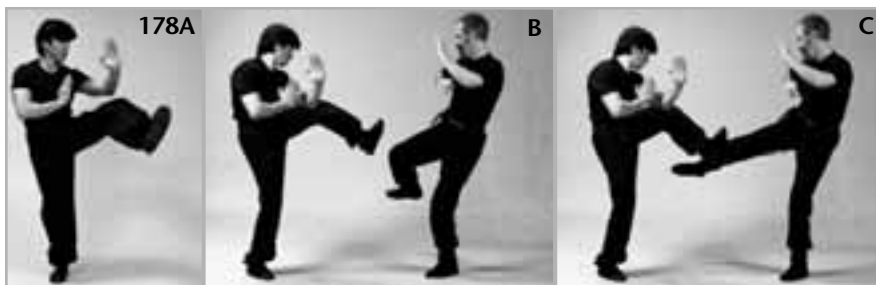
the outer shin muscle, which deflects the attacking leg and leaves the Wing Chun man in excellent position to follow up with a kick of his own. At full extension, the sole of the Boang Gyeuk foot should be angled 45° in relation to the floor.

The Boang Gyeuk is one of four leg motions drilled in Single Sticky Foot training as it is used to deflect the Jing Gyeuk Straight Kick. Within that exercise, two different applications of Boang Gyeuk are used: the initial deflection of the first kick of the series which starts without prior Bridge Contact and the subsequent repetitions on the same side which begin from a position where one partner has stopped the other's Side Kick attempt. This can be compared to the difference between blocking a punch in mid-air using Boang Sau without prior arm contact and using Boang to stop the opponent's return fire from Bridge Contact after he has successfully blocked, as in the Single Sticky Hand drill. The Single Sticky Leg drill will be illustrated by fig. 225 of the *Chee Gyeuk*—"Sticky Foot" essay later in this Volume.

**Fig. 177**—Boang Gyeuk is used to deflect a straight kick inward and upward and, like its manual counterpart, works best from the outside in (photo A), although it is sometimes used right-to-right or left-to-left as in photo B, where Fighter A intercepts B's attempted Front Kick mid-motion.



**Fig. 178**—As can be seen in photo A, Woo Gyeuk closely resembles the Woo Sau motion in its toes-up Structure with a sharply bent ankle. In photo C, its similarity in application is also visible, as Fighter A cuts into B's attacking leg with the outer edge of the left foot.



**Woo Gyeuk**—Structured very much like its manual counterpart, Woo Gyeuk uses the outer instep edge to move an oncoming kick off the Centerline with a wedging action. Woo Gyeuk relies little on the minimal extension of the knee for power, instead deriving most of its energy from an outward twist of the hips that whips the blocking leg outward and forward in much the same pattern as the Woo Sau, cutting 45° into the Attack Line and remaining referenced to the Self-Centerline rather than the Applied Centerline.

Like all Wing Chun leg defenses, Woo Gyeuk can double as an attack that first circles outside and over the opponent's guard, and then strikes him with the outer knife-edge of the foot from an oblique angle with power derived from the whip of the leg.

When executing Woo Gyeuk, the ankle should be sharply bent inward and the toes should point 90° upward at full extension of the motion. The base leg should be slightly bent in Dook Lop Ma Structure and the body remains upright. As Woo Gyeuk is a Yin motion, the middle of the outer instep edge references to the Self-Centerline and moves with that line in the same way that Woo Sau does in the upper pyramid.



***Photo #61**—Lon Sau/Lon Gyeuk. Just as Lon Sau uses a 90° bent elbow to deflect or block horizontally, Lon Gyeuk employs a horizontal bent knee to defend against leg attacks or to act as a barricade to stop a charging opponent.*

**Lon Gyeuk**—When any part of the leg is used to block an oncoming kick from a position with the knee, shin and foot of the blocking leg on a horizontal line, that motion is known as *Lon Gyeuk* and is the counterpart of the Lon Sau block.

During execution of Lon Gyeuk, either the foot is swung up to the knee level, or the knee is whipped down to the level of the suspended foot. Just as the palm is twisted away from the body in Lon Sau, the foot of the Lon Gyeuk leg is sharply twisted downward to give the Leg Bridge the same type of “bounce-off” energy employed by Lon Sau.

**Fig. 178**—Practical Application of Lon Gyeuk. After dropping the knee on the opponent's leg, Fighter A uses the Lon Gyeuk Structure to act as a barricade, holding him at bay. In photo D, Fighter A lays Lon Gyeuk across the opponent's waist to create space and push himself away from a two-handed choke.



In another application, Lon Gyeuk can be used to maintain striking range after a Loy Doy Gock Gyeuk Inward Knee Strike. After impact, the knee and Leg Bridge can be laid across the opponent's hip, preventing him from advancing by trapping his hip to arrest his forward motion. It can also be brought up directly from the floor to act as a “barricade” against a charging opponent, as in fig 178.



**Photo #62**—Gahng Sau/Gahng Gyeuk, the Low Outward/Forward Sweeping Block and its counterpart leg defense.

**Gahng Gyeuk**—Just as Gahng Sau is an outward/forward 45° block that sweeps out past the Centerline, Gahng Gyeuk is an extremely low-line outward/forward sweep of the shin and ankle that is mainly used to knock the opponent's kick outward off the low-line, leaving the blocker's leg in a position of Centerline Advantage. It is also used to kick out the opponent's leading Light Leg and is generally supplemented by a trap and pull of the arm above which causes the opponent to rely mainly on the support of the leading leg

which is being carried diagonally upward by the Gahng leg. The result is an involuntary pivot by the opponent on the heel of the base foot as he



begins to fall backward without a hand or foot to cushion his fall as he crashes to the pavement, flat on his back.

In the three-part exercise of the same name, Gahng Gyeuk is used with Tan Gyeuk and Jut Gyeuk to toughen and condition the front, outer and inner shin in preparation for the Leg Bridge contact that occurs in advanced Sticky Leg training. This exercise will be illustrated by fig. 224 of the *Chee Gyeuk*—“Sticky Foot” essay later in this volume.

---

**Fig. 179**—*Gahng Gyeuk in application. After a successful attack, Fighter A sweeps his opponent's leg out from under him using an outward/forward kick to the back of the calf and ankle.*



### ***Fook Family Leg Defense***

**Photo #63**—*Fook Sau/Fook Sut.*

Based on the Fook Sau principle, Fook family leg defenses use a downward motion of the leg to block, press or trap the opponent's leg or, under unusual circumstances, the arm.

**Fook Gyeuk**—The Fook Gyeuk motion uses the inner shin to stop an oncoming Round Kick or other upward/inward-angled kick with its own downward/inward action. It is normally used at mid-range and is therefore considered a Chum Kiu-level technique. At times, the knee itself may be used in place of the inner shin as in fig. 180C.

When this occurs, the resulting motion is known as *Fook Sut*, which means “Bridging Knee.”

**Fig. 180**—Application of Fook Gyeuk and Fook Sut. In photos A and B, Fighter B's attempted Round Kick and Reverse Round Kick are stopped by A's downward/forward shin deflection (Fook Gyeuk). When the knee is used rather than the shin as in photo C, the resulting motion is known as Fook Sut.



Both Fook Gyeuk and Fook Sut are extremely quick, economical defenses against angular leg attack. They are most commonly used to block any Roundhouse or Crescent Kick aimed below chest level. After blocking, both Fook family leg defenses leave the blocker in excellent position for counterattack, which is usually accomplished by smoothly continuing the motion of the leg by kicking out the attacker's base leg using the foot of the blocking leg without putting the foot down between motions. Kicking in this manner is known as *Moh Ying Gyeuk* ("Shadowless" or "Invisible" Kicking) because it is so fast and efficient it seems to be invisible to the opponent until he has been hit. The Moh Ying Gyeuk principle was examined more closely in Volume I of this series.

When executing Fook Gyeuk or Fook Sut, sharply bend the blocking leg with its knee higher than the foot. The shin and calf muscles are readied for contact by bending the instep fully downward until the toes point in the opposite direction from the knee. The base foot, body structure and Angle of Facing should be exactly the same as that of the Side Kick and the body should be upright to enable the hands to be used simultaneously and/or immediately after the block in a follow-up motion.

Fook Sut can at times be laid on top of an arm trapped on the low-line in an action that frees the formerly trapping hand to strike or block. On occasion, it can even be used to block a low punch, as might occur if the opponent attempted a wide "bolo"-type uppercut punch with the rear left hand when the Wing Chun man is in a right leading Forward Stance. Seeing the punch originating from the extreme low-line, the Wing Chun fighter might opt to use his right Fook Sut to stop it while he simultaneously prepares the return-fire.

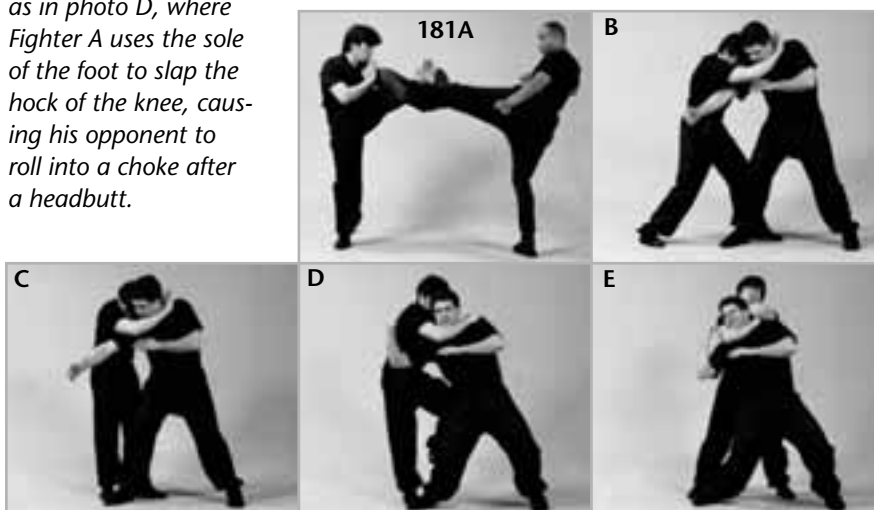


**Photo #64**—Shown in combination with its manual counterpart, Pock Gyeuk is based on the Pock Sau principle.

**Pock Gyeuk**—Used nearly as often as an attack as it is used for defense, Pock Gyeuk (Slapping Foot Block) works on the Pock Sau principle to slap an oncoming kick inward and forward into the Centerline with a built-in trapping effect. Just as Pock Sau uses the palm of the hand to slap an opponent's Arm Bridge forward and inward, Pock Gyeuk is a slapping strike with the bottom of the foot to the opponent's Leg Bridge, ordinarily used to stop an angular kick or a straight kick delivered from an oblique angle and uses

the inner arch and heel to cut into the attacking shin. Similarly, when used as an attack, Pock Gyeuk is an upward/inward-arcing swing of the foot which, as is the case with its counterpart hand motion, resembles Woo Gyeuk Structure but moves to the opposite side of the Centerline.

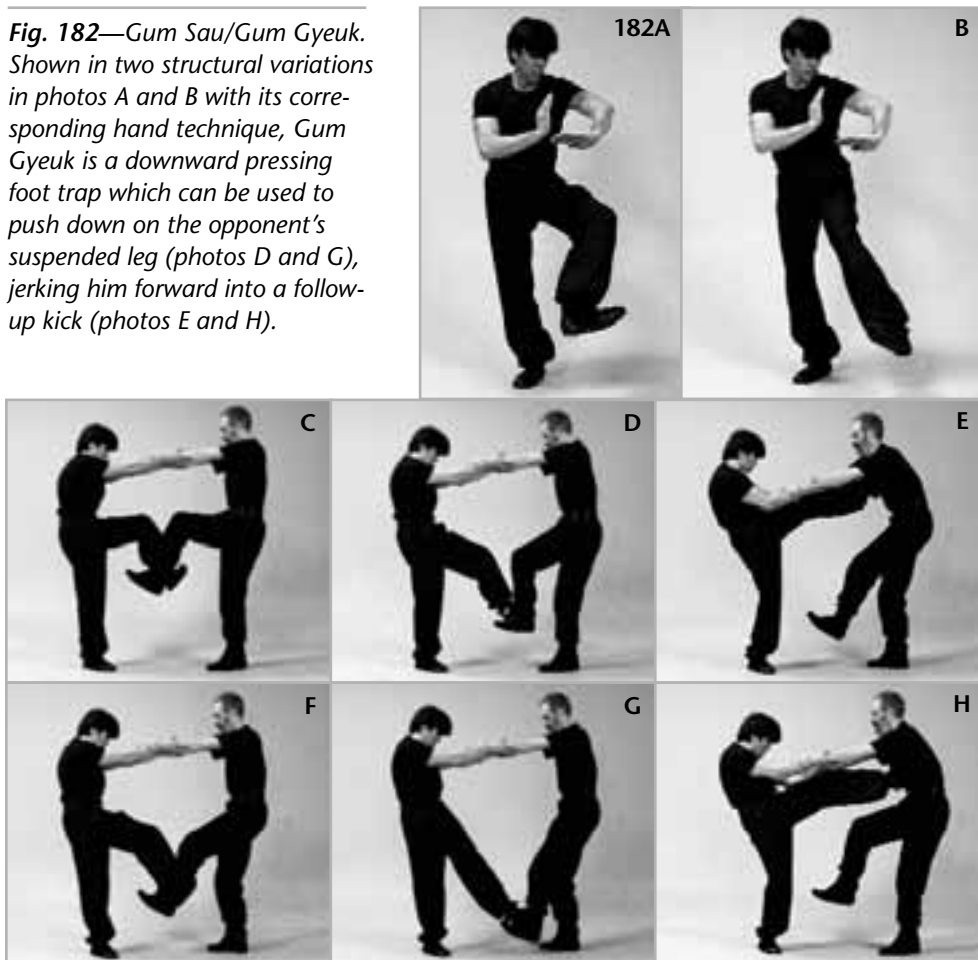
**Fig. 181**—Pock Gyeuk can be applied as either a block using the heel and sole of the foot to stop an inward arcing kick as in photo A, or as a stance breakdown as in photo D, where Fighter A uses the sole of the foot to slap the hock of the knee, causing his opponent to roll into a choke after a headbutt.



**Gum Gyeuk**—At times, especially in Chee Gyeuk training, the Wing Chun fighter uses the sole of the foot to press down his opponent's suspended foot, or purposely steps on the foot of a retreating opponent. Applications of this type are known as *Gum Gyeuk*, or “Pressing Foot” traps.

Gums Gyeuk Structure is very much like that of Gum Sau; the leg remains bent with the knee as directly over the foot as possible with the toes turned inward or outward. Its downward power comes mainly from the bent knee in much the same way that Gum Sau power, flexibility and shock absorption is derived from the elbow remaining bent on contact.

**Fig. 182**—*Gum Sau/Gum Gyeuk*. Shown in two structural variations in photos A and B with its corresponding hand technique, *Gum Gyeuk* is a downward pressing foot trap which can be used to push down on the opponent's suspended leg (photos D and G), jerking him forward into a follow-up kick (photos E and H).



Based on the Gum Sau principle, Gum Gyeuk is used to trap the opponent's foot by pressing down on it with the bottom of the blocking foot. This often occurs when the Wing Chun man circles his leg around the opponent's Leg Bridge after contact, and then presses down on that foot while striking with the hands in an action that capitalizes on the opponent's forward momentum, which is accelerated by the press of the foot. Instead of, or in addition to the hand attack, the same Gum Gyeuk can pull the opponent into a "Shadowless" kick with the same foot in a manner similar to the punch after the Inside Jut Sau of the Single Sticky Hand cycle.

Gum Gyeuk can also be used to pin the opponent's foot to the floor, preventing his retreat and/or tripping him up during his attempt to step back. When timed properly, stepping on the opponent's foot acts like a rapidly applied unexpected brake on his backward momentum that can stop him in his tracks with a sharp, jerking whiplash effect, especially if executed in conjunction with a forward-energy Complex Attack such as Pock Da.

**Loy Jut Gyeuk**—The last Fook Family leg defense to be analyzed here is the *Loy Jut Gyeuk* (Inside Jerking Leg) which uses the inner ankle to simultaneously defend against an oncoming kick and open the opponent to attack on the low-line. Following the principle of its manual counterpart, Loy Jut Gyeuk sticks to an oncoming kick and slides along the shin or calf of the attacking leg until it reaches the ankle, where it snags the foot, pulling the opponent off balance and/or into a hand, elbow, foot or knee-strike.

Loy Jut Gyeuk starts on or near the Centerline as it deflects and pulls the attacking leg to the opposite side with a guiding motion of the Leg Bridge. Its power comes largely from the hip and inner thigh, which whip the foot inward and backward at a 45° angle. In the case of using Loy Jut Gyeuk as a sweeping leg-take from a position with the leading shin just behind the opponent's leading calf, the Wing Chun fighter may actually turn to face that backward 45° angle if he feels the opponent succumbing to the sweep.

In Sticky Foot practice, Loy Jut Gyeuk is often used from the right leg of one person to the left leg of the other or vice versa. This is because carrying the opposite leg with Loy Jut Gyeuk exposes the opponent's Dead Side rather than "crossing oneself up" with a right-to-right or left-to-left Inside Jerk that, even if successful, could end up exposing the blocker's Dead Side to a counterpunch or kick launched off the opponent's free leg.

**Fig. 183—Loy Jut Gyeuk in Application.** After striking his opponent and trapping the shoulder while kicking her rear leg (photo A), Fighter A follows up with an Inward Jerking Leg (photos B and C) to drop the opponent. Photos D and E show Loy Jut Gyeuk used as a sweep to take the opponent's leg out, and photos F and G illustrate how it is applied in Double Sticky Foot practice to block an incoming kick from a suspended position of the foot after a successful Loy Tiu Gyeuk attack. In photo H, Fighter A uses Loy Jut Gyeuk to pull the opponent's leg forward while pushing backwards with a throat grab to knock him off balance.



This concludes the descriptions of some of the most often-used Wing Chun leg defense motions. As with the basic kicking attacks, more can be learned about these leg blocks in practice by reading the *Chee Gyeuk* essay later in this volume.

# APPLIED TIMING



After fully comprehending the concept of Self-Timing, which was discussed under the *Toh Ma* heading of the *Ma Boh* essay and other essays in Volume I of this series, as well as the “Six Gates” theory explained earlier, the student is introduced to the concept of Applied Timing.

There are five types of Applied Timing that can be used with equal effectiveness when kicking as when using the hands. Each will be explained and illustrated using examples of some possible ways of applying them in combat.

Keeping in mind the Wing Chun concept of the Six Gates, the idea of Applied Timing can be more easily analyzed using the action of an opening and closing door to represent the “window of opportunity” for defense and counterattack. When the opponent is in a ready position, it is imagined that his “Doors” are closed. But any motion he makes from that position will, while possibly creating a threat, also create an opening.



Thus, when a punch is thrown, the Wing Chun fighter can imagine his “window” as follows:

Opponent in ready position—Doors closed

Punch begins—Door starts to open

Punch is fully extended—Door is fully open

Punch begins to retract—Door is starting to close

Punch returns to guarding position—Door is fully closed

Although the term “window” in this sense is a relatively modern one, used often to describe a very short period of opportunity within which to accomplish an urgent task, the term “gates” has been used in Wing Chun with this very same connotation for over three hundred years.

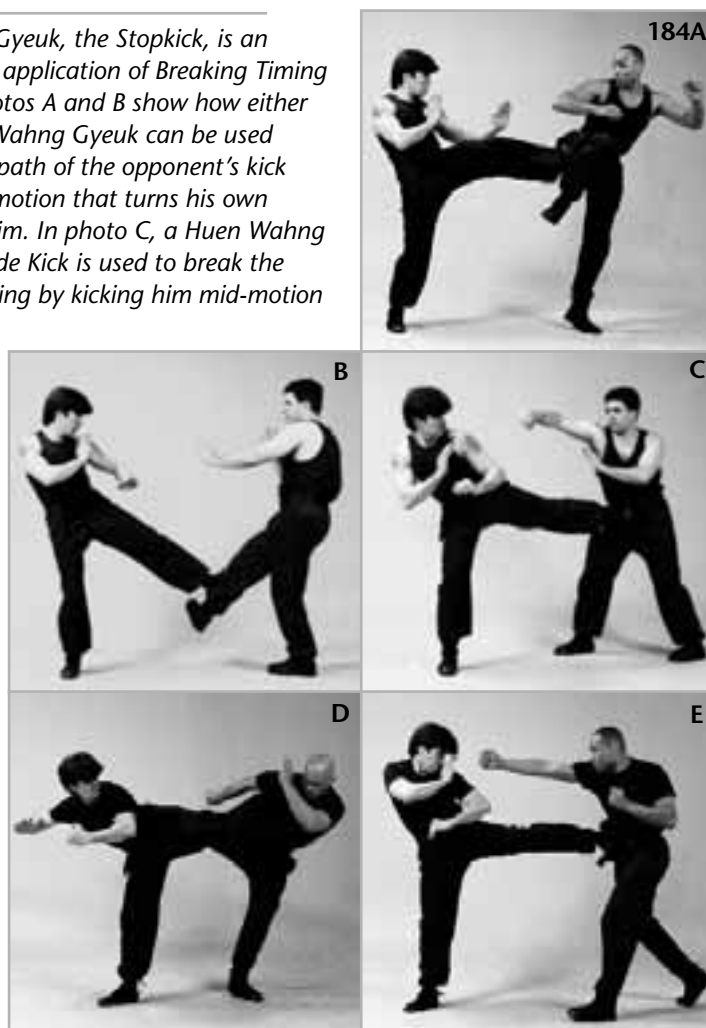
**Regular Timing**—To use Regular Timing is simply to punch or kick the opponent between any two motions he makes, such as pulling back the hand and punching or chambering the leg and kicking. It is also considered Regular Timing when your block or strike, although launched a split-second later, actually arrives first. By using timing correctly, the Wing Chun fighter exemplifies the saying: “When you move, I move faster.”

Regular Timing can be compared to walking in immediately as a door opens, waiting until it is fully open before walking in, or running in at the last moment before it is fully closed (going between two motions). In the same way, you can block at any time until the door is fully open, or you can counterstrike at any point in the opening/closing cycle.

**Breaking Timing**—Breaking Timing (*Da Poh See Gan*) is just that—breaking the opponent’s motion with a motion of your own, as when sticking your foot in the door to stop it and then holding it open so your friends can follow you in. The use of Breaking Timing in the hands can be seen in simultaneous attacking and defensive motions such as Tan Da followed by a retrap and strike. His motion is first broken by the Tan Sau and punch, which is executed while he’s still moving. Stopping his motion with Tan Da momentarily arrests his Yang power, enabling a quick retrap that “holds the door open” so that your “friends” can come in.

The simplest example of Breaking Timing as applied to the legs is the *Jeet Gyeuk* (Stopkick), in which the opponent’s kick is met head-on by a precisely-timed counterkick that capitalizes on the power of both kicks as the opponent’s leg absorbs the impact through the heel or edge of the Wing Chun fighter’s blocking foot. Because of that impact on the opponent’s leg, this tactic does not violate the Wing Chun principle of not meeting force head-on. A common usage of Jeet Gyeuk to stop a punch is seen in #CDJC-5 of the *Closed Defenses Against the 1-2* section of the *Close Range Combat Techniques* essay in this volume.

**Fig 184**—Jeet Gyeuk, the Stopkick, is an example of the application of Breaking Timing to the legs. Photos A and B show how either Jing Gyeuk or Wahng Gyeuk can be used to cut into the path of the opponent's kick in a defensive motion that turns his own force against him. In photo C, a Huen Wahng Gyeuk Circle Side Kick is used to break the opponent's timing by kicking him mid-motion as he throws a looping Hook Punch. Photo D shows the same motion used against a Round Kick. In photo E, Fighter A meets B mid-motion with Jeet Wahng Gyeuk.



**Created Timing**—When the opponent does not initiate any motion that causes his doors to open, Created Timing (*Jee Joh See Gan* or *Jai Joh See Gan*) can be used. Creating Timing is like knocking on the door and going in when it opens. At times, if there is no motion from the opponent to counter, the Wing Chun fighter may opt to initiate Bridge Contact by probing with *Biu Joang Sau*, or otherwise initiate the attack. Created Timing attacks include trapping or non-trapping attacks initiated when he is not in motion and without prior Bridge Contact. Using Created Timing is like “knocking on the door” and then “walking in” when he opens it.

When the opponent fails to attack, the Wing Chun man can also initiate a kicking attack of his own to “bridge the gap” with the extended range and element of surprise afforded by the leg. This is an interpretation of the saying “*Moh Kiu, Jee Joh Kiu*,” which translates to mean, “If no Bridge exists, create one.”

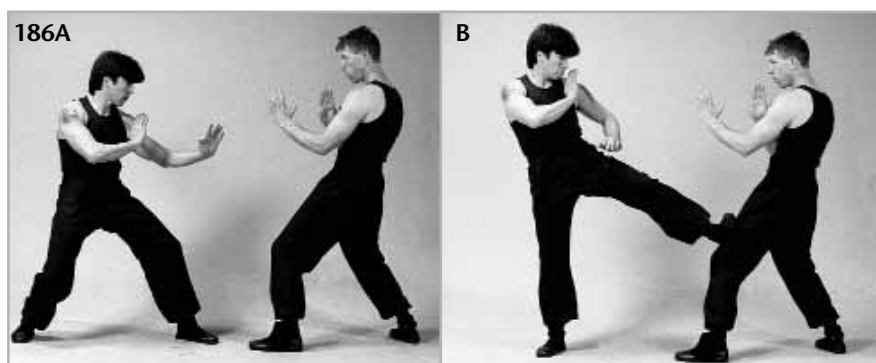
---

**Fig 185**—In this application of Created Timing, Fighter A uses his leading left *Biu Joang Sau* to create Bridge Contact (photos A and B), from which he pulls B into a *Chahng Jyeung Spade Palm* strike to the throat (photo C).



---

**Fig 186**—The extended range and considerable power of the leading *Side Kick* make it a safe and effective weapon to Create Timing without “telegraphing,” or drastically altering the upper body structure.



**Delayed Timing**—Delayed Timing (*Toh Yeen See Gan*) can be compared to purposely waiting for the door to open. In combat, certain situations occasionally arise that cause the Wing Chun man to wait for a particular response from the opponent before executing his own technique. This is most commonly the case after a successful trap and strike

has landed, and the opponent's options for a next move are limited. In such a case, the Wing Chun man might opt to wait a split second for the opponent to make the move that he can almost always be expected to make, and then capitalize further on that movement with his own, well-planned counterstrike. For example, in an Open relationship against a jab, you might Break Timing with Boang Sau followed by a successful Lop/Fun Sau. But instead of immediately following up with a series of follow-up strikes, you might instead wait for him to throw the cross, which you then counter with a Jeep Sau or Chum Kiu armbreak. Delayed Timing in leg technique is illustrated by the Jumpswitching Inward Knee application of the *Moh Ying Gyeuk* principle that will be seen in ODJ-16 of the Open Defenses vs. the Jab later in this volume. In that technique, the opponent is first pulled into a Sweeping Kick, which is primarily executed as a "set-up" for a devastating jumping knee attack to the spine, and followed by a kickout of his leg.

**Double Timing**—Blending any two types of timing, such as Regular Timing and Breaking Timing, creates Double Timing (*Syeung Choang See Gan*). In an example of Double Timing made up of Created Timing and Breaking Timing, you can Create by extending Biu Joang Sau to initiate Bridge Contact with the opponent's forearm, then Break Timing with a grab and punch from that created contact. It is also considered Double Timing when you follow up with a second motion when he does not respond to the first. This can be seen in a retrap/punch follow-up after Tan Da "breaks timing."

In the above example of Created Timing with a kick, if the Wing Chun fighter were to follow up immediately with a Plant/Trap/Hit motion, the combination of Created and Breaking Timing would result in one form of Double Timing. The Double Kick form of *Moh Ying Gyeuk* also exemplifies Double Timing.

The idea of Timing and its importance is cited in many of the proverbs and in the "Seventeen Musts" of Wing Chun, such as, "*See Gan Miu Yoang See Leen Jee Goang*"—"Precise use of Timing is a skill gained through practice," "*Yun See Yee Goang*"—"Attack according to Timing," and "*See Gan Yiu Joon*"—"Timing must be accurate" (One of the "Seventeen Musts").



# JUI YING—CHASING



The term *Jui Ying*, or “Chasing,” is used in Wing Chun to mean the art of mirroring an opponent’s motion, reacting to any change in his posture or footwork. This can apply to hand or leg movement; Chasing the opponent’s bridge can gain the Wing Chun fighter entry in combat, and chasing his stance can relieve the pressure created by his advancing footwork or put pressure on him as he retracts. In leg blocking, chasing the opponent’s kick enables the Wing Chun man to stop that kick with a leg block or, in advanced stages, a “mirror defense.”

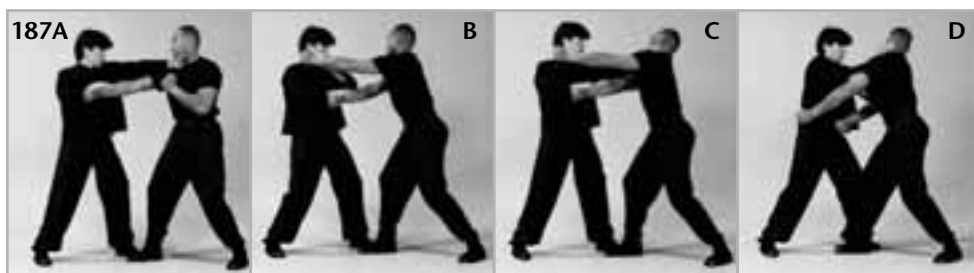
**Chasing In The Upper Pyramid**—In keeping with the maxim “*Loy Lau Hoy Soang, Lut Sau Jick Choong*,” the first portion of which means, “Follow what is coming in,” the Wing Chun fighter ordinarily attempts to “stick” to any hand attack launched by the opponent. This sticking can be considered a form of Chasing, as the Wing Chun man is reacting to the attack by following it in its direction, deflecting or redirecting it as it comes to full extension and usually pulling the opponent further in that direction to be met head-on with a counterstrike. With this tactic, the Wing Chun fighter is able to *Jyeh Lick* (“Borrow Power”) from the opponent by using his own strength and momentum against him. Rather than

using force against force, borrowing power in this way capitalizes on the opponent's motion to turn the tables on him. "Catch-up" blocks, such as Kau Sau and Ngoy Jut Sau also exemplify Chasing in the upper Pyramid.

The next portion of the maxim (*Hoy Soang*, meaning "Send off what is retreating") refers to breaking Bridge Contact by chasing the retraction of the hand with some form of warding-off action such as the including motion of the forearm after using Jom Sau to stop a punch, as the blocking arm caroms in off the deflected punch with "bounce-off" energy, which in turn supplements the power of the direct counterstrike. This chasing motion enables the Wing Chun fighter to take the shortest and fastest route (a straight line) from its blocking position to the target. All Wing Chun hand techniques have inherent Chasing follow-up ability, however there is a point where Chasing must end to guard against being led into a counterattack. Another Wing Chun proverb says, "*Jui Yan Kiu Sau, Foang Yan Dai*," which means "When chasing the opponent's Arm Bridge, beware of being led." This is a warning that it can also be dangerous to follow the opponent's incoming technique if he is using that motion to lead you into a trap. For example, if you have successfully stopped the opponent's punching attempt using the Pock Sau motion, but after blocking remain in contact with his arm as it retracts instead of shooting forward with a strike, you may find yourself being led on into a trapping motion that guides you into a position of Centerline disadvantage, particularly if your opponent happens to be high-level Wing Chun practitioner.

---

**Fig. 187**—In this example of Chasing in the Upper Pyramid, after a successful Fun Sau attack (photo A), Fighter A uses Kau Sau as a "Catch-up" block to "chase" B's counterpunch (photo B). He then follows up with a second Fun Sau chop and Retrap/Chahng Jyeung (photos C and D).



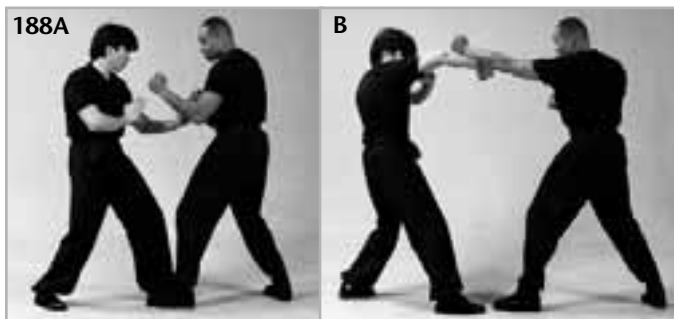
**Chasing the Stance**—The most common interpretation of the term "Chasing" is in reference to the use of advancing or retreating footwork to mirror the steps made by an opponent. This concept works closely with

the principles of Facing to create a tactic known in Chinese as *Chiu Meen Jui Ying*, or “Straight-on Facing and Chasing.”

As was explained earlier in the *Centerline Theory* essay, the Wing Chun fighter is always conscious of his Angle of Facing in relation to the opponent’s as it is this relationship that determines who has Centerline Advantage. He must always ensure that the correct Angle of Facing is maintained and to this end relies heavily on Chasing footwork to relieve pressure and/or gain an advantageous relationship in combat. Observing a skilled Wing Chun fighter in Combat Sticky Hands practice, it will be noted that no matter how the footwork of his opponent changes in forward or backward position or angulation, his own chasing footwork will keep his upper body referenced squarely to the changing Centerline with a maximum variance of 45°. As that same fighter closes in with an attacking motion launched from a chasing position, his footwork will be seen to cut his opponent off, smothering his mobility as it creates angular advantage. This follows the proverb, “*Choang Chee Cheong Goang Seen Chee Sun*,” which means “Fast charging and thrusting attacks are well suited for closing the gap.”

---

**Fig. 188**—Chasing the Opponent’s Stance. From extremely close range, Fighter A senses his opponent moving forward (photo A), and uses a pivoting Toy Ma retreat to relieve pressure while simultaneously powering his Boang Sau defense (photo B).



Chasing skills can be developed further in the moving Look Sau exercises, where one partner initiates forward, backward or sideward footwork during the Rolling Hands cycle, and the other mirrors that footwork with his own footwork. In those drills in which various motion patterns of hand technique are inserted into the rolling cycle, the student gains a more thorough understanding of the strategic use of Jau Ma footwork in



conjunction with closely timed upper body motion. This in turn leads him to a more scientific and logical approach to the use of the many forms of basic Ma Boh stancework and other combination footwork to achieve the optimum angular relationship while maintaining or altering the Fighting Range as necessary. There are two Wing Chun proverbs regarding this approach: “*Bai Ying Choy Kay Sai, Yau Sai Choy Hoh Sing*,” meaning “Follow the opponent’s failing posture and take advantage of the situation” and, “*Yan Gwoh Ngoh Kiu Som Fun Yeem, Juen Ma Peen Sun Ba Ying Chiu*,” which means “When the opponent penetrates the three defense lines of the Arm Bridge, turn the stance to alter the posture and Angle of Facing.”

---

**Fig 189**—Chasing a Kick. When the opponent kicks at the legs, the Wing Chun man can “chase” backwards, evading that kick by sliding his feet together (photo B), and then springing forward to take back the ground he gave up (photo C).



## “DUEN KIU FAI BOH”



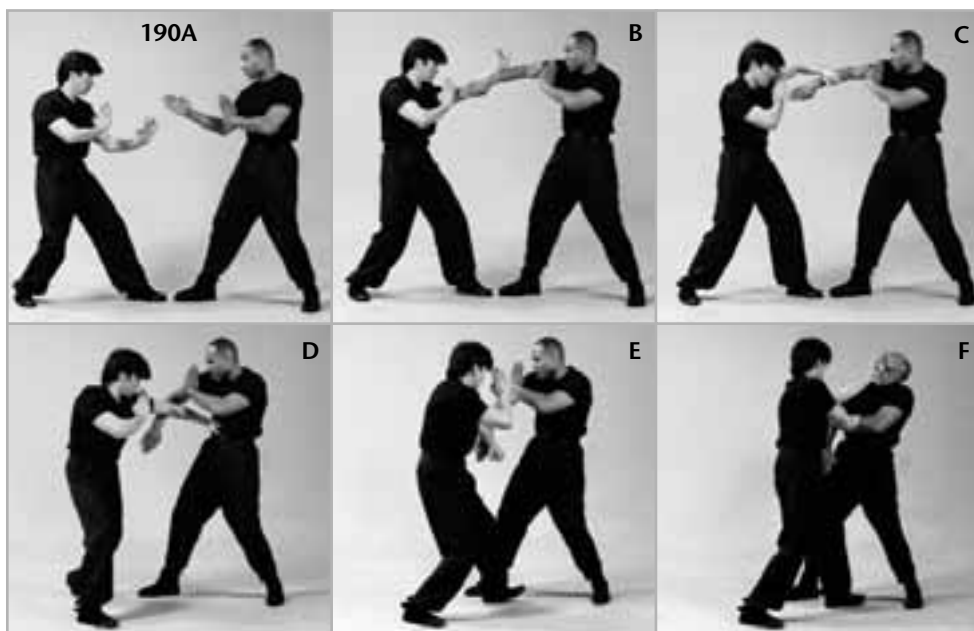
One of the more popular Wing Chun proverbs, “*Duen Kiu Fai Boh*,” refers to two hallmark Wing Chun characteristics on two levels (the upper and lower pyramids), and relates to Chasing. *Duen Kiu* (Short Arm

Bridges), are abbreviated infighting motions which use Multi-Directional deflective forearm power to redirect the arms of the opponent and to penetrate his defense as the *Fai Boh* (Fast Steps) chase his advancing or retreating stance to smother his position and cut his options. Another proverb, “*Jui Ying Yee Mau, Doy Ying Yee Gai,*” tells the Wing Chun fighter to “chase the opponent’s position with cat-like quickness” and to “attack that position with bird-like rapidity.”

One example of Duen Kiu Fai Boh principle in action is the Seep Ma Pock Da Loy Fon Kuen motion seen in fig. 190. In the span of less than one second, Fighter A is able to “take the triangle” with three-point Motion Intercepting footwork and then capitalize on the new position of improved leverage and Centerline Advantage created by that angle-changing stance with an extremely short defensive bridging motion to block and trap the opponent’s attacking arm while simultaneously launching the return fire.

---

**Fig. 190**—Duen Kiu Fai Boh. After his jab is stopped by B’s Boang Sau (photo B), Fighter A uses “Short Arm Bridges and Fast Steps,” stepping off as he “leaks” in with Chop Kuen (C and D), then circling in to “take the triangle” with Pock Da Loy Fon Kuen (photos E and F).



# MIRROR DEFENSE



Applying the Chasing principle to the science of Wing Chun kicking and leg blocking creates instinctive defensive leg motions which mirror the oncoming kicking attack, using an equal but opposite leg attack to “kick his kick.” Certain Kicking defenses of this type are known as *Jeet Gyeuk*, or “Stopkicks,” due to their shield-like ability to obstruct the attack line with the sharp inner or outer edge of the shoe, providing a painful unexpected obstacle for the opponent’s shin to run into. Jeet Gyeuk defenses also use Jyeh Lick principle to turn the opponent’s kick power against him, as the harder he kicks, the worse he gets “nailed.”

As the student’s awareness of motion in both the upper and lower pyramids increases with his ability to “mirror” the movement of the hands and legs, the instinctive reflex to defend against kicking attacks with leg blocks or counterkicks becomes second nature. Jeet Gyeuk defense is by far the most desirable of all forms of leg blocking because of its table-turning effect on the opponent’s attack, and its proper use indicates a high level of understanding of the Jui Ying principle.



# THE EIGHT KICKING PRINCIPLES OF WING CHUN



Besides the eight major forms of kicking technique outlined in the *Eight Kicks of Wing Chun* essay of Volume I of this series, and also briefly touched upon in that essay, there are eight main kicking principles which can be applied in various ways and in various combinations to those techniques, creating a large number of possible offspring kicking motions. Although not all of the eight kicking structures can be mixed with each of the eight principles, and not all of the eight principles can be intermixed with each of the others, enough combinations are possible to create hundreds of variations.

The “Eight Kicking Principles” are:

- 1) Deng Gyeuk—Nailing Kick
- 2) Huen Gyeuk—Circling Kick

- 3) Teo Gyeuk—Jumping Kick
- 4) Tiu Gyeuk—Instep Kick
- 5) Jut Gyeuk—Jerking Kick
- 6) Soh Gyeuk—Sweeping Kick
- 7) Dung Gyeuk—Lifting Kick
- 8) Chai Gyeuk—Scraping Kick

Each will be analyzed here.

The “Eight Kicks” of Wing Chun, as these principles are generally referred to, are primarily the method or “idea” with which a kick is executed rather than a clearly definable technique, although at times a motion executed with one of the eight principles might be referred to simply by the name of that principle rather than by its full name. For example, a *Chai Wahng Gyeuk* (Scraping Side Kick) may sometimes be called “Chai Gyeuk,” or a *Huen Jing Gyeuk* might be called “Huen Gyeuk.” This may be a bit confusing at first, but actually helps simplify the very detailed naming of Complex Kicking Motions.



**Deng Gyeuk**—*Deng Gyeuk*, or “Nailing Kick,” is a very direct straight-line kick in which the entire sole of the foot lands on the target area with most of its power focused in the center of the heel. This action is very similar to that of the *Jing Jyeung Vertical Palm Strike*, which also makes contact with the entire surface of the palm. When striking the Wooden Dummy with *Deng Gyeuk*, a loud, sharp, slapping impact is produced which presses the Dummy trunk backwards on the flexible horizontal crossbeams. It is for this reason that *Deng Gyeuk* is also often referred to as the “Stamping Kick.”

---

**Fig. 191**—The *Deng Gyeuk* “Nailing Kick,” executed with *Jing Gyeuk* structure on the Wooden Dummy (photo A), and with *Wahng Gyeuk* Side Kick structure (photos B and C).



Deng Gyeuk motions can be launched directly from the floor to the target, or can be used from a suspended foot position as in fig. 192, where Fighter A first uses the Gum Gyeuk motion to press his opponent's foot down, following up with a direct straightline Stamping Kick to the body without putting the foot down between motions.

---

**Fig. 192**—Deng Gyeuk used in Sticky Foot. After pressing the opponent's foot down with Gum Gyeuk (photo B), Fighter A follows up with a Nailing Kick to the chest (photo C).



The Nailing Kick principle can be applied to each of the eight kicking techniques and can be blended with the Circling, Jumping, Instep Lifting, Sweeping and Scraping principles in standup fighting and, as will be seen later, can be combined with the Dung Gyeuk Lifting Kick principle in Ground Fighting.





**Huen Gyeuk**—The second kicking principle, Huen Gyeuk, teaches the Wing Chun trainee to whip the foot in an arcing path to increase power and improve angulation, making the Circle Kick extremely difficult to defend against. Huen Gyeuk motions would at first seem to violate the basic Wing Chun tenets of directness and straight-line motion. However, as has been mentioned in Volume I of this series and will be explained in even greater detail in the *Study of Power* essay later

in this Volume, the circle plays a large part in the generation of Whipping Power (*Bau Ja Ging*), and within every Wing Chun technique hand or foot there is some form of circular energy at work, although not usually as apparent as in this type of kicking. Circling Kicks are ordinarily used from a position of Centerline disadvantage to enable the Wing Chun fighter to regain good Line Structure by kicking backward and outward toward the Centerline, but can also be used as a line-changing tactic to attack or counterattack the opponent with Multi-Directional Power from an unexpected angle that is difficult to defend as in figs 184C and D, and 193C. In leg defense, the Huen Gyeuk principle is used in many ways, as the knee is whipped in short outward, upward, inward and downward arcs to stop oncoming kicks delivered from various angles.

---

**Fig. 193**—Huen Gyeuk used against a Looping Hook. As the opponent draws his right hand back to chamber for a wide, swinging Hook Punch (photos A and B), Fighter A steps off and circles the Side Kick backwards to meet him mid-motion (photo C).



Huen Gyeuk principle can be combined with all kicks but the Tai Sut Raising Knee Strike in standup fighting. However, in Ground Fighting situations, the leg is often circled into Tai Sut structure as can be seen in fig. GF-4N and GF-4O of the *Day Ha Chee Gyeuk* essay later in this volume. It can also be combined with all of the other principles that make up the “Eight Kicks” of Wing Chun to create hybrid motions such as Huen Deng Gyeuk, Huen Jut Gyeuk and others.



**Teo Gyeuk**—Although the name *Teo Gyeuk* (Jumping Kick) is a bit misleading in that the Wing Chun fighter never makes contact with a kick when airborne, a tactic commonly employed in many kicking arts, *Teo Gyeuk* motions do at times use a quick, close-to-the-ground jump to improve the angulation and power of a lightning-fast follow-up kick with the opposite leg. More commonly though, *Teo Gyeuk*

motions are kicking attacks that are preceded by quick shuffling steps designed to help close the gap while adding momentum to the kick without changing the line.

---

*Fig. 194—Teo Wahng Gyeuk.*

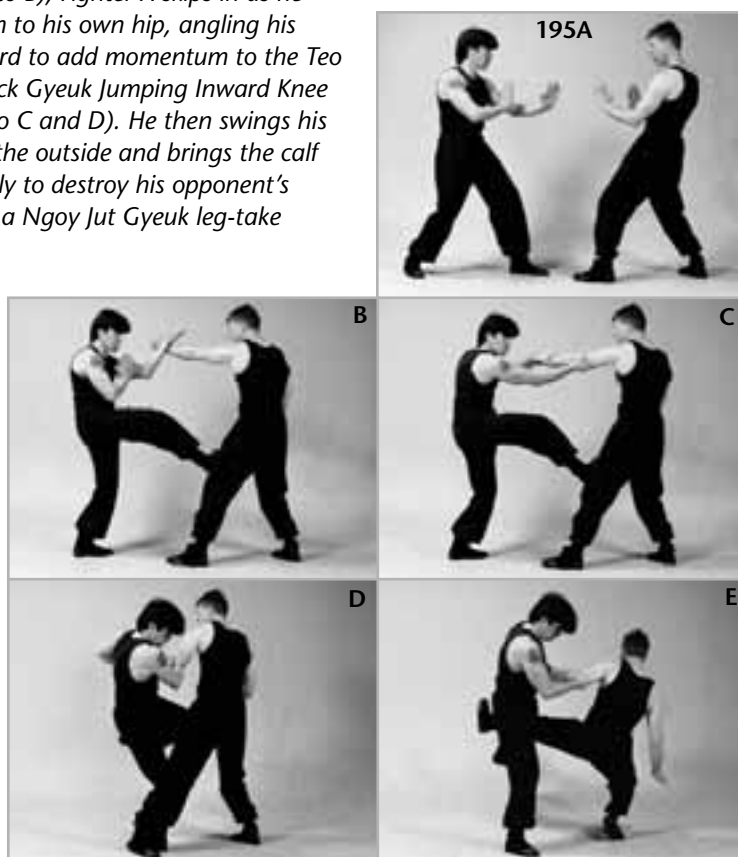


In an example of this simpler application of the Jumping Kick principle seen in fig. 194 above, Fighter A uses a bursting pushoff from the rear foot to quickly close the gap, adding speed and power to his lead left Side Kick (photos A–C).

As was discussed in the *Kicking and Leg Blocking Principles* essay of Volume I under the heading of *Moh Ying Gyeuk*, *Teo Gyeuk* principle is applied when Jumpswitching, shown in fig. 195 below and when executing other “Shadowless” skip-in knee attacks.

Jumping Kick principle can be blended with Nailing, Circling, Instep-Lifting, Sweeping, Lifting and Scraping principles, and applied to all of the eight main forms of kicking in multiple permutations.

**Fig. 195**—Jumpswitching can also be employed to create quick, powerful follow-ups to successful kicking attack. After countering B’s left jab with *Tan Sau Jing Gyeuk* (photo B), Fighter A skips in as he pulls B’s arm to his own hip, angling his body outward to add momentum to the *Teo Loy Doy Gock Gyeuk* Jumping Inward Knee Strike (photo C and D). He then swings his leg around the outside and brings the calf down sharply to destroy his opponent’s stance with a *Ngoy Jut Gyeuk* leg-take (photo E).



**Tiu Gyeuk**—The fourth kicking principle, *Tiu Gyeuk*, teaches the student to substitute the instep for the heel in both the Jing Gyeuk and Wahng Gyeuk motions. At times, a situation may call for the Wing Chun fighter to make this substitution in order to best capitalize on an opportunity to kick an opponent who is bent over, either in an attempt to shoot in with a low tackling motion or as a result of a well-placed attack to the groin or body that buckled him forward. In situations such as these, a Front Kick or Side Kick executed with its usual structure would not be as effective as if the instep were used as the striking surface to attack the face or body from beneath. In another application of this substitution of the instep for the heel in Jing Gyeuk structure, the Wing Chun fighter can take advantage of the relationship created by a missed kick by the opponent which leaves him extremely vulnerable to an Instep Lift Kick, as was seen in fig. 189 of the *Jui Ying—Chasing* essay.



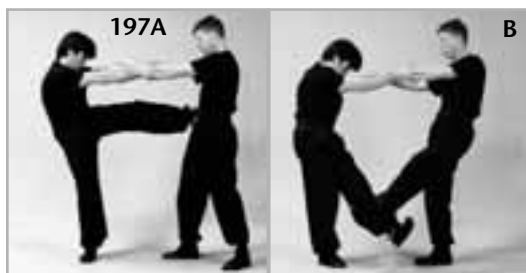
**Fig. 196**—Two Versions of the Instep Kick. Loy Tiu Gyeuk (photo A) and Ngoy Tiu Gyeuk (photo B), show the Instep Kick principle applied to Side Kick and Front Kick structures.

Tiu Gyeuk principle can be combined with Deng Gyeuk, Huen Gyeuk, Soh Gyeuk and Dung Gyeuk, but is most often used in conjunction with Teo Gyeuk Jumping Kick principle, which adds momentum to the strike to compensate for the larger area of power focus and less integral bone alignment created by the substitution of the instep for the heel.



**Jut Gyeuk**—*Jut Gyeuk* (Jerking Leg) principle is used both offensively and defensively in Wing Chun to break the opponent's stance with a sharp, jerking motion that uses the lower calf or inner shin to collapse the knee joint from behind, or to block kicks with a downward sliding action that ends with a sharp jerk as the kicking foot is snagged by the ankle of the defending leg. Jerking Kick principle, when blended with that of the Sweeping Kick can also be used to pull out a leg that has been trapped by some form of Ngau Gyeuk leg hooking.

In defense, the *Jut Gyeuk* has two main blocking structures: *Jing Gyeuk* and *Wahng Gyeuk*. When Jerking Kick principle is applied to Front Kick structure, the resulting technique is known as *Loy Jut Gyeuk*, or “Inside Jerking Leg,” named for its resemblance in structure and principle to *Loy Jut Sau*. This motion is most often used to block a kick from a suspended position as is seen in fig. 197, where Fighter A has successfully landed a Round Kick to his opponent's body and uses an inward-cutting snap of the descending kicking leg to stop a counterkicking attempt launched while his foot is still suspended. This extremely economical leg defense capitalizes on the downward momentum of the kicking leg, which is the closest possible blocking tool, while leaving the hands free to continue defending or attacking in the upper pyramid.



**Fig. 197**—*Loy Jut Gyeuk*, used to block a kick to the base leg.

The second Jerking Leg block, *Ngoy Jut Gyeuk*, uses *Wahng Gyeuk* structure to propel the lower calf downward and is also used to defend against a kick launched when the Wing Chun fighter's leg is

suspended. Figs. 198A and B on the opposite page illustrate this application, as Fighter A brings his left kicking leg sharply down on B's left counterkick to deflect that leg off the line before delivering the exchange fire and spinning him outward with a *Kau Yiu Hip Check* (not pictured).

**Fig. 198**—Ngoy Jut Gyeuk vs. kicks to the base leg. Photos A and B show Ngoy Jut Gyeuk used to stop the opponent's counterkick to the base leg after a successful Lop Sau/Side Kick from an Open relationship. Photos C–E show the same thing from a Closed position. In photos F–I, Ngoy Jut Gyeuk is used as an attack.



Combining Jut Gyeuk with Soh Gyeuk Sweeping Kick principle creates “sticky,” hooking leg-takes that pull the opponent’s Light Leg out from under him as in fig. 199, where Fighter A follows up with a Loy Jut Gyeuk pullout to destroy his opponent’s stance after counterattacking. In fig. 200, the Jerking Leg motion is executed with Wahng Gyeuk structure and is combined with Huen Gyeuk principle to form another leg-taking “Shadowless” follow-up to a fluid groin/knee attack, as the opponent’s descent is accelerated by a hair trap that pulls her in the opposite direction from the kick by the hair on the back of the head.



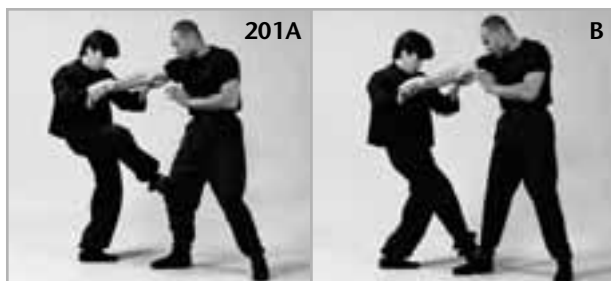
**Fig. 199**—Loy Jut Gyeuk used to break the opponent's stance by pulling his Light Leg out from under him.

**Fig. 200**—In this sweeping technique, the Jut Gyeuk and Huen Gyeuk principles are combined.



**Soh Gyeuk**—Sweeping Kick, the fifth of the eight kicking principles, is most often applied to Jing Gyeuk structure to create an inner arch-edge leg attack but can also be blended with other principles to create variations in timing and angulation.

Soh Gyeuk motions are usually executed in conjunction with the *Lai Sau* over-and-under grab to pull the opponent into the kick and to force him to rely more heavily on the leg that is to be kicked out from under him. This push/pull action creates an unbalanced position that is easier to uproot than it would have been without the grab.



**Fig. 201**—The Soh Jing Gyeuk Sweep Kick, followed by a Chai Gyeuk Scrape.

Besides actually sweeping the leg out from under the opponent, the Soh Gyeuk motion can also be a painful attack to the shin or knee when it is applied as a kicking attack or blended with the downward-scraping Chai Gyeuk principle. Fig. 201 illustrates a Soh Gyeuk application of this type.

**Dung Gyeuk**—The next kicking principle is *Dung Gyeuk*, in which the kicking leg is raised in an almost completely vertical path to its ultimate target objective, usually making contact with the top portion of the heel of the foot or the toe. Dung Gyeuk Lifting Kicks, which are similar in theory to Tai Kuen Raising Punches, derive much of their power from the hip and ankle in the same way that Tai Kuen uses the shoulder and wrist to create upward momentum to compensate for the limited power that can be generated by the elbow from an almost fully extended position.

Fig. 189 of the *Jui Ying—Chasing* essay also illustrated Dung Gyeuk principle as Fighter A raises his foot directly from the floor to the target, deriving more kick power from the hip and ankle than from the knee, which has only a minimum of “load-up” and extension available.

Dung Gyeuk is also the main force behind the three knee attacks: Tai Sut, Loy Doy Gock Gyeuk and Ngoy Doy Gock Gyeuk. In each of these motions, Lifting Kick principle is applied as the knee is raised vertically or diagonally upward from a position with both feet flat on the floor, or directly to the target from a suspended position after a kick or leg block. When applied with Biu Gyeuk structure, Dung Gyeuk creates an upward spearing toe kick that can be directed to any vital area that falls below chest-level, including the head and neck of a crouching or downed opponent.

Another example of Dung Gyeuk principle is seen in fig. 202, where Fighter A executes the Lifting Kick from a supine position with Jing Gyeuk structure to prevent the opponent from pinning him after pushing him to the floor. Using the ground for stability, A is able to launch a devastating counterattack, even from a position of extreme disadvantage.







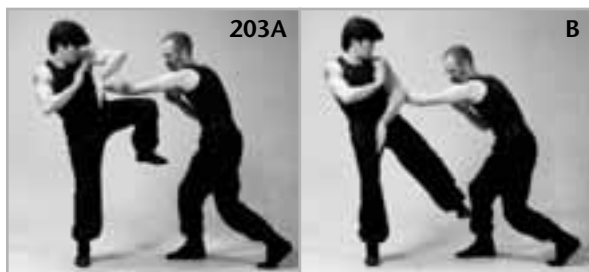
**Fig. 202**—*Dung Gyeuk, the Lifting Kick, used in a Groundfighting application.*

Including Groundfighting applications, Dung Gyeuk principle can be applied to each of the eight forms of Wing Chun kicking and blended with Nailing, Jumping, Instep-Lifting and Sweeping principles in a myriad of possible combinations.



**Chai Gyeuk**—The last of the “Eight Kicks” of Wing Chun, *Chai Gyeuk*, is a follow-up motion to a successful Front or Side Kick in which the inner or outer edge of the foot is used to scrape or stomp downward on the shin, knee and/or foot of the opponent. Also pronounced as “Yai Gyeuk,” the Scraping Kick is one of the safest and most economical kicking motions the Wing Chun fighter can make, as it requires a minimum of commitment and alteration of the original fighting position. It is also easy to apply using the natural descent of the leg after a successful

kick to increase the damage already done by that attack with a leg-blocking stomp or an abrasive downward scrape with the sharp edge of the shoe. Photo B of fig. 201 illustrated this application as Fighter A runs the instep-edge of his right foot down the length of the opponent’s shin before pinning his foot to the floor with the stomping completion of the Chai Gyeuk motion. A similar application using Wahng Gyeuk structure is seen in fig. 203.



**Fig. 203**—*Chai Wahng Gyeuk, the Side Scraping Kick. The knife-edge of the shoe can be used to scrape down the opponent’s shin in a painful Chai Gyeuk application.*

Two examples of *Yai Sut Wahng Gyeuk*, or “Knee-Stomping Side Kick” application are seen in fig. 204. In the first of those examples, Fighter A attacks B’s outer left knee with a knife-edged Side Kick (photo A) and continues to apply sideward pressure, driving it downward and inward against the joint to smash the kneecap on the concrete. Photos B and C illustrate another stomping application of Chai Gyeuk principle executed with Wahng Gyeuk structure, as Fighter A pulls B’s weight over his right leg after a headbutt and then side stomps the inner knee joint.

---

**Fig. 204**—Two *Yai Sut Wahng Gyeuk* Applications.



A Yai Gyeuk Stomping Kick can be executed after almost any successful kick, sometimes directly from Bridge Contact, capitalizing on the descent of a kicking leg by running it down the shin as it comes down, or by stomping downward on the knee, shin or foot with the suspended foot after a kick or leg block.

Each of these kicks can be applied in many ways to fit a wide variety of circumstances to support the hands, which are still the Wing Chun fighter’s primary and ultimate weapons. However, a fighter with full understanding of the Eight Kicks and who uses those kicking principles wisely will find truth in the Biu Jee proverb “*Gyeuk Moh Hoy Fot*,” which says that, “a kick never misses.”

More can be learned about the use of these eight and other Wing Chun kicking principles by reading the *Eight Kicks of Wing Chun* essay in Volume I of this series.



# KICK TIMING

Besides compliance with all of the theories and principles described in this volume, all Wing Chun techniques are governed by concepts of Timing. These concepts apply equally to Wing Chun hand and leg techniques. Like the hands, the inherent Self-Timing of a leg motion is as vital to the success of the technique as is its Self-Structure and power. The five major types of Applied Timing are also used in Wing Chun leg attack and defense.

**Self-Timing**—Within any kicking attack itself, there is a chain of events that begins in the mind and ends with a smooth, snapping release of power that results from proper Body Unity and relaxation. Self-Timing is the method in which each individual link in that chain is released in stepped succession. Releasing any one element even a split-second early or late can result in a loss of Body Unity, and therefore integrity, in the technique.

Although Complex Motions in Wing Chun appear to be executed simultaneously, they are in fact slightly offset in time to allow individual release of power into each motion rather than dividing the power in two directions. This holds true for all Complex Kicking Attacks, which employ some form of hand technique in the upper pyramid. The order in which the individual components of any Complex Motion are named tells the student the order of Self-Timing. For example, in the Tan Da Chahng Dai Jyeung Jau Wai Yai Sut seen in Movement 34 of the Wooden Dummy set, the Self-Timing of the actual application of that motion follows the same sequence that the component elements are named starting with a palm up block, then a low “Spade Palm” strike and finally a stomping knee attack from a new line, all delivered in a smooth chain of motion.

With this in mind, it can be said that a Wing Chun kick is never truly simultaneously executed with a block or strike in the strictest sense of the word. Both occur at the same time, but do not necessarily begin or end simultaneously. The exceptions to this rule are the Complex Kicking Motions seen in the Wooden Dummy form, in which kicks are released simultaneously with hand technique for development of power and Body Unity.

Another excellent exercise for improving Self-Timing between the hands and feet is a variation of the Lop Sau cycle in which kicks are inserted into various syllables of attack and defense without upsetting the original balance of the Lop Sau drill in its most basic form. As usual, an observer could not determine whether or not either trainee was kicking during the Lop Cycle if he could not see the legs of the two practitioners. The Lop Sau drill and some of its many variations were covered in more detail in Volume I of this series.



# ANGLE STRUCTURE AND REFERENCE IN KICKING

Angular attack is a common characteristic of Wing Chun leg technique. Whether in the 45° and 135° deflective structures of the system's leg blocks or in the obliquely-angled straight-line kicks and circling kicks that come in from out and around the opponent's guard, angulation and proper use of the Centerline is always of paramount concern to the Wing Chun fighter. As with Timing, there are two forms of Angle Structure to consider: the Self-Structure and the Applied Structure.

**Self-Structure**—In the same way that “Yut” Jee Choong Kuen teaches the Siu Leem Tau-level student to correctly reference his knuckles to the Centerline, each of the eight main types of Wing Chun kicking is referenced in some way to that line. And like their manual counterparts, each leg block references either to the Centerline or Self-Centerline, depending on its innate Yin/Yang structure. For example, Boang Gyeuk—a Yang leg block—is directed straight to the Centerline, while Tan Gyeuk—a Yin motion—stays referenced to the Self-Centerline.

**Applied Structure**—Both the basic Jing Gyeuk and the basic Wahng Gyeuk usually start from a position off of the Centerline and shoot directly in to that line from the floor or wherever the foot is without any retraction of the foot. This Self-Structural principal has its roots in the Cheh Kuen Movement of Siu Leem Tau where the fist travels directly to the Centerline from the chambered position. In the cases of Tiu Gyeuk and Doy Gock Gyeuk, the kicking foot also usually starts from a position well outside the line and shoots directly to the center.

Unlike the hands, which can effectively strike up to 90° from the center of the body, the legs can only attack a maximum of 45° from center. This is to allow full use of both hands even during the kick. While the Centerline and Self-Centerline of Jing Gyeuk, Ngoy Tiu Gyeuk and Ngoy Doy Gock Gyeuk are usually one in the same, Wahng Gyeuk, Loy Tiu Gyeuk and Loy Doy Gock Gyeuk all have the same upper body structure in common, with the Self-Centerline referenced 45° off of the Applied Centerline.

One of the main points of development at Chum Kiu level is to watch where you strike. This is very important to kicking technique; Wing Chun kicks are almost always directed to the Centerline the point that a fighter must always watch. In other words, look where you kick and kick where you look.

This concludes the description and analysis of the major kicks and leg blocks of the system. More can be learned about the application of

these motions in Sticky Foot training and actual combat by reading the *Eight Kicks of Wing Chun* essay in Volume I of this series.

---

*Fig. 205—Both Self-Structure and Applied Structure can be improved by training with the Wooden Dummy which, due to its own perfect Angle Structure, acts as a mold to fine tune the Body Shape in all Wing Chun techniques.*



# BODY UNITY



All Wing Chun techniques rely to some degree on a strategically time-released snap of the bone joints for power that is usually supplemented by pivoting and/or stepping footwork to add the momentum of the moving body weight to the snap created by the lockout of a well-executed technique. This smooth, coordinated release of power made possible by the integral motion of each element is known as “Body Unity” and is developed to a higher extent at Chum Kiu level. Body Unity can be defined as a precisely-timed snap of all the bone joints and the footwork utilized in a single technique coming together in one fluid motion. Within the form itself, many examples of simultaneous motion with both hands in conjunction with kicking or moving stancework (*Ma Boh*) are practiced and perfected.

Through proper Body Unity, a Wing Chun fighter of medium stature is able to generate power that is seemingly disproportionate to his size. This



is accomplished through a series of small component motions interacting to form a compound power derived from the total sum of those individual elements. An old Wing Chun training proverb says, “*Say Leung Puet Cheen Gun*,” meaning “Four ounces of effort can move a thousand pounds.” Another says, “*Yiu Ma Hup Yut, Ging Lick Fot*,” which translates as: “When the waist and stance are united, power can be generated.”

The study of Body Unity must begin with the basic structure of a Wing Chun technique as laid down in the Siu Leem Tau form. Before ever attempting to gain additional power and snap through footwork, the Wing Chun student must first learn to execute the technique in its most basic form with proper unity of motion within that technique itself. For example, the “Yut” Jee Choong Kuen is at first developed without any supporting footwork in the Siu Leem Tau, with special attention being paid to correct elbow position, hand and fist structure, relaxation and snap, and Centerline reference. This in itself requires Body Unity to ensure that the fist is pistoned out on the Centerline by a correctly timed forward thrust of the elbow, and is closely tied-in to the theory of Self-Timing. Once the inherent Body Unity of the basic “Yut” Jee Choong Kuen executed from the stationary “Yee” Jee Keem Yeung Ma position is well developed through Siu Leem Tau training, the student is taught to execute the punch, as well as all other Wing Chun techniques, with a variety of other forms of footwork, known as *Ma Boh* (Moving Stances), adding speed and snap to those motions through proper Self Timing and resulting in Body Unity. The first of the five basic Moving Stances is known as *Choh Ma* (Sitting Horse Stance) and teaches the Wing Chun student to add power to his technique through a sharp, closely-timed pivot of the stance which, in the case of “Yut” Jee Choong Kuen, begins just prior to the execution of the punch but is completed in synchronization with the ending snap of the punch. This enables power initiated in the heels by the lower Stance Pyramid to be spun up from the ground and transferred to the upper body through proper lockout and positioning of the knees and pelvis. Another Wing Chun proverb dealing with the concept of Body Unity says, “*Yiu Ma Yiu Hup*” which translates to mean, “The Waist and stance must move as one.” More can be learned about the inherent Body Unity of each individual Moving Stance by reading the *Ma Boh* essay in Volume I of this series.

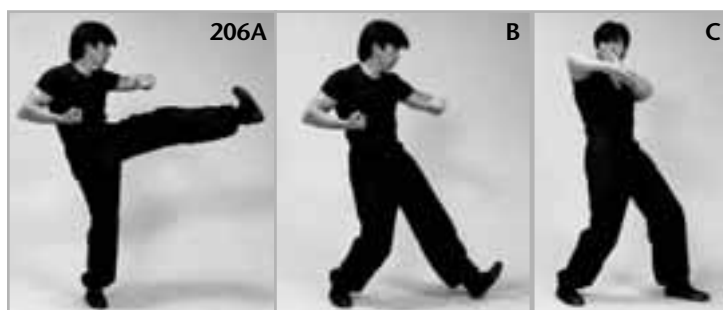
With more practice of the Chum Kiu form and the techniques it introduces and suggests, the Wing Chun student begins to derive more and more speed and snap from correctly self-timed motion and to rely less on brute strength for power. Throughout the form, various movements of the stance are used to rapidly change and regain the Centerline while developing Body Unity. Through these motions, the student learns to create a

“power train” by timing his own movements to release in stepped unison. For example, in the Syeung Ma Boang Sau motion (Movement 57) of Part II, the momentum initiated by the descent of the kicking leg after the Jut Gyeuk Motion is smoothly transferred to the Wing Arm Deflection, which is executed in time with a sliding step of the Heavy Leg. Had the student waited until the kicking foot planted and the rear foot completed its sliding motion before beginning his Boang Sau, that technique would be structurally weaker than the first example, due to a lack of Body Unity between the stance and the upper pyramid even though the Boang itself might be executed with proper unity in terms of Self-Structure. By timing the snap of Boang to release with the sliding step, and maintaining correct knee position and pelvic “cradling,” the Wing Chun man has exemplified the saying “Yiu Ma Chai Doang”—“Waist and Stance move together.”

Motions such as the Jing Ma Fun Sau (Movement 29) in the Chum Kiu form teach the student to use Body Unity to create torquing power which carries on in the hand technique even after the stance has stopped moving. This enables the Wing Chun fighter to capitalize on even the most minute stance motion to create power that goes on after that motion has completed. This can be useful in a situation where only a slight turn is possible without exposing the Dead Side to the opponent.

With continued practice, the Body Unity in the student’s technique can be honed to enable him to “move a thousand pounds with four ounces of effort” by uniting the sectional lockout of the bones and muscles with torque and momentum derived from the stance. This is another example of the scientific design and technical wonder of the Wing Chun system.

**Fig. 206**—In a classic example of “Body Unity” from the Chum Kiu form, the left leg is first kicked out horizontally (photo A), then snapped straight down in Jut Gyeuk without bending the leg (photo B), an action which in turn serves as a powerful leading step of the Syeung Ma Boang Sau (photo C). This precisely timed usage of momentum, snap and push-off evidences good understanding of body mechanics.





# GWOH SAU—COMBAT STICKY HANDS



After the basic levels of Sticky Hands are fully comprehended, the next level of Chee Syeung Sau is known as *Gwoh Sau*, which is the Chinese equivalent of the English term “Crossing Swords,” with the word “hands” substituted for “swords.” Thus, “Gwoh Sau” can be translated as “Crossing Hands” or, more commonly, “Combat Double Sticky Hands.”

Gwoh Sau training requires a good foundation in all the basic Sticky Hand drills and exercises described in Volume I to prepare the fighter for the almost infinite number of situations that can occur in Combat Sticky Hands. Both partners must remain relaxed yet alert, and neither should attempt to “blow the other guy away” but should instead move together, allowing the situation to become further and further removed from the original starting position. This cooperation gives both partners the opportunity to work from all possible angles and relationships to test their instinctive reactions in varied situations, as opposed to a one- or two-count cadence followed by a flurry of undefined, poorly structured flails of the arms, ending with one or both partners getting hit before the action stops and is resumed again, only to be repeated with minor alterations (in what I like to call a “Texas Chee Sau Massacre”). This is in sharp contrast to the theory of many Wing Chun practitioners that, “as long as somebody gets hit, it’s a good technique,” which is, in my opinion, untrue. This brings up a rather sensitive issue that must be addressed: Just because someone is a good fighter doesn’t make him a good Wing Chun man, however, if someone is a good Wing Chun man, he is also a good fighter. This is to say that although many Wing Chun practitioners could easily hold their own in a fight, it doesn’t necessarily mean they have a complete understanding of all the subtleties of Chee Sau technique. A true Wing Chun master can win the match or the fight staying strictly within the limits of the system’s technique and principles, and be able to explain exactly how and why the motions he uses work. Every Gwoh Sau technique should be a perfectly structured, clearly recognizable Wing Chun motion, as suggested by the old proverb “*Leen Jop Jiu Sick But Yee Sun*,” which means, “During training and practice, do not use unknown techniques.”

Another important factor in Gwoh Sau practice is the ability to control one’s temper. Losing one’s cool in Combat Sticky Hands indicates an extremely low level of Chi development and an underlying insecurity in one’s own skill level. Gwoh Sau should be thought of as a form of cooperative exercise like Siu Leem Tau with a partner—not as a real fight. Chee Sau is a more of a “stepping stone” to free sparring, which is itself only a preparatory exercise for actual combat. Thus, it is important that both partners go into the exercise with the proper cooperative spirit. Gwoh Sau is by nature competitive but, like all great physical contests, it is governed by strict rules and participants should display sportsmanlike conduct throughout the exercise, even on the unavoidable occasions when someone is accidentally hit with excessive force during the heat of competition.

### ***Gwoh Sau Attacks from the Look Sau Roll***

**Basic Attacks**—Before progressing to freeform combat, the student is taught some of the most basic attacking motions from the roll. These motions are practiced with a partner who at first does not attempt to defend against them in order to allow the trainee get the feel of a successful attack. Only when both partners are confident in their attacking ability do they begin use the defensive motions they have learned in all their previous training to counter each other's technique. One excellent exercise to develop the defensive instinct in Sticky Hands is called the "Three Basic Attacks" drill. In it, both partners first learn three ways to attack at random and later to respond to those spontaneous attacks instinctively under controlled conditions. The instructor can choose any three attacks to teach, as well as the defenses he wants the students to use against each.

Once these three patterns become familiar to both partners, the exercise begins with one partner attacking from the roll, alternating at random between each of the three attacks. The other partner does not defend, but allows the attacks to come in. Later, the defending partner counters each attack, relying on sensitivity to determine which of the three motions is coming in and timing to determine the exact points in the cycle he might be attacked on. After each attack/defense execution, both partners step back to "Yee" Jee Keem Yeung Ma position and resume the roll.

This drill can be expanded upon to include any number of simple one- or two-count attacks, or by having the defender counter with a Complex Attack instead of a simple block. At more advanced levels, the drill can be practiced with the defender blindfolded to further enhance sensitivity in the Arm Bridges. Eventually, this expansion leads to freeform Gwoh Sau Combat Sticky Hands.

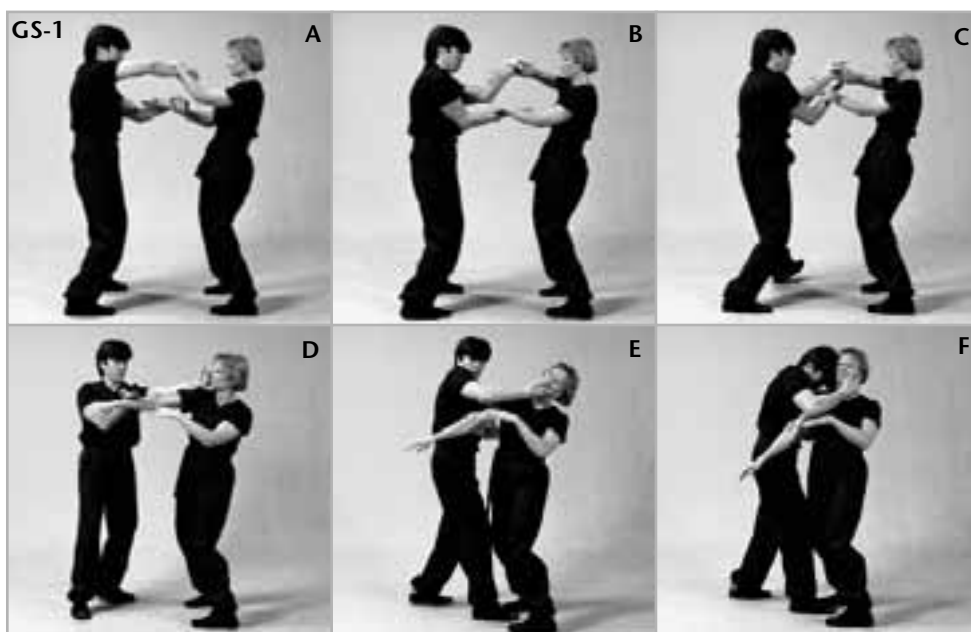
Gwoh Sau attacks from the roll can be classified by the position in the Look Sau roll from which they originate. Thus, it can be seen that the initial grabbing, trapping or striking motion will begin from one of four possible points in the cycle:

- Tan Sau
- Boang Sau
- Fook Sau
- High Fook Sau

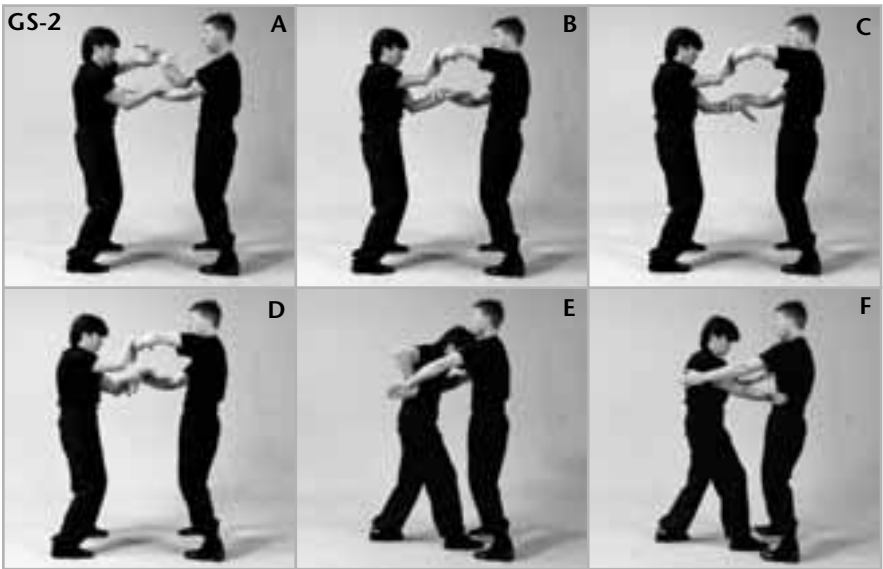
The following are some possible Gwoh Sau attacking combinations. Of course, the possibilities are endless for other combinations, depending on the opponent's reaction (or non-reaction) to the initial attacking motion.

### Attacks from Tan Sau

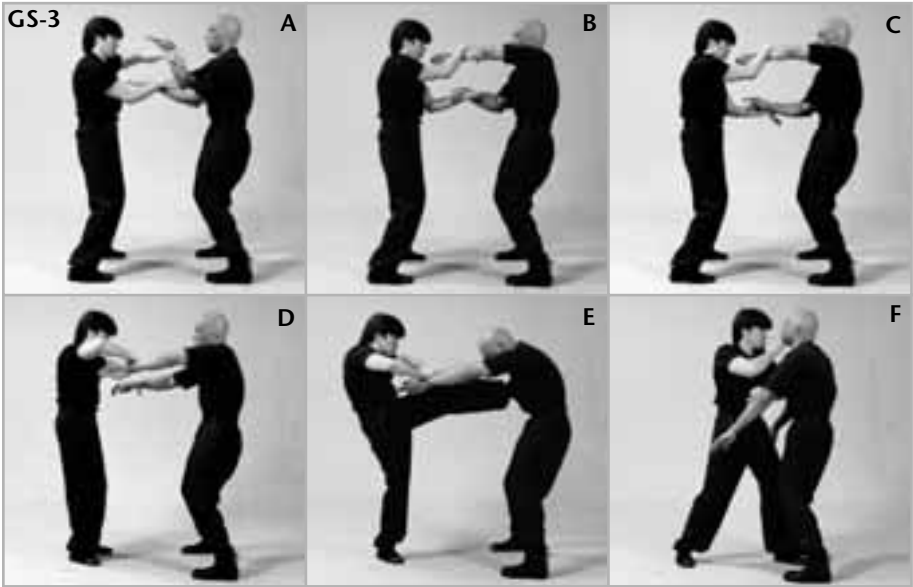
**GS-1**—After one Look Sau rolling cycle (photos A and B), Partner A changes the line with a Loy Seen Wai Inside Facing step, which helps carry B's left hand, which sticks to A's right, to a trapped position (photo C). As the pivoting portion of the footwork is completed, Partner A uses his right hand, still in Tan Sau position, to take over the trapping duty from his left High Fook Sau with Choh Ma Tan Da (photo D). He then "takes the triangle" by stepping between B's feet with his own Light Leg to add power and leverage to his follow-up Gum Da Chahng Jyeung attack (photo E). Finally, he converts the Spade Palm to a Pon Geng Sau neck trap that positions B's head for a finishing headbutt (photo F).



**GS-2**—After completing one Look Sau rolling cycle (photos A and B), Partner A begins what appears to be the start of a Tan Sau Switch (photo C), but instead of finishing that switch, he converts both hands to the three-fingered grabbing halves of the Kwok Sau motion that pulls him in and spreads B's hands apart, allowing him to step in with a headbutt attack (photos D and E). Keeping the two hook traps, Partner A sharply jerks B into a Syeung Chahng Dai Jyeung Double Low Spade Palm attack to the midsection (photo F).



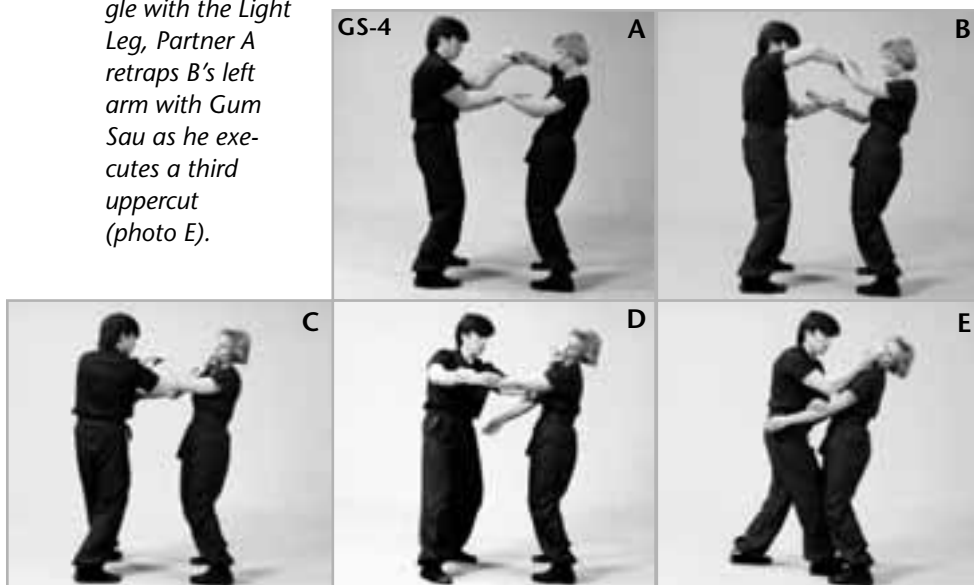
*GS-3—Beginning in the same way as the previous combination, after one Look Sau rolling cycle (photos A and B), Partner A begins the Kwok Sau motion (photos C and D), spreading B’s hands apart and pulling him into a lifting Dung Jing Gyeuk (photo E). Capitalizing on his own descending momentum, Partner A follows up with a Plant/Trap/Hit (photo F).*



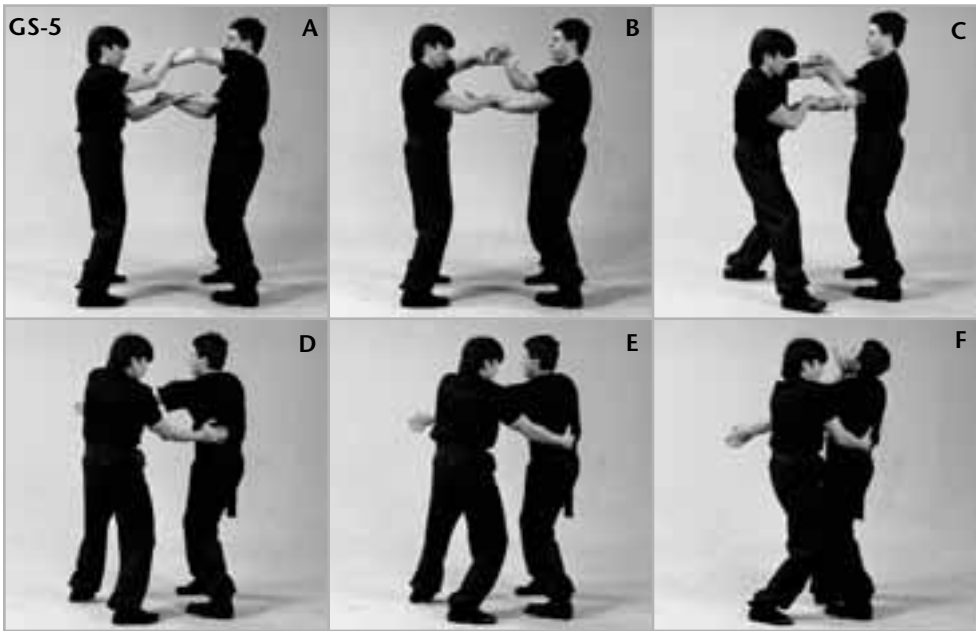


## Attacks from Boang Sau

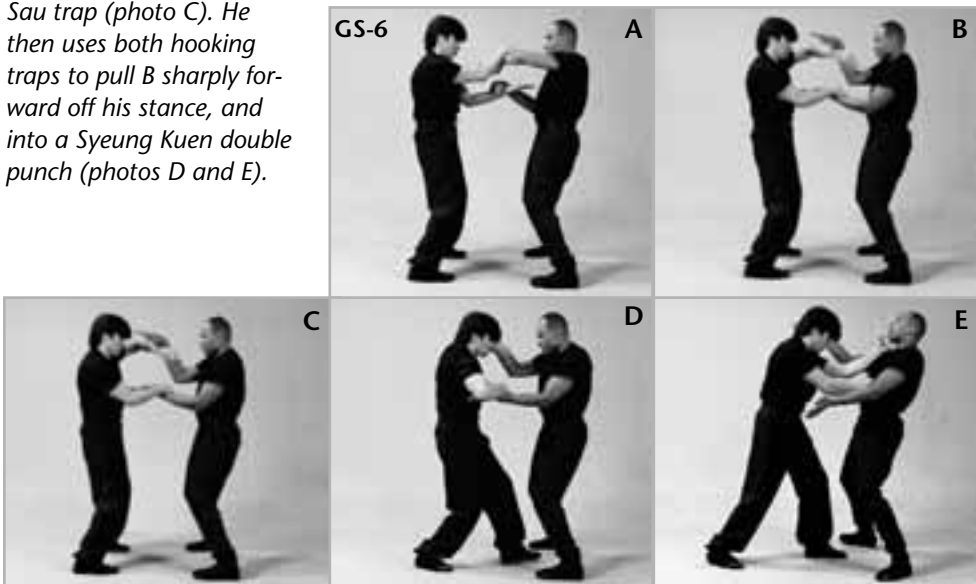
**GS-4**—With Partner A having the Boang Sau/low Fook Sau after a Riding/Rolling cycle (photos A and B), Partner A simultaneously pivots his stance, converts the low Fook Sau to a Huen Sau hook as his right Boang Sau becomes an uppercut punch at chin level (photo C). Without losing Bridge Contact with the right arm, Partner A then pivots to the right as he converts the right uppercut into a Lon Sau grab that pulls B into a second Chau Kuen uppercut (photo D). Finally, stepping in to take the triangle with the Light Leg, Partner A retraps B's left arm with Gum Sau as he executes a third uppercut (photo E).



**GS-5**—After a single Look Sau Riding/Rolling cycle (photos A and B), Partner A senses excessive pressure from B's high right Fook Sau. This signals A to go with the opponent's force, and he does so by beginning an Inside Facing step as he allows B's right hand to push his left across the line (photo C). As his hand crosses the line, Partner A takes advantage of the fact that B thinks he is trapping him by clipping onto B's left elbow with a scooping Huen Sau that opens the low line to his Chahng Dai Jyeung attack to the kidney area, which lands in time with the final pivoting syllable of the footwork (photo D). Then, keeping his striking hand on B's waist, Partner A uses that waist trap to pull B into a Jing Jyeung Vertical Palm strike to the jaw (photos E and F).

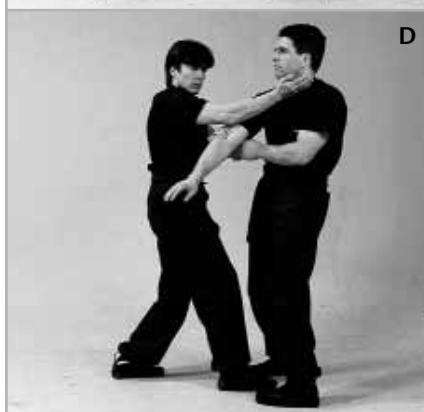
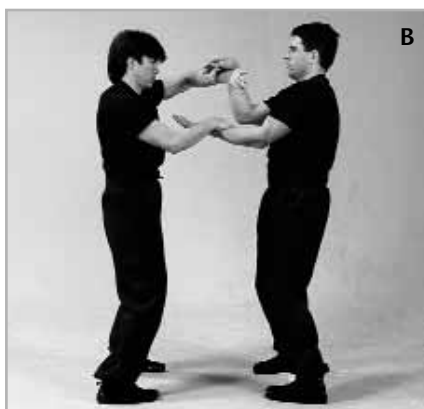
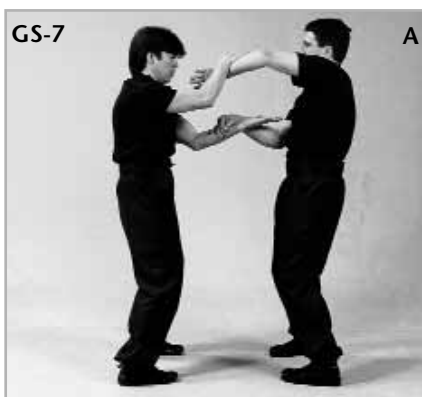


**GS-6**—After completing one Look Sau rolling cycle (photos A and B), Partner A snaps his left Boang Sau wrist to latch onto the inner forearm of B's right High Fook Sau, creating a Kwok Sau trap (photo C). He then uses both hooking traps to pull B sharply forward off his stance, and into a Syeung Kuen double punch (photos D and E).

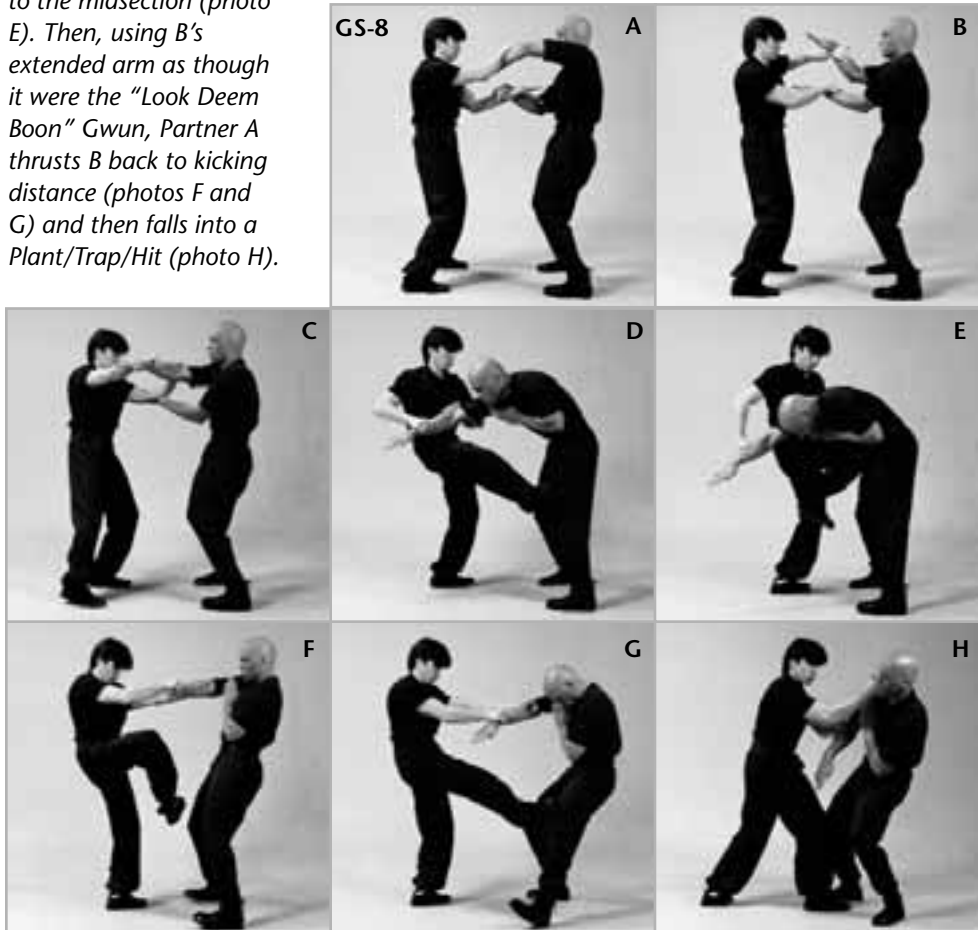


## Attacks from Fook Sau

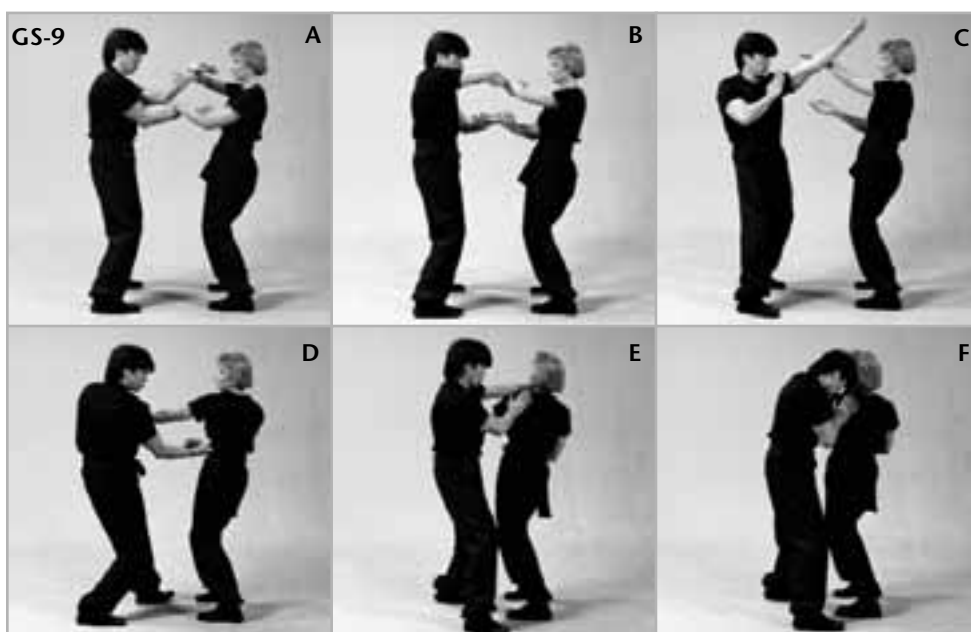
**GS-7**—After one rolling cycle, coming from an Equal Relationship with Partner A having the Boang Sau (photos A and B), A reaches up and across, converting his right Riding Hand to a cross grab on B's right arm. In one continuous motion, A pivots with a cross grab/Outward Horizontal Chop to the throat (photo C). Partner A then follows up by taking the triangle with his retrapping Gum Da Chahng Jyeung (photo D) and finishes by converting the palm strike to a Pon Geng Sau neck trap that holds B in position for the headbutt (photo E).



**GS-8**—After one Look Sau roll (photos A and B), Partner A reaches across and from beneath with his right hand to become the Lop Sau half of a double over-hand grab (photo C) that pulls B into a Jing Gyeuk Front Kick to the inner left knee (photo D). Without releasing the grab, Partner A skips in with a Loy Doy Gock Gyeuk knee attack to the midsection (photo E). Then, using B's extended arm as though it were the "Look Deem Boon" Gwun, Partner A thrusts B back to kicking distance (photos F and G) and then falls into a Plant/Trap/Hit (photo H).

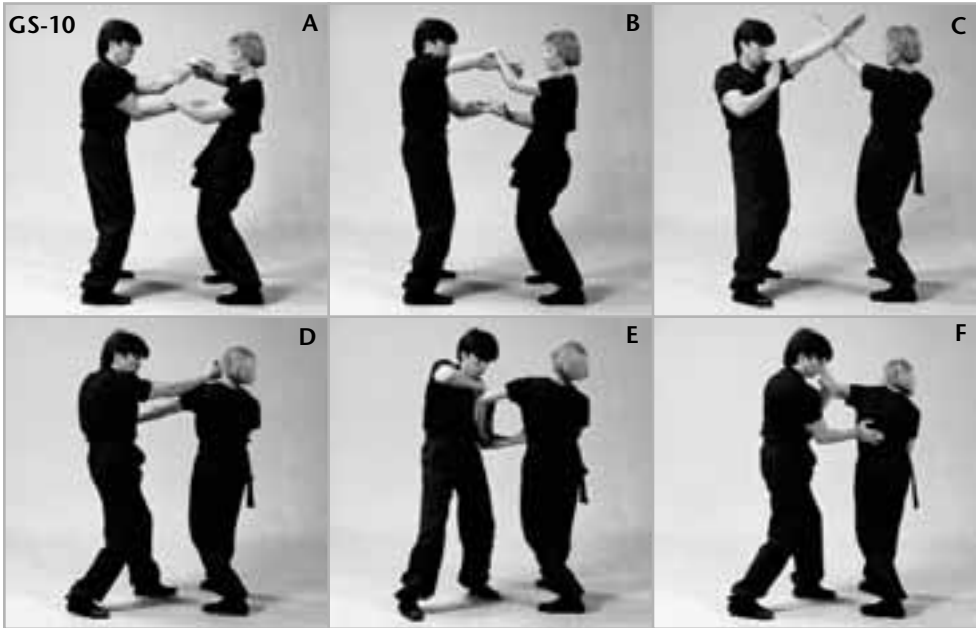


**GS-9**—After completing one Look Sau rolling cycle (photos A and B), Partner A pivots his stance and shoots the low left Fook Sau forward, converting it to Biu Sau, which is met by Partner B's own matching Biu Sau (photo C). Without breaking Bridge Contact, A then converts his Biu Sau to a Lon Sau to open the low line, and advances with Front Bracing footwork to add power to his right Chau Kuen (photo D). Then, using a hybrid combination of Forward Bracing and Outside Facing footwork to advance while improving his Angle of Facing, Partner A sharply jerks B's left arm as he slaps her left shoulder, causing her to stumble forward off balance and into his advancing Ngahn Woon forearm strike (photo E). Maintaining control over the trapped shoulder and contact with the striking wrist, Partner A then converts the attacking hand to a Lon Sau used as a neck trap as he finishes with a headbutt to the temple (photo F).

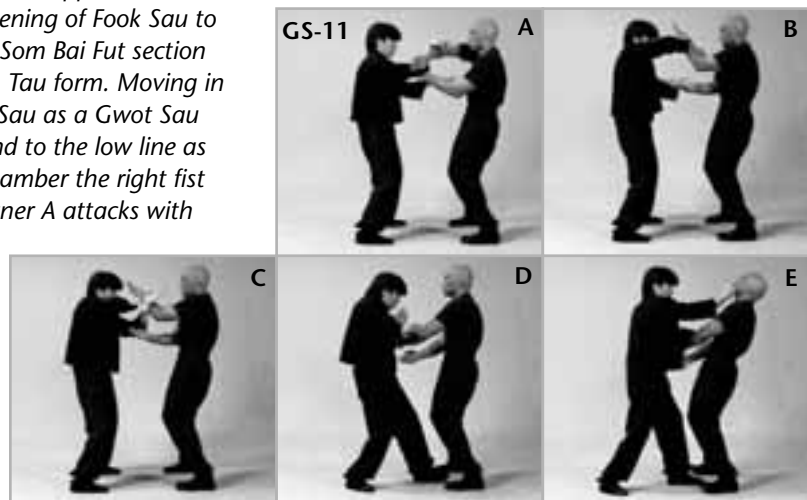


**GS-10**—After one Look Sau roll (photos A and B), Partner A again pivots his stance and shoots the low left Fook Sau forward into Biu Sau, which is again stopped by Partner B's own Biu Sau (photo C). Without losing contact with B's left arm, Partner A advances with a Cheen Chong Ma Lop Da Front Bracing Grab/Punch attack (photo D). He then only half-pivots inward to "Yee" Jee Keem Yeung Ma position so that he does not "give his back" to Partner B as he hook traps her inner left forearm to pull her into his Chau Kuen attack to the body (photo E). Then, slipping his left arm under B's left, Partner A uses a

*Woo Sau Wrap to raise and trap B's left elbow as he steps and pivots into a low Spade Palm attack to the ribs (photo F).*

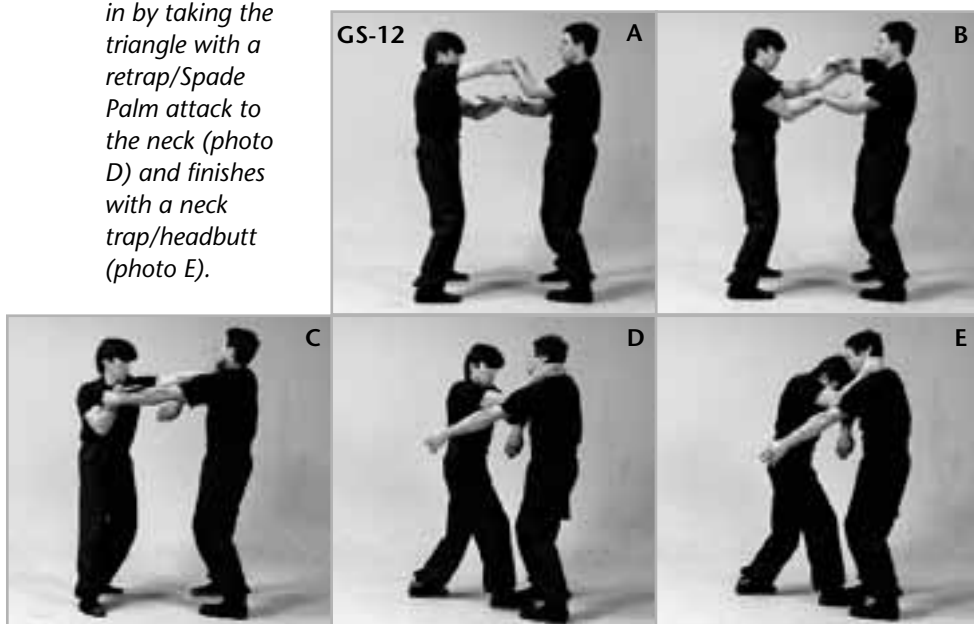


**GS-11**—After completing one Look Sau rolling cycle (photos A and B), Partner A disengages his left low Fook Sau to become Tan Sau on B's left hand (photo C). Note that this is an application of the short-power opening of Fook Sau to Tan Sau in the Som Bai Fut section of the Siu Leem Tau form. Moving in and using Tan Sau as a Gwot Sau to carry B's hand to the low line as he begins to chamber the right fist (photo D), Partner A attacks with a right-top Syeung Kuen.

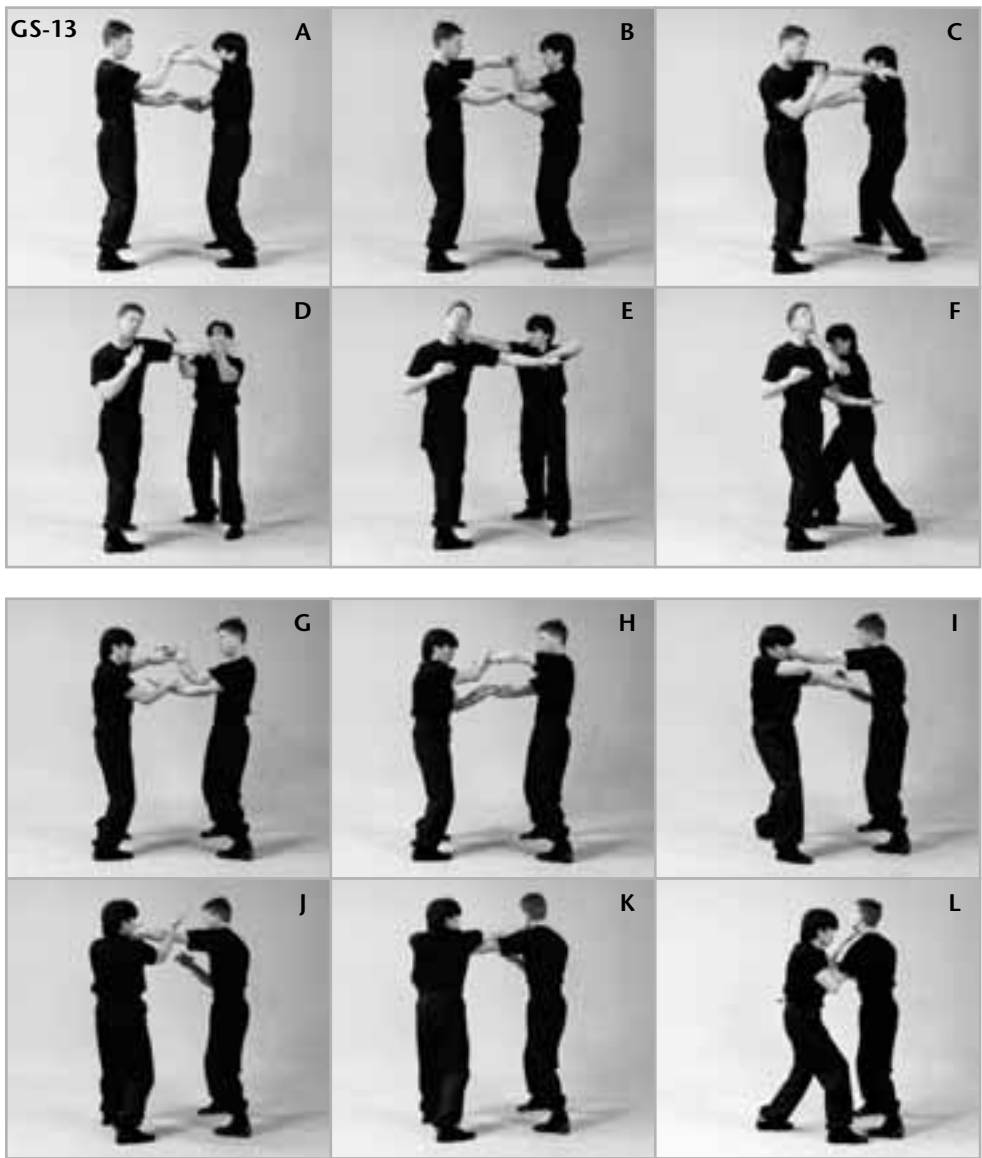


## Attacks from High Fook Sau

**GS-12**—After a single Riding/Rolling cycle (photos A and B), Partner A senses that B is exerting excessive downward or inward force with his left Fook Sau hand, so he converts his right Tan Sau hand into Ngoy Jut Sau which pulls B forward and off balance into the left Fun Sau chop to the throat (photo C). He then continues in by taking the triangle with a retrap/Spade Palm attack to the neck (photo D) and finishes with a neck trap/headbutt (photo E).

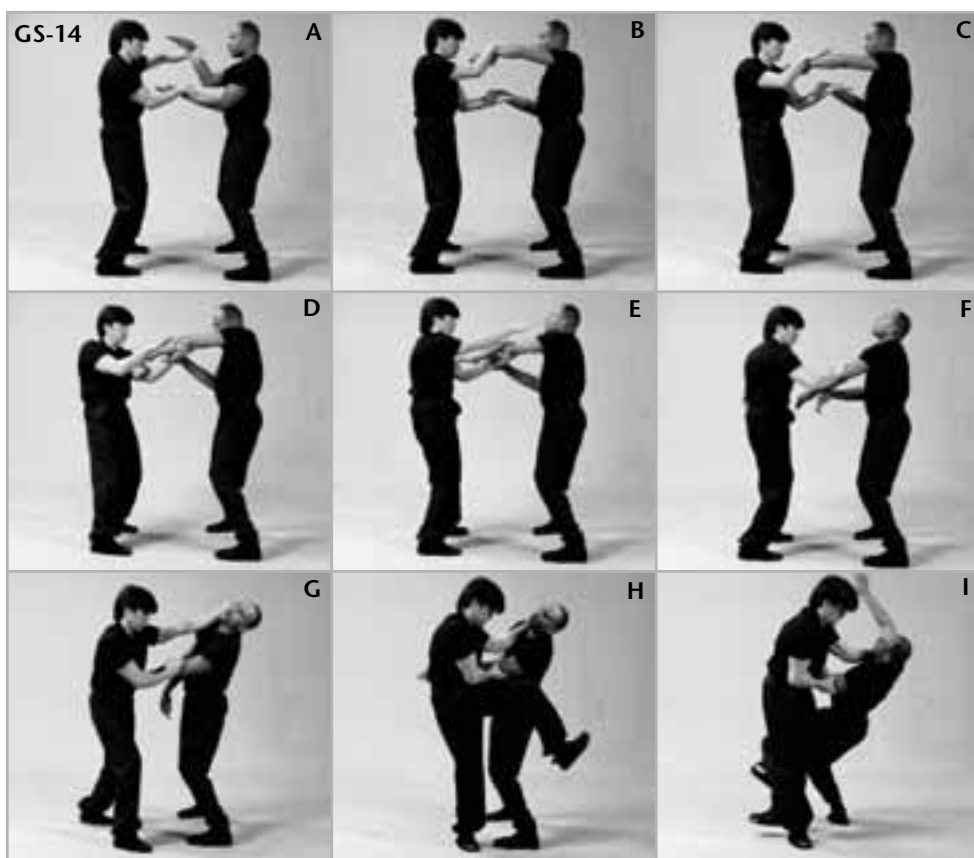


**GS-13**—Working from Equal Relationship after one rolling cycle (photos A and B), Partner A steps forward and to the outside with his own right foot and converts his right High Fook Sau hand into Kau Sau to pull B inward as his left hand strikes B's ribs with Chop Kuen (photo C), the power of the blow supplemented by an inward jerk with the Kau hand as well as the footwork. Having purposely pulled B's arm to full extension, Partner A then pivots into a Chum Kiu armbreak attack to B's vulnerable elbow joint (photo D). Without losing Bridge contact between the left wrists, Partner A circles his left wrist to become a Huen Sau hook trap to improve his Angle of Facing as he shoots the right hand directly to a Fun Sau chopping attack to the throat (photo E). Finally, Partner A uses Front Bracing footwork to further improve Facing while adding power to his Loy Doy Gock Kuen "Snakebite Punch." Photos G–L show the same combination from another angle.





**GS-14**—After completing one Look Sau rolling cycle (photos A and B), Partner A uses the Jeep Sau motion from the Chum Kiu form as he simultaneously presses B's left Boang Sau arm downward with Jut Sau to be met with his left Pau Sau, which raises B's right Fook Sau hand to the trap (photos C and D). Then, using the Split-Second Release trapping principle, Partner A quickly attacks B's eyes with a right Biu Jee Sau (photo E) and snaps that hand back to retrap B's left arm (photo F) as he moves in with a Front Bracing Pau Sau forearm strike (photo G). Keeping both points of contact for control, Partner A then raises his left leg (photo H) to chamber for a Ngoy Jut Gyeuk leg take that is executed while "turning the steering wheel" to improve leverage (photo I).



# CHEE SAU CONCEPTS



**Sensitivity**—The first and possibly most important skill developed from the very start of Chee Sau training is known as *Gum Gock Ging*, which can be translated as: “Feeling Energy” or “Sensitivity.” Gum Gock Ging is enhanced by constantly sticking hands with multiple partners and learning to sense impending attacks through Bridge Contact. A trainee with highly developed Gum Gock Ging can often sense the opponent’s intention and react to that motion even before the opponent himself fully realizes what he intends to do. It is for this reason that it can at times appear that Wing Chun masters have a sort of “sixth sense.” In actuality, it is no more than a high degree of cultivation of the five senses similar to the extra sensitive hearing perception reported by many blind people that results from sight deprivation. By relying more on feeling and less on seeing in Chee Sau practice, Gum Gock Ging is summarily enhanced.

**Technique**—The attacking and defending movements that can be practiced in Sticky Hands encompass the entire spectrum of motions in the system, as well as those “improvisational” applications of Wing Chun theory that the student will begin to discover by the Biu Jee stage of his training.

As mentioned earlier, the techniques of Chee Sau begin at Siu Leem Tau level with *Chee Don Sau*, or “Single Sticky Hand.” This exercise, though widely practiced in various forms in every Wing Chun school, is actually much more complex in nature and exemplary of advanced theory than is generally recognized. Within one cycle of only three counts of Chee Don Sau, six different hand positions two attacks and four defenses can be seen. Each of the three “families” of Wing Chun blocking appear within this same cycle and, most importantly, the concept of the Centerline and its usage are introduced as the “Inside Centerline” is lost and regained four times in six motions. The action of smoothly switching from one role to the other plants the seeds for the more complex simultaneous independent double switching that will take place during Double Sticky Hands practice at Chum Kiu level.

Besides a very basic two-part Single Sticky Hand cycle, there are four main forms of Chee Don Sau, including the Inside and Outside Whip cycles (*Loy/Ngoy Fon Kuen*) and the *Ngoy Jut Sau* Outside Jerking Hand cycle.

As the student practices the hand and leg techniques (*Sau/Gyeuk Fot*) from the three hand forms, making actual contact with a partner, his basic blocking and attacking skills improve substantially. He also begins to understand the need for complex Moving Stances more clearly as he sees the advantages of shifting the body to create positions of Centerline and Facing Advantage from which to execute those techniques. As he learns to attack and defend from Bridge Contact, he also experiences an exchange of techniques with his partner and learns which movements and structures best counter others while identifying and correcting any weak points in his own defense. Recognizing his own weaknesses and strengths helps the Wing Chun fighter recognize those of the opponent, enabling him to exploit one and avoid the other.

Besides learning better execution, flow and exchange of techniques through Sticky Hands, the trainee is introduced to the concepts of “closing and leaving the gap,” meaning moving in from a position of non-Bridge Contact while executing some form of attack and/or defense, and breaking contact again. Wing Chun regards the breaking of Bridge Contact as so important that the student is taught to “leave the gap” to get back to the original position and reclose long before he begins *Lut Sau Chee Sau* practice (freesparring without prior Bridge Contact) which requires the gap to be closed from a distance.

**Power**—Sticky Hands training is one of the most effective methods of developing power and energy, both Internal and External. As will be explained further in the *Study of Power* essay in this volume, there are many types of Wing Chun power, all of which are applied to some degree in Chee Sau. *Chee Ging* (Sticking Energy) is developed through maintaining constant forward or backward pressure on the Arm Bridges of a training partner as is *Dai Ging* (Directing Energy), while the arms move together in unison to manipulate that partner's limbs and create Centerline and Facing Advantage in conjunction with Jau Ma footwork to "set the trap" sometimes two to three moves in advance.

*Hoang Jai Ging*, or "Controlling Energy," works together with Sensitivity, Sticking and Directing Energies to enable the trainee not only to feel an opening through forearm contact and to guide the opponent's arms into a position of disadvantage, but also to gain complete control over him through trapping. An old Wing Chun proverb regarding this principle, "*Chee Duck Joke Sum Siu Shue Duck*," means "Sticking to and controlling the opponent increases the chances of victory."

*Bau Ja Ging*, "Explosive Energy," is built as each individual motion is quickly and smoothly snapped from "load-up," and works closely with all other energies to create sharp, explosive guiding, trapping, blocking and striking movements. Connecting Energy (*Gan Jeep Ging*) is also further enhanced by flowing smoothly from the basic rolling cycle into any blocking or attacking motion of the system.

On a more spiritual plane, Chee Sau training also develops the practitioner's ability to project a confident, aggressive attitude (*Choang Ging*) as well as his determination and perseverance. Many of the truths outlined in the traditional Wing Chun proverbs manifest themselves in Sticky Hands, inspiring the trainee to more fully develop each of the types of energy mentioned here as well as other crucial skills. The desire to push forward and further one's Wing Chun development is known as *Yun Ging*, or Persistent Energy. The patience and enlightenment gained through Yun Ging development is in turn reintroduced into Chee Sau practice, as the trainee persists with confidence and determination until his attack is successful.

Other elements of Sticky Hand development include the balance and control of power. To balance power is to equalize opposing Yang energy with complimentary Yin energy and vice-versa, avoiding "overkill" and fighting force with force. Chee Sau training teaches the practitioner to control power by using only the amount necessary to successfully execute a motion, always keeping some energy in reserve for emergency. As the proverb goes, "*Je Leung Hahng Ging Lick, Foang Joon Shue Gau Sing*," meaning "Know your own limit in the use of power. Letting out all

of one's power is ninety percent of the way to defeat." This is to say that, in accordance with the generally conservative logic of the system, it is unwise to "put all one's eggs in one basket," risking powerlessness to follow up in the event that one's technique is countered by the opponent. Although the Wing Chun fighter always puts "a hundred and ten percent" effort into each technique, he never puts a hundred percent of his power in any one motion.

Along with the skills of balancing and controlling power, comes the ability to *Jyeh Lick*, or "borrow power." All Wing Chun techniques that are Yin in nature have inherent Jyeh Lick potential from their centripetal force. For example, the *Cheong Kiu Lop/Kau Sau* of the Biu Jee form uses "receiving" energy to redirect the opponent's arm, "borrowing" his own forward momentum to be used against him as he is pulled further and faster in the direction his arm was already traveling, to be met head-on with a strike moving in the opposite direction toward him. Many opportunities to borrow power arise in Gwoh Sau practice. The trainee quickly learns that the most effective way to maximize power while conserving energy is to use the opponent's own strength against him. In fact, this concept is practically forced upon the student as, if he continues to fight force with force, not only will he soon become too exhausted to carry on training, but he will be consistently beaten by higher-level classmates who have an understanding of Yin/Yang concepts and the Centerline Theory.

Another aspect of the Jyeh Lick principle is the ability to "go with the flow" redirecting oncoming blows and/or quickly repositioning the body through strategic footwork so that they "spin themselves out" harmlessly off the Centerline, which is at all times controlled or fought for by the Wing Chun man. In emergency situations, such as in the event of being hit by the opponent, the ability to "roll with the punch" is instinctive to a trainee with Jyeh Lick development, and kicks in automatically even under the most adverse circumstances.

**Timing**—The next major area of Chee Sau development is the science of Timing (See *Gan Sing*). Timing is crucial to effective Sticky Hand attack and defense. Without proper timing, the best attack will fail. Introduced to the student at Chum Kiu level through the rhythmic cadence of the Lop Sau cycle and other drills, timing one's motion to explode from a smooth, repetitive sequence without "telegraphing," yet remaining fully conscious of and in control of the original cadence enables the Wing Chun fighter to "break the opponent's motion" by cutting into that motion as it is executed. For example, in the Look Sau cycle, there is a split-second between the reciprocal rolling of the arms where both partners have neutral energy. If the trainee can learn to recognize the fragment of timing when this occurs, he can begin to execute attacks at the moment of least prepared-

ness, and even to split this moment into fractions of as little as 1/3 of one count, by my own reckoning. Similarly, the timing of the Rolling/Riding count of the Look Sau cycle can be split into up to three pieces as well, so that the trainee has the option of initiating an attack at any one of nine intervals within one roll-stop-roll cycle. To better understand this concept, imagine that a metronome is ticking in time with Look Sau rolling in the following way:

ONE: Metronome ticks/action stops (one count has elapsed). Two—Between ticks of the metronome (counts of cadence), the left hand begins to roll down from Boang to Tan. The right hand begins to raise as it clings to the partner's left hand, which begins to come up to Boang Sau position from Tan. Three—Both partner's hands are halfway to their intended positions. Four—Both partner's hands reach full extension, remaining in an Equal Relationship on the opposite side from the initial starting position of count 1.

TWO: Metronome ticks/action stops (one count has elapsed).

The entire sequence above takes place within one count of Look Sau timing, which passes in approximately two thirds of a second. A consecutive series of these counts is imagined to be ONE-two/three/four, TWO-two/three/four, THREE-two/three/four, FOUR-two/three/four etc., each full count representing the stop interval between rolls. If the trainee were to attack using Breaking Timing, he would have to move between two motions, *i.e.* between stops (during the cycle), or between cycles (during the stops). With a highly developed sense of timing, the trainee could break into the cycle by striking on the:

ONE count (the stop)

Two count (as the roll begins)

Three count (in the middle of the roll)

Four count (as the roll ends)

In the first instance, striking on the ONE count, the cadence could be: ONE-two/three/four, TWO-Two/Three/Four, HIT-two/three/four, or HIT followed by a second attack on any one, two or all of the three subdivisions of the count (HIT-hit, hit, hit). In the second instance, striking on the two count, the cadence would be ONE-Two/Three/Four, TWO-Two/Three/Four, THREE-HIT/hit/hit. In striking on the three count, the cadence could be: ONE-two/three/four, TWO-two/three/four, THREE-two/HIT/hit, and striking on the four count would be ONE-two/three/four, TWO-two/three/four, THREE-two/three/HIT.

More can be learned about the various forms of Wing Chun Timing used in Chee Sau by reading the *Timing and Cadence* essay in Volume I of this series.

**Trapping**—The next major area developed through Sticky Hands

practice is the art of Trapping using the hand, arm, leg, foot, shoulder, hip or body positioning to temporarily immobilize the opponent long enough to strike him from a position of safety created by that immobilization. As was explained in Volume I of this series and expanded on in this volume, Wing Chun trapping is a complex science in which all of the trainee's skills are used to the utmost in order to literally or figuratively "tie the opponent up in knots." Chee Sau training gives the student a medium from which to experiment with all the various forms of trapping. Working closely with Timing, hand, leg and body traps can be executed in place of or in conjunction with an attack at any interval in the Look Sau cycle. Each Sticky Hand trap is initiated from Tan, Boang, Fook or High Fook position at some stage of their execution within the Rolling Hand cycle. As he flows directly into a trapping motion from Look Sau rolling, the student learns in a realistic manner how to apply that motion from Bridge Contact in actual combat. Although the arms of two fighters do not "stick" during a fight, the ability to flow into a trapping attack gained through Chee Sau practice allows the Wing Chun fighter to instinctively immobilize the opponent at the slightest opportunity.

Another skill necessary to effective trapping, simultaneous independent motion of the hands is cultivated to a high degree in Chee Sau, beginning with the simple ability to roll hands and flow into switching, and including the split-second, rapid-fire blocking/striking techniques honed in Gwoh Sau practice. As the student begins to execute trapping attacks from the Look Sau cycle, he learns to make clear-cut individual motions with both hands moving at the same time. At some points of the cycle, only one hand is active, while at other times, both are simultaneously performing separate functions that do not interfere with each other. This is especially true during switch cycles, as one hand must smoothly and instantly react to the change in position from Rolling Hand to Riding Hand while the other remains completely unaffected and continues moving in the same uninterrupted flow that it would have followed had there not been any switch on the opposite side. Mastering the flow during the switch cycle in Look Sau practice lays the foundation for Trapping Hands, which require not only independent reaction and flow in both hands, but also the ability to recognize opportunities for attack and to carry out simultaneous sensing/guiding/controlling actions as those attacks are executed.

More can be found on this subject by reading the *Wing Chun Trapping* essay in Volume I of this series, as well as the *Advanced Trapping Principles* essay to follow in this volume.

**Angle Structure**—Chee Sau practice, when supplemented by Mook Yan Joang training, is probably the best forum for the development and

improvement of Angle Structure. The constant awareness of the Centerline necessary in Combat Sticky Hands gives the trainee a solid working knowledge of the Centerline Theory, which is itself the “back-bone of the system.” Advanced Wing Chun practitioners become aware of the existence and usage of the Horizontal Centerline (*Wahng Joong Seen*), which was discussed in detail previously.

In the many situations that occur in Chee Sau training, the student is required to constantly change and adjust his own structure and position to cope with that of his opponent, as well as to force his opponent to play “catch-up” to his own subtle and radical line changes. This in turn prepares the Wing Chun fighter for actual combat, enhancing his mobility and Boh Lay Ying skills, as well as sharpening his instinctive reactions.

In applying the theories of both the Vertical and Horizontal Centerlines in Sticky Hands, the trainee develops the natural instinct to seek what is known as the “Inside Centerline” position. As was explained earlier, “Inside Centerline” does not necessarily mean having the hand inside the opponent’s hand, only that the tip of the Wing Chun fighter’s Attack or Defense Pyramid falls between the tip of the opponent’s pyramid and the Centerline. This idea was clearly illustrated by fig. 158, where Fighter A has Inside Centerline position in each case, although in only one of the three instances is his Attacking Arm actually inside the arm of his opponent.

Another Chee Sau concept that was covered in Volume I is that of the Elbow Line, the natural line followed by the elbow in the execution of the Tan Sau and Pock Sau motions of the Siu Leem Tau form. The term “Immovable Elbow Line” has been widely misinterpreted by many practitioners to mean “The Immovable Elbow,” implying that the Wing Chun fighter is unable to move his elbow from a fixed position one hand-width from the body in combat. Nothing could be further from the truth. This point in space, which I refer to in this series as the elbow’s “Origin Position,” is only a guideline for moving the forearm and elbow, which should pass through this point on their way out to full extension and lock-out in striking motions on the Centerline, or to raise or extend in defensive motions such as Boang Sau, Fock Sau and Biu Sau three of many Wing Chun motions that would be impossible to make with an “Immovable Elbow.” Think of the Immovable Elbow Line as a train track—the track is immobile, but the train is free to move back and forth across it.



### ***18 Important Chee Sau Concepts***

- 1) Combative spirit—more variables prepare the student for free sparring and actual combat
- 2) Develops the ability to stick, although sticking is not always used in actual combat
- 3) Power
  - (a) Development of the “Eight Energies” (*Ging*)
  - (b) Control of Power (*Jeep Joke Meen*)
  - (c) Balance of Power
  - (d) Borrowing Power (*Jyeh Lick*)
  - (e) Go with the opponent's power—do not fight force with force
- 4) Timing (*See Gan Sing*)
- 5) Trapping (*Fon Sau*)
  - (a) Hand traps Hand(s)
  - (b) Hand traps Leg(s)
  - (c) Leg traps Leg(s)
  - (d) Leg traps Hand(s)
  - (e) Leg traps Body
  - (f) Body traps Structure
  - (g) Position traps Structure (*Boh Lay Ying*)
- 6) Sensitivity (*Gum Gock Ging*)
- 7) Instinctive Blocking and Parrying (*Siu Sau*)
- 8) Moving Stancework (*Ma Boh*)
- 9) Changing of Structure to support the hands (*Yee Ying Boh Sau*)
- 10) Attack
- 11) Smooth, effective insertion of hand and leg techniques (*Sau/Gyeuk Fot*)
- 12) Building up of Endurance (*Noy Lick*)
- 13) Building confidence in one's ability to apply techniques from the forms and drills
- 14) Continuous exchange of improvised techniques
- 15) Teaches how to achieve “Inside Centerline” (*Loy Joong Seen*)—also called “Centerline Advantage”
- 16) Promotes natural flowing of *Chi* and Technique
- 17) Proper use of the Elbow Line
- 18) Closing and leaving the Gap

# CLOSE RANGE COMBAT WING CHUN TECHNIQUES

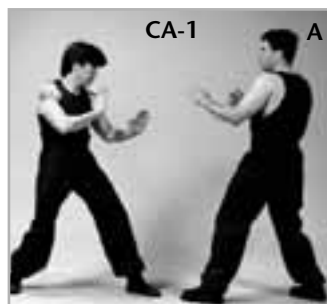




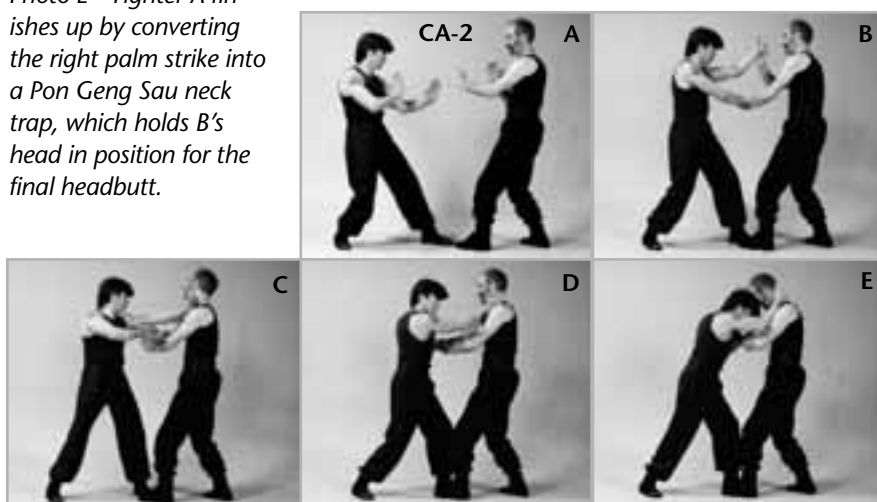
## Closed Attacks

CA-1—Photo A—Fighters ready. Photo B—Fighter A begins the Teo Wahng Gyeuk skip and shoots the lead left jab, causing B to raise his left arm in defense. Photo C—Fighter A inserts the left Skip Side Kick as B's left arm raises to its highest position. Photo D—A plants the left kicking foot down with Lau Sut Soh structure. This action both allows a second kick as well as adding a twisting "load-up" to a follow-up kick. Photo

E—Fighter A unloads a right Round Kick to the back of B's lead thigh. Photo F—As A's kicking leg descends, he uses his right hand to gain control over B's left arm. Photo G—Maintaining the trap, Fighter A finishes off with a left Loy Doy Gock Kuen "Snakebite" punch to the chin.



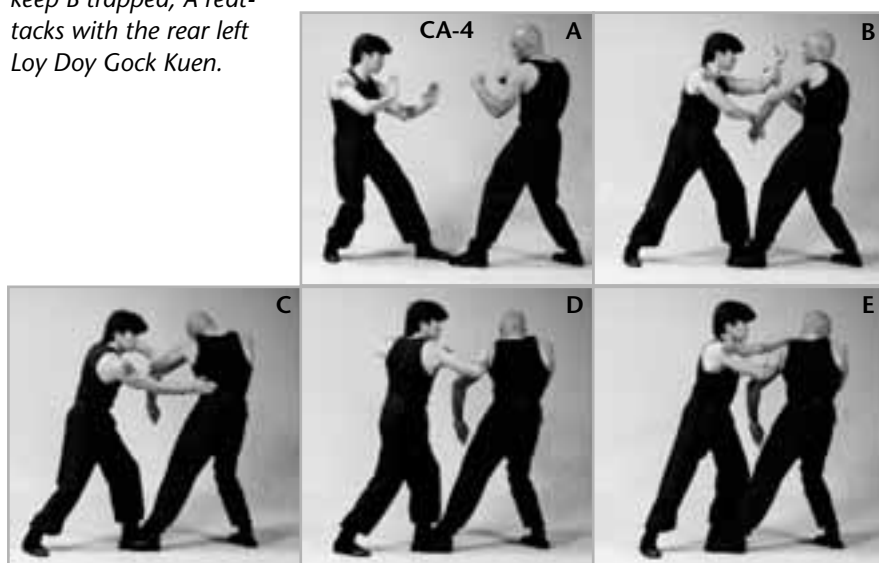
**CA-2**—Photo A—Fighters ready. Photo B—Fighter A attacks with Pock Da, trapping with the right hand as he launches the left punch, which is stopped by B's own right Pock Sau. Photo C—Reaching across from beneath B's right arm to avoid trapping himself, Fighter A grabs B's right Pock Sau blocking hand as he circles his left punching hand into a Fun Sau chop to the throat. Photo D—A continues to attack by dropping the left chopping hand into a Lon Sau Layover Trap to cover both of B's arms as his right arm raises to attack the throat with a Chahng Jyeung Spade Palm. Photo E—Fighter A finishes up by converting the right palm strike into a Pon Geng Sau neck trap, which holds B's head in position for the final headbutt.



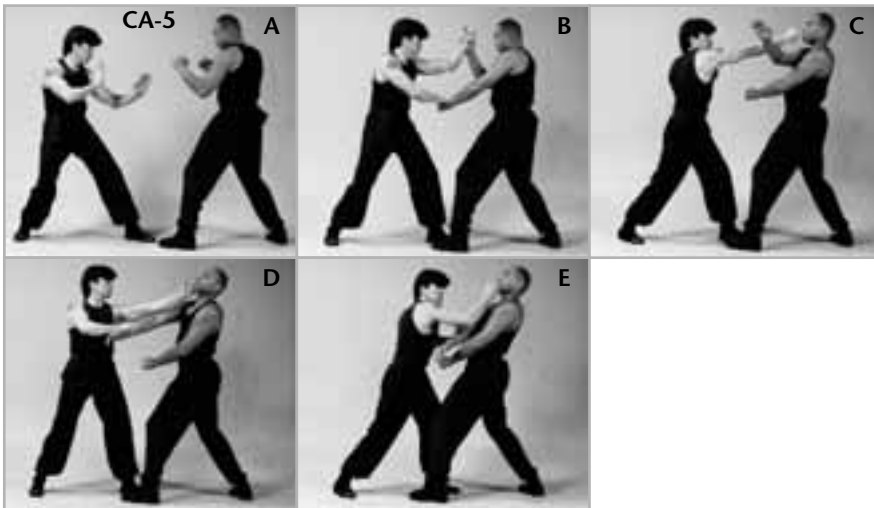
**CA-3**—Photo A—Fighters ready. Photo B—Fighter A attacks with Pock Da, trapping with the right hand as he launches the left punch, which is stopped by B's own right Pock Sau. Photo C—Sensing that his left punch has been stopped by B on the Centerline, Fighter A uses his right hand to slap away B's guard as he collapses the left punching arm into a Ding Jahng Elbow Butt.



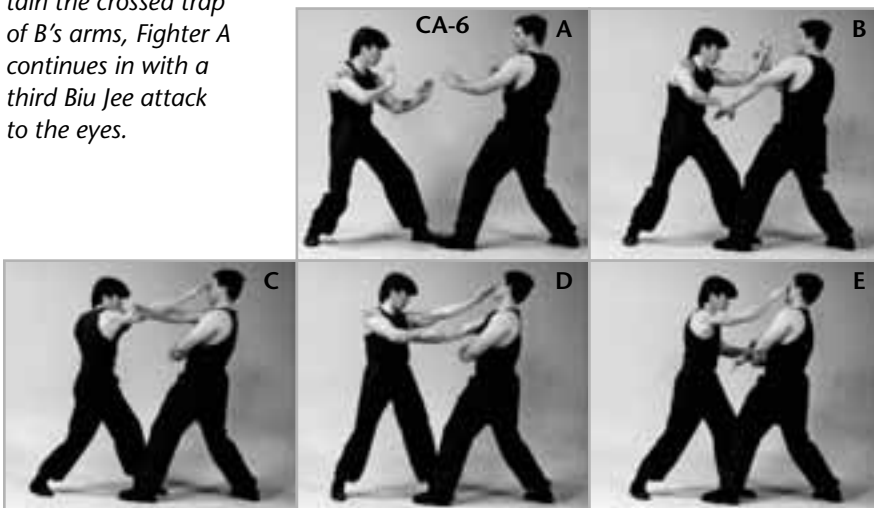
**CA-4**—Photo A—Fighters ready. Photo B—Fighter A attacks with Pock Da, trapping with the right hand as he launches the left punch, which is stopped by B's own right Pock Sau. Photo C—When he feels B's Pock Sau defense hand pressing his left punch across the Centerline, Fighter A collapses the left arm down into a "Sinking Bridge" Huen Da Chahng Dai Jyeung, lifting B's elbow to expose the ribs to the low Spade Palm attack. Photo D—A's right hand takes over the trapping duty from the left Huen Sau. Photo E—Maintaining pressure on the Centerline to keep B trapped, A reattacks with the rear left Loy Doy Gock Kuen.



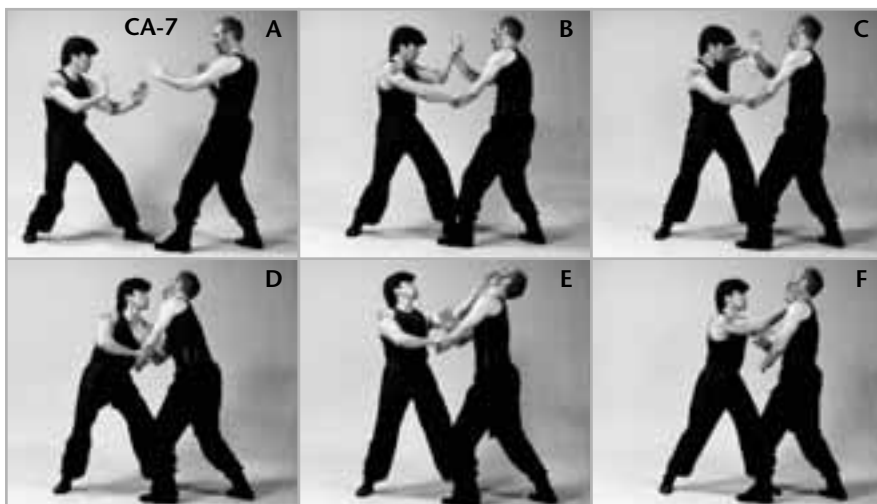
**CA-5**—Photo A—Fighters ready. Photo B—Fighter A attacks with Pock Da, trapping with the right hand as he launches the left punch, which is stopped by B's own right Pock Sau. Photo C—Fighter A uses his right hand to "thread" outside and to his left of the Centerline in a Ngoy Doy Gock Kuen Outside Diagonal Punch, which excludes B's right blocking arm as it continues in to strike. Photo D—Maintaining Bridge Contact, Fighter A converts the right punch to a Lop Sau grab that pulls B into a left Cheh Kuen to the jaw. Photo E—Retrapping B's right arm with the finished punching arm, A continues in with a third punch.



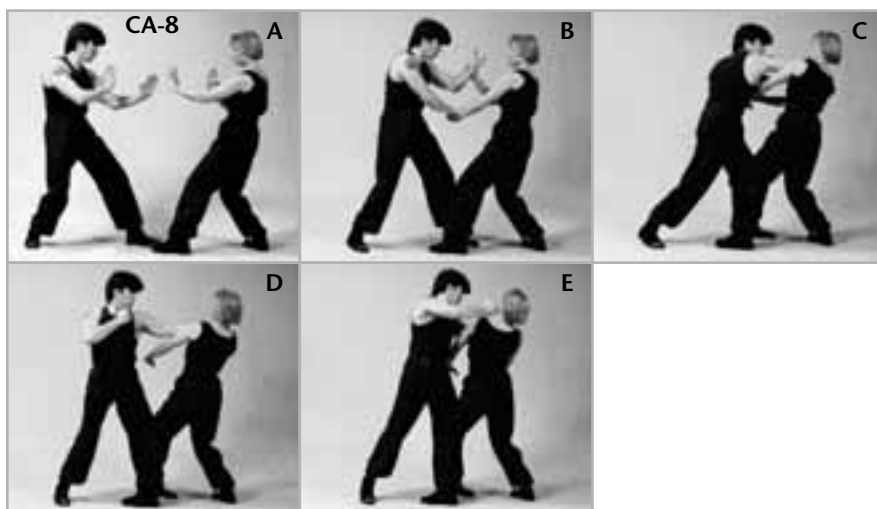
**CA-6**—Photo A—Fighters ready. Photo B—Fighter A attacks with Pock Da, trapping with the right hand as he launches the left punch, which is stopped by B's own right Pock Sau. Fighter A begins to release the trapped hand, beginning the threading motion... Photo C—...of the Biu Jee Sau thrust, which simultaneously excludes B's blocking arm and attacks his eyes. Photo D—Without losing Bridge Contact, Fighter A converts the initial attacking arm to a Lop Sau grab that snaps B into a second Biu Jee attack to the eyes. Photo E—Using the left hand to maintain the crossed trap of B's arms, Fighter A continues in with a third Biu Jee attack to the eyes.



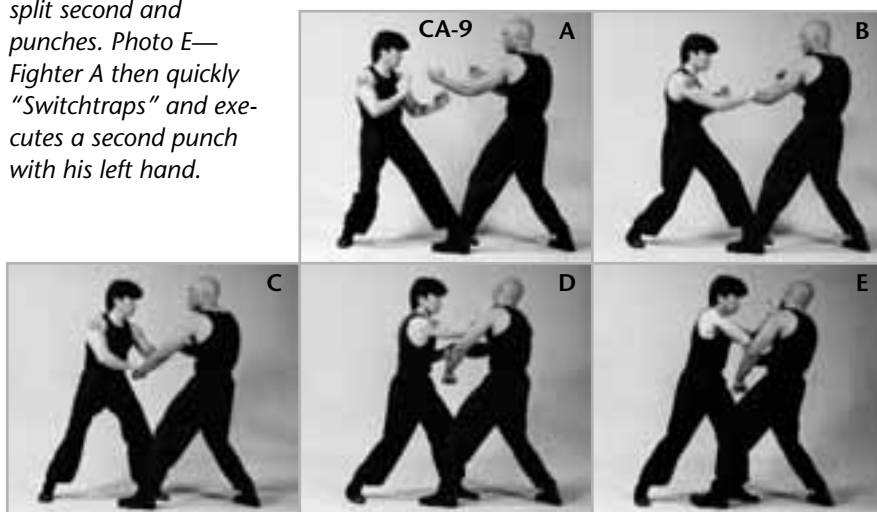
**CA-7**—Photo A—Fighters ready. Photo B—Fighter A attacks with Pock Da, trapping with the right hand as he launches the left punch, which is stopped by B's own right Pock Sau. Photo C—Keeping the right trap, Fighter A raises the elbow of his blocked left punch to begin the "crawling" action. Photo D—Maintaining contact with B's right arm, A uses his forearm to roll over the top with an action similar to two gears meshing. At the end of this crawling motion, he snaps his left elbow down sharply, which causes the taller opponent to lurch forward and off balance. Note the position of the left fist, chambered for an uppercut. Photo E—Still holding B's left arm trapped with his own right hand, Fighter A uses Raising Body Power to add extra strength to his left Chau Kuen uppercut. Photo F—Fighter A finishes with a retrap/Chahng Jyeung Spade palm to the underside of the jaw.



**CA-8**—Photo A—Fighters ready. Photo B—Fighter A attacks with Pock Da, trapping with the right hand as he launches the left punch, which is stopped by B's own right Pock Sau. Photo C—When he feels B's right hand on his left punch, Fighter A collapses that hand into Gwot Structure in a Sinking Bridge action as he raises and then drops his right Gwai Jahng elbow attack on her sternum. Photo D—After landing the elbow strike from the Biu Jee form, Fighter A shoots his left arm directly into a Spade Palm to the throat as he chambers the right arm ... Photo E—...for the punch.

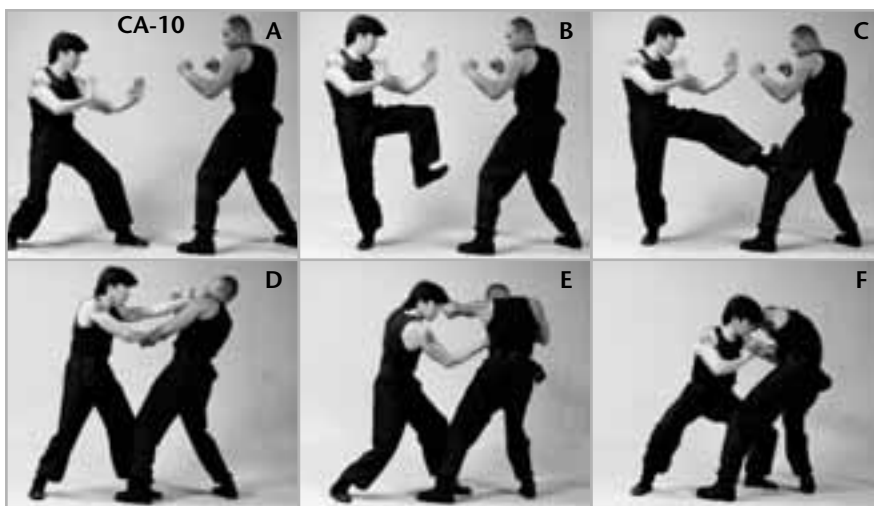


**CA-9**—Photo A—Fighters ready. Photo B—Seeing that his opponent has a good, guarded position, Fighter A “creates timing” by initiating Bridge Contact with a right Pock Sau trap to B’s left guarding hand. Photo C—Continuing the fluid rolling motion of his hands, Fighter A traps B’s right hand with a second left Pock Sau trap. Both traps should be executed in quick succession with “one-and-a-half-beat” timing. Photo D—Maintaining the left trap, A releases B’s left hand for a split second and punches. Photo E—Fighter A then quickly “Switchtraps” and executes a second punch with his left hand.





**CA-10**—Photo A—Fighters ready. Photo B—Fighter A begins the shuffling step of the Teo Jing Gyeuk Jumping Front Kick. Photo C—Contact is made to B's leading left knee. Photo D—Fighter A capitalizes on his own descending momentum after the kick by trapping B's left arm as he delivers a follow-up strike in what is known in CRCA Wing Chun as a "Plant/Trap/Hit" motion. Photo E—Using his left hand to take over the trapping duty, Fighter A lifts B's elbow with Huen Sau, exposing the ribs to a Chau Kuen Drilling Punch. Photo F—Fighter A finishes by dropping to a low, square Say Peng Ma stance from the "Look Deem Boon" Gwun form to position himself for a Pai Jahng hacking elbow smash.

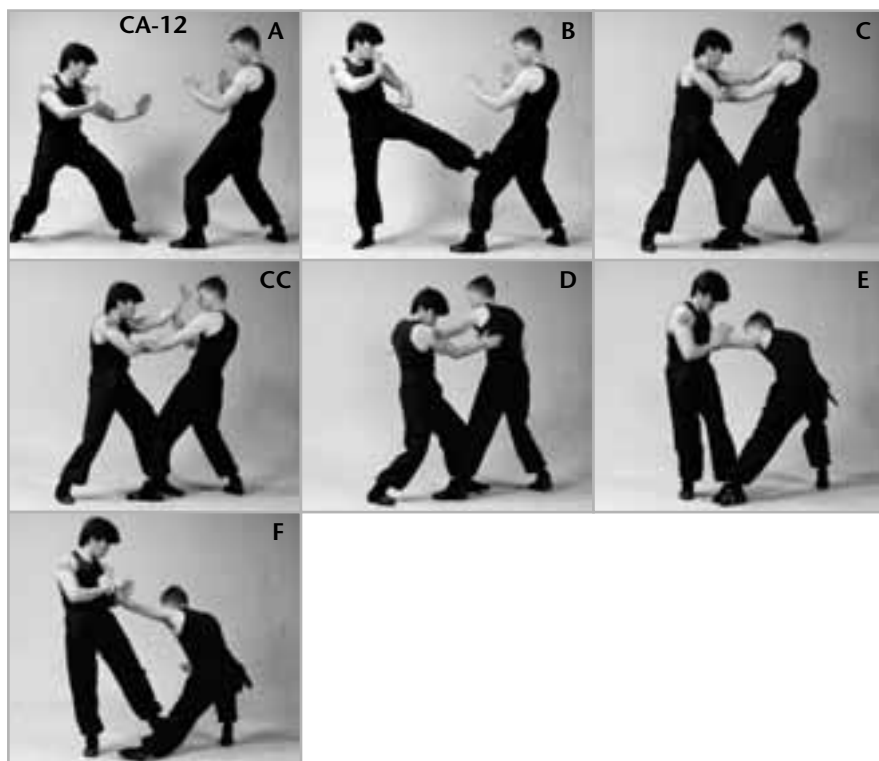


**CA-11**—Photo A—Fighters ready. Photo B—Fighter A "creates timing" and Bridge Contact using Biu Joang Sau from the Chum Kiu form. Photo C—From Bridge Contact, Fighter A pulls himself inward as he jerks the opponent forward and reaches behind the neck for a Pon Geng Sau trap. Photo D—Keeping the neck trapped, A pulls Fighter B into a Gyeung Jee Kuen palm-up Ginger Fist to the throat. Photo E—Still keeping B's neck trapped for control, Fighter A skips into a Tai Sut upward knee strike to the groin. Photo F—Converting the left punching hand to a throat grab, Fighter A shoots a Moh Ying Jing Gyeuk Front Kick to the right knee without putting his foot down after the previous knee strike. As this happens, A's right hand slides down to trap B's arm just above the elbow using a palm-up Pau Sau grab. Photo G—Keeping both traps and without putting his foot down between motions, Fighter A circles his left leg around B's left to chamber it... Photo H—...for a Ngoy Jut Gyeuk Outside Jerking Leg sweep.



**CA-12**—Photo A—Fighters ready. Photo B—Fighter A “closes the gap” using a Teo Wahng Gyeuk Jumping Side Kick. Photo C—Capitalizing

on his forward/downward momentum, A continues the attack with a Plant/Trap/Hit motion. Photo CC—A possible defense for the attack shown in photo C is shown here, as Fighter B blocks A’s left punch with his own right Pock Sau. Photo D—Whether blocked or not as in photo C or CC, Fighter A first moves his left striking hand to the left, then down, and finally up to Woo Sau position touching his own chest to envelop B’s left arm in what is known in CRCA Wing Chun as a “Woo Sau Wrap.” When the wrap is secured, Fighter A twists his shoulders to the left to both add power to his right Chahng Dai Jyeung strike to the ribs as well as to cause B’s locked-out elbow to prevent him from being able to counterpunch with his own right hand. Photo E—Since his advancing Toh Ma footwork brought him to the inside of B’s left leg for purposes of Facing, A is now in excellent position to begin a Loy Jut Gyeuk footsweep. Photo F—Without putting his foot down between motions, Fighter A circles into a left Huen Wahng Gyeuk to stomp B’s knee into the floor.

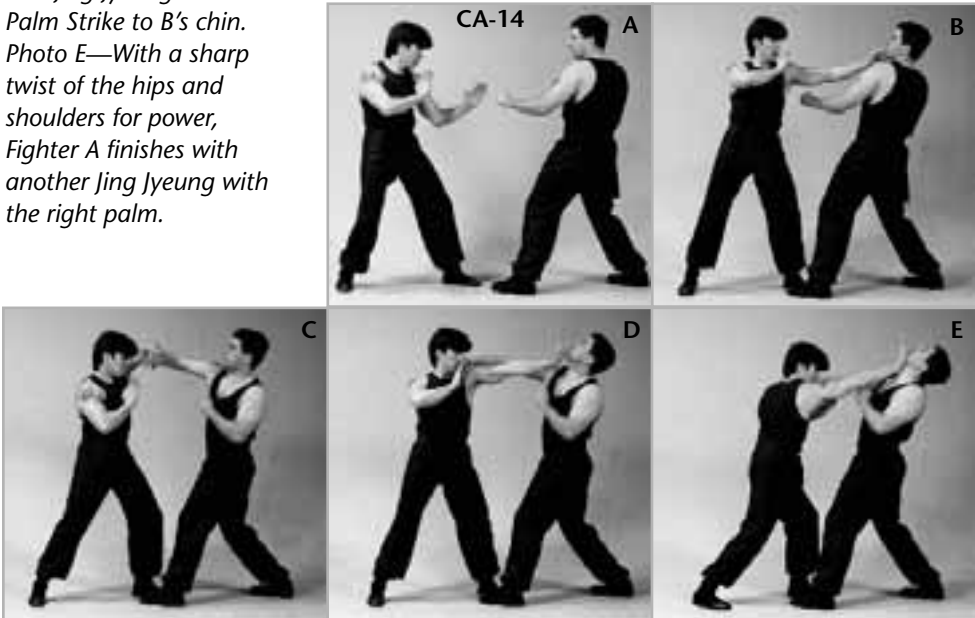


**CA-13**—Photo A—Fighters ready. Photo B—Fighter A skips in with a Teo Loy Tiu Gyeuk Round Kick to the groin. Photo C—After the kick, A maintains Bridge Contact with the leg by sliding his foot down B's leg until it hits the floor in a shin-to-shin leg check, simultaneously trapping B's left arm. Photo D—In one smooth motion, A finishes the Plant/Trap/Hit. Photo E—Using the Lau Ma Twisted Horse position from the Pole form, Fighter A hooks B's left ankle and pulls his foot out from under him. Photo F—After pulling B off balance and without putting his foot down between motions, A circles the sweeping foot around to stomp B's extended leg from an extremely vulnerable angle.

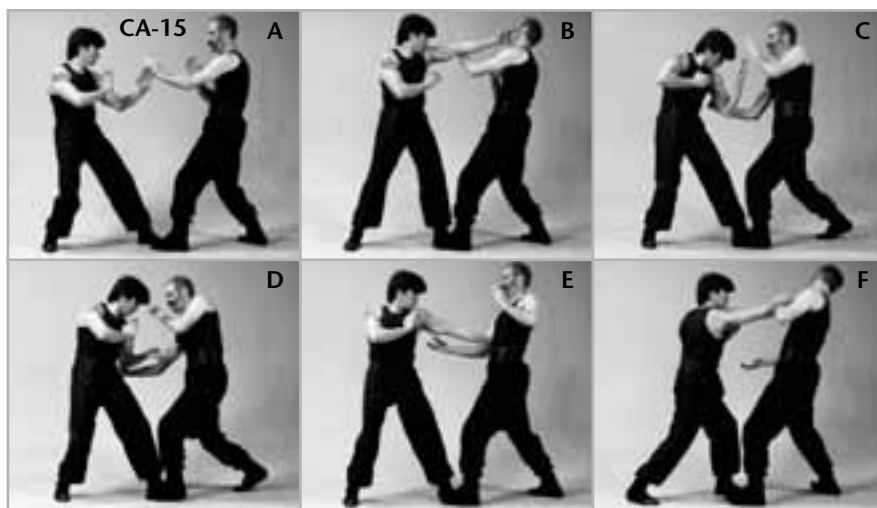




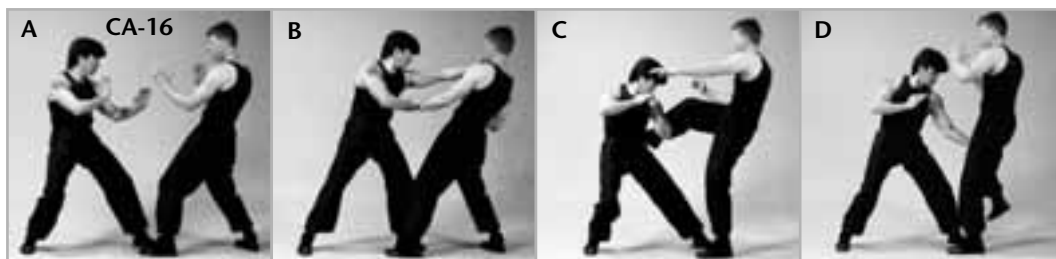
**CA-14**—Photo A—Fighters ready. Photo B—Fighter A's left jab is successful. Photo C—Fighter B, although having been hit, sees the opening created by A's jab and he attempts a rear right hook, which is stopped by A's retracting Soang Jahng elbow. Photo D—Using the same blocking arm, Fighter A snaps his left hand out to a Jing Jyeung Vertical Palm Strike to B's chin. Photo E—With a sharp twist of the hips and shoulders for power, Fighter A finishes with another Jing Jyeung with the right palm.



**CA-15**—Photo A—Fighters ready. Photo B—Fighter A's left jab is successful. Photo C—Fighter B, sees the opening created by A's jab and he attempts a rear upper-cut, which is stopped by the point of A's retracting Chum Jahng elbow block. Photo D—A finishes the blocking motion, chambering the left hand into Gwot Sau position. Photo E—Using the blocking arm, Fighter A snaps his left hand out to a Chahng Dai Jyeung low Spade Palm Strike to the ribs. Photo F—The opponent is finished off with a Loy Doy Gock Kuen Inside Diagonal Punch to the jaw.



**CA-16**—Photo A—Fighters ready. Photo B—Fighter A attacks with a successful Pock Da to the face. Photo C—After the punch lands, Fighter B attempts to kick the area of A's body exposed by his punch. Fighter A sharply retracts the left punching arm down and to the side to meet B's kicking shin with a Soang Jahng elbow smash. Photo D—In one smooth motion, A shoots the blocking arm forward to attack the groin with a Pau Jyeung Lifting Palm strike from the Siu Leem Tau form.



**CA-17**—Photo A—Fighters ready.  
Photo B—Fighter A loads the left arm  
up to grab. Photo C—Using a whip-  
ping motion so fast that it literally  
“sizzles” through the air, Fighter A  
grabs B’s hair. Photo D—Keeping the  
hair trap, A chambers the right hand  
for a strike... Photo E—...and brings  
the Chum Sau down hard on the  
back of her neck.



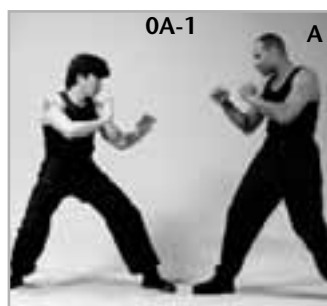


## Open Attacks

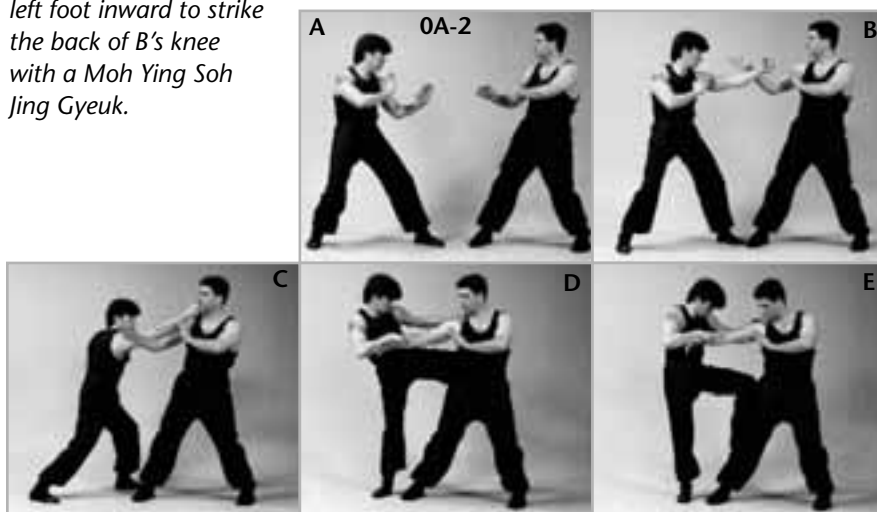
**OA-1**—Photo A—Fighters ready. Photo B—Fighter B stops A's jab with a right Pock Sau. Photo C—When he feels B's slap block, Fighter A brings his rear right hand up to clear the trap off his arm using Tan Sau, and simultaneously strikes the side of B's neck with a Chahng Jyeung Spade Palm. Photo D—Without losing contact with his left hand, A traps the back of B's neck and sharply snaps his right arm upward to strike the underside of B's jaw with the inner

elbow of his Pau Jahng lifting forearm strike.

Photo E—Fighter A then snaps the striking arm back to twist B's head into position and jerk it into the headbutt. Photo F—Still keeping the left Pon Geng Sau neck trap, Fighter A again snaps the right forearm upward into B's jaw. Photo G—A finishes by snapping the right arm back to jerk B's head into a final lead Pai Jahng elbow smash to the temple.

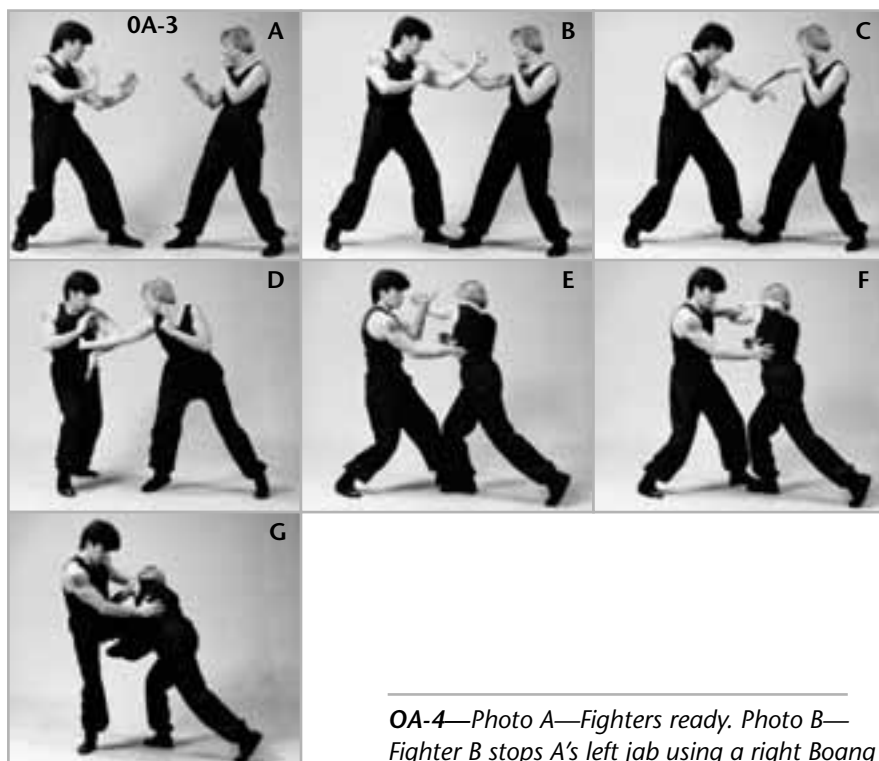


**OA-2**—Photo A—Fighters ready. Photo B—Fighter B stops A's left jab with a right Jom Sau. Photo C—In an application from the Chum Kiu form, Fighter A steps forward and pivots to the outside with Ngoy Seen Wai Outside Facing footwork as he threads his right Ngoy Doy Gock Kuen over his own left arm to exclude B's blocking arm. Photo D—Without losing Bridge Contact with B's arm, A slides his hand down to trap that right arm at the wrist and pulls B's right shoulder backward as he skips into a left Loy Doy Gock Gyeuk inward knee smash to the kidney. Photo E—Without putting his foot down after the knee strike, Fighter A swings his left foot inward to strike the back of B's knee with a Moh Ying Soh Jing Gyeuk.



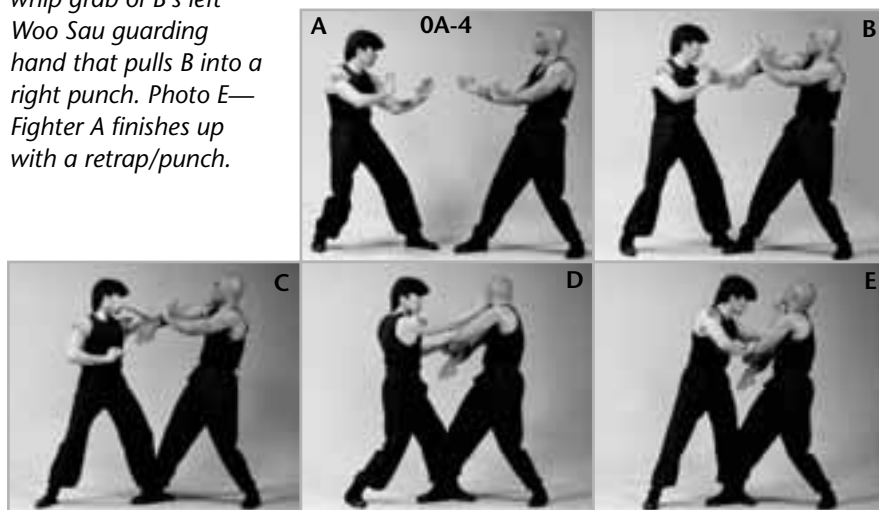
**OA-3**—Photo A—Fighters ready. Photo B—Fighter B stops A's left jab with her own right Jom Sau. Photo C—Without losing Bridge Contact after the block, Fighter B begins to open the low line with her right Huen Sau scoop. Photo D—As Fighter B continues with the low Spade Palm of her Huen Gwot Sau attack, Fighter A steps back and pivots into his Dai Boang Sau defense with Back Bracing Hau Chong Ma Footwork. Photo E—Fighter B follows up with a rear cross, which is met by A's Front Bracing Cheen Chong Ma Tan Da Chahng Dai Jyeung. This conversion from Dai Boang Sau to Tan Da Chahng Dai Jyeung is taken directly from Movements 7 and 8 of the Wooden Dummy form. Photo F—Fighter A follows up by converting the low Spade Palm into a waist trap as he hooks B's neck with a reverse Pon Geng Sau to pull her... Photo G—...into a Loy Doy Gock Gyeuk Inward Diagonal Knee strike.



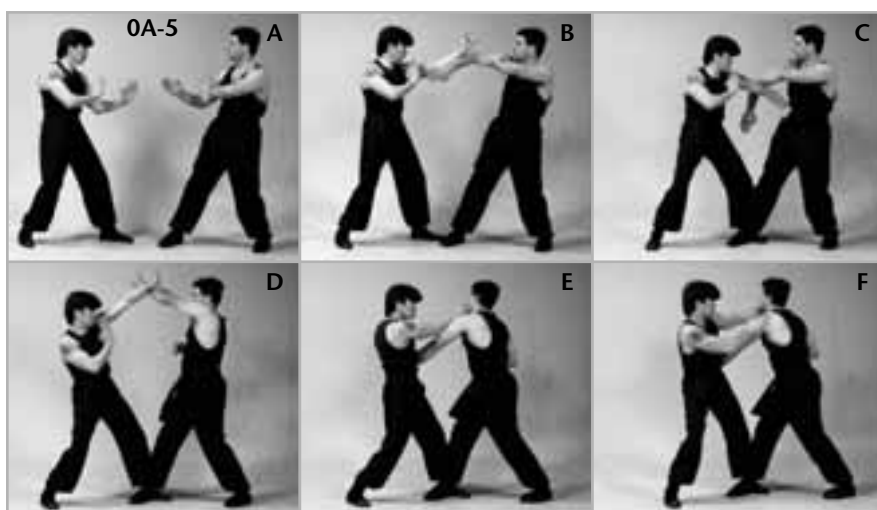


**0A-4**—Photo A—Fighters ready. Photo B—Fighter B stops A's left jab using a right Boang Sau. Photo C—With a "bounce-off" effect,

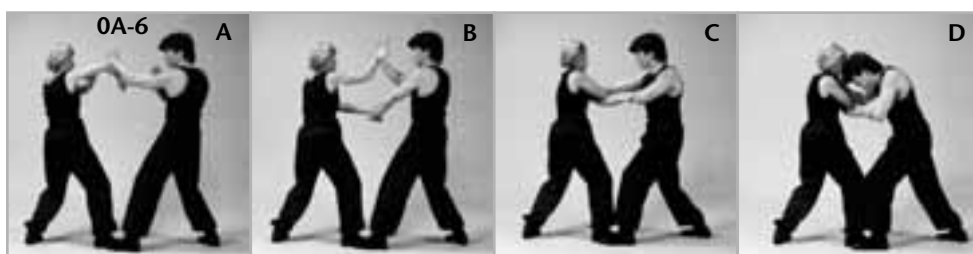
Fighter A whips his punching hand back to retract it... Photo D—...for a Fon Da whip grab of B's left Woo Sau guarding hand that pulls B into a right punch. Photo E—Fighter A finishes up with a retrap/punch.



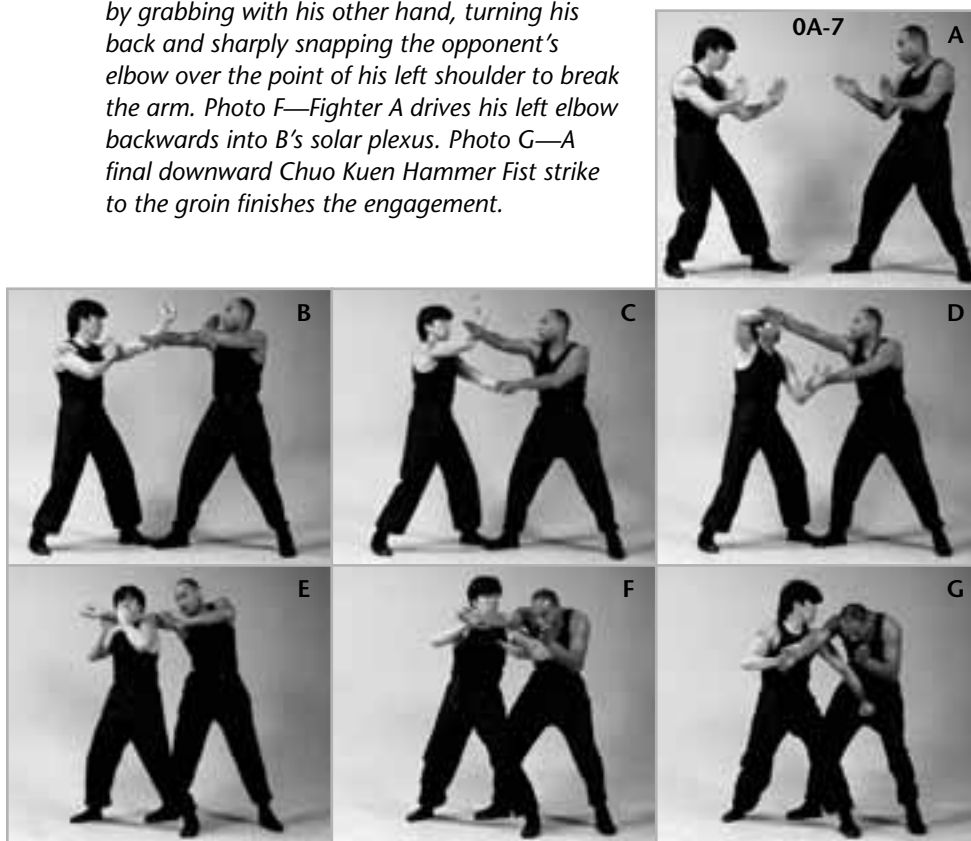
**OA-5**—Photo A—Fighters ready. Photo B—Fighter B stops A's left jab using a right Boang Sau. Photo C—Fighter A "leaks over" by raising his left elbow and then sliding his left arm down through the gap between B's arms to strike him with a palm-edge Gum Jyeung attack. Photo D—When the opponent attempts to punch on the open high line with his left hand, Fighter A stops that punch using a Fock Sau upward chop block. Photo E—Without losing Bridge Contact, A pulls B into a right punch. Photo F—After the punch, Fighter A opens his right hand and traps B's shoulder, pushing him into the left Ngahn Woon forearm smash.



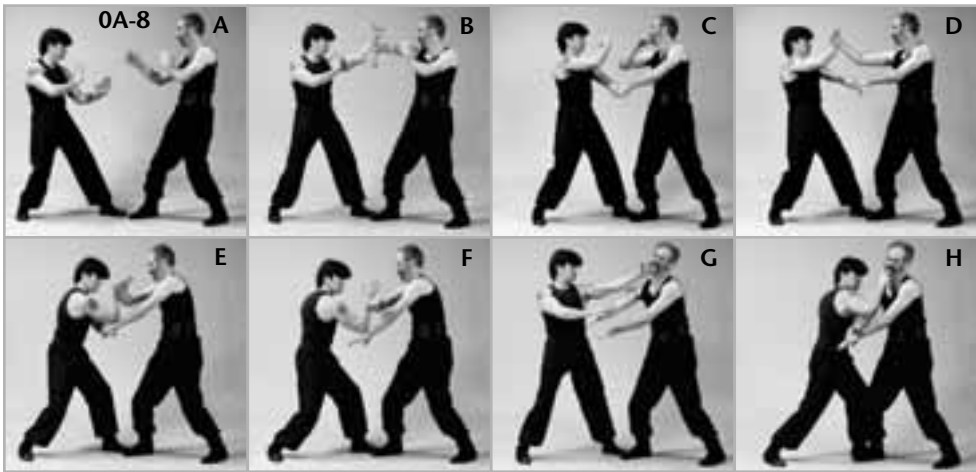
**OA-6**—Photo A—Fighter B stops A's left jab using a right Boang Sau. Photo B—B continues with a Lop Sau and punch, which is countered by A's right Woo Sau. Photo C—Using B's grab against her in a Trapping Reversal, Fighter A pulls in and up with his grabbed left arm and uses his right arm to press B's arms together into a trapped position as he slides the right hand in to grab her throat. Photo D—Keeping the throat grab, Fighter A attacks B's face with a headbutt.



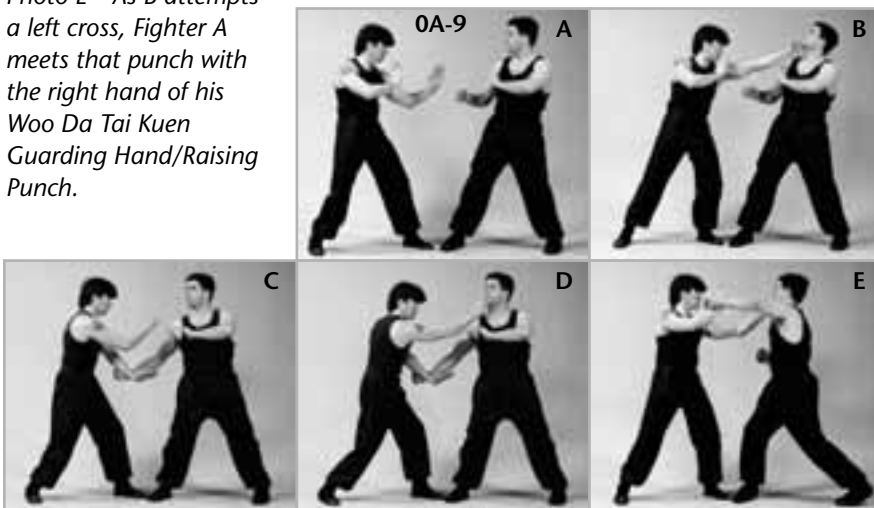
**OA-7**—Photo A—Fighters ready. Photo B—Fighter B stops A's left jab using a right Boang Sau. Photo C—B continues by grabbing with a Lop Sau/punch, which is countered by A's right Woo Sau. Photo D—Fighter A converts his right Woo Sau to a grab as he lifts B's arm above shoulder level. Photo E—He then continues by grabbing with his other hand, turning his back and sharply snapping the opponent's elbow over the point of his left shoulder to break the arm. Photo F—Fighter A drives his left elbow backwards into B's solar plexus. Photo G—A final downward Chuo Kuen Hammer Fist strike to the groin finishes the engagement.



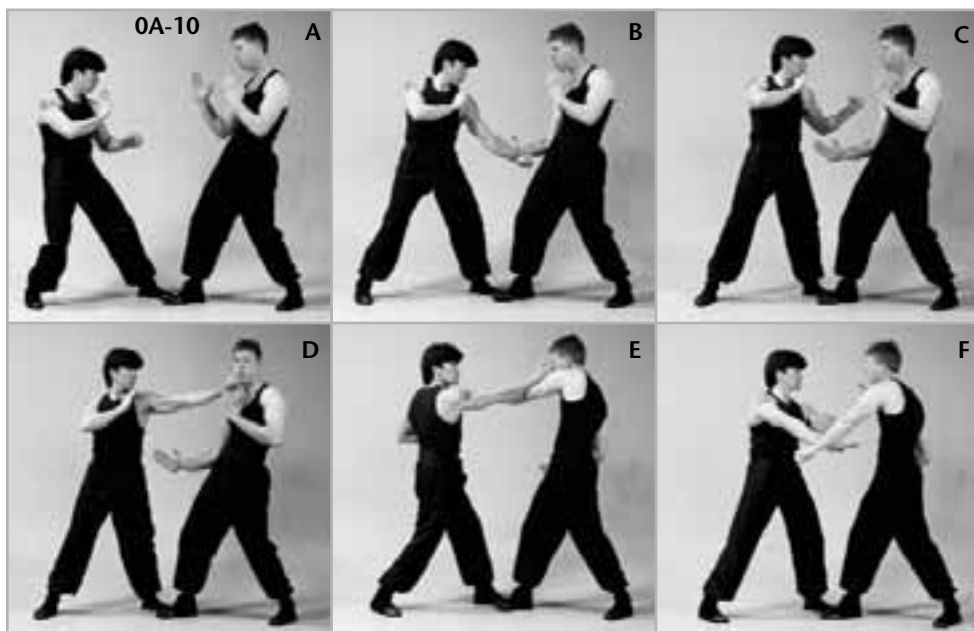
**OA-8**—Photo A—Fighters ready. Photo B—Fighter B stops A's left jab using a right Boang Sau. Photo C—B grabs A's left arm and begins the punch. Photo D—As the punch arrives, it is stopped by A's right Woo Sau. Photo E—Sensing that B's grip on his arm is too powerful to escape, Fighter A instead opts to smash downward with his right elbow on the back of B's hand to release his grasp. A simultaneous upward Lon Sau raise and twist of the trapped left arm also helps add power to the elbow strike. Photo F—As his left arm is released, Fighter A begins to circle it outside and turn it palm-up to begin a Ngoy Fon Kuen Outside Whip punch. Photo G—A converts his right hand to a grab and whips his newly-freed left hand up to punch. Photo H—Fighter A finishes up with a retrap/punch.



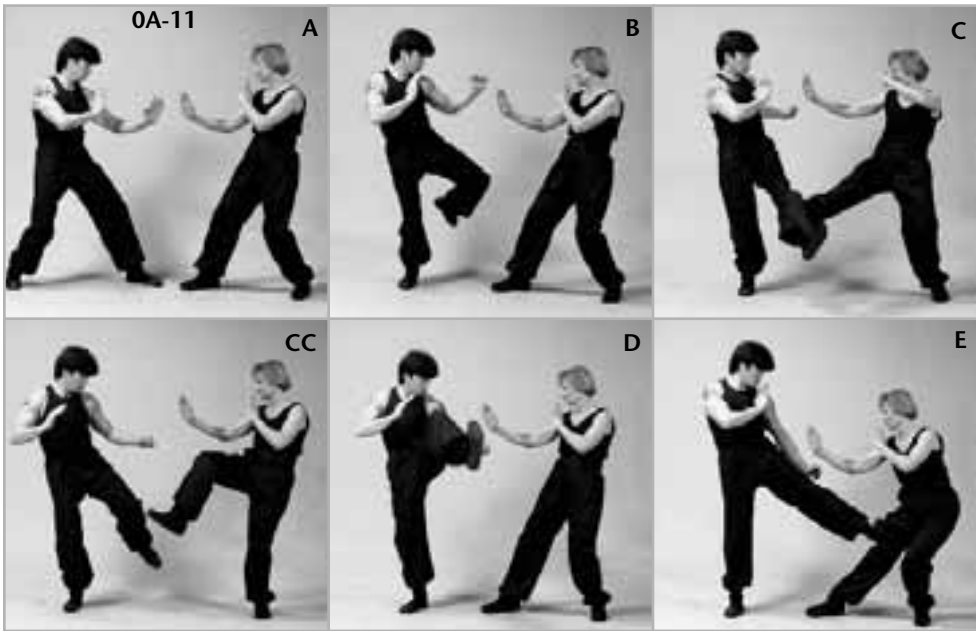
**0A-9**—Photo A—Fighters ready. Photo B—Fighter A's left jab scores. Photo C—Although the punch was successful, Fighter B attempts to strike the area of A's body that was exposed when he punched. Using an application of the Syeung Kuen/Hahng Sau/Ding Sau sequence of Movements 65–67 of the Siu Leem Tau form, Fighter A drops his left punching hand directly downward into a Long Bridge forearm block as he begins a right punch. Photo D—Hahng Da. Photo E—As B attempts a left cross, Fighter A meets that punch with the right hand of his Woo Da Tai Kuen Guarding Hand/Raising Punch.



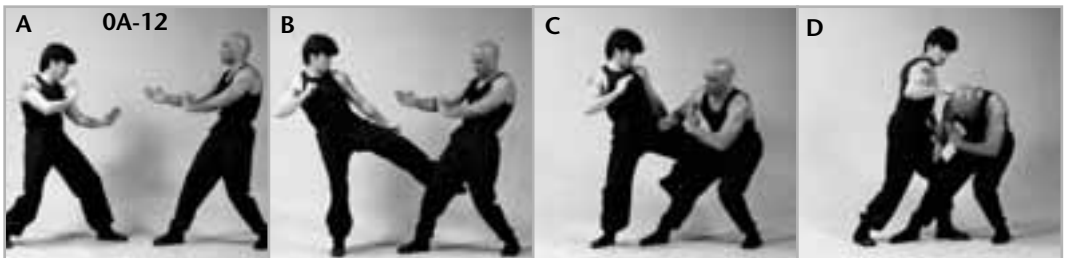
**OA-10**—Photo A—Fighters ready. Photo B—Fighter A attacks with a lead left Chop Kuen to the ribs, which is countered by B's right Chum Sau downward chop block. Photo C—Using the Jau Sau "Running Hand" principle, on contact Fighter A circles his punching hand inward and then up... Photo D—...to the Loy Fon Kuen Inside Whip punch. Photo E—As B attempts to counterpunch with a left cross, Fighter A includes that punch using Kuen Siu Kuen to simultaneously block and strike. Maintaining Bridge Contact with his right punching arm, Fighter A then uses a Long Bridge Gwot Sau sweep to clear the line for a final Hahng Da attack (Photo F)



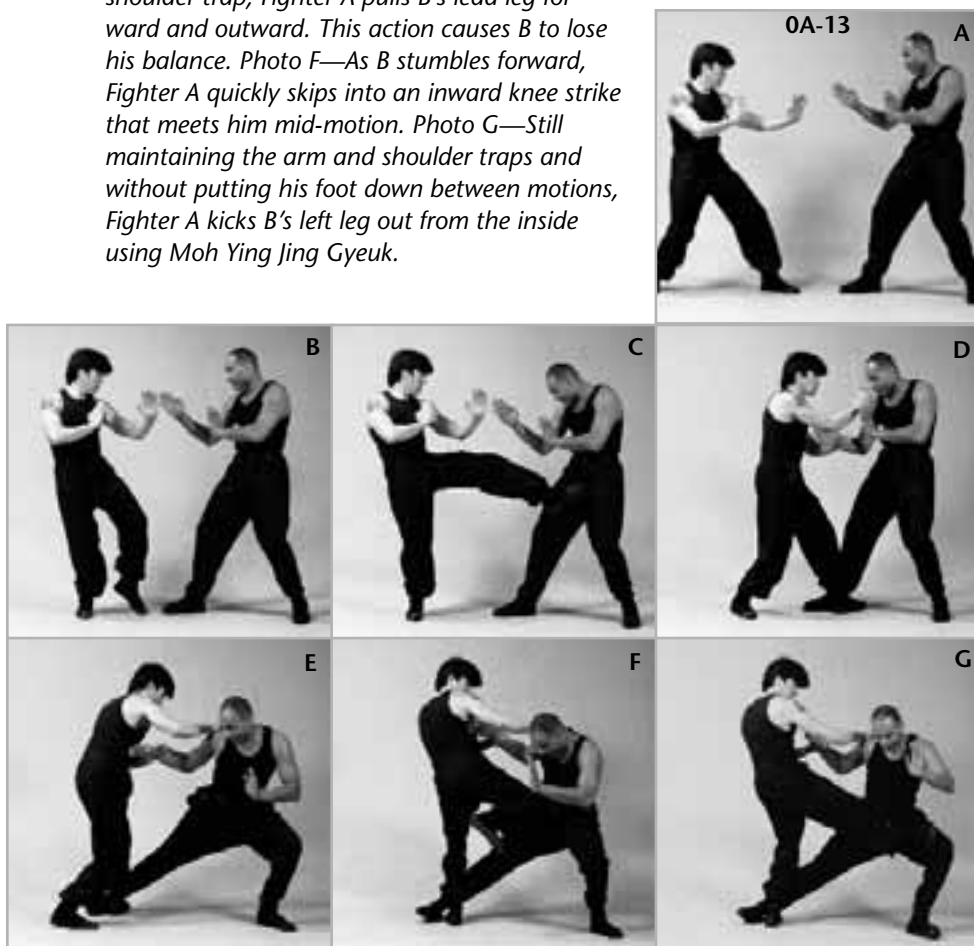
**OA-11**—Photo A—Fighters ready. Photo B—Fighter A skips in to begin the Loy Tiu Gyeuk Round Kick attack to B's right leg. Photo C—Fighter A kicks B's leg out at the back of her ankle. Photo CC—A possible defense is shown here, with Fighter B raising her leg to avoid A's ankle kickout. Photo D—In either case, B's foot is planted on the ground after A's kick crosses the Centerline. Photo E—Without putting his foot down between motions, Fighter A circles the kicking leg directly down to stomp B's knee.



**0A-12**—Photo A—Fighters ready. Photo B—Fighter A skips in and attacks B’s outer thigh with a Teo Loy Tiu Gyeuk Jumping Round Kick. Photo C—Capitalizing on his forward momentum, Fighter A pivots in on the ball of the right foot and drops a downward-arcing Gwai Sut knee smash on B’s upper thigh with another small skip. Photo D—Again using his downward momentum to add power to his technique, Fighter A reattacks with a Loy Doy Gock Kuen Plant/Trap/Hit.

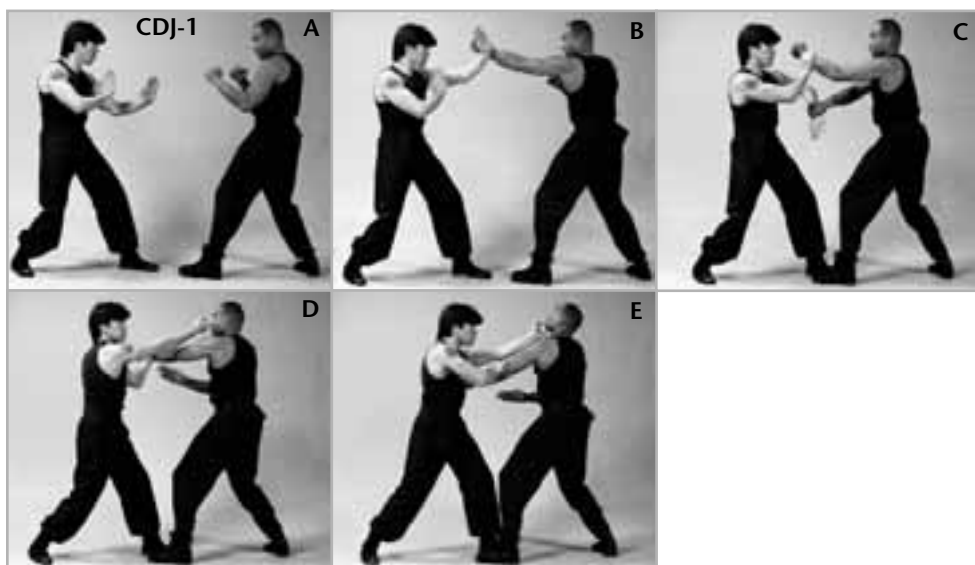


**OA-13**—Photo A—Fighters ready. Photo B—Fighter A skips in to begin... Photo C—...a left Teo Ngoy Tiu Gyeuk to attack B's groin from an unexpected angle. Photo D—Fighter A plants his foot, locking B's lead right leg with the instep of his outward-turned Lau Sut Soh Twisted Knee Lock from the Chum Kiu form as he delivers a right punch with the added power of his falling weight. Photo E—Converting the left trap into Kau Sau and the right punch into a Ngahn Woon shoulder trap, Fighter A pulls B's lead leg forward and outward. This action causes B to lose his balance. Photo F—As B stumbles forward, Fighter A quickly skips into an inward knee strike that meets him mid-motion. Photo G—Still maintaining the arm and shoulder traps and without putting his foot down between motions, Fighter A kicks B's left leg out from the inside using Moh Ying Jing Gyeuk.



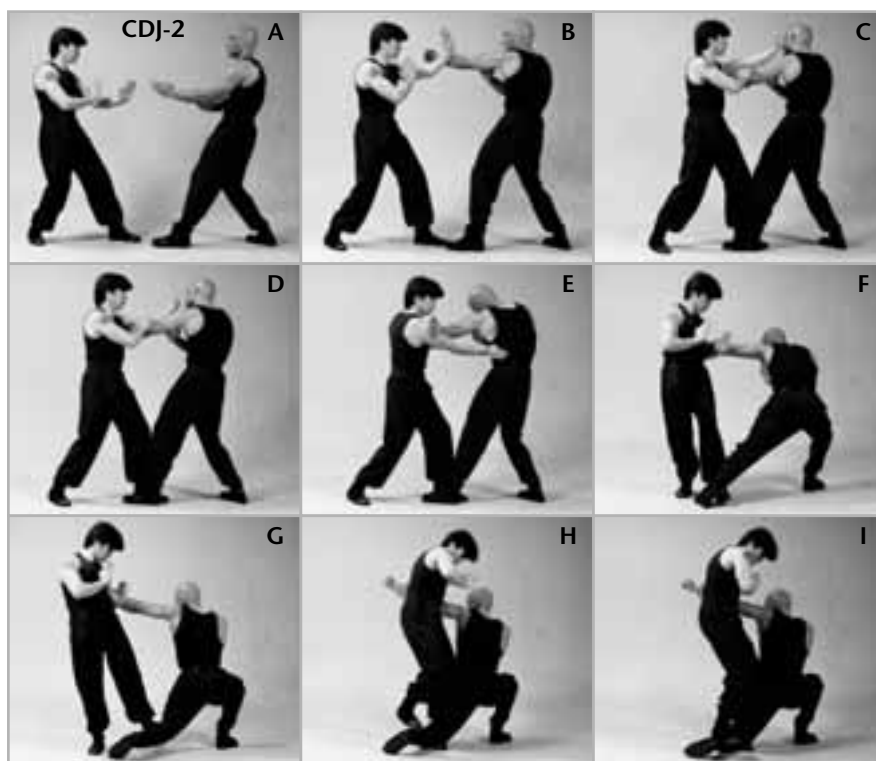
## ***Closed Defenses vs. the Jab***

**CDJ-1**—Photo A—Fighters ready. Photo B—Fighter A stops B's left Jab with his own left Woo Sau Guarding Hand. Photo C—When B advances with a Pock Da slap and strike, Fighter A counters by collapsing his left arm into a "sinking bridge" with Dai Boang Sau structure as he stops the punch with a right Pock Sau slap block. Photo D—Using the raising Tan Sau application from the Chum Kiu form (also seen in the transition from Ngoy Kwun Sau to Tan Da Chahng Dai Jyeung in Movements 17 and 18 of the Dummy form), Fighter A takes over the trapping duty from the right hand to counter with Tan Da. Photo E—A finishes with a retrap/punch.

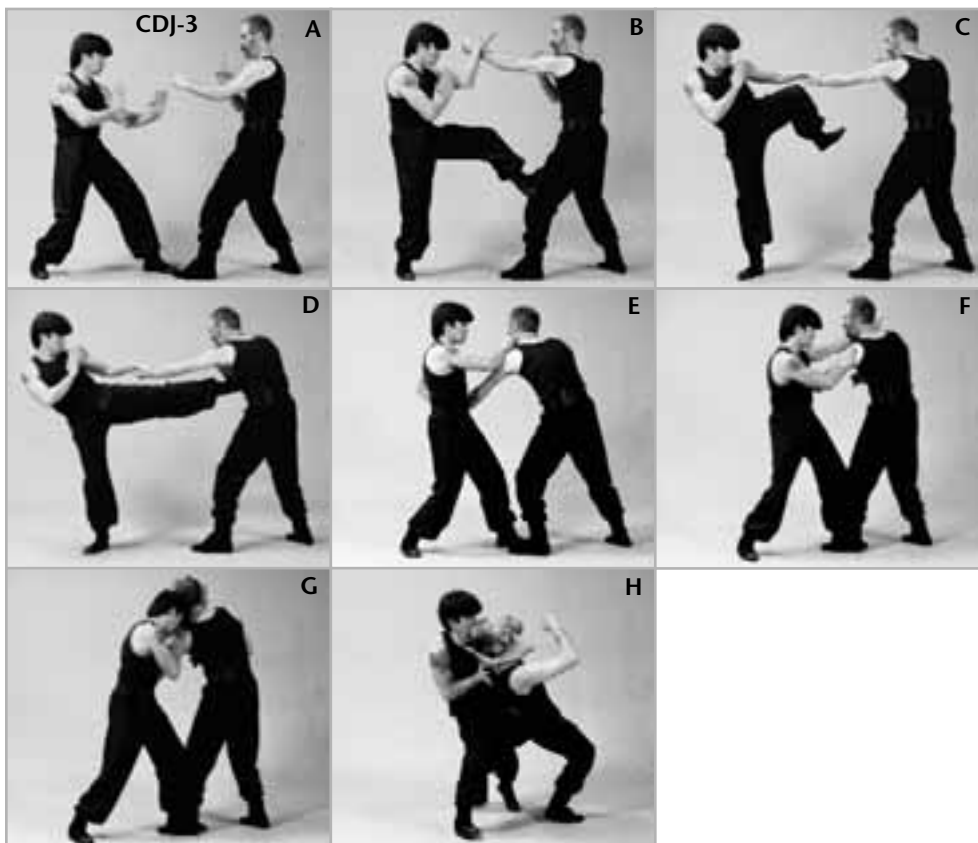




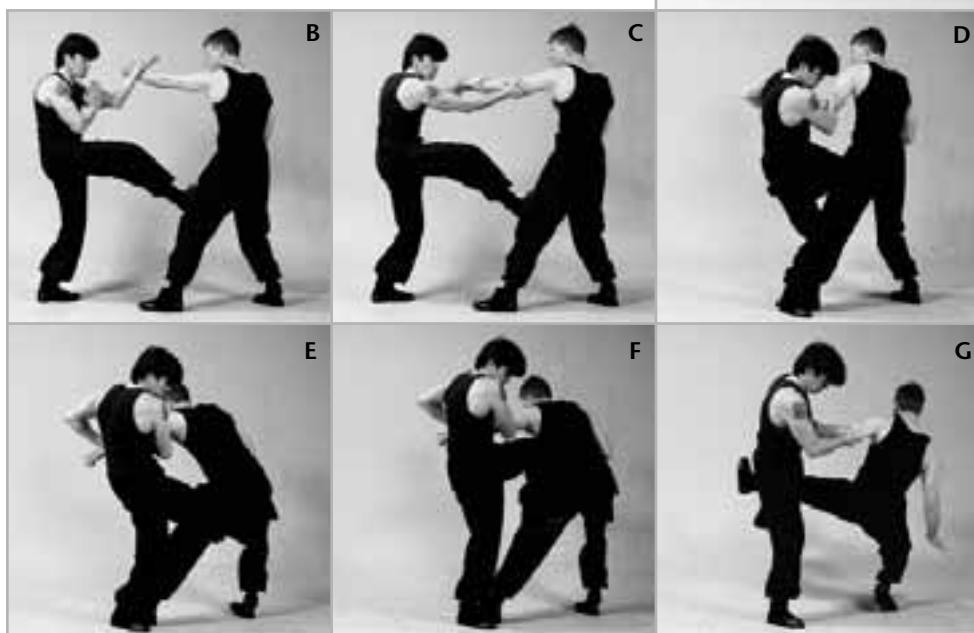
**CDJ-2**—Photo A—Fighters ready. Photo B—Fighter A stops B's left Jab with his own left Woo Sau Guarding Hand. Photo C—Fighter A uses a "center-breaking" Poh Joong Pock Da Jing Jyeung to open the Centerline for his Vertical Palm Strike to the side of B's jaw. Photo D—After the strike, Fighter A begins to drop his left arm down to begin the Woo Sau Wrap. Photo E—As the Woo Wrap is completed, Fighter A twists his shoulders to lock B's elbow while adding length and power to his Chahng Dai Jyeung low Spade Palm attack to the ribs. Photo F—From the shin-to-shin position achieved through short Toh Ma advances to a position of best possible Facing Advantage, and without releasing the Woo Wrap, Fighter A hooks B's leading left ankle and sweeps it out from under him using a Loy Jut Gyeuk Inside Jerking Leg. Photo G—Without putting his foot down between motions or releasing the trap, Fighter A circles his left foot into a Yai Sut Huen Wahng Gyeuk to stomp B's knee into the floor. Photo H—Applying yet more pressure to B's knee by standing on it, Fighter A raises his right foot off the ground... Photo I—...and stomps B's left ankle into the ground.



**CDJ-3**—Photo A—Fighters ready. Photo B—Fighter A stops B's left jab with his own left Tan Sau as he simultaneously executes a left Jing Gyeuk to B's leading left leg. Photo C—Without losing Bridge Contact with B's arm, Fighter A flips the Tan Sau over and converts it to a grab as he chambers his left leg. Photo D—A pulls B into a Side Kick. Photo E—Using his descending momentum, Fighter A keeps the left grab and falls into a right punch. Photo F—After the punch, A opens his right hand and traps B's shoulder to press him towards the left Ngahn Woon forearm smash. Photo G—Keeping contact with B's neck after the strike, Fighter A uses Lon Sau structure for a Pon Geng Sau neck trap that holds his head in position for a final headbutt to the temple. Photo H—Fighter A then slips the Lon Sau arm further around B's neck to act as a choke as he circles his left leg behind B's left in a Kau Boh Outer Sweep.

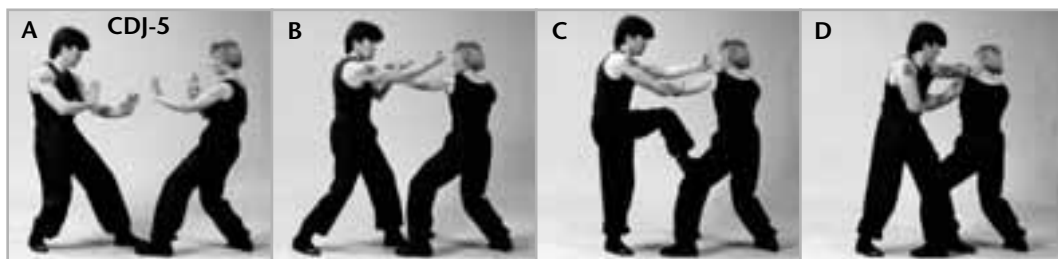


**CDJ-4**—Photo A—Fighters ready. Photo B—Fighter A stops B's left jab with a simultaneous left Tan Sau/right Jing Gyeuk. Photo C—A then flips the Tan Sau over to become the top half of a Lai Sau over-and-under grab. Photo D—Pulling B's extended arm toward his hip, Fighter A jumpswitches into a Teo Loy Doy Gock Gyeuk inward knee strike to the groin. Photo E—Without putting his left foot down between motions, Fighter A executes a Moh Ying Jing Gyeuk "invisible" Front Kick to B's rear right leg. Photo F—Again without putting his foot down on the ground, Fighter A circles his left leg back behind B's left leg. Photo G—A then sweeps B's leg out using Ngoy Jut Gyeuk to snap the back of his knee.

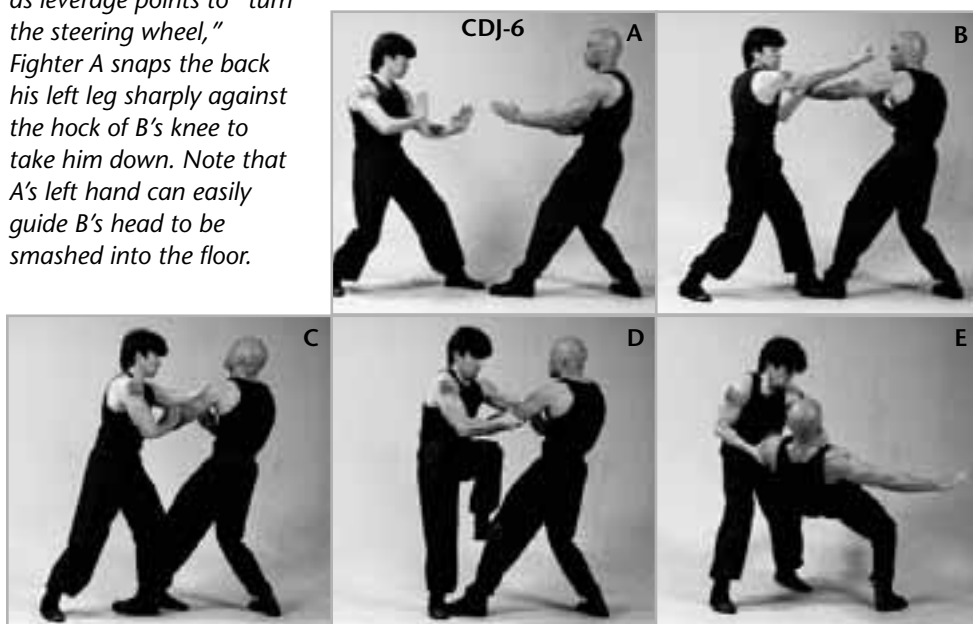


**CDJ-5**—Photo A—Fighters ready. Photo B—Fighter A meets B's left jab with Tan Da. Photo C—In a less-commonly seen application of same side hitting and kicking, Fighter A switches the trapping duty and attacks with Pock Da Jing Gyeuk, with the punch and kick both executed from the left side. This is made possible by the fact that the majority of B's forward momentum was stopped by the initial Tan Da, thus making it much safer to use both the counterpunch and kick from

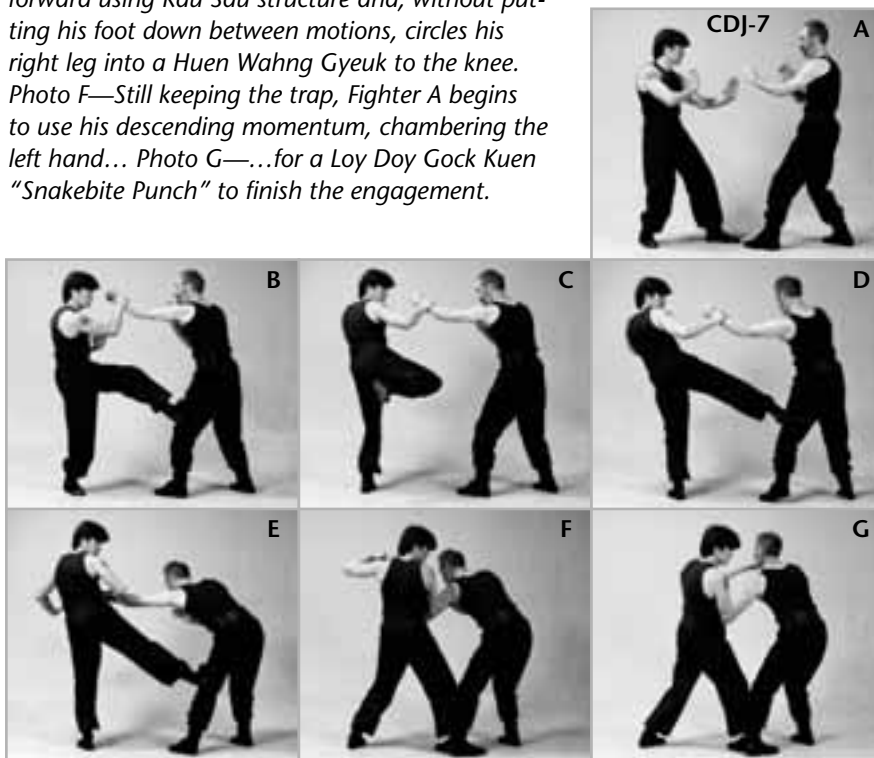
the same side on the second “syllable.” Photo D—Capitalizing on his descending momentum after the kick, Fighter A plants, traps and strikes with a *Pai Jahng Hacking Elbow* to the face.



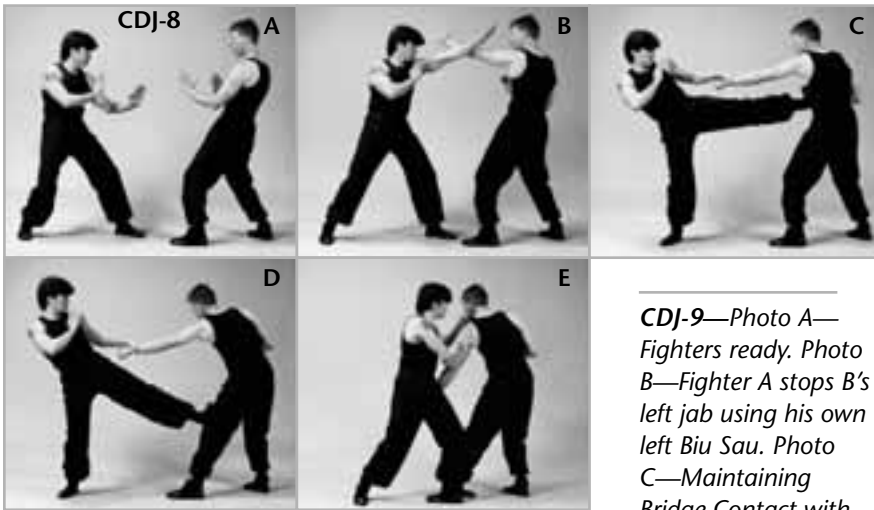
**CDJ-6**—Photo A—Fighters ready. Photo B—Fighter A again stops B’s left jab with *Tan Da*. Photo C—A then switchtraps with *Pock Da Chahng Jyeung*. Photo D—Fighter A converts the right *Pock Sau* to a *Pau Sau* palm-up grab just above the elbow as he skips in and chambers his left leg. Photo E—Using B’s neck and elbow as leverage points to “turn the steering wheel,” Fighter A snaps the back his left leg sharply against the hock of B’s knee to take him down. Note that A’s left hand can easily guide B’s head to be smashed into the floor.



**CDJ-7**—Photo A—Fighters ready. Photo B—Fighter A stops B's left jab with a simultaneous right Pock Sau/left Jing Gyeuk. Photo C—Keeping the Pock Sau trap, Fighter A jumpswitches as he begins to chamber the right leg for a Round Kick. Photo D—The Moh Ying Loy Tiu Gyeuk makes contact with the back of B's lead left thigh. Photo E—Fighter A maintains the right grab, and pulls B's weight forward using Kau Sau structure and, without putting his foot down between motions, circles his right leg into a Huen Wahng Gyeuk to the knee. Photo F—Still keeping the trap, Fighter A begins to use his descending momentum, chambering the left hand... Photo G—...for a Loy Doy Gock Kuen "Snakebite Punch" to finish the engagement.

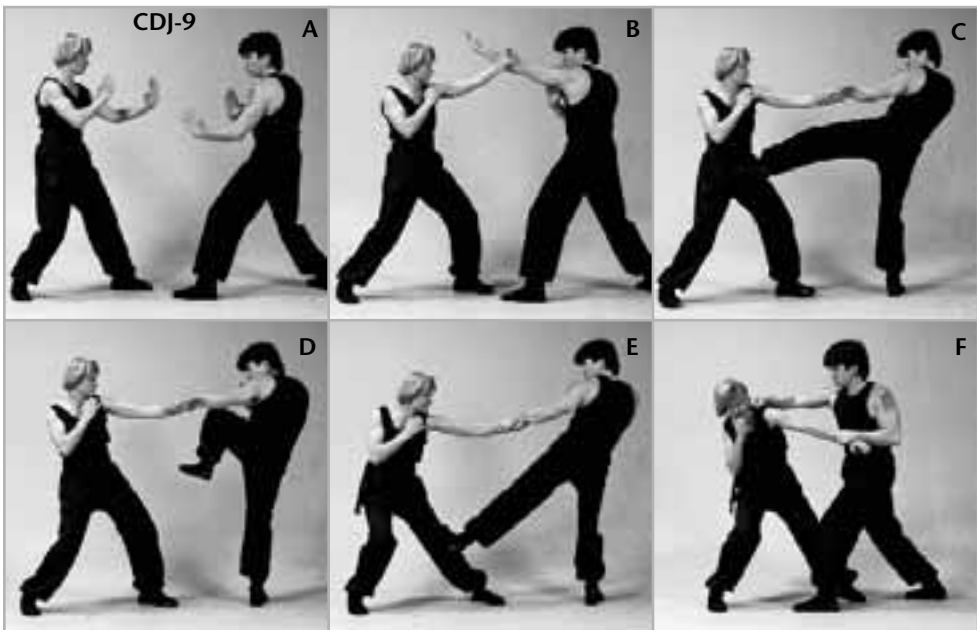


**CDJ-8**—Photo A—Fighters ready. Photo B—Fighter A stops B's left Jab with Biu Sau. Photo C—Maintaining Bridge Contact with the left arm, A grabs B's wrist and jerks him into a leading left Side Kick. Photo D—Because in Wing Chun logic, it is considered unwise to kick the same target twice with the same kick, Fighter A changes levels and executes a second Side Kick, this time to the knee. Alternatively, Fighter A could have remained in compliance with Wing Chun theory by instead changing kick structures, yet staying at the same level by using Jing Gyeuk instead as his follow-up Moh Ying Gyeuk. Photo E—Fighter A finishes with Plant/Trap/Hit.

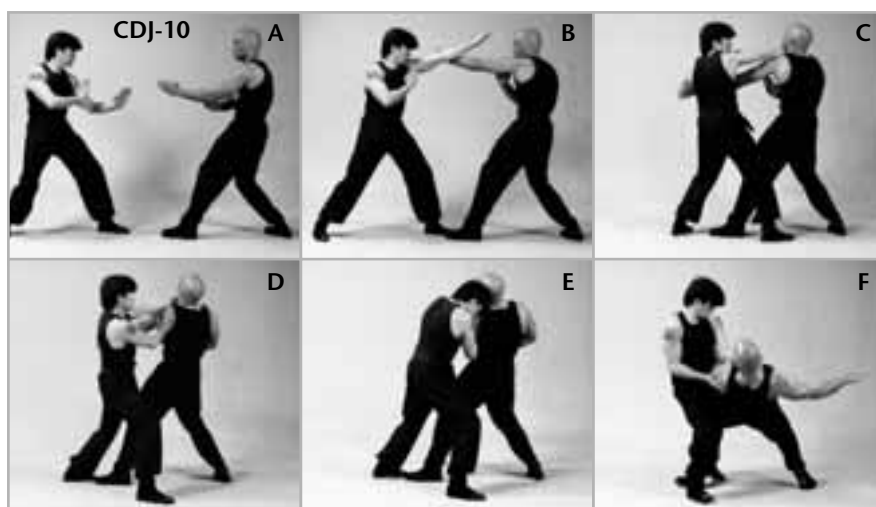


**CDJ-9**—Photo A—  
Fighters ready. Photo  
B—Fighter A stops B's  
left jab using his own  
left Biu Sau. Photo  
C—Maintaining  
Bridge Contact with  
the left arm, A grabs

B's wrist and jerks her into a leading left Round Kick. Photo D—Keeping the grab and without putting the foot down between kicks, Fighter A circles the left leg... Photo E—...in a Huen Wahng Gyeuk to the knee. Photo F—Still keeping the left grab, Fighter A falls into a right cross.



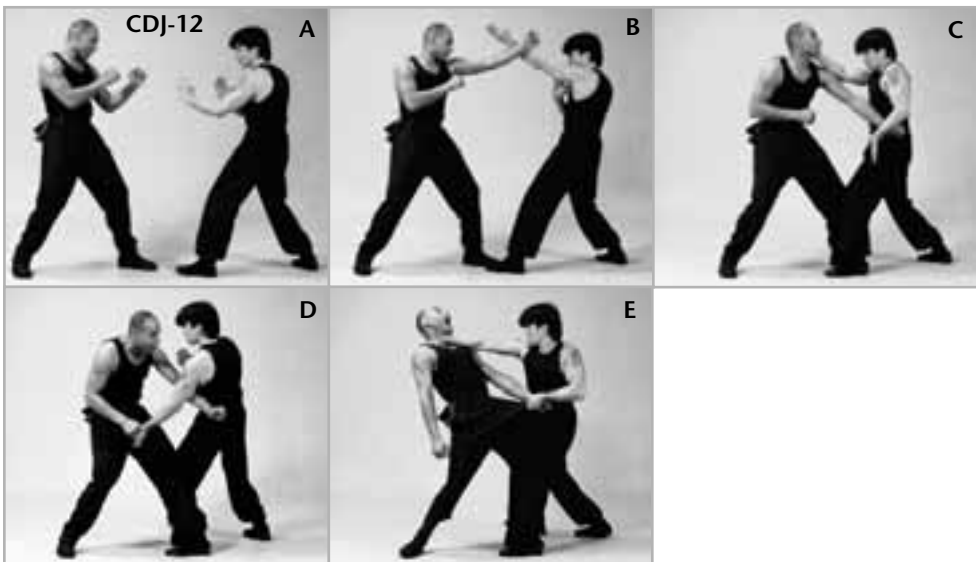
**CDJ-10**—Photo A—Fighters ready. Photo B—Fighter A again stops B's left jab with his own left *Biu Sau*. Photo C—Converting the *Biu Sau* to a grab, Fighter A steps through with his rear right foot as he executes the right *Syeung Ma Fun Sau* chop. Photo D—A then slips the chopping hand behind B's left shoulder to both push him into and brace him against falling away from the left *Ngahn Woon* forearm smash. Photo E—Without losing contact between his left wrist and B's neck, A flips his hand to *Lon Sau* structure to be used as a neck trap that holds B in position to be headbutted. Photo F—Keeping the shoulder trap and converting *Lon Sau* to a throat grab, Fighter A sidesteps with the right foot and circles his left behind B's left leg to sweep using *Seep Ma*.



**CDJ-11**—Photo A—Fighters ready. Photo B—Fighter A stops B's left jab with his own left *Woo Sau*. Photo C—When he feels B's grab pulling him into a right elbow attack, Fighter A leans back to avoid the blow and simultaneously puts in the *Jeet Loy Doy Gock Gyeuk* inward knee smash to "borrow" B's power by kicking him mid-motion.



**CDJ-12**—Photo A—Fighters are in a Closed relationship. Photo B—Fighter A uses his lead left *Biu Joang Sau* to deflect B's jab, shearing into it at 45° and guiding it outward. Photo C—Without losing Bridge contact with B's arm, Fighter A uses a *Gwot Sau* sweep of that arm to guide it into a left Long Bridge Clamping Trap as his right hand comes up to strike the left ear. Photo D—First using a short, backward-jerking, counter-clockwise twist of his shoulders to cause B to stumble forward, Fighter A drives a low *Pau Jyeung* palm strike to the groin that meets B mid-motion. Photo E—Converting the strike into a painful grab, Fighter A pulls B into a right *Fun Sau* chop to the throat.



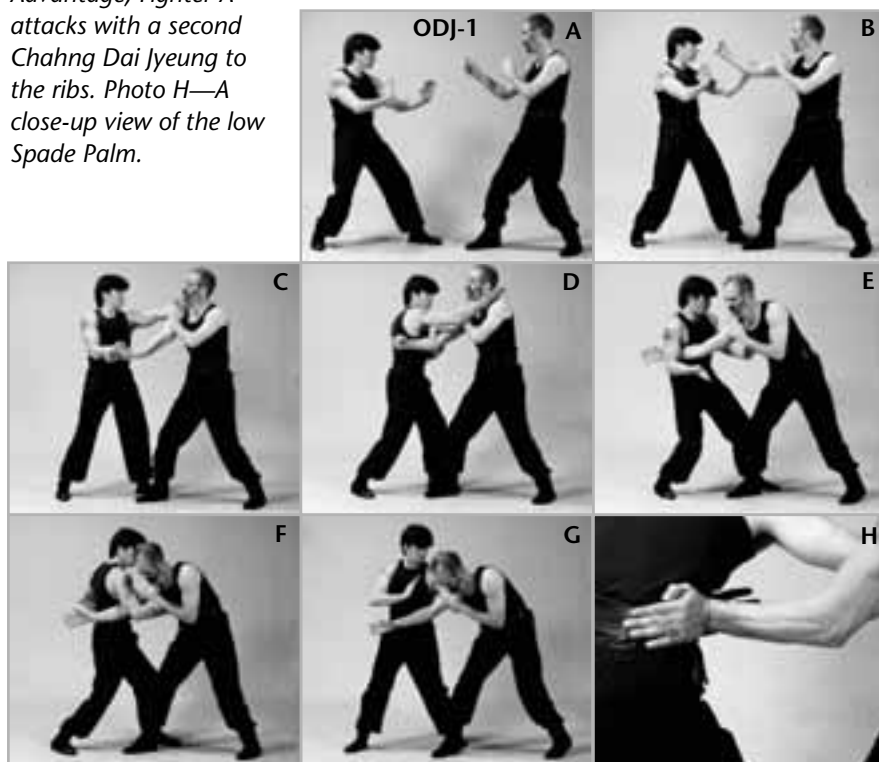




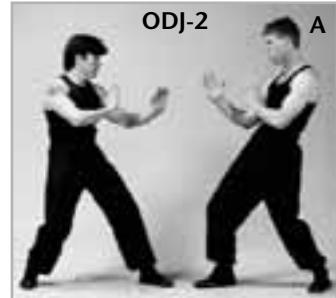
## Open Defenses vs. the Jab

**ODJ-1**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab with his own left Pock Sau slap block. Photo C—A then uses his right Tan Sau to take over the trapping duty from Pock as he delivers the left Spade Palm of his Toh Ma Tan Da Chahng Jyeung counter. Photo D—Retrap/Spade Palm to the jaw. Photo E—Using an application of Lau Sau from the Siu Leem Tau form as a Clamping Trap, Fighter A sharply jerks his right elbow backward

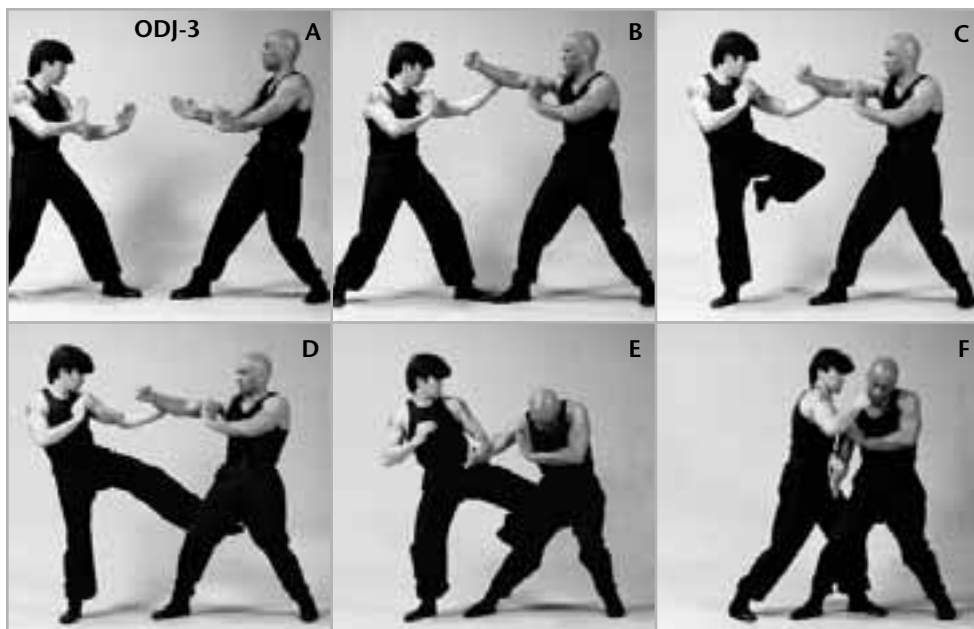
and inward on B's right arm, causing him to stumble forward off balance. Photo F—Before B stops moving forward, Fighter A capitalizes on that momentum, meeting him halfway with a right Chahng Dai Jyeung low Spade Palm to the ribs. Photo G—Using a Jing Ma pivot from side to center to avoid giving up Facing Advantage, Fighter A attacks with a second Chahng Dai Jyeung to the ribs. Photo H—A close-up view of the low Spade Palm.



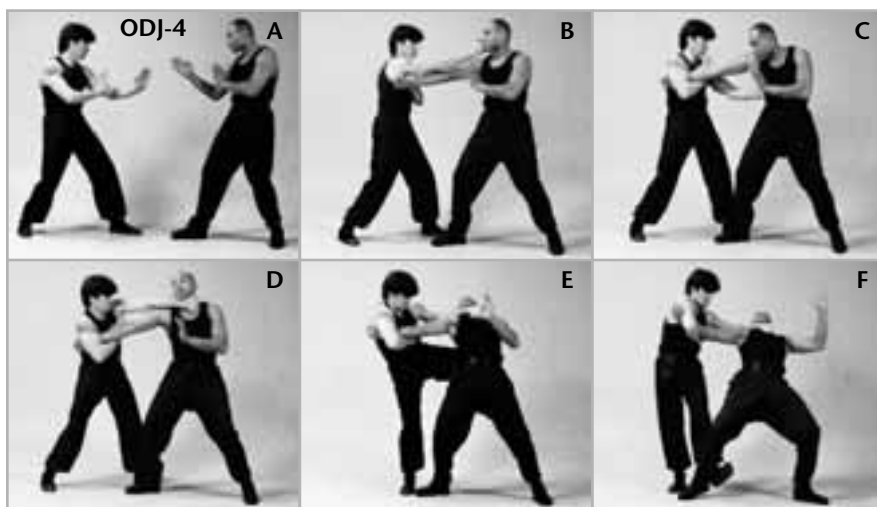
**ODJ-2**—Photo A—Fighters ready. Photo B—Fighter A again stops B's right jab with his own left Pock Sau. Photo C—A then uses his right to take over the trapping duty from Pock and slides in with Toh Ma Tan Da Chahng Jyeung. Photo D—In an application of Movements 96 and 97 from *Siu Leem Tau*, Fighter A then converts his left Spade Palm to a neck trap that holds B's head in position for a Pau Sau Lifting Forearm Smash. Photo E—The Pau Sau arm is snapped backward to trap B's head and smash the temple against the top of Fighter A's head. Photo F—Keeping both of his hands around B's neck, Fighter A circles the left leg behind B's left to begin the Seep Ma sweep. Photo G—Using the leverage of the double neck trap, Fighter A swings B backward as he sweeps the leg out.



**ODJ-3**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab with Pock Sau. Photo C—Keeping the left trap, A skips into... Photo D—...a left Teo Loy Tiu Gyeuk to the back of B's right thigh. Photo E—Fighter A then skips in further and drops his left Fook Sut on B's thigh. This use of Fook Sut can also be considered a Gwai Sut application. Photo F—Plant/Trap/Hit



**ODJ-4**—Photo A—Fighters ready. Photo B—Fighter A meets B's right jab with Pock Da. Note that A is guiding B's arm near his own right armpit. Photo C—After the strike lands, Fighter A wraps B's right arm with his own right Woo Sau Wrap as he delivers the left Chahng Dai Jyeung. Photo D—Fighter A then reaches up and around B's neck in a reverse Pon Geng Sau motion... Photo E—...that pulls him backwards into a skipping Teo Loy Doy Gock Gyeuk inward knee smash to the spine. Note that A's foot is held up high to chamber for the follow-up. Photo F—Using a downward "soccer-style" swinging motion, A kicks B's leading right leg out from under him with Moh Ying Soh Jing Gyeuk.



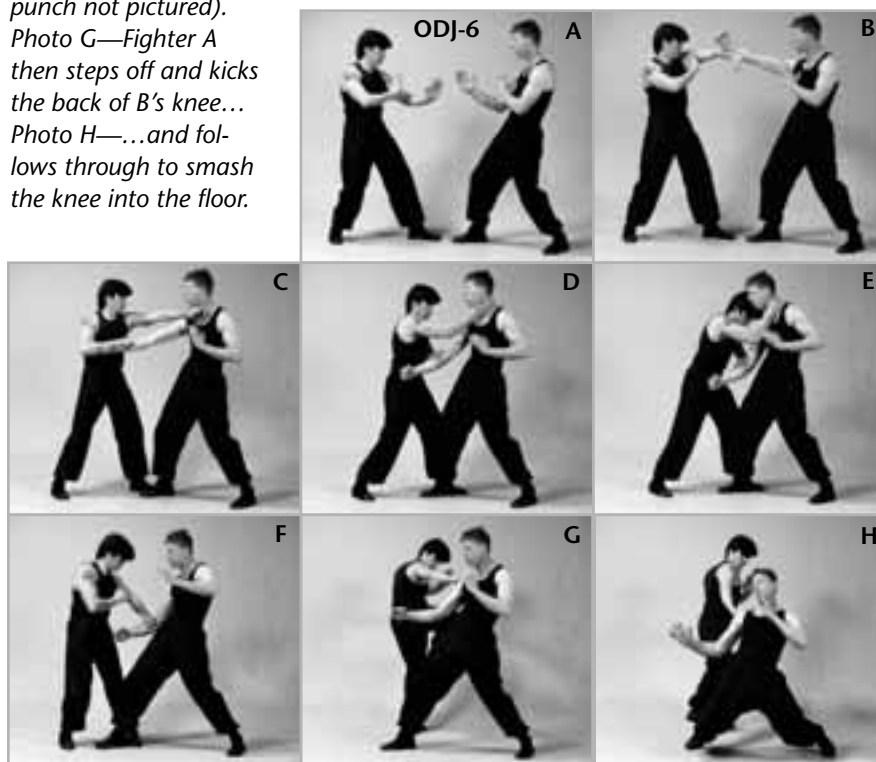
**ODJ-5**—Photo A—Fighters ready. Photo B—Fighter A stops B’s right jab with a left Jom Sau chop block. Photo C—Switching the trapping duty, A step/slides in with Lop/Fun Sau. Photo D—Retrap/Chahng Jyeung Photo E—Fighter A converts the Spade Palm to a neck trap and delivers the headbutt. Photo F—A continues the attack, snapping his right elbow upward into a Pau Sau forearm smash. Photo G—Fighter A snaps his right palm backwards to slap B’s ear with an Iron Palm strike as he brings his left up to sandwich the opponent’s head. Photo H—Take this opportunity to ridicule your disabled opponent.



**ODJ-6**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab with a left Boang Sau Wing Arm Deflection. Photo C—Toh Ma Lop/Fun Sau. Photo D—Retrap/Chahng Jyeung. Photo E—Pon Geng Sau/headbutt. Photo F—From the shin-to-calf position achieved by his previous step/slide footwork, Fighter A is able to easily pull B's leading right leg out from under him using Loy Jut Gyeuk (right punch not pictured).

Photo G—Fighter A then steps off and kicks the back of B's knee...

Photo H—...and follows through to smash the knee into the floor.

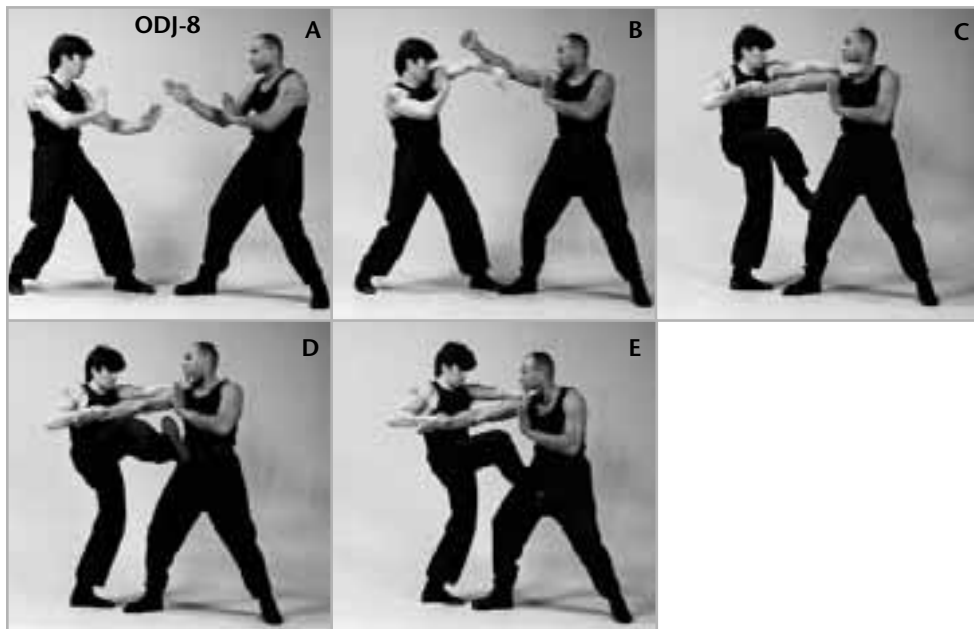


**ODJ-7**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab with a left Boang Sau. Photo C—A's Toh Ma Lop/Fun Sau is successful. Photo D—Converting his left chop to a three-fingered Huen Sau Hook Trap at B's inner elbow, Fighter A step/slides in behind B to gain Facing advantage as he adds power to his Hay Jahng upward elbow smash to the jaw. Photo E—A first slips the left hand under B's right arm and places it on his right shoulder, then puts his own right hand on top of his left, allowing him to pull B downward into his Tai Sut upward knee strike to the body. Photo F—Without putting the foot down between kicks, Fighter A uses an "invisible" Moh Ying Jing Gyeuk to kick B's left knee out. Photo G—Using his falling momentum, Fighter A brings the right elbow down on the spine with a twist of the wrist to add Juen Ging "Whirlpool Energy" to the strike. Photo H—

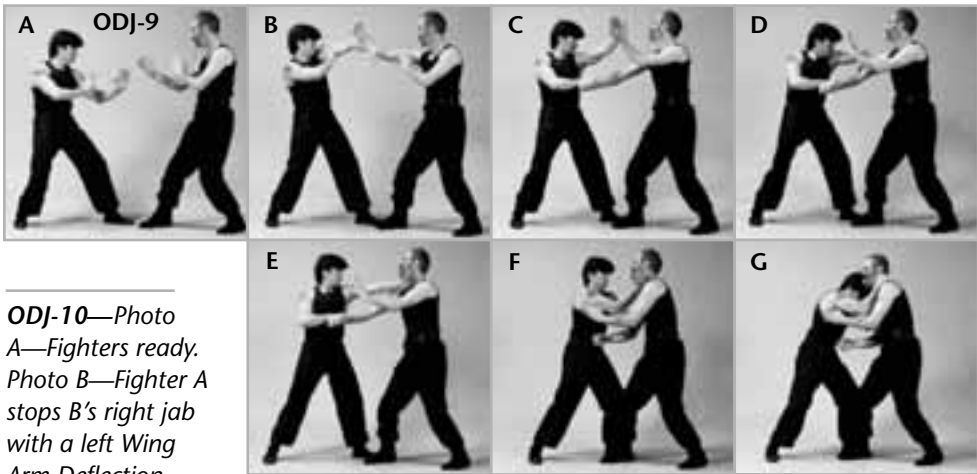
Maintaining the shoulder trap with his left hand, Fighter A releases the right and reaches for B's right wrist, which is behind his back. Photo I—In an application of the Choh Ma Pai Jahng motion from the Chum Kiu form, Fighter A pivots and twists his body to break B's arm. Photo J—Making sure to use his left hand to support the right, Fighter A wraps his right arm around B's neck... Photo K—...and arches his back as he brings both arms in high and tight for the Guillotine Choke.



**ODJ-8**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab with Boang Sau. Photo C—A grabs B's right arm and pulls him into a simultaneous Fun Sau horizontal chop and Jing Gyeuk Front Kick. Photo D—After the kick, Fighter A brings his right leg up to chamber it... Photo E—...for a Loy Jut Gyeuk heel smash to the groin.

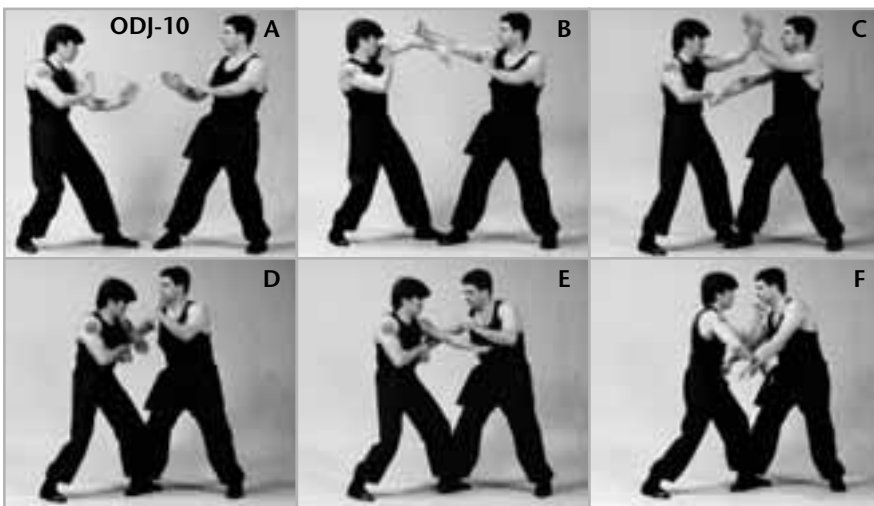


**ODJ-9**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab with a left Wing Arm Deflection. Photo C—Fighter B stops the Lop/Fun Sau attack using his own left Woo Sau. Photo D—Fighter A snaps his left wrist inward and begins to circle the hand... Photo E—...into a renewed Fun Sau chop to the throat. This is an example of Jau Sau—the “Running Hand” principle. Photo F—Fighter A converts the Fun Sau into a Layover Trap as he brings his right hand up to attack the throat with a palm-up Chahng Jyeung. Note that the “idea” of pulling the opponent into a chop and then retrapping with a second attack is derived from the Syeung Lon Sau/Syeung Fun Sau/Syeung Lon Sau sequence of the Siu Leem Tau form. Photo G—Keeping the neck trapped, Fighter A continues to punish the opponent with a final headbutt.



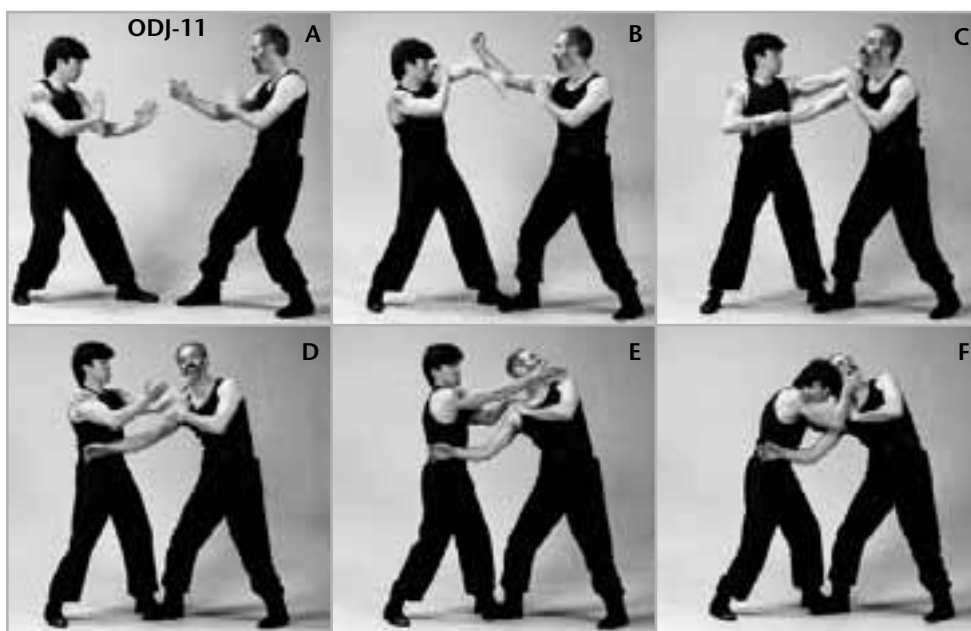
**ODJ-10**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab with a left Wing Arm Deflection.

Photo C—Fighter B again stops the Lop/Fun Sau attack using his own left Woo Sau. Photo D—Keeping the grab, Fighter A cuts backward with a Soang Jahng elbow to the inside of B's right arm to knock him off balance to the outside. Note that A's elbow point is below that of Fighter B. Photo E—Still keeping the right grab, Fighter A chops down between B's arms in a striking application of Gahng Sau. Photo F—In a wheel-like rolling motion, Fighter A uses his right hand to trap B's left guard as he circles his own left Loy Fon Kuen Whip Punch up to the face. The reason the right is used as the trap is that if B had tried to counterstrike after the Gahng Sau chop landed, Fighter A would be unable to stop it with his left, but could instead actually capitalize on its force with his right, redirecting its force into the counterpunch.





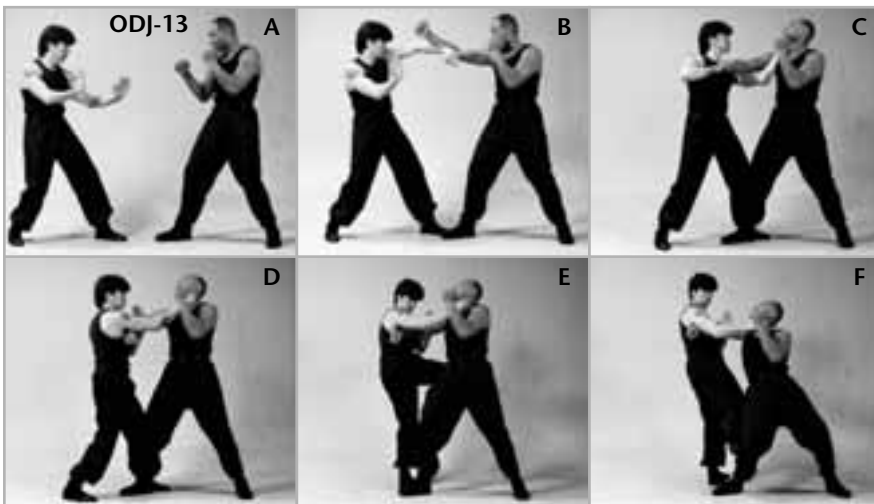
**ODJ-11**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab with Boang Sau. Photo C—A continues in with Lop/Chahng Jyeung. Photo D—Fighter A grabs the hair at the back of B's head. Photo E—Using a countertwisting motion to break the neck, Fighter A pulls B's head towards himself and simultaneously strikes the side of the jaw in the opposite direction. Photo F—Keeping the hair trap, Fighter A snaps the striking hand back to a Pon Geng Sau neck trap and finishes with a headbutt.



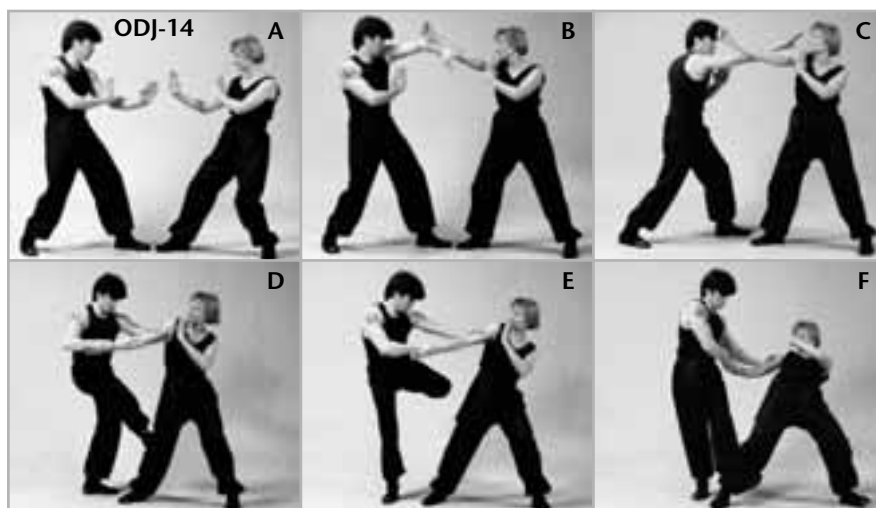
**ODJ-12**—Photo A—Fighters ready. Photo B—Fighter A meets B's right jab with Boang Sau. Photo C—A then pulls B into a Lop/Chahng Dai Jyeung low Spade Palm attack to the ribs. Photo D—After the strike, Fighter A grabs the flesh of B's body... Photo E—... and uses that grab to pull B into a Spade Palm to the throat. Photo F—Fighter A then converts the strike to another painful Biu Jee flesh grab. Photo G—Using the flesh grabs of both the body and neck, Fighter B is pulled into a headbutt.



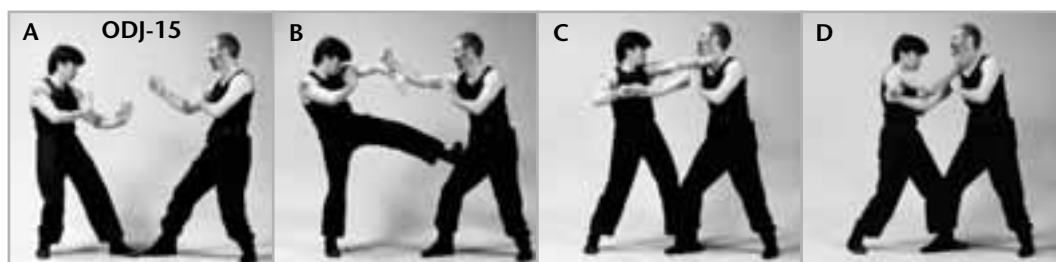
**ODJ-13**—Photo A—Fighters ready. Photo B—Fighter A uses Boang Sau to stop B's right jab. Photo C—Using his right Lon Sau instead of Lop, Fighter A keeps the line open for his left Chau Kuen uppercut to come through from beneath. Photo D—Keeping the right grab, Fighter A retracts the left hand into a reverse Woo Sau Wrap to pull B's forearm up tight against his chest as he grabs the throat. Photo E—Keeping both points of control, Fighter A steps off to the left and begins to circle his right leg... Photo F—...into a circling Huen Wahng Gyeuk Side Kick to the back of B's knee.



**ODJ-14**—Photo A—Fighters ready. Photo B—Fighter A meets B's right jab with Boang Sau. Photo C—Threading his right hand beneath his own left arm as he steps off to the left, Fighter A uses Biu Sau to exclude B's arm while attacking her eyes. Photo D—Converting the Biu Sau to the top half of a Lai Sau over-and-under grab, Fighter A pulls the opponent onto a Soh Gyeuk Sweep Kick to the knee. Photo E—Keeping the grabs, Fighter A jumpswitches... Photo F—...into a Gahng Gyeuk kickout of B's ankle.

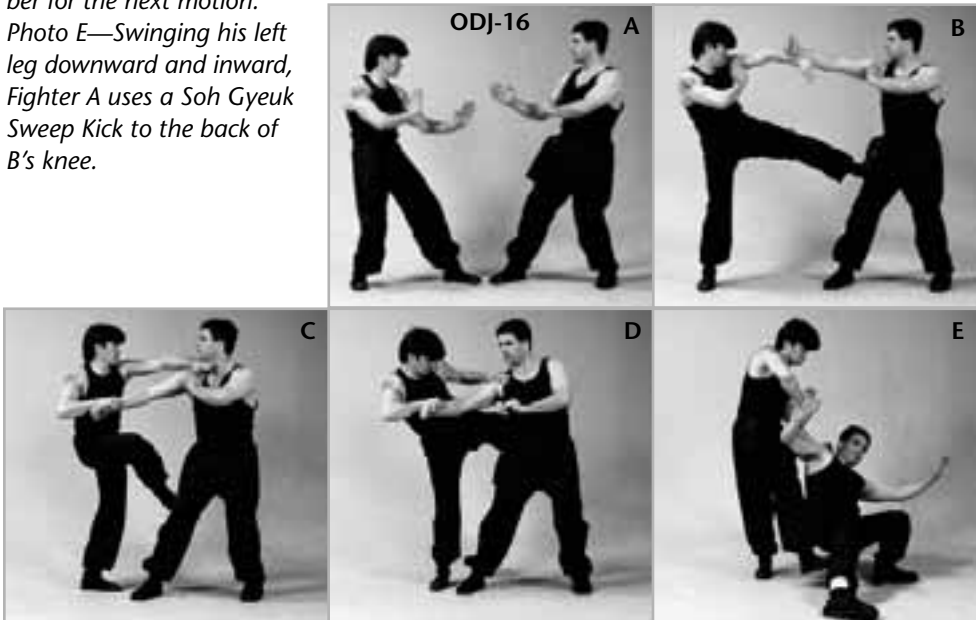


**ODJ-15**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab with a simultaneous Boang Sau/Wahng Gyeuk Wing Arm/Side Kick to the knee. Photo C—Planting his kicking leg behind B's right leg for Facing reasons, Fighter A falls into a Lop/Fun Sau grab/chop. Photo D—The opponent is finished with a retrap/Spade Palm attack.



**ODJ-16**—Photo A—Fighters ready. Photo B—Fighter A again stops B's right jab with Boang Sau/Wahng Gyeuk. Photo C—Using the Jumpswitching principle, Fighter A grabs, chops and again kicks to B's knee. Photo D—Again jumpswitching, Fighter A traps B's shoulder to pull him backward and skips into a Loy Doy Gyeuk inward knee strike to the spine. Note that A's left foot is held high to chamber for the next motion.

Photo E—Swinging his left leg downward and inward, Fighter A uses a Soh Gyeuk Sweep Kick to the back of B's knee.

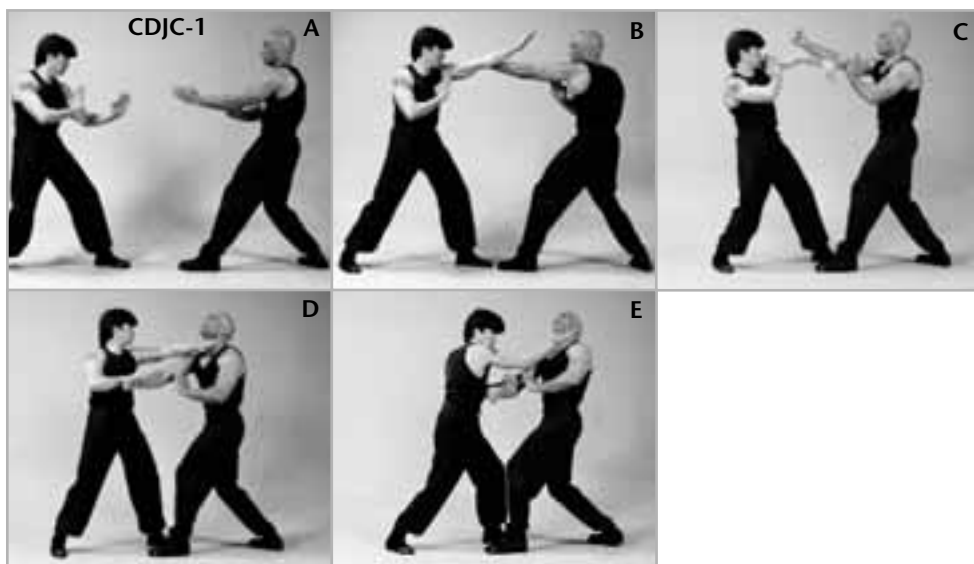




### *Closed Defenses vs. the 1-2*

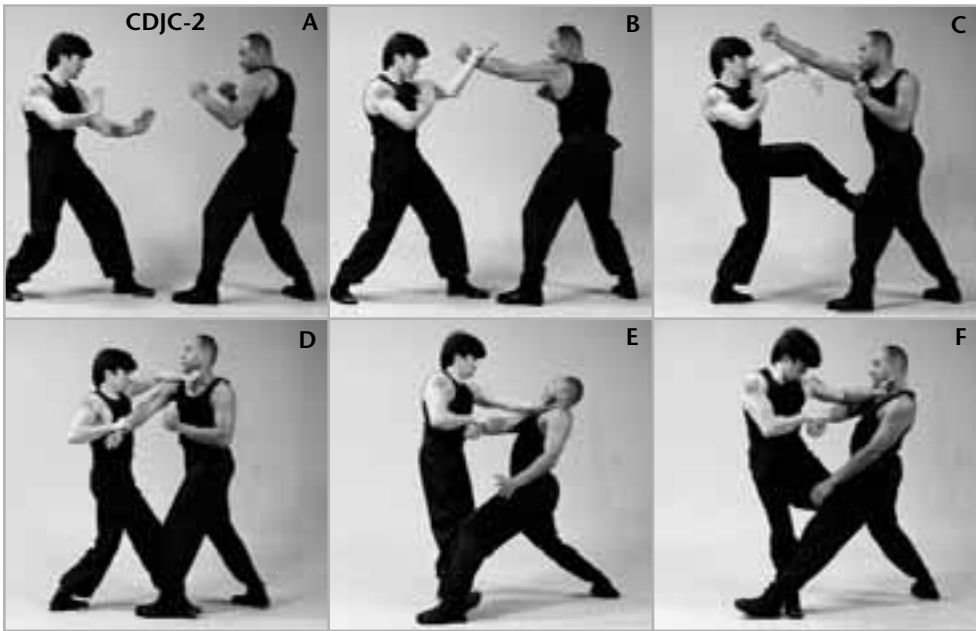
---

**CDJC-1**—Photo A—Fighters ready. Photo B—Fighter A stops B's left jab using his own lead left Biu Sau. Photo C—As B attempts the rear cross, Fighter A collapses his Biu Sau arm backwards into Boang Sau. Photo D—A then continues in with Lop/Fun Sau. Photo E—Retrap/Spade Palm finishes the engagement.

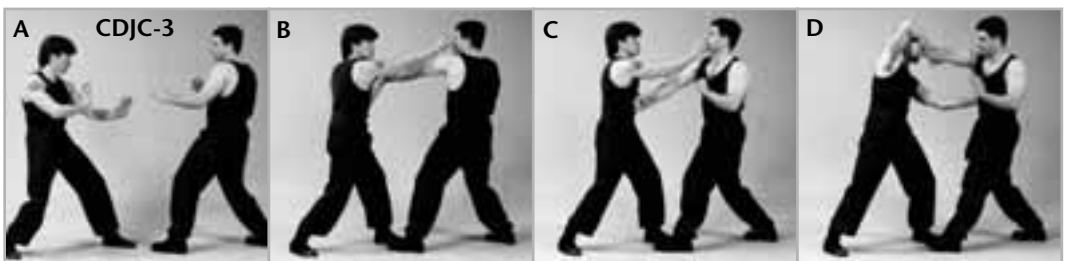


---

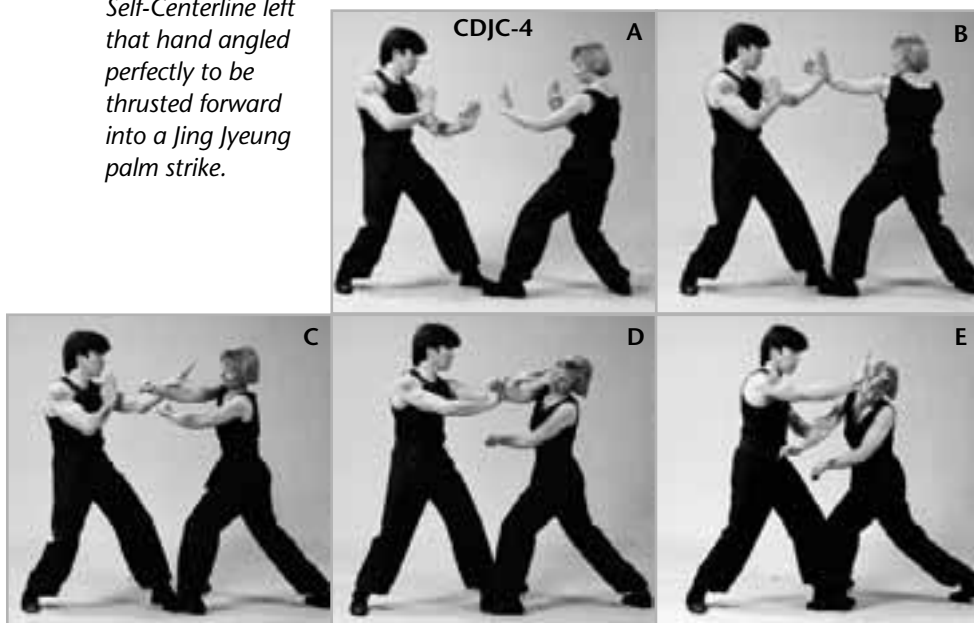
**CDJC-2**—Photo A—Fighters ready. Photo B—Fighter A stops B's left jab using Tan Sau. Photo C—B's right cross is met by A's Boang Sau/Jing Gyeuk. Photo D—Fighter A plants his right kicking leg in a Lau Sut Soh kneelock on the inside of B's left leg as he traps and strikes with Lop/Fun Sau. Photo E—Maintaining forward pressure on the neck, A then pulls B's leg out from under him. Photo F—Keeping control of B's arm and neck, Fighter A skips into a Teo Loy Doy Gock Gyeuk.



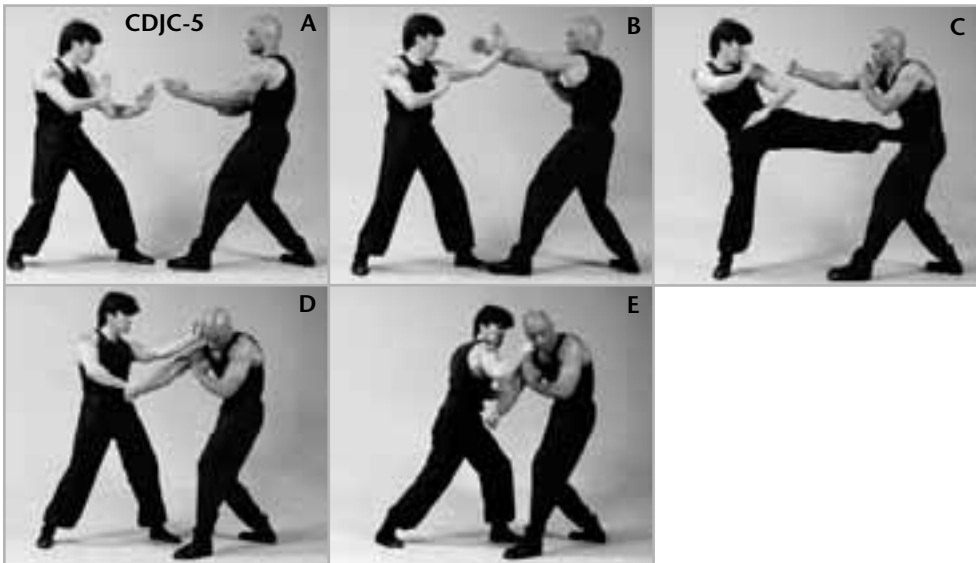
**CDJC-3**—Photo A—Fighters ready. Photo B—Fighter A stops B's left jab using Tan Da. Photo C—First retracting the right fist with a downward circular motion (not pictured), Fighter A intercepts B's right cross with a wheel-like Pock Da Loy Fon Kuen slap block/Inside Whip punch. Photo D—Collapsing the right punching arm, Fighter A hooks the outside of B's trapped right elbow and lifts it to open the low line for a Chau Kuen Drilling Punch to the body.



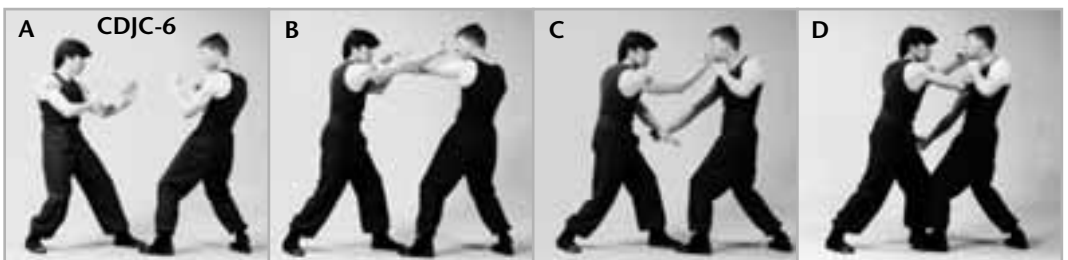
**CDJC-4**—Photo A—Fighters ready. Photo B—Fighter A stops B's left jab using his own left Woo Sau. Photo C—In an example of "Yut Fook Yee" principle in application, Fighter A uses the same left hand to block B's second punch with Fook Sau. Photo D—A then uses his right Woo Sau to take over the trapping duty for the left as that hand shoots directly forward to strike at the eyes with Biu Jee Sau. Note the position of Woo Sau with its palm faced towards the opponent. Photo E—Directly after striking to the eyes, the left hand is brought straight down to retrap B's right arm as the right palm shoots directly to the face from its Woo Sau checking position. In this technique, the 45° Yin Cutting Angle of Woo Sau as it followed the Self-Centerline left that hand angled perfectly to be thrust forward into a Jing Jyeung palm strike.



**CDJC-5**—Photo A—Fighters ready. Photo B—Fighter A again stops B's left jab with the left Woo Sau. Photo C—Sensing B's next punch coming, Fighter A leans back and meets him mid-motion with a Jeet Wahng Gyeuk Stop Side Kick that allows him to borrow power from B's right cross. Note the positioning of B's left arm into Boang Sau structure. This is to avoid having his knee and elbow collide during the kick as well as to chamber the hand for a follow-up technique. Photo D—Fighter A plants, traps and strikes with Syeung Ma Lop Da. Photo E—A then takes a small Outside Facing step to add power to his Gum Da Loy Doy Gock Kuen.

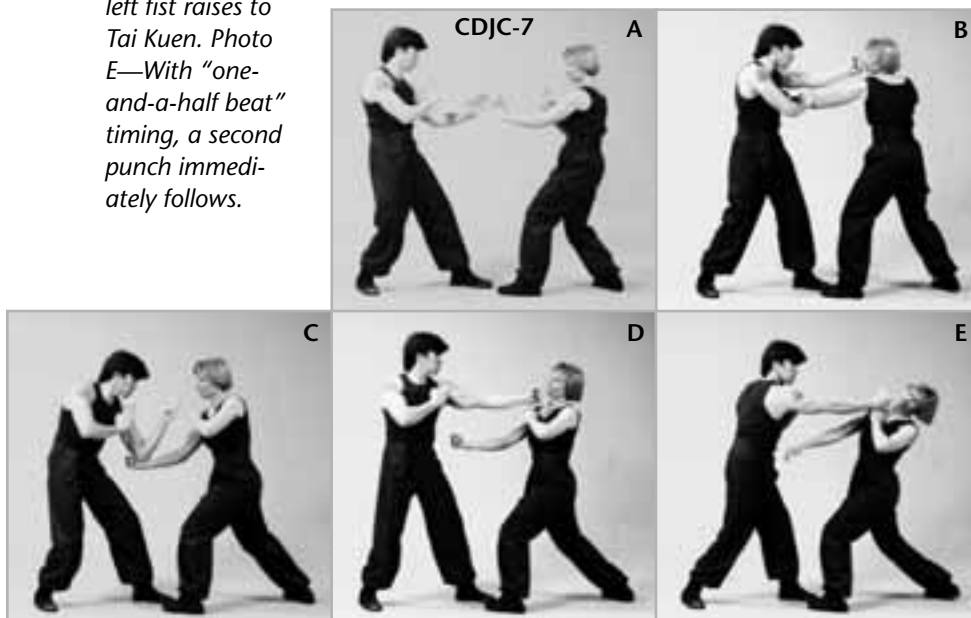


**CDJC-6**—Photo A—Fighters ready. Photo B—Fighter A uses Tan Da to stop the jab and counterpunch. Photo C—As B attempts to strike the area of A's body opened by the previous punch, Fighter A momentarily retracts both hands, then shoots them both forward again using Gahng Da to simultaneously block and counterattack. Photo D—A continues in by retrapping B's shoulder as he punches again.

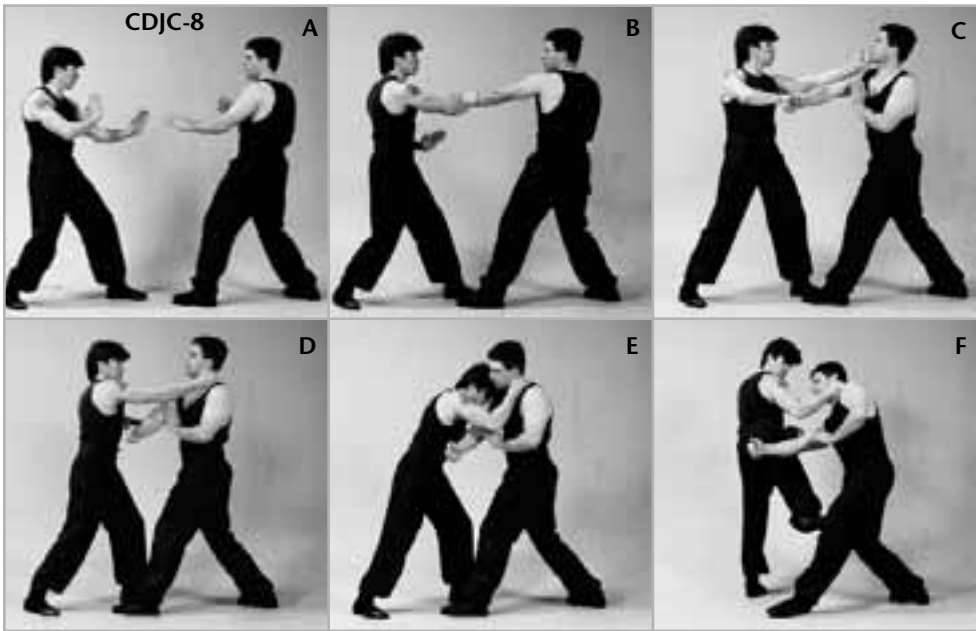




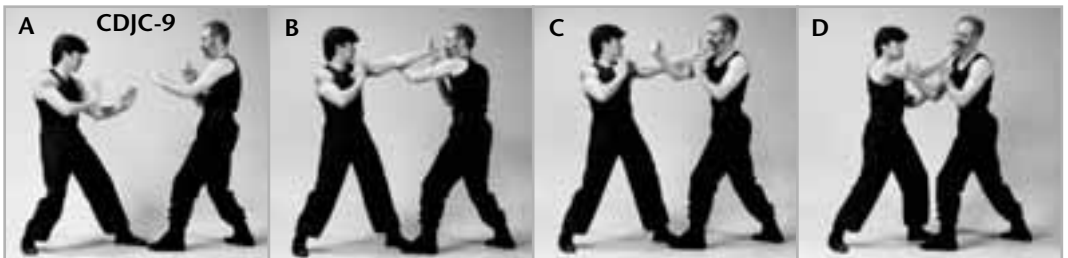
**CDJC-7**—Photo A—Fighters ready. Photo B—When the opponent jabs, Fighter A stops it with Pock Da. Photo C—Because the action of punching also creates an opening, Fighter B attempts to strike that opening with a Chau Kuen Drilling Punch, which is painfully blocked by A's retracting Chum Jahng Sinking Elbow motion. Photo D—Bouncing straight in and upward after the block, Fighter A's left fist raises to Tai Kuen. Photo E—With "one-and-a-half beat" timing, a second punch immediately follows.



**CDJC-8**—Photo A—Fighters are squared off. Photo B—Fighter A uses a rear Pock Sau to stop B's jab. Photo C—Whipping his hand backwards to gain enough speed to "catch-up" with the cross, A grabs the punch mid-air and delivers his own counterpunch with Fon Da. Photo D—After retrapping and striking with Chahng Jyeung (not pictured), Fighter A converts the strike to a neck trap. Photo E—Headbutt. Photo F—Keeping B's neck trapped to pull him off balance with most of his weight over his lead left leg, Fighter A sidesteps to the left with his left foot and circles a right Huen Wahng Gyeuk in to attack the inner knee.



**CDJC-9**—Photo A—Fighters ready. Photo B—Fighter A uses Kuen Siu Kuen to exclude B's jab. Photo C—With an outside-whipping circle of the left arm, Fighter A deflects B's rear cross with an including Kuen Siu Kuen motion. Note that both motions not only block the opponent's strikes, but also strike him back with power "borrowed" from his own punches. Photo D—Continuing in with the third punch of a Leen Wan Kuen chain, Fighter A uses Kau Sau to retrap and pull him into the strike.





## Open Defenses vs. the 1-2

**ODJC-1**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab with his left Pock Sau slap block. Photo C—As B attempts a left cross, Fighter A steps slightly to the outside and blocks with Toh Ma Tan Da. Photo D—Fighter A then switches the trapping duty with Gum Da Chahng Jyeung to the neck and jaw. Photo E—Without losing contact with B's neck, A turns his right hand over to become a Pau Sau trap and converts the palm strike to a neck trap, attacking with a headbutt to the temple. Photo F—Fighter A takes a sidestep with the right foot to the right, beginning the Seep Ma footwork. Photo G—A continues with the second-syllable circling step of Seep Ma...

Photo H—...and finishes the throw with a clockwise "turn of the steering wheel" to destroy B's balance.



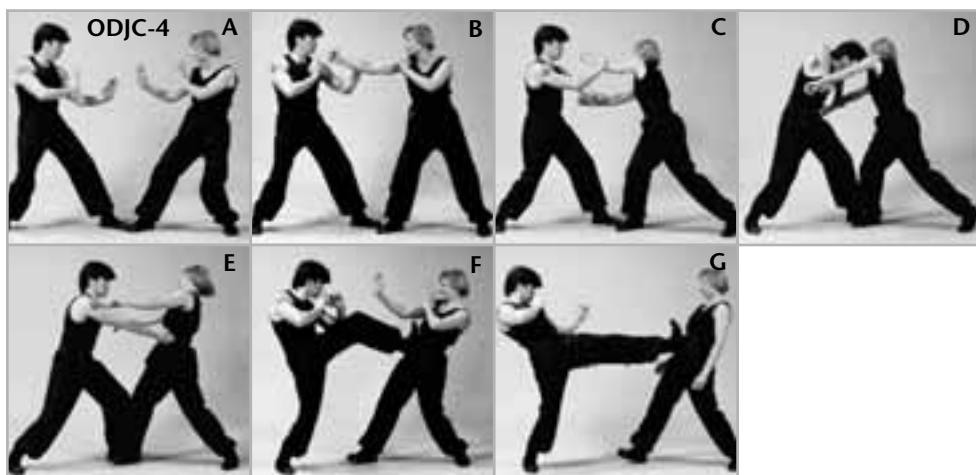
**ODJC-2**—Photo A—Fighters ready. Photo B—Fighter A again stops B's right jab with his left Pock Sau slap block. Photo C—B attempts a left cross, which is met by A's Tan Da. Photo D—Fighter A continues in with a Pock Da Fun Sau retrap/Outward Horizontal Chop to B's neck. Photo E—As he secures a hook on B's right heel with his own left foot, Fighter A converts his left chop into a reverse Pon Geng Sau neck trap. Photo F—Using counter leverage on the neck and ankle, Fighter A sweeps B's leg out.



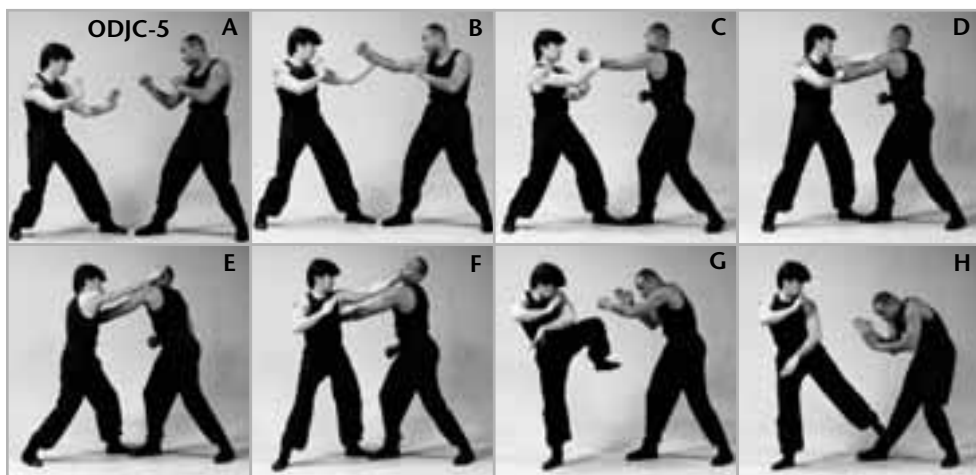
**ODJC-3**—Photo A—Fighters ready. Photo B—Fighter A again stops B's right jab with Pock Sau. Photo C—With a wheel-like rolling motion, Fighter A stops B's cross with Pock Da Loy Fon Kuen. Photo D—A continues in with the second punch of a Leen Wan Kuen chain. Photo E—Fighter A launches the third strike of the Leen Wan Kuen continuous chain of punches.



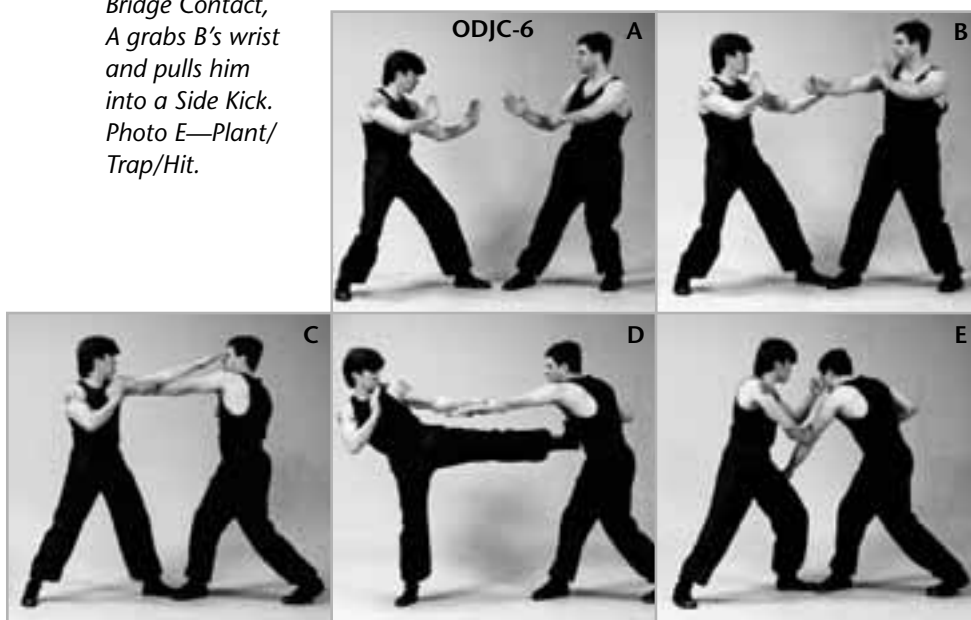
**ODJC-4**—Photo A—Fighters ready. Photo B—Fighter A blocks B's right jab using Pock Sau. Photo C—Keeping the initial left Pock Sau trap, Fighter A stops B's cross with a second Pock Sau slap block, which he also keeps. Photo D—Converting both hands to three-fingered Huen Sau grabs, Fighter A spreads B's arms with Kwok Sau to open the line for a headbutt. Photo E—Using the Kwok Sau to pull B in, Fighter A circles both hands into Chahng Dai Jyeung low Spade Palm strikes to the body. This is an application of Movement 32 from the Wooden Dummy form. Photo F—Fighter A begins a Jing Gyeuk Front Kick to B's body. Photo G—The kick at full extension.



**ODJC-5**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab with his own left Pock Sau. Photo C—Beginning a wheel-like roll of the hands, Fighter A meets the left cross with a second Pock Sau as he starts to drop the left hand... Photo D—...for the chop of a Pock Da Fun Sau. Photo E—As he drops his left arm to pin B's left arm under his own with a Long Bridge Clamping Trap, Fighter A delivers the Iron Palm slap to the ear. Photo F—Using another Long Bridge technique, this time to attack, Fighter A again slaps B's ear with a second Iron Palm strike. Photo G—Shooting his left arm down to add momentum to the kick, Fighter A chambers the left leg. Photo H—Chai Wahng Gyeuk first stomps and then scrapes the bark off of B's leg.



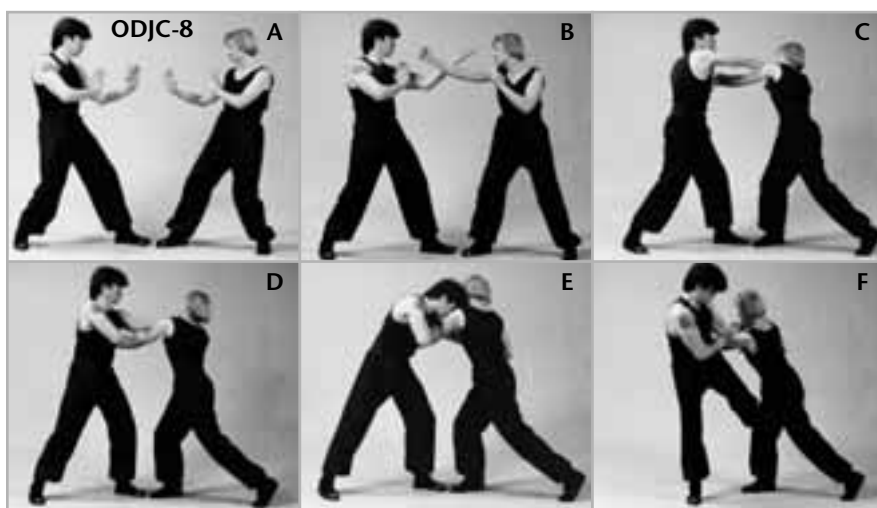
**ODJC-6**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab with Pock Sau. Photo C—A uses Biu Sau with the same hand to block the cross in an example of "Yut Fook Yee" principle in application. Photo D—Without losing Bridge Contact, A grabs B's wrist and pulls him into a Side Kick. Photo E—Plant/Trap/Hit.



**ODJC-7**—Photo A—Fighters ready. Photo B—Fighter A again stops B's jab using Pock Sau. Photo C—A then shuffles in and takes over the trapping duty with the right hand of Toh Ma Tan Da. Photo D—Because B's rear left cross has passed his left striking hand, Fighter A uses a Kau Sau "catch-up" block to chase B's punch and hook it with his fingers. Photo E—Fighter A again switchtraps with Ngoy Jut Da Fun Sau, using a split-second release of the Kau Sau trap. Photo F—A's left hand immediately returns to its former trapping duty as the right hand shoots to attack the throat. Photo G—A's Chahng Jyeung is converted to a neck trap for the headbutt.

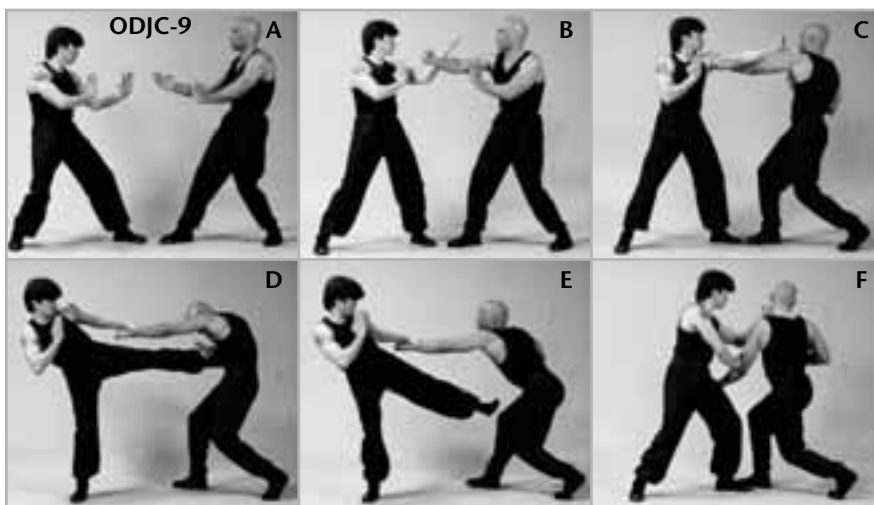


**ODJC-8**—Photo A—Fighters ready. Photo B—Fighter A stops B’s right jab using his left Jom Sau chop block. Photo C—In another “Yut Fook Yee” application, Fighter A uses the same left hand to block B’s second punch with Ngoy Jut Sau, which both redirects the punch and pulls B into a Fun Sau chop to the throat. Photo D—Fighter A continues with a retrap/Spade Palm to the throat... Photo E—...neck trap/headbutt. Photo F—Stepping off to the right with his own right foot, Fighter A keeps the neck trap to pull B’s weight over her right leg as he circles his own left leg in to Side Kick the inside of her right knee.

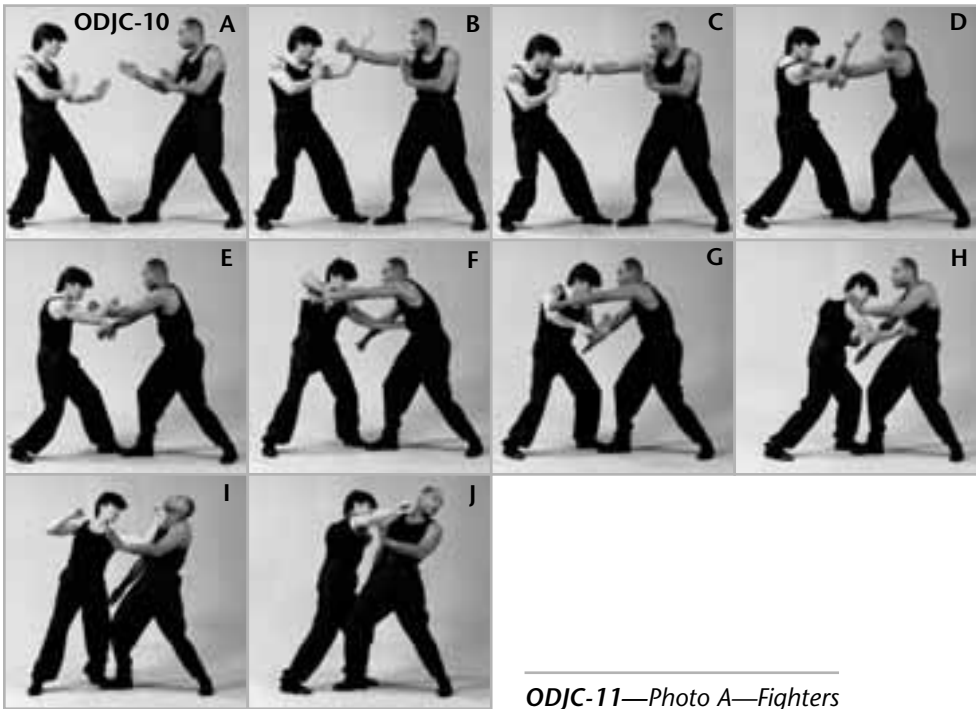




**ODJC-9**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab using Jom Sau. Photo C—Shooting the left hand directly forward, Fighter A excludes B's cross with Ngoy Moon Kuen. Photo D—Without losing Bridge Contact, Fighter A grabs B's arm to pull him into a left Side Kick. Photo E—Without putting his foot down between motions, Fighter A kicks again with Moh Ying Wahng Gyeuk to the knee. Photo F—Plant/Trap/Hit.

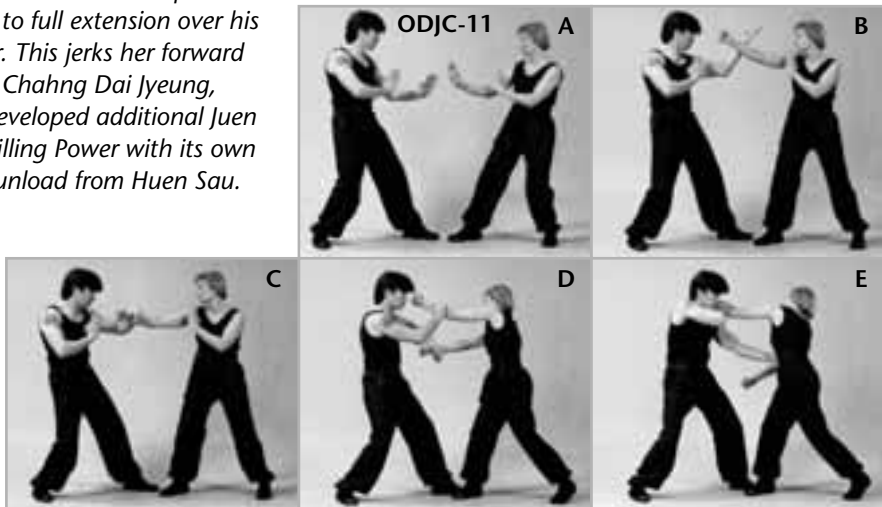


**ODJC-10**—Photo A—Fighters Ready. Photo B—Fighter A again stops B's right jab with Jom Sau. Photo C—A begins a Huen Sau scoop to open the Centerline... Photo D—...but ends up "opening a can of worms" and stops the cross with Loy Kwun Sau using offset timing. Photo E—Fighter A begins to convert his right Jom Sau into a second Huen Sau scoop... Photo F—...to open the low line for a low left "Spade Palm" attack. Photo G—Using the "load-up" of his right Huen Sau, Fighter A then continues in... Photo H—...with another Chahng Dai Jyeung attack to the ribs. Note that A's left fist is also being retracted at the same time. Photo I—Simultaneously chambering the right hand near his head, Fighter A shoots a left Chau Kuen up the middle. Photo J—A finishes the combination with a right "Snakebite" Loy Doy Gock Kuen.

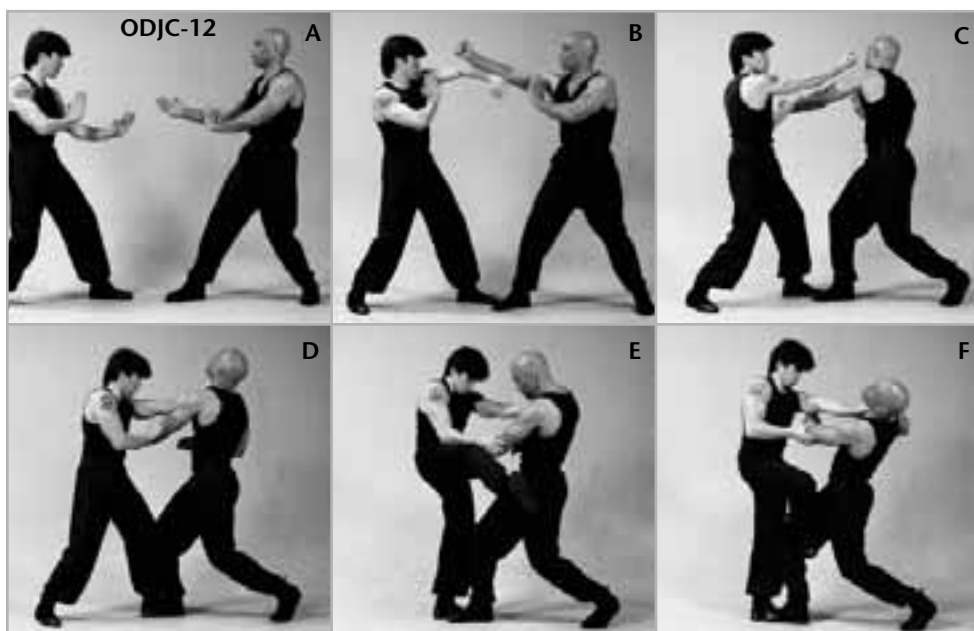


**ODJC-11**—Photo A—Fighters ready. Photo B—Fighter A again

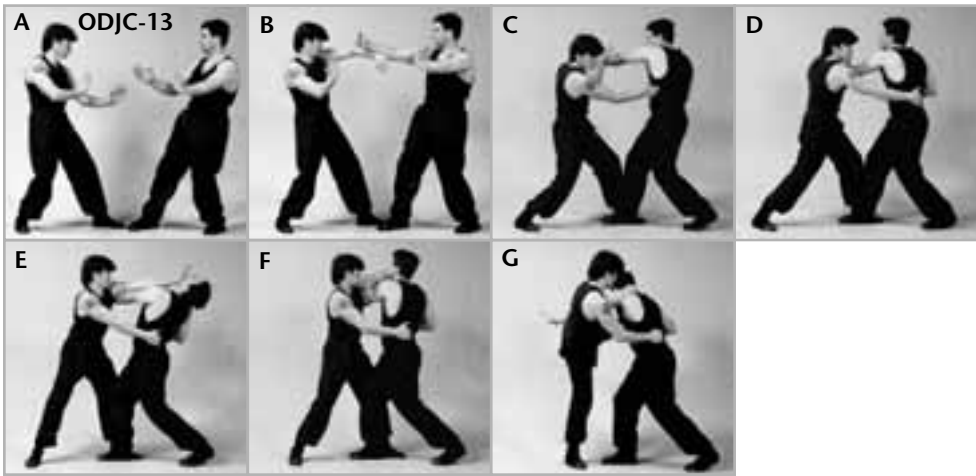
stops B's right jab with Jom Sau. Photo C—A begins a Huen Sau scoop to open the Centerline, but ends up "opening a can of worms"... Photo D—...then stops B's cross with Huen/Pock Sau. Photo E—Fighter A smoothly converts his right Pock Sau into a Kau Sau that pulls B's left arm to full extension over his shoulder. This jerks her forward into the Chahng Dai Jyeung, which developed additional Juen Ging Drilling Power with its own circling unload from Huen Sau.



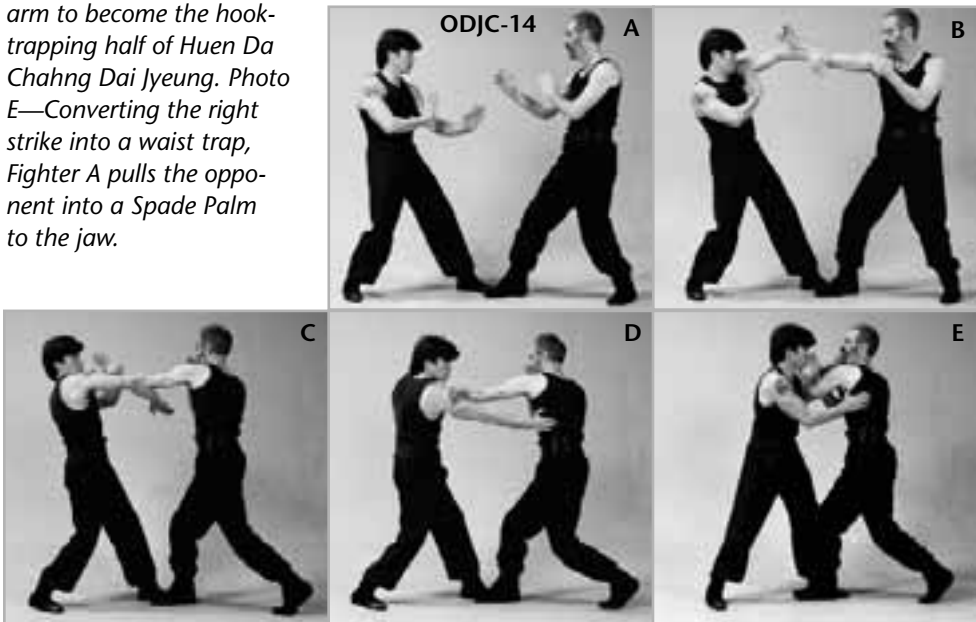
**ODJC-12**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab with his own left Boang Sau. Photo C—A then uses the same blocking hand to meet B's cross with Toh Ma Tan Da. Photo D—With another small step/slide to close in and improve Facing, Fighter A retraps and grabs B by the throat. Photo E—Sliding his rear foot up near B's lead right foot, Fighter A keeps the throat grab and turns his Pock Sau into a palm-up Pau Sau grab as he raises the right leg to chamber it... Photo F—...for a Loy Jut Gyeuk hock breakdown, which is made more effective by simultaneously pressing backwards on the neck. Note that Fighter A can take B down, guiding B's head to hit the floor first, so that it bears the weight of both fighters on impact.



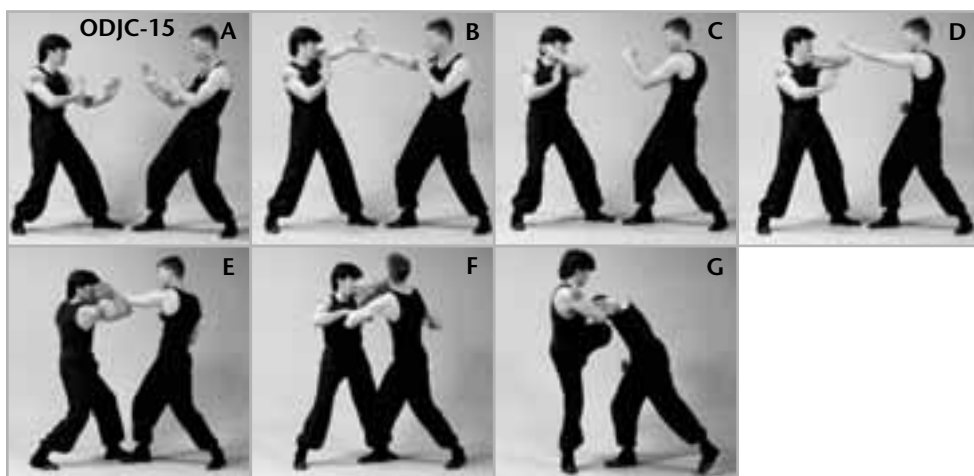
**ODJC-13**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab with Boang Sau. Photo C—A then stops B's left cross with Toh Ma Tan Da Chahng Dai Jyeung. Photo D—After the strike, Fighter A converts the low Spade Palm to a waist trap... Photo E—...that pulls B into a Jing Jyeung strike to the underside of the jaw to break the neck. Photo F—As B springs forward after impact, he is met by A's Pai Jahng elbow smash. Photo G—Fighter A then hooks his elbowing arm around B's neck and, keeping both points of control, pulls B into a knee strike.



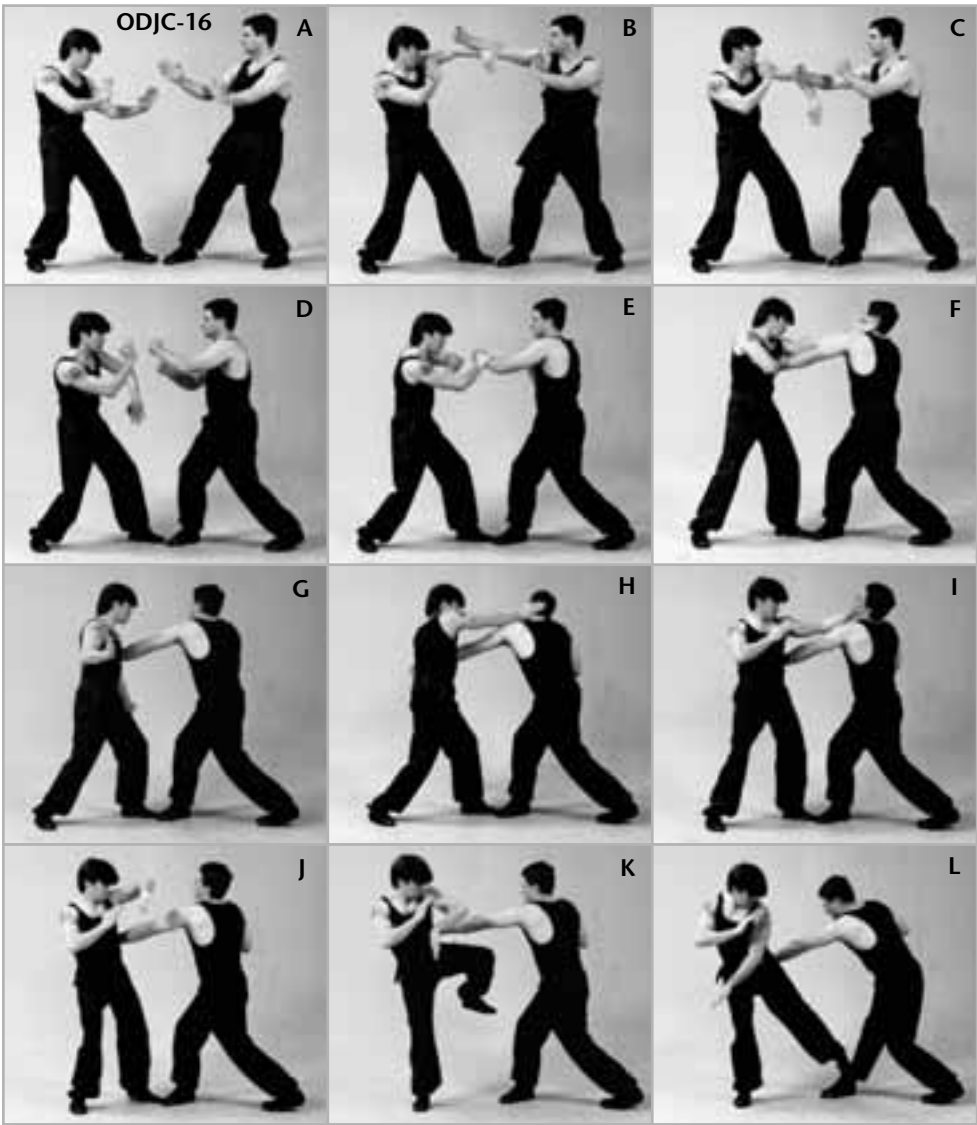
**ODJC-14**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab with Boang Sau. Photo C—Using split-second Delayed Timing, Fighter A intercepts B's cross using his left Woo Sau as a lever and his twist into Boang Sau as a fulcrum to break the arm. Photo D—After the Boang/Woo Break, Fighter A snaps the left wrist over the top of B's left arm to become the hook-trapping half of Huen Da Chahng Dai Jyeung. Photo E—Converting the right strike into a waist trap, Fighter A pulls the opponent into a Spade Palm to the jaw.



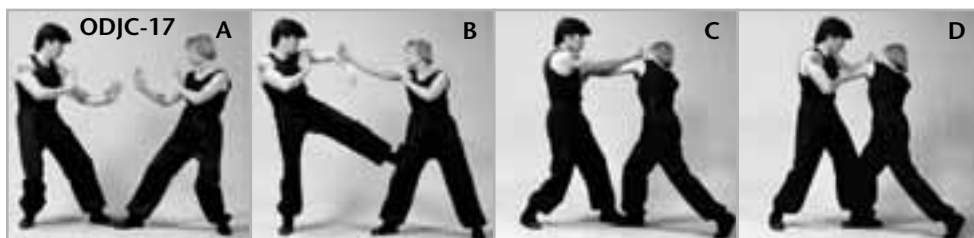
**ODJC-15**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab using Boang Sau. Photo C—A then collapses his left blocking hand to chamber for... Photo D—...a Fon Sau whip grab against the rear cross that pulls the opponent into... Photo E—...the Hay Jahng Upward elbow strike to the elbow joint, breaking the arm. Photo F—Without losing Bridge contact with his own right arm, Fighter A rolls the right down to hook the opponent's left arm with Huen Sau at the inner elbow as he pivots his stance back to the center to power a simultaneous Pai Jahng Hacking Elbow. Photo G—Again without losing contact with the neck after the elbow strike, A then wraps his left reverse Pon Geng Sau around B's neck and pulls him into an inward knee smash.



**ODJC-16**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab using Boang Sau. Photo C—When B's attack continues with a second punch, A's Boang arm begins to collapse... Photo D—...as his right Woo Sau hand starts to circle... Photo E—...into Pock Sau. The wheel-like motion continues with A's left arm circling... Photo F—...to become an "Iron Palm" Tan Sau slap to the side of B's neck. Photo G—A continues the backward motion of his left hand by swinging it downward to pin B's left arm as he prepares for a second strike. Photo H—Keeping B's left arm pinned under his own left arm, Fighter A slaps B's ear with a second Iron Palm attack. Photo I—Another Iron Palm slap to the other side of the head. Photo J—After the strike, Fighter A begins to drill his left arm downward... Photo K—...and lifts his left leg to chamber... Photo L—...for a Chai Wahng Gyeuk Scraping Side Kick, which is supplemented by the extra downward momentum created by A's drilling left Dai Boang Sau. This is a case where the descending power of the hand adds to the power of the kick—the opposite of Plant/Trap/Hit principle.



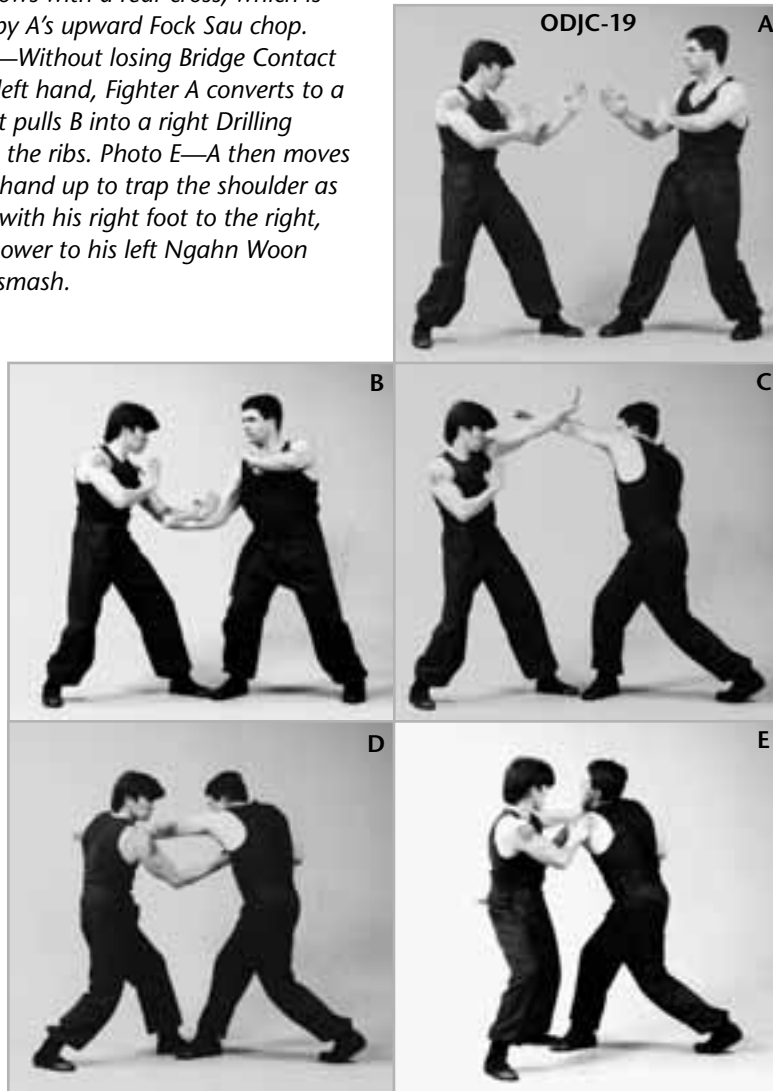
**ODJC-17**—Photo A—Fighters ready. Photo B—Fighter A stops B's right jab with Boang Sau/Wahng Gyeuk to deflect B's power without completely stopping her forward momentum, instead redirecting it into the kick. Photo C—As the left cross comes in, Fighter A plants the kicking foot and uses his descending momentum in the Tan Da counterattack. Photo D—Retrap/punch.



**ODJC-18**—Photo A—Fighters ready. Photo B—Fighter A uses an inward Fook Sau against B's right jab. Photo C—Using Movement 55 from the Chum Kiu form with "Yut Fook Yee" principle, Fighter A catches B's cross with a Fon Sau whip grab that turns into Lon Da Jing Gyeuk. Photo D—Stepping down behind B's leading leg for Facing advantage, Fighter A keeps his left grab and falls into a Syeung Ma Pai Jahng elbow attack. Photo E—Quickly converting the right hand into a Huen Sau scoop of B's inner left elbow to open the Centerline, Fighter A brings a Hay Jahng elbow smash up the middle to attack B's jaw. Photo F—Keeping the right Hook Trap and converting the strike into a reverse Pon Geng Sau neck trap to pull the opponent off balance, Fighter A uses a sharp Jing Ma pivot of his left foot to knock B's foot out from under him.



**ODJC-19**—Photo A—Fighters ready. Photo B—As B attempts a lead right Chau Kuen to the body, Fighter A chops down on it with his own left Chum Sau. Photo C—B follows with a rear cross, which is blocked by A's upward Fock Sau chop. Photo D—Without losing Bridge Contact with his left hand, Fighter A converts to a grab that pulls B into a right Drilling Punch to the ribs. Photo E—A then moves his right hand up to trap the shoulder as he steps with his right foot to the right, adding power to his left Ngahn Woon forearm smash.





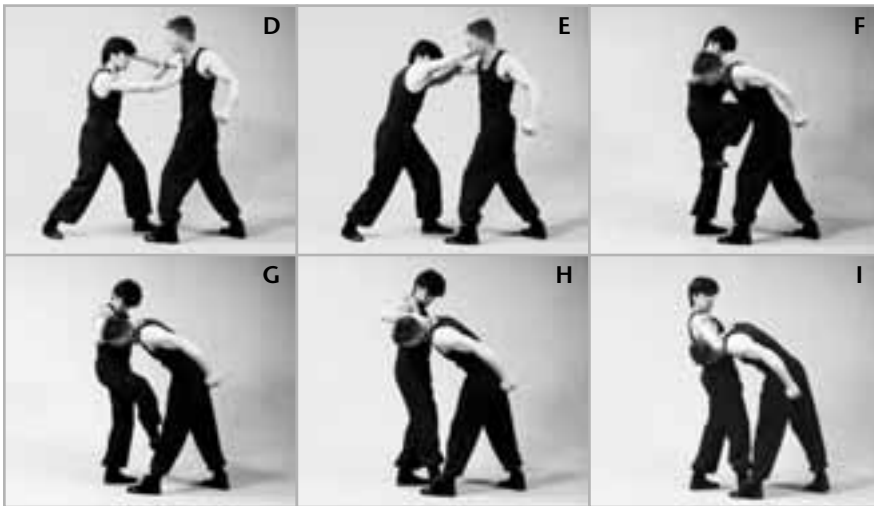


## ***Closed Defenses vs. Hooks, Uppercuts and Backfists***

**CDH-1**—Photo A—Fighters ready. Photo B—Fighter B “telegraphs” his leading left hook. Photo C—As B’s hook comes to full extension, Fighter A uses Woo/Pock Sau to stop the majority of its force near to its source with a slap at the bicep while ensuring that the fist is unable to continue coming around with Woo Sau. This block is also very painful to the opponent, keeping with the Wing Chun concept of simultaneous attack and defense and is in fact known in CRCA Wing Chun as an

“attacking defense.” Photo D—When B throws a second hook punch, Fighter A is too close to use a second Woo/Pock defense, so he instead uses the Poh Pai Sau motion from the Chum Kiu form to stop the punch by striking to the center of B’s chest and slapping the bicep of the punching arm. The strike to the chest stops most of the power of the punch, while the slap to the bicep acts as insurance to keep the arm from swinging around to make contact. Photo E—Fighter A then slides his right hand up around B’s neck to reverse Pon Geng Sau. Photo F—A pulls B into an inward/upward knee strike. Photo G—Without putting the right foot down between kicks, Fighter A swings the right foot into a Moh Ying Jing Gyeuk to the inner left knee. Photo H—Fighter A scrapes the inner arch of his kicking foot down B’s shin and steps on his foot using Gum Gyeuk to trap it on the floor as he begins to wrap his right arm around B’s neck. Photo I—Keeping B’s foot trapped on the floor to prevent him from being able to move up with the choke, Fighter A arches backward to add leverage to the standing “Guillotine” choke. Note that Fighter A’s left hand is used to grab his own right wrist, adding extra strength to the choke.

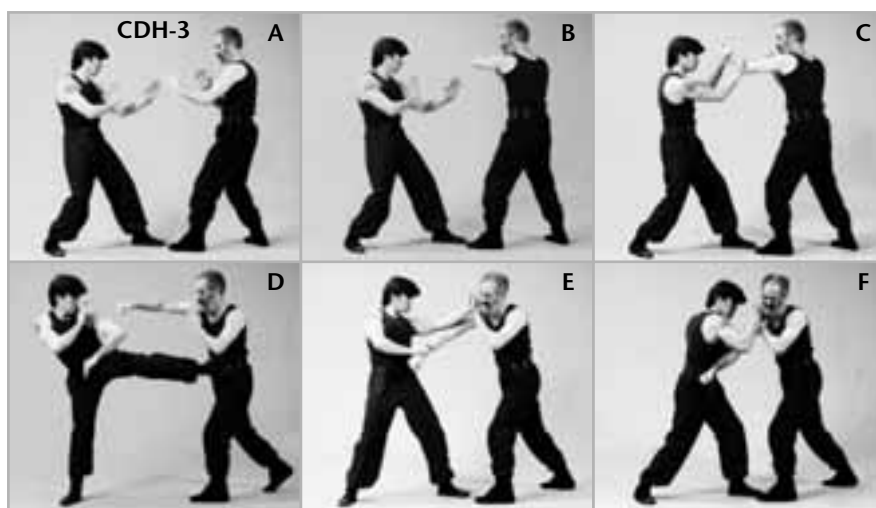




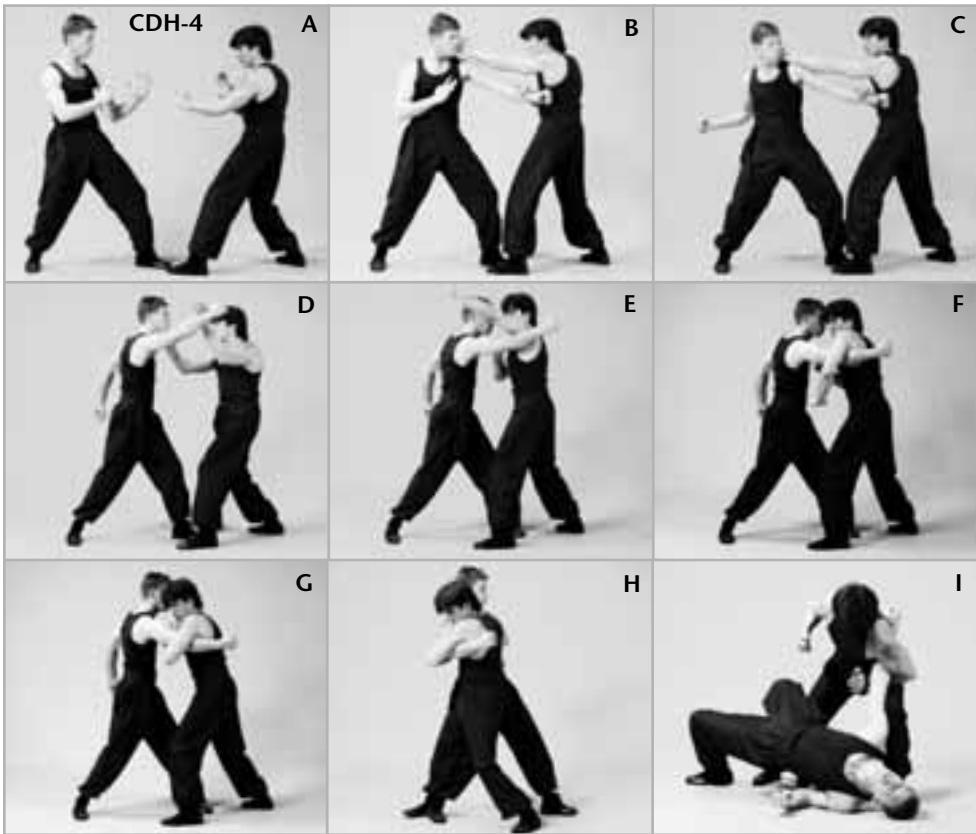
**CDH-2**—Photo A—Fighters are in a Closed left relationship. Photo B—Fighter B “telegraphs” his right rear hook. Photo C—Fighter A again uses Woo/Pock Sau to stop that hook at the bicep while attacking the wrist with the blocking motion. Photo D—After the block, A begins the Woo Wrap by dropping his left arm to the outside... Photo E—...and finishes the wrap as he throws his right arm across B’s chest, grabbing the shoulder. Photo F—Using the hip as a fulcrum, Fighter A throws B to the ground... Photo G—...then maintains control with a throat grab.



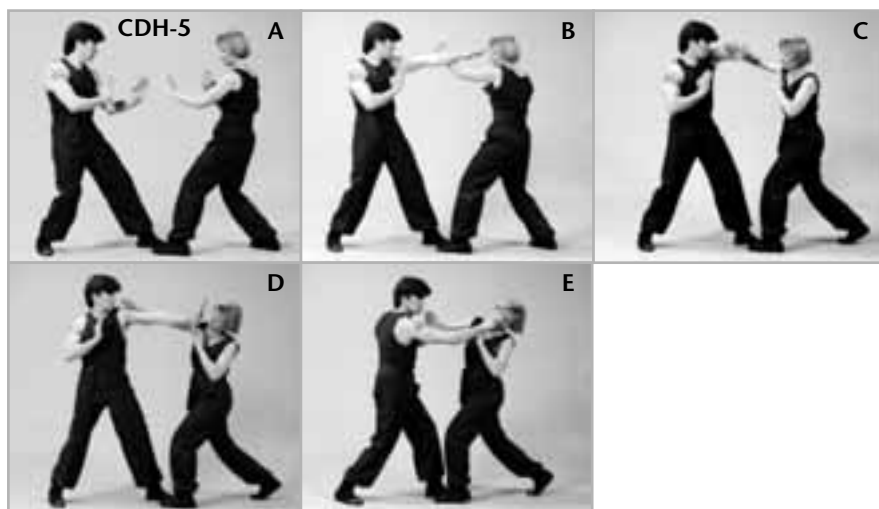
**CDH-3**—Photo A—Fighters ready. Photo B—Fighter B “telegraphs” his intention to throw a left lead backfist. Photo C—Fighter A stops the backfist using Tan/Pock Sau. Note that Pock Sau stops most of the force, while Tan Sau keeps the fist from swinging around to make contact. Also, Tan Sau is used here because it is less likely that the opponent’s fist will be able to slip over it, as might be the case if Woo Sau were used. Photo D—Because his arms are in contact with B’s, Fighter A is able to feel a second punch coming, thus enabling him to time his left Jeet Wahng Gyeuk Side Stopkick that catches B mid-motion. Photo E—Using a wheel-like circular whipping motion, Fighter A traps B’s extended arm as he descends with a Loy Fon Kuen Inside Whip punch. Photo F—Retrap/punch.



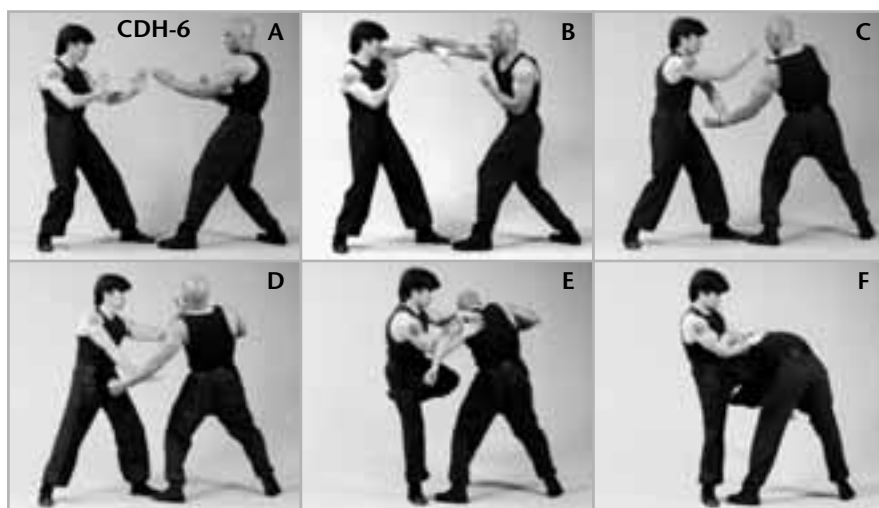
**CDH-4**—Photo A—Fighters ready. Photo B—As B extends his lead left jab, Fighter A deflects it off the line and step/slides in with Toh Ma Pock Da. Photo C—Fighter B retracts his right fist to load up for a second hook punch. Photo D—A uses Tan/Pock Sau to stop the hook. Photo E—Shooting his left arm up and over B’s blocked arm, Fighter A begins to wrap that arm. Photo F—The Woo Sau wrapping motion continues. Photo G—The Woo Sau wrap is completed, with A pulling B’s arm tight to his chest. Note that A keeps his head turned to the outside to avoid a possible counterpunch by B at this point. Photo H—Using Seep Ma footwork, Fighter A steps to the side with his left foot, then circles his own right leg behind B’s leg. Photo I—With a bump of the hip and his right arm pressing against the chest to unbalance the opponent, Fighter A swings B down to the floor into a position using his own left thigh as a leverage point to break B’s arm. Note the stance position is the Say Peng Ma from the “Look Deem Boon” Gwun pole form.



**CDH-5**—Photo A—Fighters ready. Photo B—Fighter A stops B's left jab with his own left *Biu Sau*. Photo C—As Fighter B attempts a wide, looping rear hook to the head, Fighter A snaps his left punching arm backwards and upwards to block the punch with his elbow and tricep area. Photo D—Caroming in directly from the block, A's left *Jing Jyeung Vertical Palm* shoots forward to the face. Photo E—Bringing his left hand back to *Woo Sau* guarding position, Fighter A follows up with a second palm heel smash to the face.

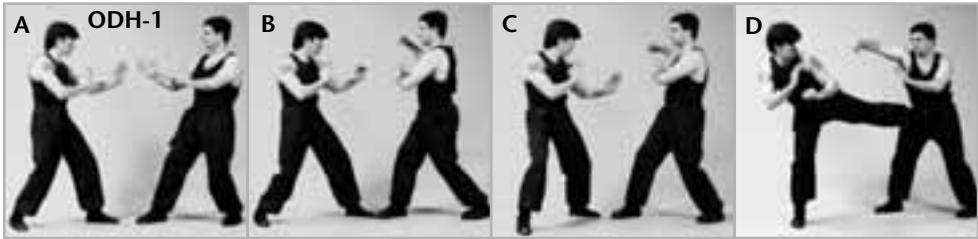


**CDH-6**—Photo A—Fighters ready. Photo B—Boang Sau stops B's right cross. Photo C—As the opponent's leading uppercut comes in, Fighter A drops his Boang Sau hand directly into Gum Sau position to stop that punch as he throws his own counterpunch. Photo D—In a sequence taken from Movements 65 and 66 of *Siu Leem Tau*, Fighter A drops the right punch into a Hahng Sau sweep to clear the blocked arm off the line as he throws another punch of his own. Photo E—Slipping the right hand under and the left hand over B's shoulder to trap it, Fighter A raises his left knee... Photo F—...into a Loy Doy Gock Gyeuk Inward Diagonal Knee Strike.

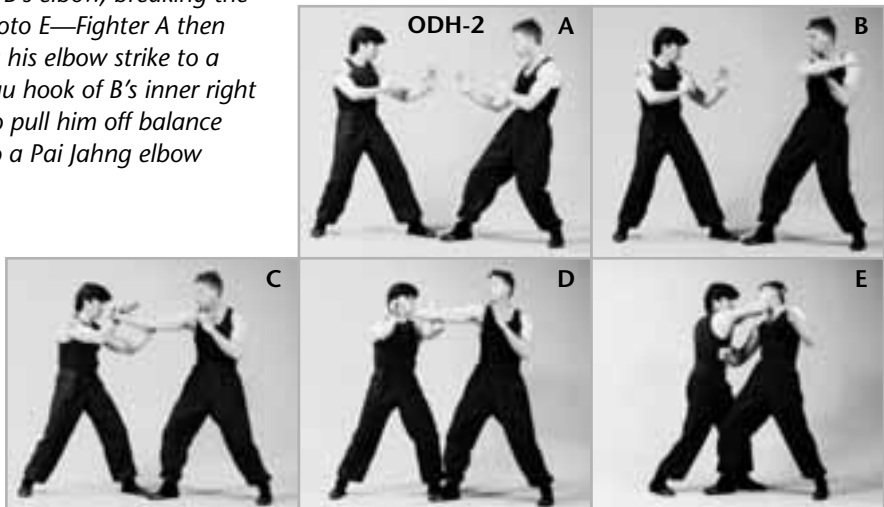


## Open Defenses vs. Hooks, Uppercuts and Backfists

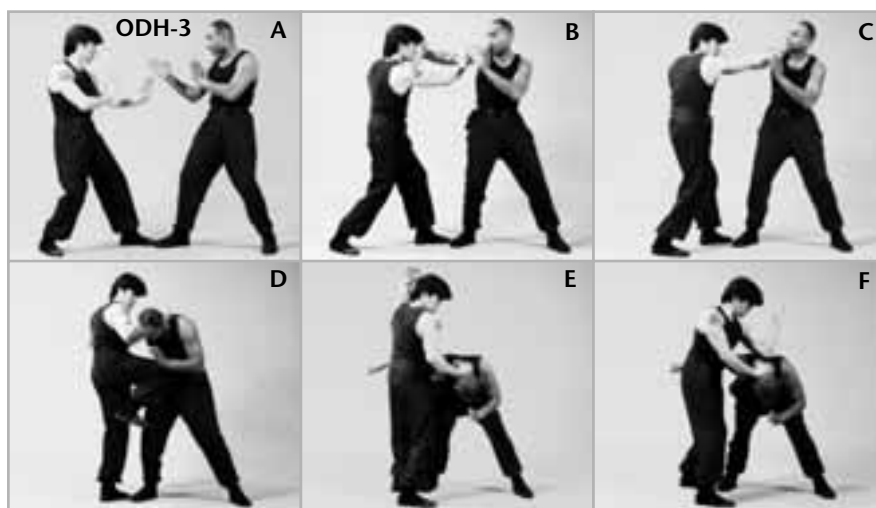
**ODH-1**—Photo A—Fighters ready. Photo B—Fighter A sees B chambering his lead right hand for a hook punch. Photo C—A then steps off to avoid the punch... Photo D—...and continues the motion with a smooth transition into the Huen Wahng Gyeuk Circle Side Kick that catches B mid-punch and thus borrows power from the strike.



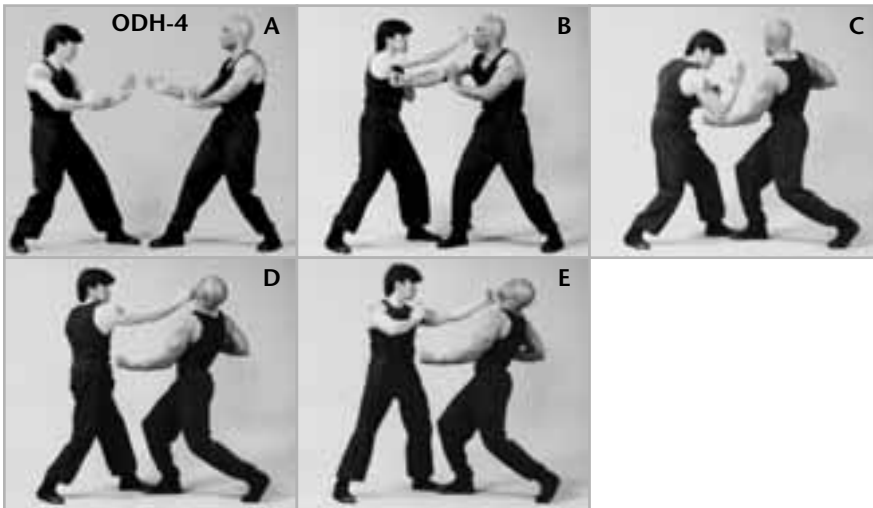
**ODH-2**—Photo A—Fighters ready. Photo B—Fighter B chambers his backfist, telegraphing his intention. Photo C—A uses Tan/Pock Sau to stop the backfist. Photo D—Converting the Tan Sau to a Fook Sau hook of B's wrist, Fighter A uses both pivoting and Raising Power to supplement his Hay Jahng upward elbow strike to B's elbow, breaking the arm. Photo E—Fighter A then converts his elbow strike to a Huen Sau hook of B's inner right elbow to pull him off balance and into a Pai Jahng elbow smash.



**ODH-3**—Photo A—Fighters ready. Photo B—Fighter A stops B's lead left hook with Pock Sau at the bicep while keeping the fist from swinging around with the bent wrist and backhand of Tan Sau. This blocking motion can actually cause intense pain to the opponent's arm in yet another example of the "attacking defense" principle. Photo C—Converting the left Tan Sau to a grab, A slides his right hand around B's neck in a reverse Pon Geng Sau motion... Photo D—...that pulls the opponent down into a Tai Sut knee strike. Photo E—Still keeping the neck trapped and pressing B to an even more bent-over position, A chambers his left arm... Photo F—...for a downward-twisting Chum Jahng elbow attack to the spine.

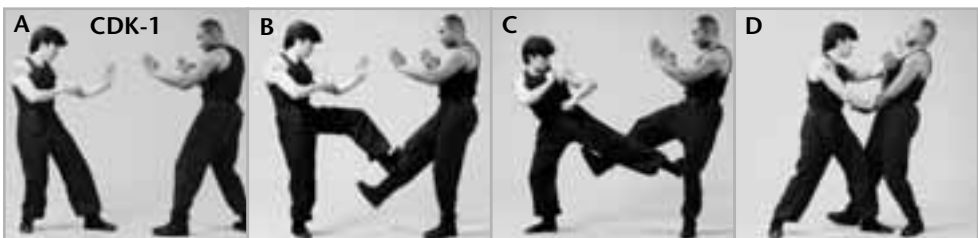


**ODH-4**—Photo A—Fighters ready. Photo B—Pock Da stops B's jab. Photo C—Seeing the opening created by A's punch, Fighter B attempts a Chau Kuen Drilling Punch to A's open ribs, which is stopped by a quick retraction and twist of A's punching arm down and back to a Chum Jahng elbow block. This is another example of the "attacking defense" principle. Photo D—With its power augmented by the bounce off of the punching arm, Fighter A's right hand moves directly up to a Tai Kuen Raising Punch. Photo E—With "one-and-a-half beat" timing, Fighter A throws another punch to finish the sequence.



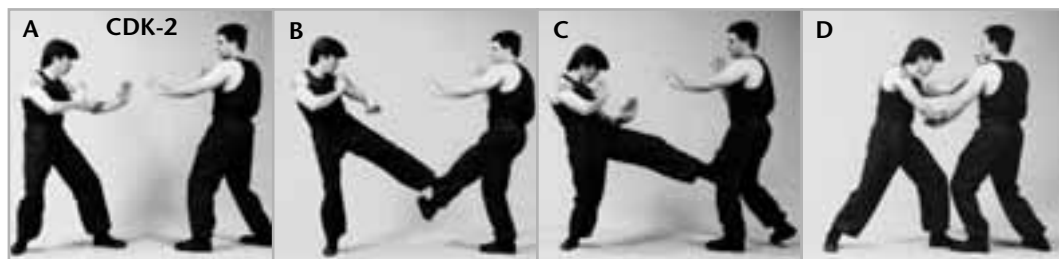
### *Closed Defenses vs. Kicks*

*CDK-1—Photo A—Fighters ready. Photo B—Fighter A uses his own left Jeet Jing Gyeuk Stop Front Kick against B’s right Jing Gyeuk. Photo C—Without putting his foot down between motions, Fighter A screws his left leg down into a Moh Ying Wahng Gyeuk “Invisible” Side Kick to the base leg. Photo D—Plant/Trap/Hit.*

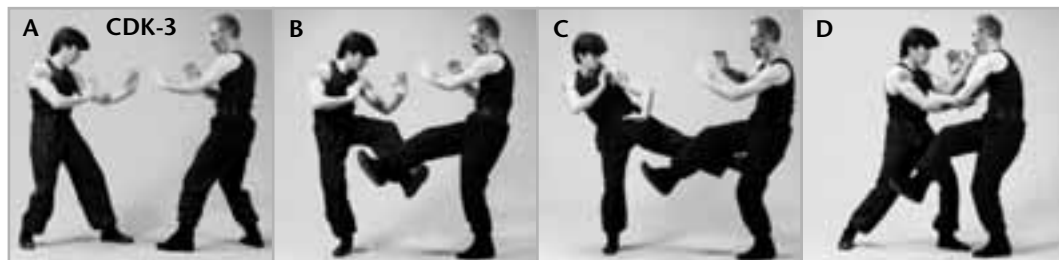




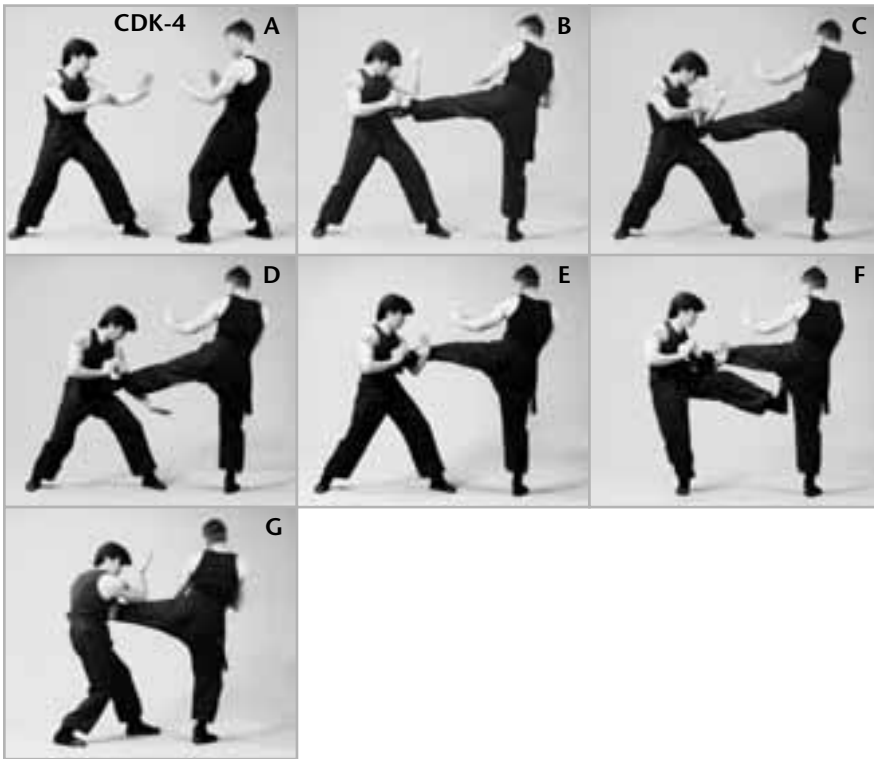
**CDK-2**—Photo A—Fighters ready. Photo B—Fighter A uses a lead left Jeet Wahng Gyeuk Stop Side Kick to defend against B's right Front Kick. The Stopkick is yet another form of "attacking defense." Photo C—Fighter A twists his left foot directly into a Moh Ying Jing Gyeuk to B's other knee. Photo D—A finishes with Plant/Trap/Hit.



**CDK-3**—Photo A—Fighters ready. Photo B—Fighter A uses his left Boang Gyeuk Wing Leg Deflection to stop B's rear right Jing Gyeuk by kicking inward and to the inside. Photo C—In an "invisible" kicking motion, A twists his foot into a Side Kick to the inner knee of B's base leg. Photo D—Plant/Trap/Hit



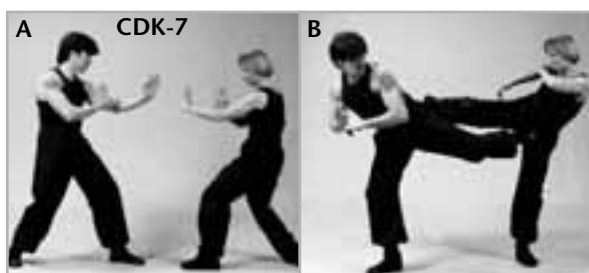
**CDK-4**—Photo A—Fighters ready. Photo B—As Fighter B's lead left Side Kick extends, Fighter A "receives" that kick, creating a shelf with his left hip that hold B's foot in position... Photo C—...for a downward-twisting Chum Jahng elbow strike. Photo D—Keeping B's leg trapped, Fighter A begins to wrap that leg. Photo E—A finishes the cross Woo Sau Wrap of B's leg. Photo F—Fighter A attacks B with Dung Biu Gyeuk. Photo G—Still keeping B's leg trapped, A drops another twisting Chum Jahng elbow on it, this time to the outside of the knee joint.



**CDK-5**—Photo A—Fighters ready. Photo B—As B throws a high Round Kick towards the head, Fighter A uses Tan/Pock Sau to stop the brunt of the kick's force, while simultaneously kicking the base leg to stop the kick at its source. Photo C—With a jumpswitch to change legs, A attacks the back of B's base thigh with a Moh Ying Teo Loy Tiu Gyeuk Round Kick.



**CDK-6**—Photo A—Fighters ready. Photo B—Fighter B begins a low rear Round Kick to sweep A's leading leg out. Photo C—A raises his leg to avoid the kick, which passes under it and crosses the Centerline. Photo D—As the kicking leg stops, Fighter A brings his Chai Sut Dai Gyeuk down on the knee.



**CDK-7**—Photo A—Fighters ready. Photo B—As Fighter B's Round Kick is extended, Fighter A steps away from the force to the side with his right foot and circles his left into a kick to the groin.

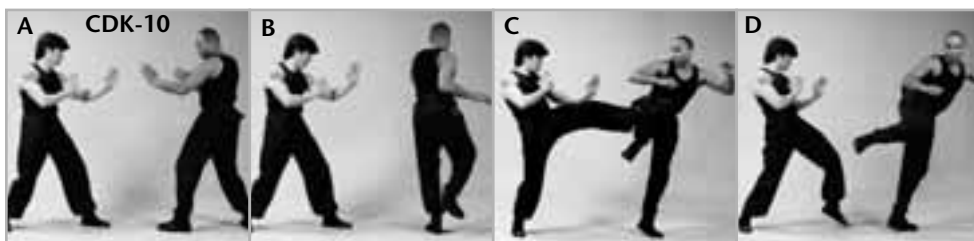
**CDK-8**—Photo A—Fighters ready. Photo B—As B attempts to kick A's head with a rear right Round Kick, Fighter A steps away from the kick's force, using a counter-twist of the hips and shoulders to defeat the Yin/Yang Structure of his own left Woo Sau check. Photo C—Besides taking him away from the kick's main power, the right sidestep also acted as a load-up for A's counterkicking Loy Tiu Gyeuk to the back of B's thigh.



**CDK-9**—Photo A—Fighters ready. Photo B—As B this time attempts to kick the left leg with his own rear right Round Kick, Fighter A again steps away from the kick's force with a countertwist to defeat the Yin/Yang Structure of his own left Gahng Sau check. Photo C—While taking him away from the kick's main power, the right sidestep also allows A to leap into a Loy Tiu Gyeuk counterkick to the back of the thigh.



**CDK-10**—Photo A—Fighters are in a Closed left leading relationship. Photo B—Fighter B turns his back to begin a right Spinning Side Kick. Photo C—When Fighter A senses that his opponent is about to attempt a spin, he quickly raises the left leg without any other preparatory footwork to stop the kick by sharply stamping the opponent's tailbone with his own left Deng Jing Gyeuk Nailing Front Kick that stops the kick at its root. This technique exemplifies the characteristic way that the Wing Chun style deals with looping or spinning attacks, concentrating on the "eye of the hurricane" to stop it at the source when possible, rather than trying to deal with the outer periphery of the motion, where it is most powerful. Photo D—Fighter B is thrown backward.





## *Open Defenses vs. Kicks*

---

**ODK-1**—Photo A—Fighters ready. Photo B—Fighter A “mirrors” B’s motion with his own Jeet Wahng Gyeuk Stop Side Kick. Photo C—Plant/Trap/Hit.



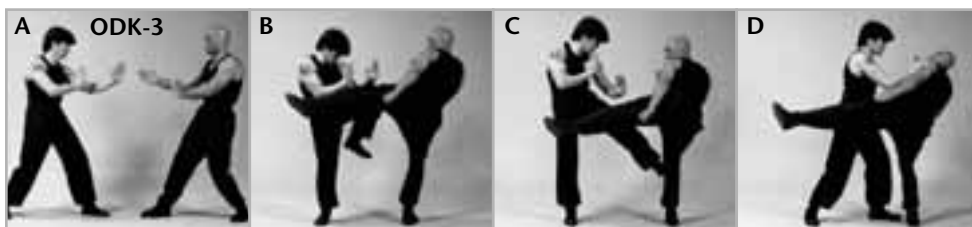
---

**ODK-2**—Photo A—Fighters ready. Photo B—Fighter A “receives” B’s lead Side Kick by absorbing some of its force with his body as he brings the sharp point of his lead left elbow down in a Chum Jahng attack to the ankle. Photo C—Keeping the kicking leg “shelved” on his hip, Fighter A begins a wrapping trap. Photo D—A uses Lon Sau to finish wrapping the leg, bracing it by grabbing his own left wrist with his right hand to create leverage against the ankle joint. Photo E—Keeping the leg trapped, Fighter A brings his left knee up against the inside of B’s knee, using counterpressure from the Lon Sau Wrap to break the leg. Photo F—Without putting the foot down between kicks, Fighter A follows up with a lifting Moh Ying Dung Biu Gyeuk “Piercing Toe” kick.

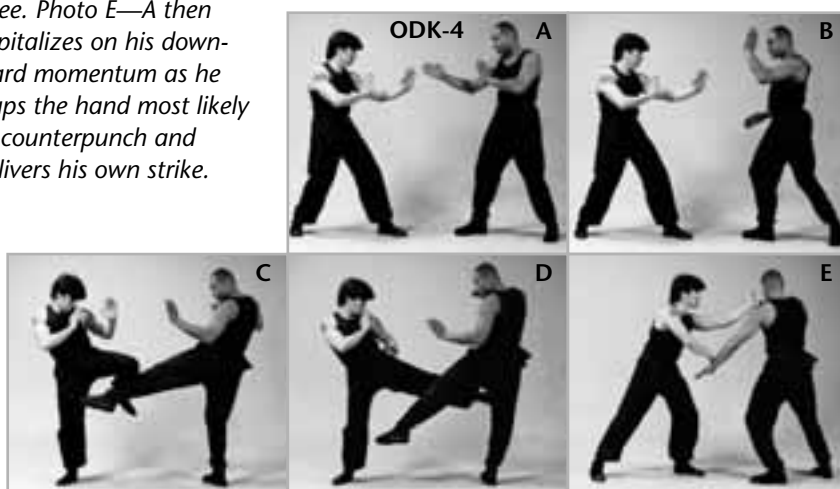




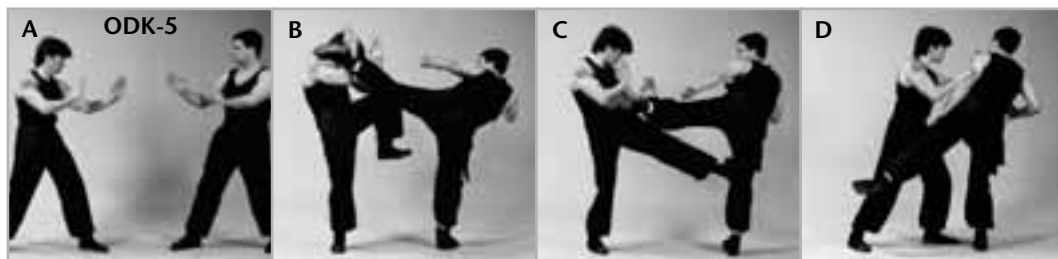
**ODK-3**—Photo A—Fighters ready. Photo B—As B’s mid-level Round Kick comes in, Fighter A uses offset timing to first contact the shin and knee of the kicking leg with the double Jom Sau motion of the Siu Leem Tau form, then immediately upon contact brings his left knee up to “sandwich” B’s left leg with Tai Sut. Photo C—Without placing his foot on the floor between kicks, Fighter A attacks the base knee with Moh Ying Wahng Gyeuk. Photo D—Plant/Trap/Hit.



**ODK-4**—Photo A—Fighters ready. Photo B—B telegraphs his intention to execute a rear left Round Kick. Photo C—As B’s kick comes around, A meets it with Fook Sut. Photo D—Fighter A follows up with Moh Ying Wahng Gyeuk to the base knee. Photo E—A then capitalizes on his downward momentum as he traps the hand most likely to counterpunch and delivers his own strike.



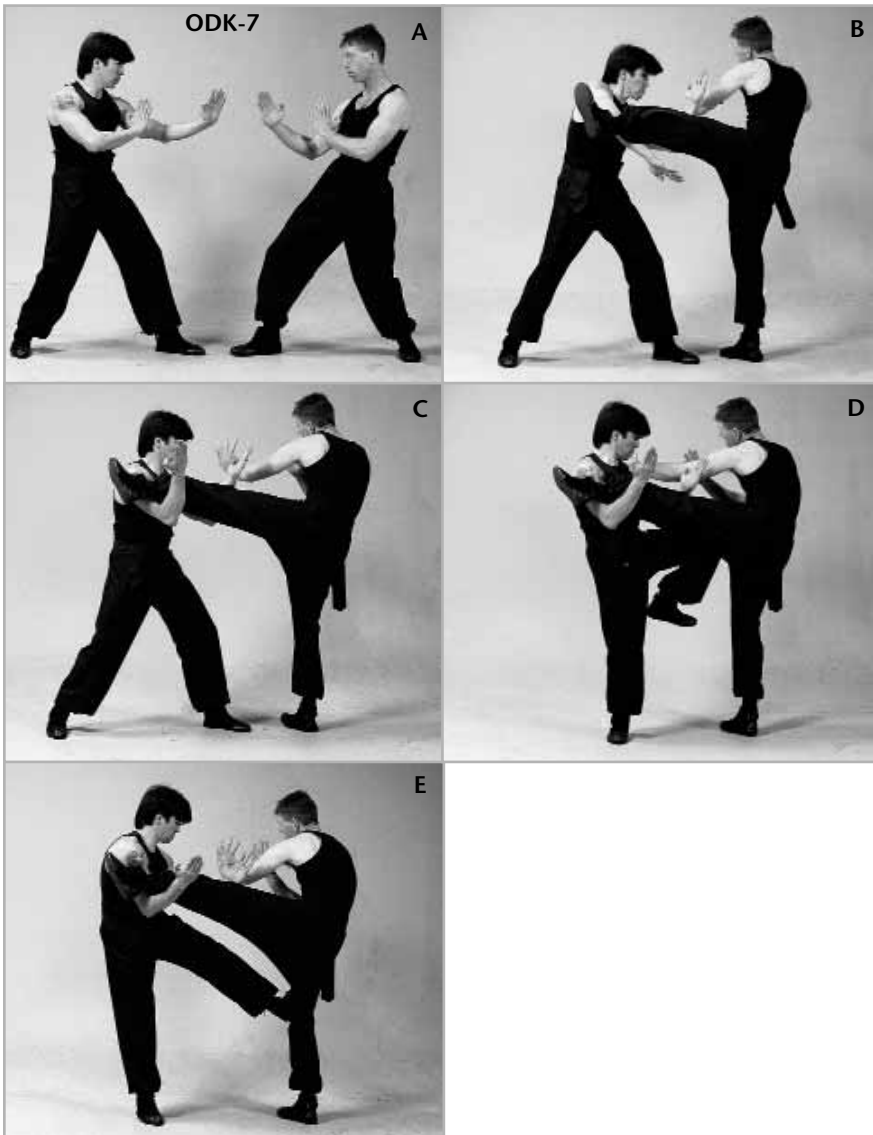
**ODK-5**—Photo A—Fighters ready. Photo B—A uses double Jom Sau to “cover up” as he brings his left knee up to attack B’s kicking leg from beneath. Photo C—A continues in with an “invisible kick” to the base leg... Photo D—...and follows up by falling into the Plant/Trap/Hit.



**ODK-6**—Photo A—Fighters are in an Open relationship. Photo B—Fighter A uses Tan/Pock Sau to stop B’s left high Round Kick as he kicks the base leg to destroy B’s balance and power. Photo C—Plant/Trap/Hit.



**ODK-7**—Photo A—Fighters are in an Open relationship. Photo B—As B attempts a left rear mid-level Round Kick, Fighter A meets the kick with Gahng/Jom Sau. Photo C—A’s right arm immediately scoops upward to trap B’s kicking leg with Lau Sau from the Siu Leem Tau form. Photo D—Keeping the leg trapped, Fighter A skips into knee attack to the inner thigh. Photo E—Maintaining the leg trap and without putting his foot down between motions, A uses a Moh Ying Jing Gyeuk “Invisible” Front Kick to attack B’s base leg.

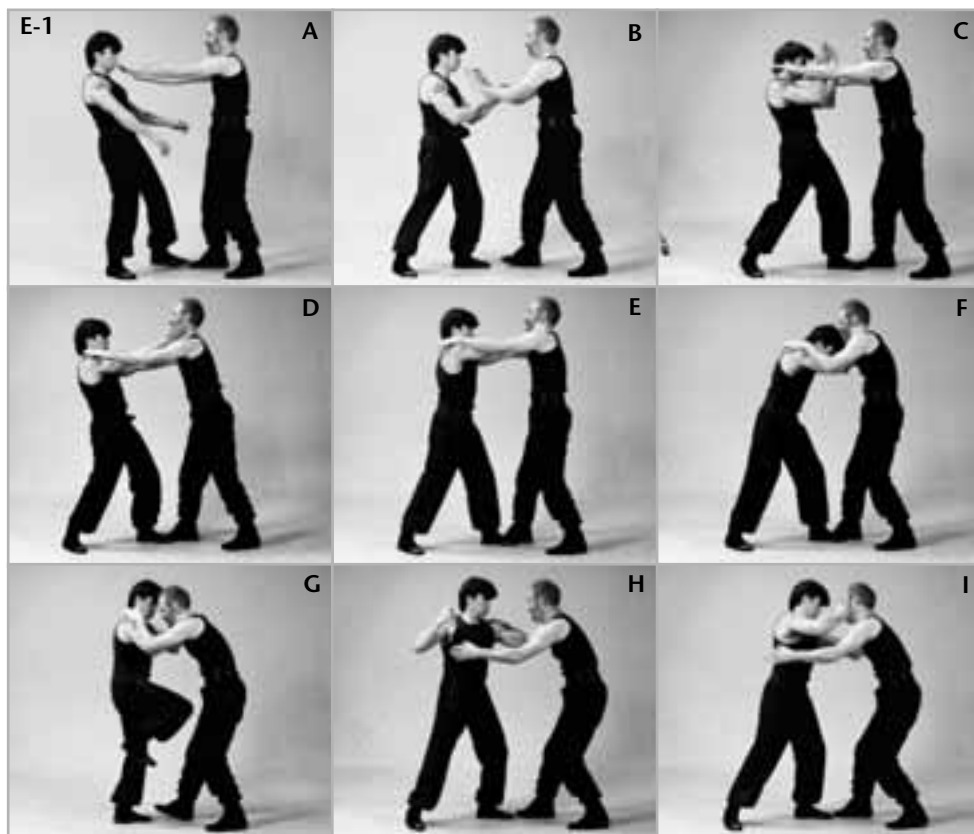




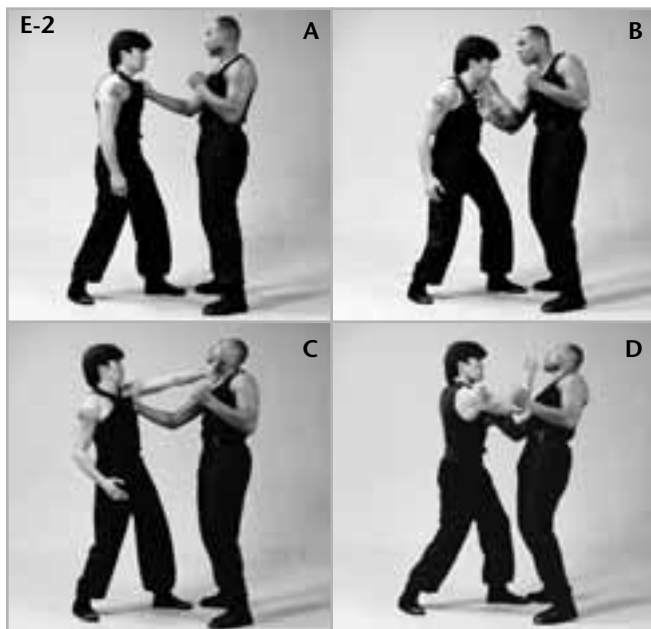


## Emergency Techniques

*E-1—Photo A—The opponent uses both hands to shove A violently backward. Photo B—As he attempts a second shove, Fighter A inserts both hand inside the opponent's arms in double Tan Sau structure. Photo C—Fighter A uses a splitting motion to spread the hands just outside his own shoulders, causing B to come forward as his hands miss their mark. Photo D—As B's arms pass his shoulders, A reaches behind the neck... Photo E—...and traps it with a double Pon Geng Sau. Photo F—Keeping the neck trapped, A uses a headbutt to the face... Photo G—...followed by a knee strike to the groin. Photo H—Still keeping the neck as he falls forward, Fighter A chambers the right fist... Photo I—...for a Loy Doy Gock Kuen "Snakebite" punch.*



**E-2**—Photo A—The opponent has Fighter A in a single lapel grab. Photo B—A brings his left arm over B's, and snaps it downward into Lon Sau structure, causing the opponent to lean forward (a headbutt could be inserted at this point). Photo C—Springing his left hand upward from its trapping position, Fighter A attacks B's throat with a Fun Sau Outward Horizontal Chop. Photo D—A continues in with a Retrap/punch combination.

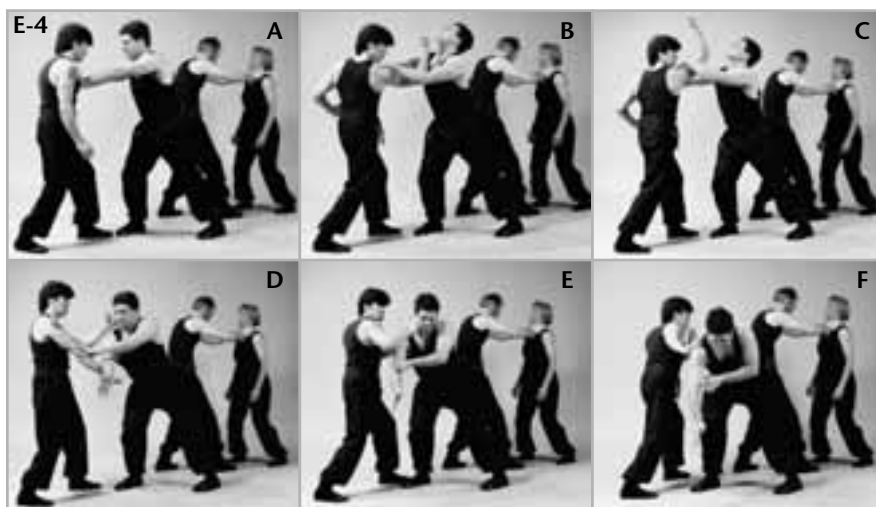


**E-3**—Photo A—The opponent has Fighter A in a double lapel grab. Photo B—Using a motion from the Siu Leem Tau form, A brings both of his arms over B's, left-over-right. Photo C—He then snaps both arms downward in double Lon Sau structure, causing the opponent to lean forward... Photo D—...into a headbutt to the face. Photo E—Bringing his left hand upward from its trapping position, Fighter A attacks B's throat with a Fun Sau Outward Horizontal Chop, while keeping both arms trapped with a right Lon Sau "Banister Arm." Photo F—A follows up with a Retrap/punch combination. Photo G—Retrapping the neck, Fighter A continues the punishment with a headbutt. Photo H—He then keeps the right neck trap, while chambering the left for... Photo I—...a final, sandwiching "Snakebite" punch.



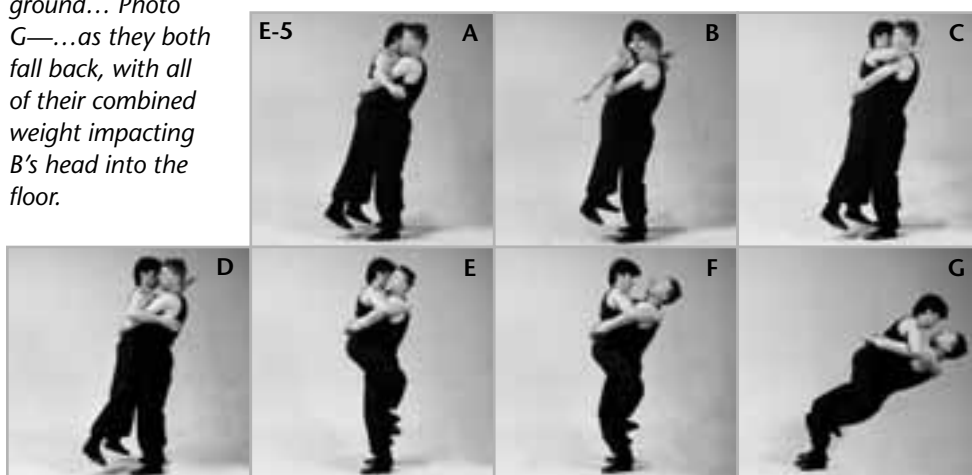
---

*E-4—Photo A—Seeing his friend in need of his help, Fighter A is held back by B. Photo B—Quickly deciding that he needs to pass B on the left, Fighter A uses a right Chau Kuen up the middle to attack B's jaw. Photo C—A follows through with the punch to load up the arm... Photo D—...for a Hahng Da Sweep/punch that clears both of B's arms off his shoulders as it turns him away. Photo E—Fighter A assists B's turn, pushing him away with a countertwisting right Pock Sau as he sidesteps and turns to the left. Photo F—A is now free to run past B and assist his friend.*



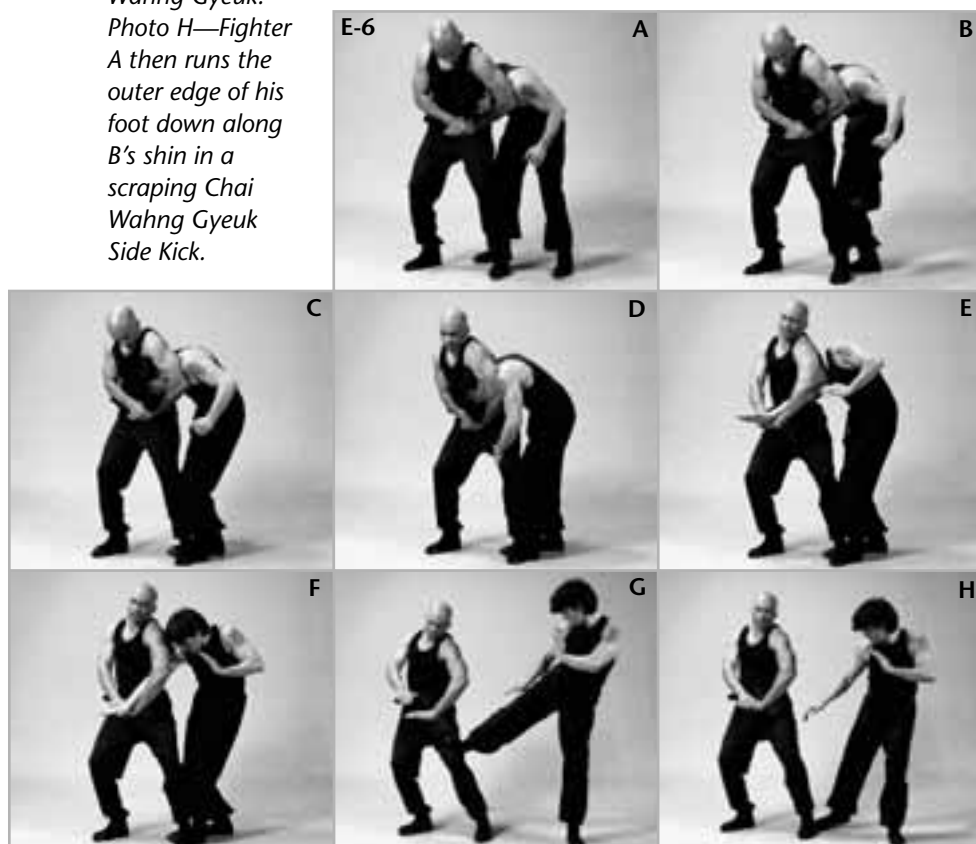
*E-5—Photo A—From the clinch, Fighter B lifts A off his feet in a front bearhug. Photo B—As Fighter A is unable to use his legs to generate power, he chambers the right hand to add Long Bridge Strength to his counterattack. Photo C—Using Fook Sau structure, A swings the right arm inward with a shortened-lever adductive strike to the base of the neck. As contact is made, he is also simultaneously chambering his left hand... Photo D—...for another adductive Fook Sau strike. Photo E—Trapping both shoulders, Fighter A then raises both feet and kicks sharply backwards with both Loy Jut Gyeuk heels to the backs of B's knees. Photo F—Keeping the left shoulder trapped, Fighter A then uses palm pressure under the jaw to push B's head back so that it will be the first thing to hit the ground... Photo*

*G—...as they both fall back, with all of their combined weight impacting B's head into the floor.*



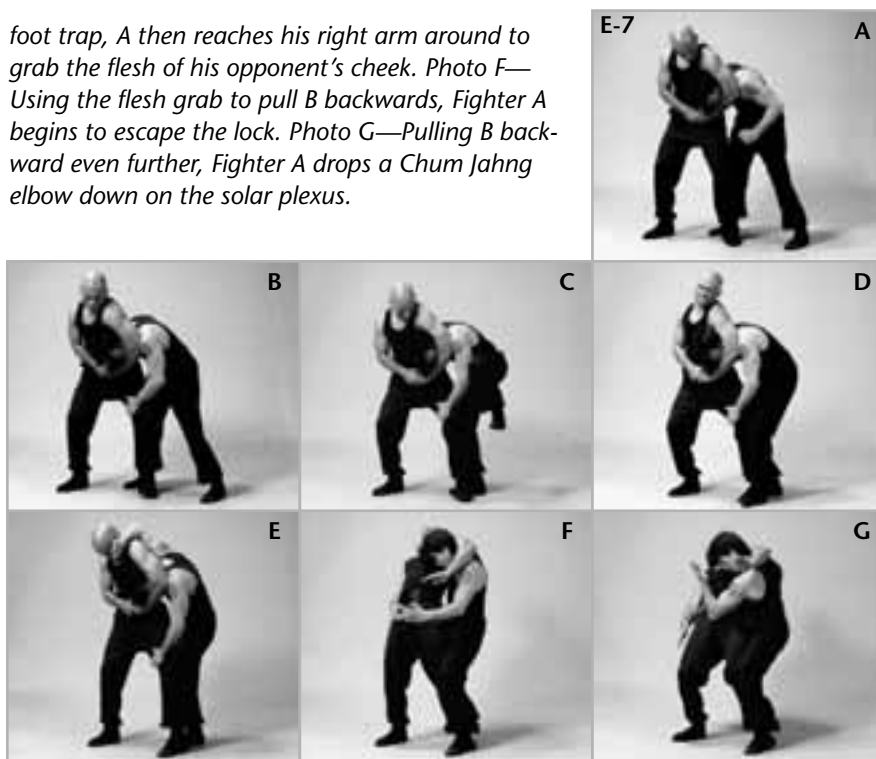
*E-6—Photo A—The Opponent has A in a side headlock. Photo B—Fighter A raises his left leg in Lau Sut Soh structure to chamber for... Photo C—...a stomping kick to B's left foot. Photo D—Keeping the foot trapped with Gum Gyeuk, A then reaches in to grab the skin on the inside of B's left thigh in a painful flesh grab. Photo E—As B's grip is momentarily relaxed, Fighter A shoots his low right Biu Sau through the small gap. This is an application of the "Sup" Jee Sau motion that begins all three Wing Chun empty hand forms. Photo F—A pulls his head out of the lock. Photo G—He then steps out to the side and attacks B's left knee with Wahng Gyeuk.*

*Photo H—Fighter A then runs the outer edge of his foot down along B's shin in a scraping Chai Wahng Gyeuk Side Kick.*

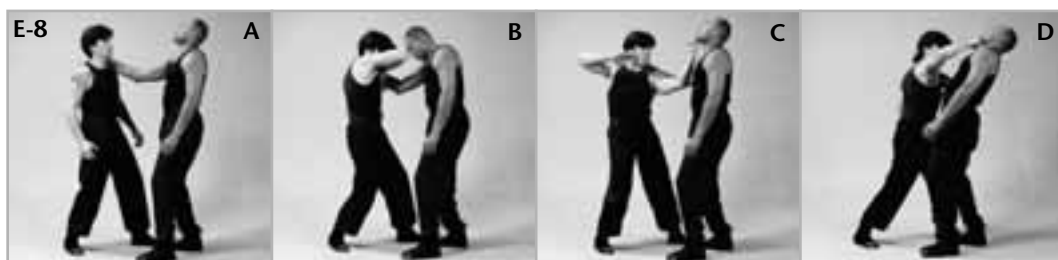


*E-7—Photo A—The Opponent again has A in a side headlock. Photo B—Fighter A reaches down to grab the flesh of B's inner thigh. Photo C—Keeping the painful flesh grab, Fighter A raises his left foot high to chamber it... Photo D—...for a twisting Lau Sut Soh stomp to the foot. Photo E—Maintaining the Gum Gyeuk*

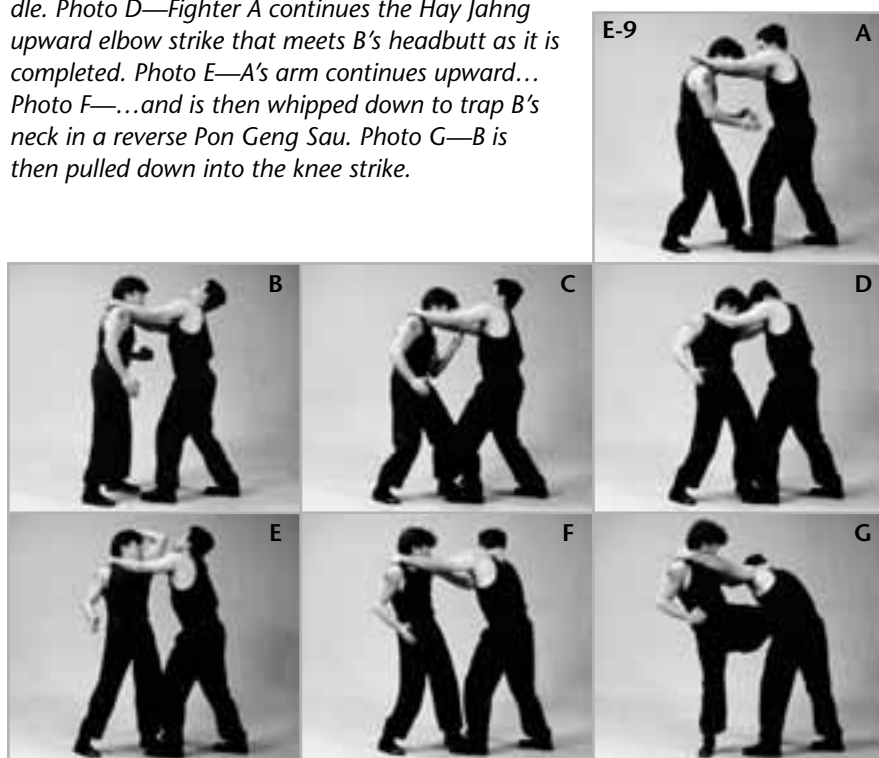
foot trap, A then reaches his right arm around to grab the flesh of his opponent's cheek. Photo F—Using the flesh grab to pull B backwards, Fighter A begins to escape the lock. Photo G—Pulling B backward even further, Fighter A drops a Chum Jahng elbow down on the solar plexus.



**E-8**—Photo A—Fighter B grabs the back of the neck and brings his head back to chamber it for a headbutt. Photo B—Before the head can be brought completely forward to strike him, Fighter A covers up with a “nosecone” Gwai Jahng arcing elbow. B’s headbutt is thus turned against him. Photo C—Fighter A shoots an uppercut up through the middle as he chambers the next punch near his own right ear. Photo D—A then finishes with a “Snakebite” Loy Doy Gock Kuen.



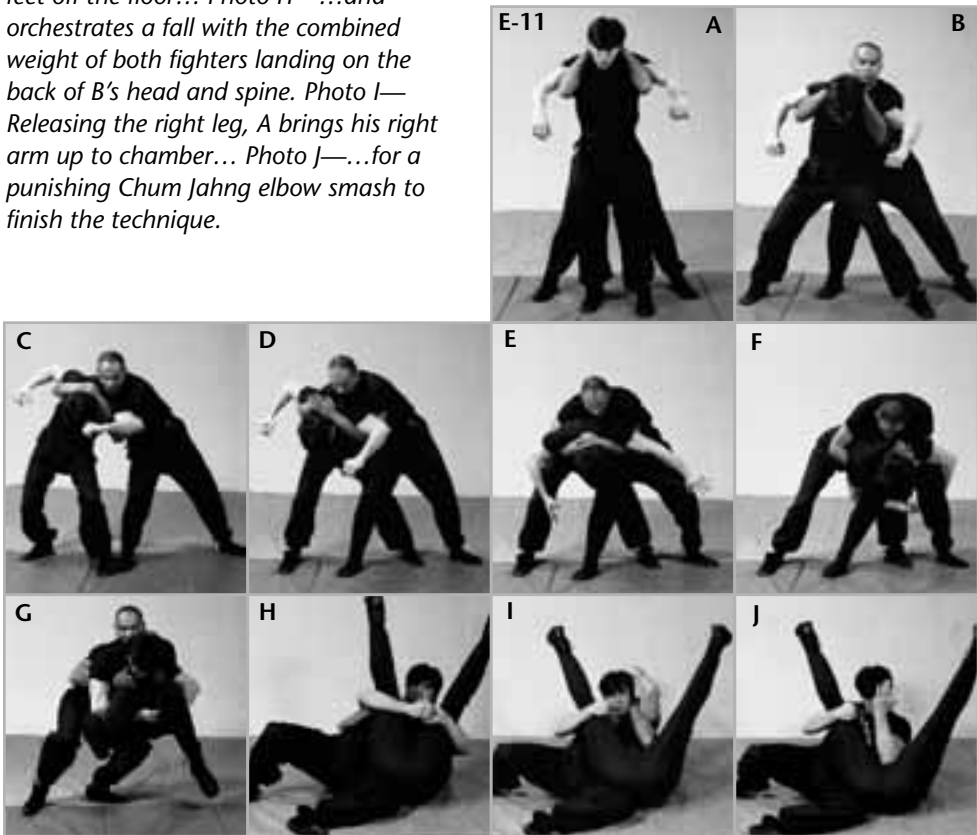
*E-9—Photo A—Fighter B reaches around A's neck to trap it. Photo B—With both hands trapping the neck, Fighter B rears his head back for a headbutt. Photo C—Seeing the telegraphed motion, Fighter A begins to bring his left hand up the middle. Photo D—Fighter A continues the Hay Jahng upward elbow strike that meets B's headbutt as it is completed. Photo E—A's arm continues upward... Photo F—...and is then whipped down to trap B's neck in a reverse Pon Geng Sau. Photo G—B is then pulled down into the knee strike.*



*E-10—Photo A—The opponent uses a two-handed choke. Photo B—Fighter A brings his left hand up the middle... Photo C—...and applies pressure with one finger to the soft spot at the base of the throat.*



**E-11**—Photo A—The opponent has Fighter A in a Full Nelson armlock. Photo B—Fighter A steps his right foot to the right to begin reverse Seep Ma footwork. Photo C—A continues the footwork with a second-syllable backward arcing step of the left foot... Photo D—...that ends up behind B's right leg. Photo E—Using the Chum Sun motion from the Biu Jee form, Fighter A begins a wide, scooping motion of both arms... Photo F—...that envelops both of B's legs. A then locks his hands together behind the opponent's knees. Photo G—With a forward bump of the hips to help unbalance B's stance, Fighter A then lifts both of his feet off the floor... Photo H—...and orchestrates a fall with the combined weight of both fighters landing on the back of B's head and spine. Photo I—Releasing the right leg, A brings his right arm up to chamber... Photo J—...for a punishing Chum Jahng elbow smash to finish the technique.







# DAY HA CHEE GYEUK— WING CHUN GROUND FIGHTING



CRCA Wing Chun Gung Fu, although being primarily a stand-up fighting art, also prepares the student for the eventuality of going to the floor in a combat situation. To this end, a series of exercises and techniques are introduced to him at Biu Jee level, in which he learns to strike and kick from a supine position and to deal with various engagements where one or both fighters are down, using the same techniques he would normally use in a stand-up encounter with certain modifications made for the different relationships that occur in these situations.

These modifications include the use of adductive strikes and kicks, the substitution of elbow and knee strikes from the ground for punches and kicks, the strategic use of the ground as an offensive weapon, as well as other structural alterations of standard Wing Chun attacks and defenses. These techniques, known as *Day Ha Chee Gyeuk*, are as varied

as their stand-up counterparts and can be combined to create whatever motion needed to suit the situation at hand. Thus, the techniques of groundfighting encompass a wide spectrum of motions that will differ with each trainee and situation depending on personal preference and experience, but with the common thread of Wing Chun logic running through all.

### Preliminaries

Before beginning any serious Day Ha Chee Gyeuk training, certain preliminary skills and knowledge should be acquired to prepare the student for the differences of going to the floor, which can be quite disorienting to a trainee with no prior groundfighting experience.



#### **Use of the ground as an offensive weapon—**

Whenever possible, the Wing Chun fighter uses the ground itself to attack his opponent. This can be accomplished in a number of ways. First, when the opponent is using his arm(s) or leg(s) to lift or push himself up from the ground, his supporting limb(s) can be sharply swept out from beneath him, causing him to crash head first into the pavement.

Photos GF-1E and 2D illustrate this principle at work. Another way to use the ground as a weapon is to smash the opponent's elbows, knees or other body parts into the floor using thrusting motions derived from the “Look Deem Boon” Gwun pole form. Some of these smashes can be seen in application in photos GF-2F and 2N. Presses and levers, such as those used in photos GF-2E and 2G also use the ground for leverage. Another way of using the ground as a weapon is seen in photos GF-12E and F, where Fighter A uses a Lau Sut Soh press of his foot to drag B's knee along the ground—an action that could be very painful if the fight were taking place on a concrete or asphalt surface.

**Use of adductive striking and kicking—**Because most of the torquing leg and waist power gained from pivoting and pushing off the floor is negated when both fighters are on their backs, the Wing Chun fighter prefers to use adductive striking and kicking motions, which capitalize on bodyweight and gravity as opposed to push-off power. The “idea” of using strikes and kicks that draw in toward the body for power first appears in the Lon Sau/Fun Sau/Lon Sau section of the Siu Leem Tau form, but is also seen in the Chum Kiu Fook Sau and Jut Gyeuk motions, and the Biu Jee Gyeung Jee Kuen (Ginger Fist) as well as many

others. Photo series E-5 from the previous *Emergency Techniques* section illustrates the use of both the Fook Sau and Ngoy Jut Gyeuk motions as adductive strikes.

**Ground Kicking**—The first skill necessary to effective defense from a supine position against a standing opponent is the ability to kick powerfully from the floor. This can be accomplished by using the back and shoulders to provide the foundation for a solid upward kick. Two kicks that should be mastered before any groundfighting practice is begun are the *Day Ha Jing Gyeuk* (front kick from the floor) shown in GF-11, and the *Day Ha Wahng Gyeuk* (Side Kick from the ground) seen here in fig 207.



*Fig. 207—Day Ha Wahng Gyeuk.*

### **Takedown Skills—**

Although it is not considered advisable in Wing Chun to purposely throw an uninjured opponent to the floor, there are times



when the throw itself can be injurious if executed properly. Because the system is primarily designed for defense against a larger attacker, it might be assumed that going to the ground with the opponent would put the smaller Wing Chun man at a disadvantage. However, at times these situations are unavoidable. It is important that the Wing Chun fighter has a good working knowledge of using the takedown itself to attack the opponent with his own accelerated, uncushioned descent to the concrete using the floor as an offensive weapon, and following up on that attack with techniques best suited for the situation. This usage of the ground as a weapon will be seen in fig. 241B of Volume III of this series, where the opponent is taken down with a motion that causes the combined weight of both fighters to be absorbed by her head, which Fighter A guides to the floor as they both fall. Also, with adequate ground striking and kicking skills, the smaller Wing Chun fighter can make up the weight and size difference by taking away the opponent's ability to use his own weight

and momentum. Thus, it can be seen that purposely going to the ground is not *always* disadvantageous to the Wing Chun fighter, provided he has had adequate training in Day Ha Chee Gyeuk.



**Wrestling Skills**—In situations such as those seen in photo series GF-1 and GF-5, the Wing Chun man must be able to make good use of leverage and positioning to turn the tables on the opponent's position, or to most effectively attack from any possible ground fighting relationship. Sequence GF-3 illustrates one method of escaping a headlock in which Fighter A uses gravity and leverage to break the opponent's structure, then applies pressure to the opponent's temple with the top of his head (GF-3F). In photo GF-11, a more effective way to apply the headlock in combat is seen. Understanding leverage also helps the Wing Chun man use less effort to roll his opponent off him, as will be seen in photos GF-12F and G.



**Attacking a downed opponent**—In the brutal game of street combat, no compassion is shown to the enemy once he has forced the Wing Chun man to fight. Every possible effort is made to devastate the opponent, even when he falls to the ground because of a successful attack.

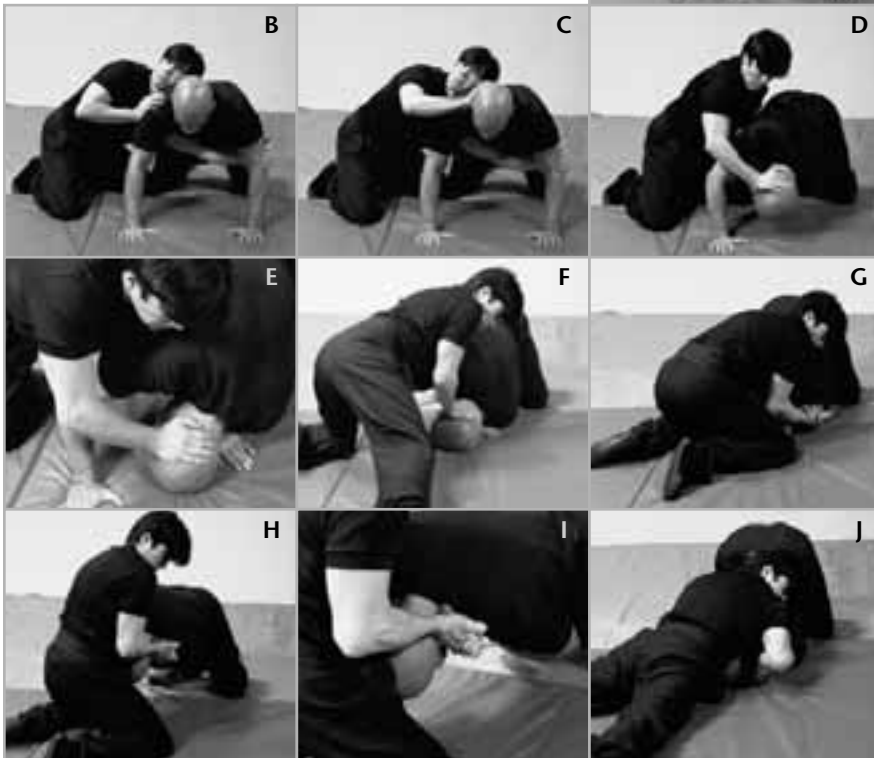
There are many methods of finishing a downed opponent to make sure he is of no further threat. For example, the hand or foot can be used to pin the opponent's arm or leg to the floor while striking, as is seen in photos GF-2J and 2L. Using Biu Jee combat principles, an elbow lever can be made much more effective by adding a brutal finger-breaking spread to compound the opponent's injuries. The Biu Gyeuk "Piercing Toe" kick can also be used to smash the throat of a fallen enemy.

As can be seen in these four engagements, groundfighting skills can help the Wing Chun man turn an extremely unfavorable situation around in an instant, using adductive striking and kicking, ground kicking, trapping, takedowns from the floor, headbutts, elbow and knee smashes, head slams, recovery kicks and other tactics to brutalize the opponent, who begins all four engagements with extreme advantage but in each case ends up devastated and choked out or face down on the pavement.

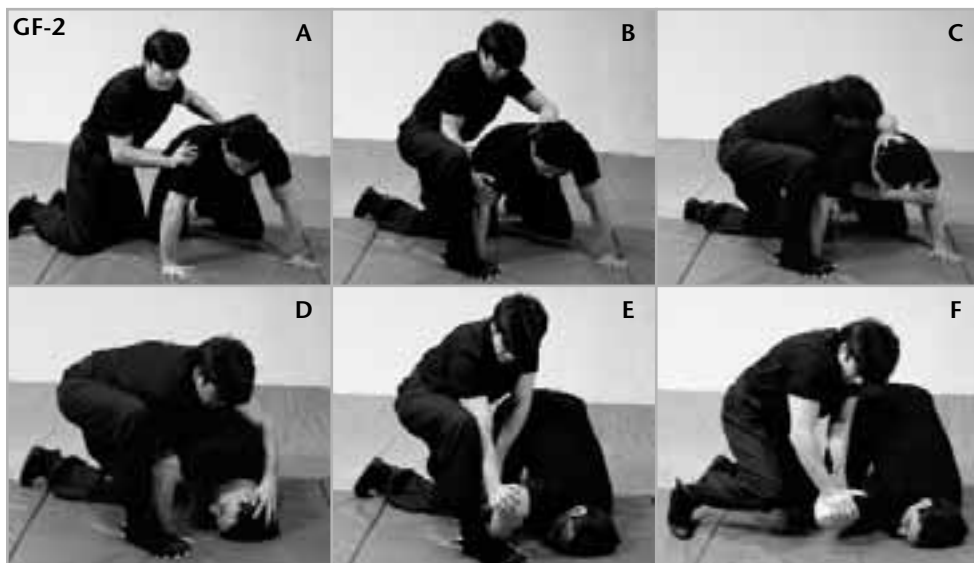
---

**GF-1**—Photo A—The opponent is on "all fours," with Fighter A on his right. Photo B—A reaches his "near arm" to catch B's "far arm" from behind the elbow.

Photo C—Fighter A places his right hand on the side of B's neck. Photo D—Using the Cheh Sau motion of the Biu Jee form, Fighter A pulls B's far arm out from under him, causing him to fall forward as his head is rammed into the floor by A's right Gum Sau. Photo E—Maintaining Gum Sau pressure on the opponent's head, Fighter A places his left palm on the floor, passing his hand through the gap between B's neck and the floor. Photo F—Still keeping B's head pinned to the floor, Fighter A begins to scoot around to the front of B with his right leg. Photo G—A then completes the shift to both knees as he interlocks his own left hand with his right hand to begin the Lon Sau headlock. Photo H—Twisting his forearm and using his right grip to add leverage to the left Lon Sau, Fighter A positions B's head so that the upper right side of it rests against his own left hip area. He then lifts his arms and raises his pelvis to crank B's neck sideways. Photo I—Close-up view of the lock. Photo J—Keeping B's head in position to hit the floor first, Fighter A kicks both of his legs outward and backward so that the weight of both fighters falls onto B's head.



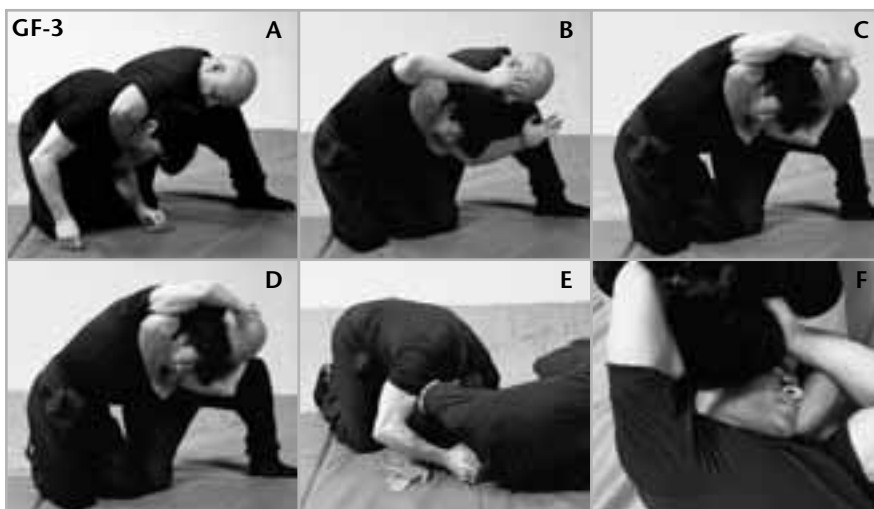
**GF-2**—Photo A—The opponent is again on “all fours,” with Fighter A on his right. Photo B—Using the Lau Sut Soh motion from the Chum Kiu form, Fighter A steps on B’s right hand to injure it and pin it to the floor. Photo C—A then places his left hand on B’s head while he reaches through from beneath to trap B’s far arm. Photo D—Keeping the hand pinned to the floor, Fighter A then uses Cheh Sau to pull B’s supporting arm out from under him and smash his head into the floor. Photo E—Still keeping B’s hand trapped, A shoves B’s elbow forward to break his wrist and fingers. Photo F—Releasing the Gum Gyeuk foot trap, Fighter A then slams B’s right elbow into the floor in another Cheh Sau application. Photo G—Fighter A’s knee then takes over the trapping duty on B’s arm... Photo H—...as he drives the first Chum Jahng elbow smash down on his spine. Photo I—Keeping B pinned to the floor by kneeling on his injured arm, Fighter A raises his right arm to chamber it... Photo J—...for another Chum Jahng Sinking Elbow strike to the spine. Photo K—Fighter A then uses his right hand to maintain balance as he again chambers... Photo L—for a final downward-arching Gwai Jahng elbow smash high on the spine. Photo M—Fighter A then reaches back to grab B’s right leg, lifting it off the ground... Photo N—...and then smashing the knee down on the floor. Photo O—A then uses a Jeep Sau grabbing motion at B’s toe and heel. Photo P—Keeping his hip up tight against B’s body to keep him from rolling out of the lock, A sharply twists B’s foot counter-clockwise to break the ankle. Photo Q—Another option would be to grab the foot with a double Pau Sau palm-up trap... Photo R—and then to twist the foot clockwise to break the ankle.





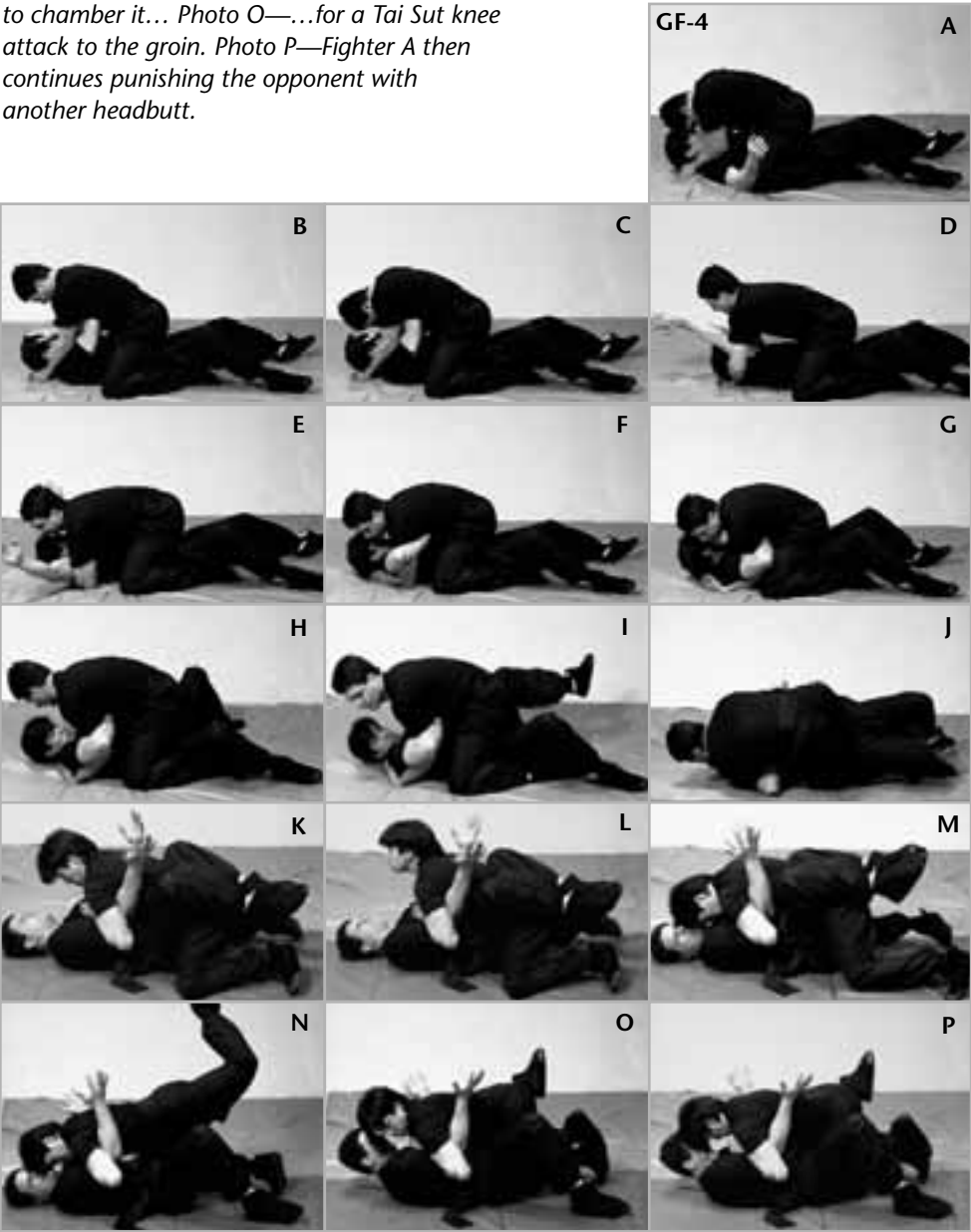


**GF-3**—Photo A—Fighter B has A in a sideward headlock on the ground from the left side. Photo B—Using part of the Wui Sun motion from the end of the Biu Jee form, Fighter A reaches both of his hands up, with the left coming up from beneath and between B's arms and the right coming from above. Photo C—A brings his hands together... Photo D—...then interlocks his fingers behind B's neck. Photo E—In an application of the Chum Sun motion of the Biu Jee form, Fighter A sharply drives his arms downward to smash B's head into the floor. Photo F—Keeping B's head held tight against his own head by squeezing his interlocked hands, Fighter A applies extreme pressure to B's temple with the top of his own head.



**GF-4**—Photo A—Fighter B is on top of A in Mount position with a double neck trap used to position A's head for a series of headbutts. Photo B—Fighter A first turns his head and moves it as far as he can out of striking range as he brings both hands up through the middle with the palms turned towards himself to deflect the oncoming attack. Photo C—Fighter A partially blocks the next headbutt by getting his open hands beneath it. Photo D—As B chambers his head for another attack, Fighter A shoots both hands up through B's arms. Photo E—Again using the Wui Sun motion from the Biu Jee form, Fighter A first circles his arms out and around B's... Photo F—...then brings them back up and inside from underneath B's arms. Photo G—Fighter A locks his hands together and avoids the headbutt by moving his head to the outside. Photo H—A then brings both of his feet up until the left sole is flat on the floor. Photo I—Using the leverage of the double armwrap and pushing off the floor with his left leg, Fighter A begins to roll B in a clockwise direction. Photo J—Continuation of the clockwise

roll. Photo K—As the roll is completed, Fighter A ends up on top with both of B's arms still held tightly to his own chest. Photo L—With B trapped, Fighter A chambers for his own headbutt. Photo M—A brings the headbutt down. Photo N—He then brings his left knee as high as possible to chamber it... Photo O—...for a Tai Sut knee attack to the groin. Photo P—Fighter A then continues punishing the opponent with another headbutt.



**GF-5**—Photo A—Fighter B is on top of A in Mount position, attempting to punch. Photo B—Pressing both feet flat on the floor and using a sharp upward snap of the pelvis, Fighter A brings his left Tai Sut Raising Knee up to throw B forward. This is possible because in order to punch at A from the Mount position; Fighter B's weight is necessarily forward, allowing him to be easily thrown off, regardless of his weight advantage. Photo BB—In this alternative outcome, Fighter B has managed to avoid being thrown completely off, but has instead landed "on all fours." Photo C—Fighter A reaches his left Biu Joang Sau through the gap between his pelvis and B's that was created by the hip bump (also shown close-up in insert) Photo D—Grabbing B's inner bicep with his right hand, Fighter A clamps onto B's tailbone area with his left as he raises his left foot off the ground. Photo F—A then stamps his left foot flat on the floor and presses to add strength from his leg... Photo G ...then rolls B over with a push/pull motion that uses his left leg for power and his left shoulder as a Juen Bock lever. Photo H—Fighter A now takes control.

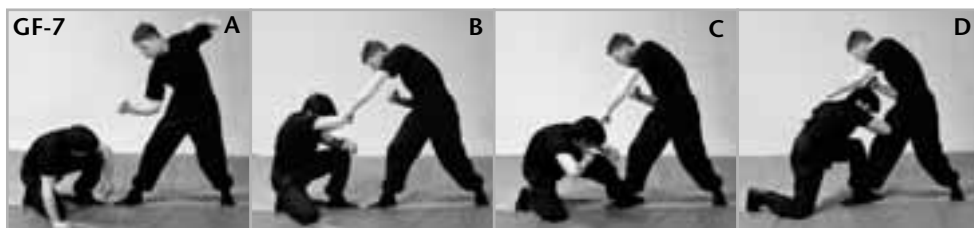


**GF-6**—Photo A—Fighter A is down on one knee. Photo B—As B attempts to kick him in the face, Fighter A uses “Sup” Jee Sau to stop the kick. Photo C—Using the wide, sweeping upward circle of both arms from the Wui Sun motion of the Biu Jee form, Fighter A gets up with his hands coming up overhead before raising his head so that his arms will make contact with any punch thrown at him. Besides covering up and preventing a stunned fighter from getting up head first, only to be met with another strike, this “casting” motion actually helps the fighter stand up when his legs are weak, as the momentum of the arms as they are swung upward helps lift him. Photo D—Continuing to stand up, Fighter A deflects B’s right punch with his left arm. Photo E—Finishing the wide circle of his left arm to envelop B’s right arm in a wrapping trap, Fighter A chambers his right fist... Photo F—...for a counterpunch.

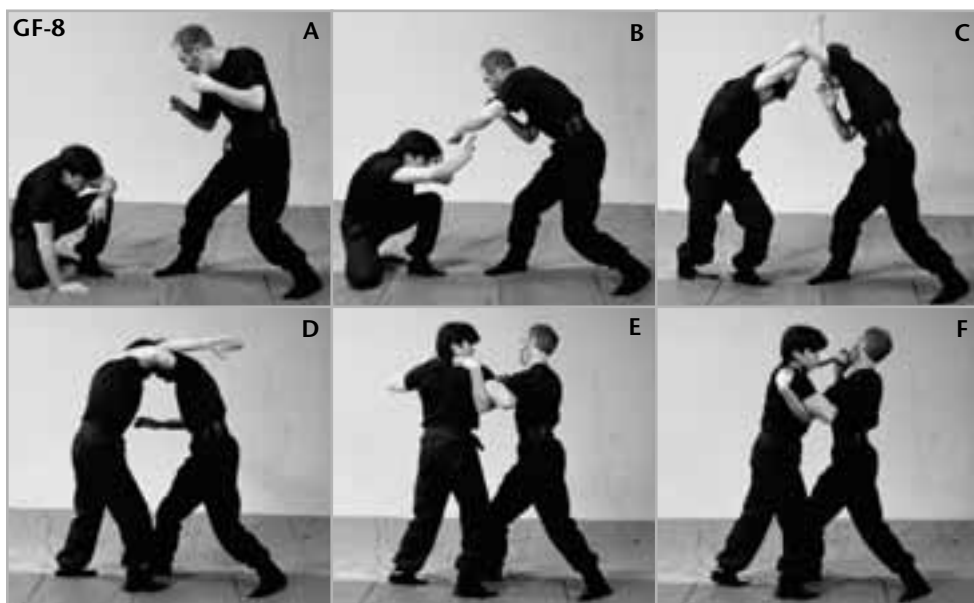


**GF-7**—Photo A—Fighter A is again down on one knee, and sees B chambering for a left punch. Photo B—Using the Gwai Jahng motion from the Biu Jee form as a “nosecone” defense, Fighter A brings his right arm up so that B’s punch lands on the point of his elbow. Note that in this position, Fighter A can still see over the top of his own block, but B’s fist cannot touch his nose or eyes. Even if B’s fist does not land flush on the point of the elbow, it will likely either carom off of the elbow or go directly into the top of A’s head. Although this is not the most desirable blocking method, it is the preferred alternative for a stunned fighter to have the opponent injure his fist by striking the hardest part of the head instead of the intended target. Photo C—Using the Jick Sut Soh motion from the Chum Kiu form, Fighter B places the inner arch of his left foot behind B’s right heel to trap it. Photo D—In another application of the Gwai Jahng downward-arcing

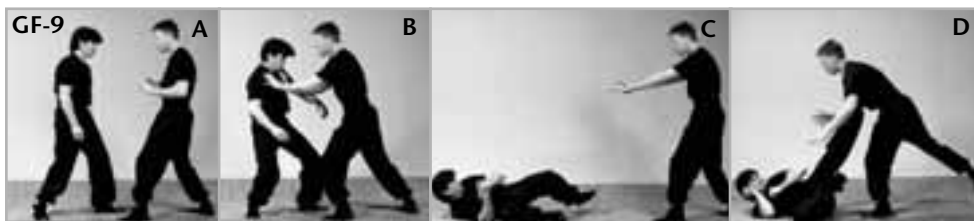
elbow, Fighter A drives the point of his right elbow into B's inner right thigh. Photo E—The opponent is knocked to the ground by the counter-leverage of the foot trap and elbow strike.



**GF-8**—Photo A—Fighter A is down on one knee. Photo B—As B attempts to punch him while he is down, Fighter A again begins the Wui Sun motion. Photo C—Continuing to use the wide, looping sweep of both arms to cover up while helping him stand up, Fighter A's right arm intercepts B's punching attempt. Photo D—As Fighter A is once again on his feet, he continues the circle of his right arm over B's left. Photo E—Fighter A begins to chamber his left fist as he completes the wrapping trap. Photo F—Keeping B's arm wrapped, Fighter A counter-punches him in the face.



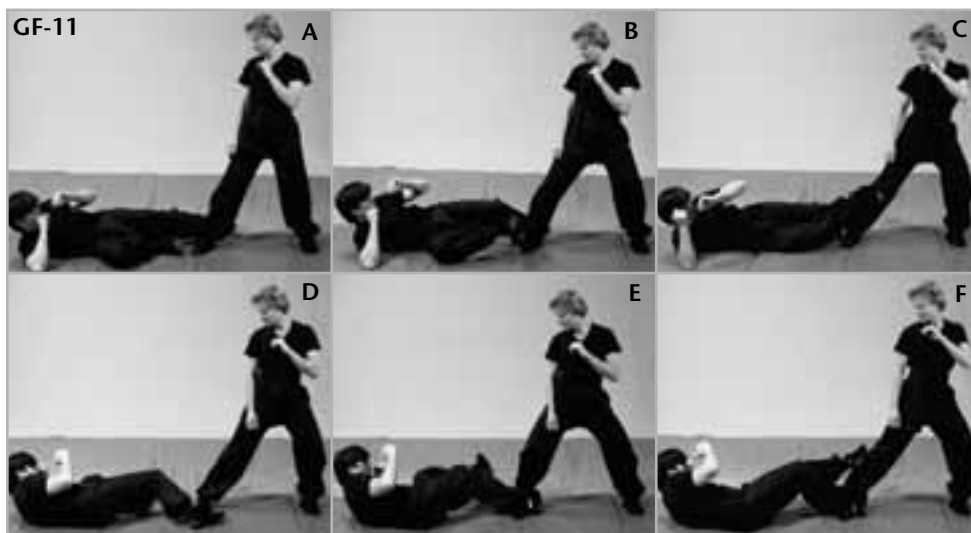
**GF-9**—Photo A—Fighter B prepares to shove Fighter A back with both hands. Photo B—B's two-handed shove pushes A backward and off balance. Photo C—Fighter A is pushed to the floor. Photo D—As the opponent attempts to jump on top of him, Fighter A meets him with a Day Ha Wahng Gyeuk Side Kick from the floor.



**GF-10**—Photo A—The opponent has attained a rear choke. Photo B—Fighter A uses his chin to put pressure against the choking arm. This is done to help buy enough time to escape the choke. Photo C—Stepping out to the side with his right foot away from the main choking arm, Fighter A drives his left elbow back into the groin. Photo D—Fighter A then uses reverse Seep Ma footwork to circle his left foot behind B's right leg. Photo E—Bending forward to use the Chum Sun motion of the Biu Jee form, Fighter A reaches through and behind B's right leg (at times, it is also possible to reach behind both legs). Photo F—Fighter A interlocks his fingers and, using his hip to bump B off balance, he then begins to lift B's leg off the ground. Photo G—Fighter A quickly stands up and sharply jerks B's leg out from under him so that both fighters fall to the floor with all of their combined weight landing on B's back. Photo H—Keeping B's leg trapped, Fighter A drives his left Soang Jahng elbow back into the groin.

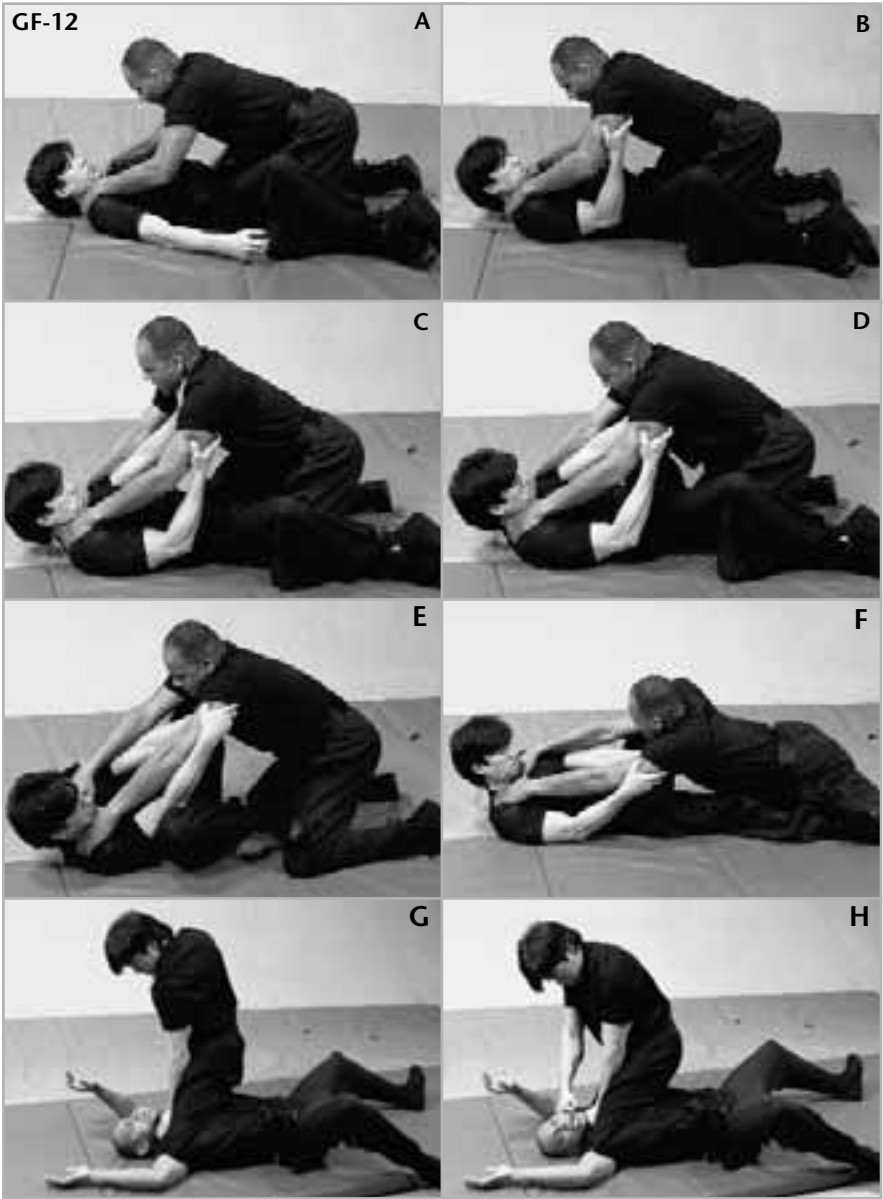


**GF-11**—Photo A—Fighter A is down. Photo B—A slips his left foot behind B's right leg, hooking her heel with his instep as he chambers his leg with Lau Sut Soh structure. Photo C—Keeping the leg hooked, Fighter A stomps the knee from the side. Photo D—Rolling to the outside, A again begins to hook B's leg... Photo E—...and chambers his left leg for a... Photo F—...Day Ha Jing Gyeuk Front Kick from the ground.



**GF-12**—Photo A—Fighter A is in Guard position on his back, with B kneeling between his legs, both hands choking. Photo B—A uses the double Pau Sau motion from the Wooden Dummy form to trap B's triceps from beneath in a painful flesh grab to relieve the pressure of the choke. Photo C—Once the choke begins to relax, A releases his left Pau Sau trap to become a throat grab. Photo D—Maintaining both painful grabs as control points, Fighter A raises his left heel and places it on B's right hip in Lau Sut Soh structure. Photo E—A continues by putting the heel of his outward-twisted right foot on B's left knee, near the ground, also in Lau Sut Soh structure. Lau Sut Soh is seen in its purest form in the Chum Kiu, Biu Jee and Dummy forms, but is rooted in the first outward pivoting motion of the Hoy Ma stance opening sequence of every form. Photo F—Keeping control with both hands and the left foot, Fighter A presses B's left knee with his extending right leg, dragging it along the mat. Note that this can also be a painful use of the ground as a weapon, depending on the terrain. Photo G—With clockwise push/pull action rooted in the Jeep Sau principle, Fighter A rolls B

to the side and ends up on top of him, still grasping the throat. Photo H—In an application of the “Sup” Jee Sau motion that starts each Wing Chun empty hand form, Fighter A uses Chop Kuen to maintain proper bone alignment when punching downward.







# ADVANCED TRAPPING PRINCIPLES



Built on sound principles of logic, physiology, geometry and psychology, trapping hands, or *Fon Sau*, are one of the hallmarks of the Wing Chun system that make it arguably one of the most effective fighting systems of all time. An innate trapping quality is built into every Wing Chun technique, although it is not always apparent to the untrained eye. Often, this inherent trapping ability is the result of Multi-Directional Movement itself the subject of an essay in this volume which gives an arm or leg technique a shearing effect with the forearm or shin/knee including or excluding an oncoming attack as the hand or foot “crashes the line” with a strike.

In the *Wing Chun Trapping* essay of Volume I of this series, the four major forms of hand, leg, body and Emotion Trapping were discussed. Within that essay, the main points of *Fon Sau* were analyzed in detail and will not be repeated here. The purpose of this essay is to discuss the finer points of Wing Chun trapping.



### Trapping Techniques

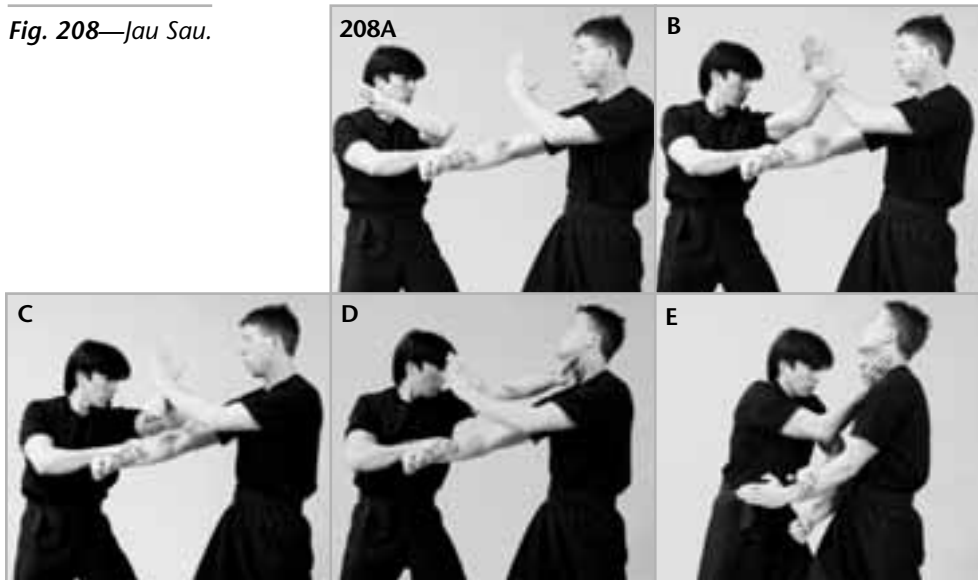
The following are some of the techniques used by the Close Range Combat Wing Chun fighter at more advanced levels.

**Running**—The term *Jau Sau* (literally “Walking Hand”) translates as “Running Hand” and is used to describe the action of going out and around an obstacle with which the Arm or Leg Bridge has come into contact and cannot penetrate or redirect. This can occur from any form of bridge contact, but usually takes place after the opponent has stopped the Wing Chun fighter’s initial striking or kicking attempt with a well placed, properly structured Defense Pyramid. Through Gum Gock Ging, the Wing Chun man senses the solidity of his oppo-

nent’s position, and rather than fighting force with force, he instead abruptly relaxes his attacking limb and whips it in a small upward, downward, horizontal or diagonal circle and resumes the attacking motion toward any open area on the Centerline. An example can be seen in fig. 208, where Fighter has his opponent’s right arm trapped with his own right *Lop Sau* grab and attempts a left *Fun Sau* chop, which is blocked by the opponent’s left *Woo Sau* (photos A and B). If the Wing Chun man momentarily relaxes all the forward energy of the failed chopping attempt and circles that hand slightly downward and inward under the opponent’s left guard (photo C), he will find an open channel to the throat for a renewed *Fun Sau* attack with the same hand that first attempted that strike (photo D). Besides enabling him to run around the *Woo Sau* block,

the circular snap of the wrist adds power to the chop. Photo E shows the follow-up Retrap/Spade Palm. Jau Sau motions of this type are usually preceded by a short, sharp push in the direction of the initial striking attempt to “bait” the opponent into over-committing in the direction of his successful defense movement, creating an even greater opening for the attack, like “pulling the rug out from under him.”

**Fig. 208**—*Jau Sau.*

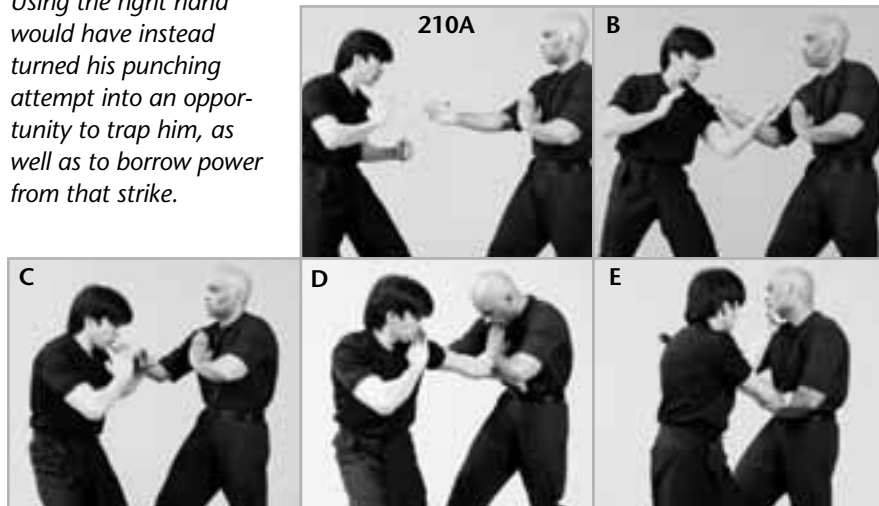


Some forms of Running Hand attack, such as the Chau Kuen Downward Punch described in Volume I of this series, are also sometimes referred to as “Leakage Attacks” because of the way they “leak” over or under, smoothly passing through any opening in the opponent’s defense from any angle (however “airtight” that defense position might have appeared).

**Fig. 209**—*The “Leakover.”* This first form of Leakage Attack is introduced by the Toh Ma Boang Sau motion of the Chum Kiu form, when its principle is combined with the striking structure of Gum Jyeung. After the opponent has successfully defended against his left jab using Boang Sau (photos A and B), Fighter A “matches Boang for Boang” (photo C), which allows him to “leak” through the gap between B’s correctly positioned arms with a palm-edge strike (photo D).



**Fig. 210**—The “Leakunder.” This sequence, also taken directly from the Chum Kiu form, shows how the structure of a blocked punch can be slightly altered to allow a renewed punching attack to slip under the opponent’s guard. After B stops his Chau Kuen Uppercut with Jom Sau (photos A and B), Fighter A twists and drops the punching arm (photo C) to leak under the blocking arm with Chop Kuen (photo D). He then uses his right hand to check B’s left hand as he follows up with a whipping left Loy Fon Kuen punch (photo E). The reason the right hand was used to trap at the end is that it is safer to use the nearest available hand (in this case, the right) to check the opponent’s free hand in this situation. This is because if the opponent had decided to strike with that hand, and if you instead had begun to grab with the left hand after it had finished the Chop Kuen strike, you could be caught with your trapping hand too close to your own body for an effective grab. Using the right hand would have instead turned his punching attempt into an opportunity to trap him, as well as to borrow power from that strike.



**The Retrap/Switchtrap**—The Retrap (also called the “Switchtrap”) is a Complex Motion in which a trapped arm is simultaneously released and retrapped with the other hand as the initial trapping hand goes straight in to strike.

**Fig. 211—The “Retrap.”**  
*After a successful Tan Da counterattack (photo A), Fighter A retraps B’s punching arm to maintain control of it as he delivers the follow-up strike (photo B).*



Usually, if the Switchtrap is executed with the free left hand of the Wing Chun fighter going to the already trapped left hand of the opponent or from right-to-right, the Leen Lop Sau Cross Grab will be used, although Tan Sau, Woo Sau or other Yin motions are sometimes used for strategic reasons. When going from left-to-right or right-to-left, the Wing Chun trapper will usually opt for Pock Sau, Gum Sau or Kau Sau as a Switchtrap.

**The Split-Second Release**—Often, the opponent’s arm is momentarily released from a blocked position as the trapping hand strikes him and then returns to its former trapping duty. This split-second release and resumption of an immobilization is mainly used when the opponent fails to launch a counterstrike after the Wing Chun fighter’s own successful Complex Trapping Attack.

This form of Retrapping is the Wing Chun man’s insurance that the opponent is unable to get a counterattack off as he is being hit for a second or third time and that he remains under control until he hits the floor.

**The “Catch-up” Trap**—In trapping situations where the opponent has stopped your strike just short of the mark, instead of going straight in to strike him, your trapping hand can release the trapped arm of the opponent and be whipped backwards to trap the opponent’s blocking hand from behind in a motion known as a “Catch-up Trap.” In another Catch-up Trapping situation, when your striking hand has passed the opponent’s second line of defense and made contact, either hand can move up or back to trap that guarding hand from behind before he can use it to strike.

These traps, like the “Catch-up” Blocks described in Volume I, are made possible by the fact that through correct structure and technique, an adductive hand (hand that is pulling toward the body) can move faster than an extending hand. This is a simple physiological principle that is often put to use in the art of Wing Chun trapping.

**Fig. 212**—The “Catch-up” Trap. After B has stopped his Pock Da trapping attack just short of the target (photo A), Fighter A releases the opponent’s trapped left hand and uses a right Kau Sau to Catch-up trap the blocking hand as he continues in with the momentarily interrupted initial left punch (photo B).



**The Sliding Grab**—An advanced form of grabbing used extensively in the version of Wing Chun Gung Fu taught by Sifu George Yau starts out as a loose closure of the fingers around the opponent’s upper forearm and ends up with a vise-like snagging grip on his wrist that jerks him into a counterattack. The Sliding Grab adds considerable jolting power to an ordinary Grab and Strike technique. A simple method of practicing this motion is to hold your own arm in Loy Doy Gock Kuen position across the body at chest-level and loosely grab it near the inner elbow with the other hand. Slide the relaxed grabbing hand down the forearm toward the wrist of the Inside Diagonal Punch and tighten your grip at the exact instant it reaches the wrist, simultaneously pulling horizontally outward with the Doy Gock Kuen elbow so that both hands are moving outward in opposite directions. Time the motion to snag the wrist at the Self-Centerline. In an even more advanced version of the Sliding Grab, only the index finger, middle finger and thumb are used to snag the opponent’s wrist with a “shrinking ring” as seen in fig. 213.

**Fig. 213**—The “Shrinking Ring.” Instead of the more commonly used Leen Lop Sau from cross Bridge Contact, the opponent’s arm can be jerked sharply inwards with a loose closure of the fingers (photos A and B) that gradually tightens to a three-fingered grab at the wrist as the hand slides down the opponent’s forearm (photos C and D).



**Clamping**—Clamping Traps are one of the five types of Hand Traps discussed in detail in Volume I, but should also be mentioned here. At times when the opponent's hand has penetrated to far into the Wing Chun fighter's defense, passing the *Som Gwan* (Three Joints of the arm), a form of trapping known as “Clamping” can be used to pin his hand or arm against the Wing Chun man's body. Even in cases where the Wing Chun man has already been hit, Clamping Traps can help him instantly turn the tables on his opponent by making the best of a bad situation. In Gwoh Sau practice, Clamping Traps are often used not only to pin the opponent Arm Bridge to the body with the inner forearm, but also to jerk him forward into a close range short-power strike.

Another form of Clamping Trap used in emergency situations involves pinning the opponent's arm against your own body if his striking hand remains in contact after a successful attack. For example, if the opponent strikes the body with a hand attack or kick, the Wing Chun fighter instinctively responds with a Clamping Trap and counterattack to instantly regain the structure. The same principle can be applied if the opponent continues to press the face or neck in Combat Sticky Hands after he has trapped the hands and gotten in with a chop or palm strike. Although his arms may be trapped, the tricky and elusive Wing Chun fighter can use his chin to pin the opponent's hand on the chest while simultaneously freeing his hand and delivering the return fire.

---

*Fig 214—Four Clamping Traps can be seen here, first when the opponent's foot is pinned to the hip with an elbow smash (photo B), and again with a Woo Sau Wrap (photos C and D). In photo E, a Woo Sau Clamping Trap is used to pin the opponent's hand to Fighter A's body in a painful wristlocking motion after B's successful attack. Photo F shows the reverse Woo Sau Wrap used to pull the opponent into a body blow.*





**The “Sandwich Trap”**—When the Wing Chun fighter has secured a hand trap that jams the opponent’s arm across his body to obstruct the Centerline and the opponent attacks the open Low Gate, the Wing Chun man can raise his knee while pressing the trapped hand downward so that the low-line attacking arm is trapped between the two. Hand/Leg traps of this type are known in CRCA Wing Chun as “Sandwich Traps” for obvious reasons.

***Fig. 215**—The “Sandwich Trap.” After a successful “Cross-up” Trap that allows Fighter A to land a headbutt/knee combination (photos A–C), the opponent’s arms are kept trapped using the knee like a “third hand” (photos D and E), sandwiching them between the knee and the top half of the grab as the left hand releases its grip and moves to strike (photo F). Photos F–I show another Sandwich Trapping sequence, where Fighter A uses his knee to lift the opponent’s arm into a “Stupid Trap.”*





Sandwich Traps become necessary when the Wing Chun fighter traps or is trapped on the high-line and is attacked on the low-line. Rather than wasting time and energy trying to free a trapped hand fast enough to block, or to risk being hit by releasing an existing trap, he chooses the quicker and more efficient alternative of using the leg to support the hands an extrapolation of the “Yee Ying Boh Sau” principle.

Sandwich Traps are best served up cold with “Catch-up” Traps on the side.

**“Crawling” In**—From a trapped position, or many other positions of Bridge Contact, the Wing Chun fighter can maintain that contact while rolling his arm over or under the opponent’s arm in an action that “sucks him in” like the teeth of two gears meshing to be met with a strike executed from the trapping arm. This “Crawling-in” action quickly pulls both fighters in to extremely close range, where the Wing Chun man is at his best.

**Fig. 216**—“Crawling In.” After his Pock Da attempt is blocked by B’s own Pock Sau (photos A and B), Fighter A raises the elbow of the punching arm (photo C) and “crawls” over B’s arm without losing Bridge Contact (photo D). Ending the crawling motion with a sharp downward jerk of the left elbow to pull the opponent into the punch, A then shoots the left hand upward to strike with Chau Kuen (photo E) and follows up with a Retrap and a second Chau Kuen Uppercut (photo F).



Following are some principles and suggestions for more effective use of trapping gathered by the author over many years of Wing Chun training. They are basic truths and, although they are not all directly referred to anywhere in the collection of traditional proverbs of the system, they are all logical, non-classical interpretations of Wing Chun Kuen Lay, the combat strategy of the system.

1) JAM THE CENTERLINE: Use Multi-Directional Movement to wedge the opponent's arms into the Centerline when blocking. In this way, his own structure is turned against him or potentially turned against him by every move you make.

2) USE ONE HAND TO TRAP TWO: Although it is still advantageous to trap only one of the opponent's arms, the Wing Chun fighter should strive for *Yut Fook Yee* "One Hand Traps Two" for maximum efficiency.

3) TRAP THE OPPONENT WITH PAIN: Use nerve-shocking grabs and digs of the fingers and nails into delicate areas such as the eye, throat, cheek, elbow, and shoulder joints, inner arm, trapezius muscle or armpit. Tightly grab, twist and jerk the hair or clothing to injure or strangle the opponent with the trap. As long as he is experiencing intense pain, the threat is diminished.

---

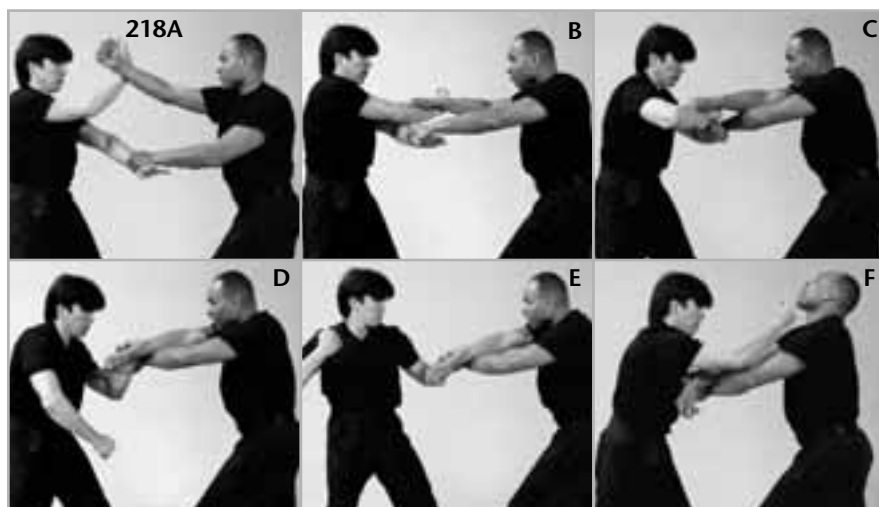
**Fig. 217**—*The Flesh Grabbing Tactic. After striking with Lon Da Chau Kuen (photos A and B), Fighter A uses a painful grab of the tender underside of B's bicep (shown from two perspectives in photos C and D), which is in turn used*

to jerk him into a Spade Palm Strike to the throat (photo E). In another flesh grabbing application, the striking right palm squeezes the skin at the side of the neck (photos F and G), which is again used to hold his head in position for the headbutting attack seen in photo H. The double Pau Sau motion of the Dummy form was seen previously in fig. GF-12B used as a painful grab to release a two-handed choke.



4) USE HIS OWN GRAB AGAINST HIM: Remember that regardless of who is actually grabbing, the opponent can be trapped and pulled by the grabbed or grabbing arm into a strike with the free hand. If he is too stupid to let go, let him have it.

**Fig. 218**—The “Stupid Trap.” When the opponent will not release his tight grab of the left wrist (photo A), Fighter A uses that grab against him by pulling B’s arms into a crossed position (photos B and C), which allows him to grab B’s top right arm with his own grabbed left (photo D). This leaves the opponent momentarily trapped by his own grab, which gives A the time he needs to counterstrike (photos E and F).



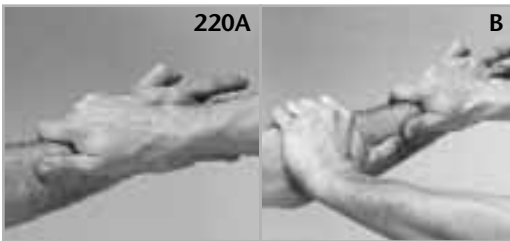
*Fig. 219—Trapping Reversal vs. a Cross-up Trap. In another use of the opponent's grab(s) against him, Fighter A moves forward with a headbutt to smother B's Lop/punching attempt from Bridge Contact.*



5) MOVE ON THE HALF COUNT: Use precision timing to catch him mid-motion. Proper use of timing and structure traps his opponent without physically trapping, putting the Wing Chun man one step ahead with Boh Lay Ying.

6) MAKE CONTACT WITH THE PALM BEFORE THE FINGERS WHEN GRABBING: If the opponent is wearing a long-sleeved garment or if whatever part of the body to be trapped is covered by his clothing, palm first grabbing will prevent the Wing Chun man from coming up with a handful of cloth by pressing the material against the body part before actually grabbing. This is one reason why the Pock Sau, Gum Sau, and Kau Sau motions in the Siu Leem Tau form all employ a grabbing motion in actual application, and are executed without closing the hand.

7) **BE AWARE OF THE THUMB POSITIONING WHEN GRABBING:** Unless the thumb is being used to attack or control the trapped body part, it is best not to overcommit to a trapping motion by wrapping the thumb around the trapped area as the opponent may use your inability to quickly release the trap against you. It is also quicker and smoother to flow into a strike from a thumbless grab, which can go straight in to strike without any retraction to clear the trapped arm.



**Fig. 220**—In some grabbing motions, the thumb can be used to give the Wing Chun fighter better control over the opponent's arm. Photo A shows the single version.

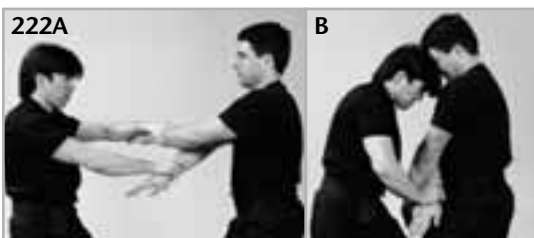
**Fig. 221**—The Thumbless Grab. Unless the thumb is needed for control or to add nerve shock to a grab, it is usually best to use thumbless grabs.



8) **FORCE THE OPPONENT TO STRIKE THROUGH OPENINGS YOU CREATE AND CONTROL OR CREATE:** Give him the impression that an area is open, when it is actually being used as bait to lure him into a Complex Trapping Attack. Use your trapping hand to guide him into striking between his own trapped hand and the Centerline. This will enable you to push or pull his trapped arm up or down to obstruct the attack.

9) **KNOW WHEN TO LET GO:** Recognize the opponent using your own grab against you in a Trapping Reversal.

10) **HEADBUTT IN A TIGHT SITUATION:** In Gwoh Sau practice or actual combat, use a sharp forward/downward snap of the head to attack the opponent's nose or mouth if you reach a stalemate trapping situation.



**Fig. 222**—When he has attained his own Cross-up trap (photo A), Fighter A immediately moves in and snaps his head forward into a headbutt (photo B).



# CHEE GYEUK—“STICKY FOOT”



At Biu Jee level, after a substantial amount of training in Wing Chun Chee Sau, the student is introduced to the various forms of *Chee Gyeuk*, or “Sticky Foot” exercises. These exercises are based on the same concepts and principles that govern their Chee Sau counterparts, and many

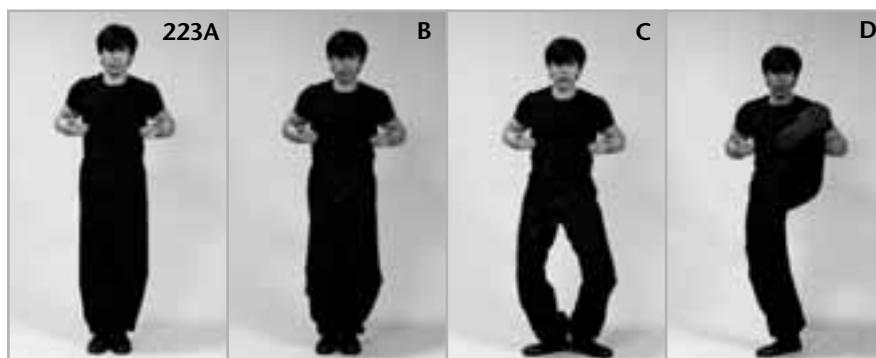


of the leg techniques that appear in Chee Gyeuk training directly correspond to hand motions of the same name and principle from Sticky Hands and forms practice.

Sticky Foot exercise, like Chee Sau, is taught with varying levels of complexity and spontaneity, from the most simple *Chee Don Gyeuk* Single Sticky Foot pattern to the less-structured *Chee Syeung Gyeuk* Double Sticky Foot drill and leading up to *Sau Gyeuk Toang Chee* and *Lut Sau Chee Gyeuk*, two of the system's most advanced exercises. These advanced forms of Sticky Foot training require a high level of understanding of all Wing Chun hand techniques and their principles to enable the trainee to execute the Chee Gyeuk motions with proper structure and the correct "idea" in mind

### Dook Lop Ma—The Single Leg Stance

*Fig. 223—Dook Lop Ma.*



Before examining Sticky Foot technique in any great detail it is necessary to first begin with the basic *Dook Lop Ma* ("Single Leg Independent Horse") Stance that forms the foundation for all Wing Chun kicking and leg blocking techniques. This stance is attained as in fig. 223 above. Beginning with the feet together (photo A) and keeping the pelvis up, bend both knees until they block the feet from your own view if you look down (photo B). Then swing both feet outward to a straight line, pivoting on the heels the same way as in the basic "Yee" Jee Keem Yeung Ma stance opening (photo C). Keeping both knees bent, raise one leg until the sole of the foot is perpendicular to the floor with the heel on the Centerline and held as high as possible (photo D). This position should be held for extended periods on each side. A student with good Dook Lop

Ma development is able to execute the entire Siu Leem Tau form in the Single Leg Stance without losing balance or lowering the foot.

Dook Lop Ma structure is seen in the base leg of all Wing Chun kicks and leg blocks, and is the main stance used in both Single and Double Sticky Legs practice. It is for this reason that the proverb says, "*Chee Gyeuk But Lay Dook Lop Ma*," meaning, "Sticky Foot training is inseparable from the Single Leg Stance."



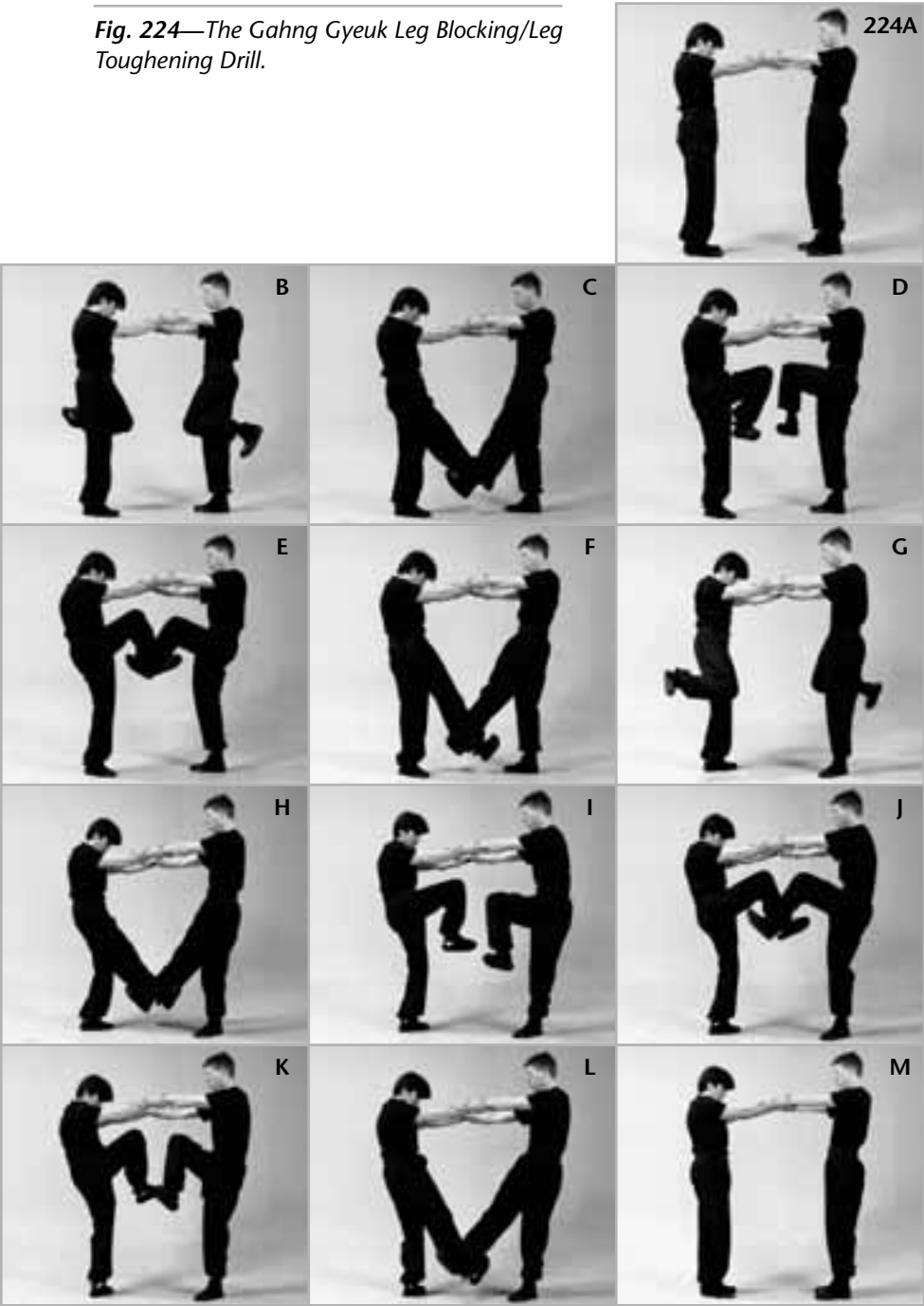
### Gahng Gyeuk

A good preliminary exercise for Sticky Foot development is the Gahng Gyeuk drill in which the shins, calves and ankles of two trainees are strengthened and toughened through gradually increasing impact in a three-part cycle that "packs" energy into the Leg Bridges, preparing the legs for the Sticky Foot exercises to come.

The exercise begins with both partners facing each other with the feet together, the arms locked together at shoulder-level and the elbows straight, as

in fig. 224A. Each partner swings his left leg outward and upward (photo B) to chamber for the first motion, then extends a forward/inward Gahng Gyeuk to the Centerline with the left leg, making contact at the lower inner shin on that line (photo C). Without putting the feet down, both partners circle their shins to the outside, raising their knees to diaphragm-level (photo D) as the upper/outer shins make contact on the Centerline in Tan Gyeuk structure, knees pointing outward (photo E). The legs then snap downward to full extension in Ngoy Jut Gyeuk structure, making contact at the rear low center of the calf, near the ankle (photo F). Still without putting the left foot down and remaining in Dook Lop Ma position, each partner moves the calf and foot in a clockwise circle back to Gahng Gyeuk position, using the knee as a pivotal point (photos G and H). The cycle is then repeated so that the legs have made contact a total of six times (photos I–L) before the left feet are put down (photo M) and the pattern is repeated on the other leg (not pictured).

*Fig. 224—The Gahng Gyeuk Leg Blocking/Leg Toughening Drill.*



No Descending Count is used for this drill but if a verbal command is used, the count and cadence would be: One \*, Two \*, Three \*, Four \*, Five \*, ONE \*, One \*, Two \*, Three \*, Four \*, Five \*, TWO \*, etc., with no time allotted for the switch from one leg to the other, which should be executed in double time so as not to miss a beat of cadence. This will prepare the trainees for the quick switch of the base leg that is sometimes necessary in Double Sticky Foot practice.

### **Chee Don Gyeuk—Single Sticky Foot**

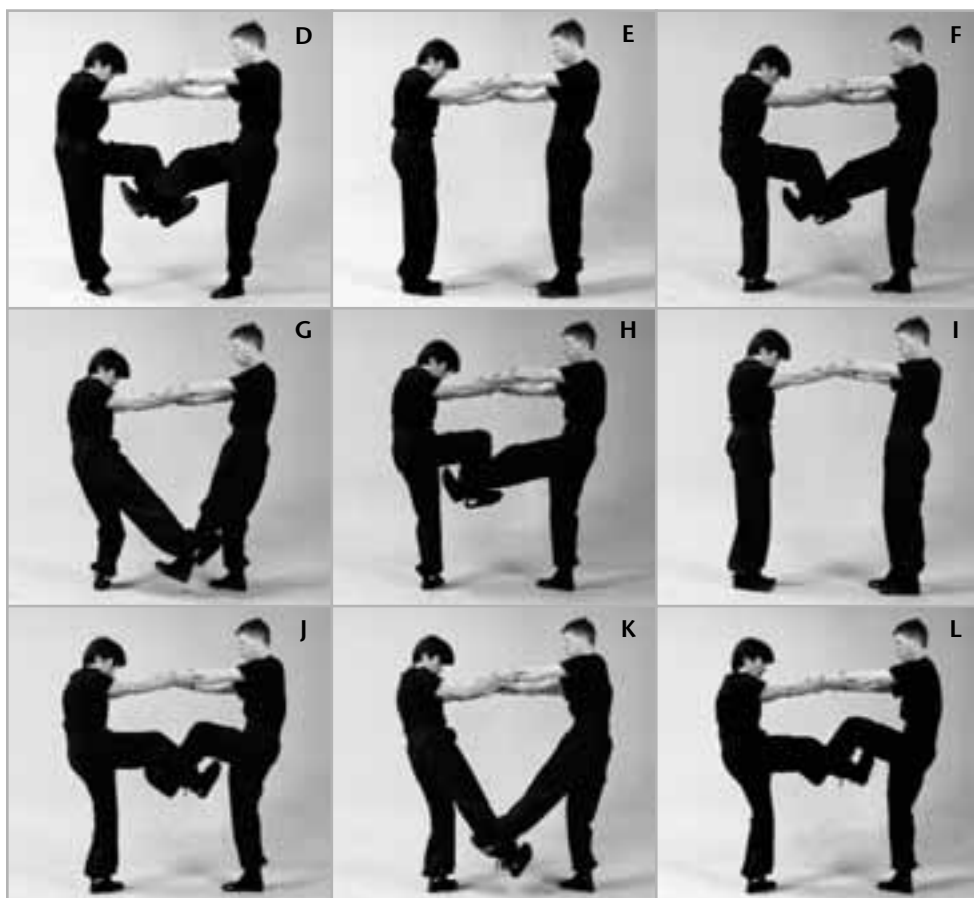
The first true form of Sticky Foot training is the *Chee Don Gyeuk* Single Sticky Foot cycle, a three-part repeating pattern which is similar in principle to the Chee Don Sau cycle of Sticky Hands practice.

To begin the cycle, both partners should face each other, standing feet together with the arms fully extended at shoulder-level and locked together at the wrists (photo A). On the verbal command of "One," Partner B executes a right Jing Gyeuk Straight Kick toward A's base leg, but it is blocked by A's left Boang Gyeuk (photo B) which moves upward, inward and forward to deflect the kick from below. Partner A then pivots the base foot slightly outward and executes a "Shadowless" Side Kick toward B's base leg, which is stopped by B's right Ngoy Jut Gyeuk (photo C). The Outside Jerking Leg should slide along the shin of the Wahng Gyeuk leg, snagging the foot with an audible snap of the heel and ankle. Then, without either partner putting their foot down, Partner B executes another right Jing Gyeuk attack toward A's base knee and the cycle is begun again (photo D). Photos E through L illustrate three full two-part cycles with one-count switch cycles in which both partners change from one leg to the other and then stand with the feet together for the remainder of one full count.

---

*Fig. 225—The Single Sticky Foot Cycle.*





The Chee Don Gyeuk cycle should be repeated with at least ten counts on each side before switching legs. Each switch is allotted one full count so that the entire cadence would be: ONE \*, Two \*, Three \*, Four \*, Five \*, Six \*, Seven \*, Eight \*, Nine \*, **TEN** \*, SWITCH \*, One \*, Two \*, etc. No Descending Count is used in Single Sticky Foot, and once the basic cycle is mastered, switching should become spontaneous to improve sensitivity and reactions.

### **Chee Syeung Gyeuk—Double Sticky Foot**

The next level of Sticky Foot development involves a form of close range infighting with the legs known as *Chee Syeung Gyeuk* Double Sticky Legs. In this leg sparring drill, both partners' arms are locked together at the wrists and held fully extended at shoulder-level as in Single Sticky Foot training, but without any preset pattern of attack and

defense. The locking of the wrists, which requires the trainees to remain within fighting range throughout the drill, makes Chee Syeung Gyeuk quite a bit different from ordinary kick sparring. In fact, it is similar in principle to the old western practice of two knife fighters each holding one side of a short length of cloth between their teeth during a duel, forcing them to remain within stabbing range.

All Wing Chun kicks and leg blocks are utilized in Double Sticky Foot training but no hand techniques are used, allowing the trainees to fully concentrate on developing their reactions in the lower pyramid without distraction. Because of this isolation of the legs and the non-variation of the Fighting Range which forces the trainee to "stay in there and fight," Chee Syeung Gyeuk develops the sensitivity and reaction speed of the legs, as the trainee learns to sense his opponent's intentions through subtle changes in balance and shifts of the bodyweight transmitted through Bridge Contact. As reactions improve, the trainee is able to protect his lower gates with efficient, economic use of the legs to form an airtight low-line defense which acts as a "third hand" to block attacks that would otherwise require one or both hands to stop, and would force the defender into poor structure during their execution.

Figs. 226 and 227 illustrate a typical Double Sticky Foot combat sequence in which the same Gum Gyeuk-Deng Gyeuk combination is used from two different beginning relationships with inner and outer shin contact. Note that throughout each sequence, both partners maintain the bent-knee Dook Lop Ma Single Leg Stance to maintain balance as well as to avoid possible injury.

---

**Fig. 226**—Double Sticky Foot Sequence 1. From Closed Outside position (photo A), Fighter A runs the left foot to Gum Gyeuk (photo B), which causes B's weight to come forward into the Deng Gyeuk Nailing Kick (photo C).



*Fig. 227—Double Sticky Foot Sequence 2. The same combination used previously in fig. 226 is seen again here, but this time from a Closed Inside position.*



If the knee is accidentally kicked with excessive force during training, the chances of sustaining an injury are much slimmer if that knee is bent before and during the impact.

The same principles of Technique, Power, Timing and Angle Structure that are learned through Gwoh Sau Combat Sticky Hands as well as the rules of sportsmanship that govern all Wing Chun freeform training apply equally to Chee Syeung Gyeuk. With continued Double Sticky Legs practice, the student will begin to utilize similar strategy to his hands-only Chee Sau applications, using Boang Gyeuk, Tan Gyeuk, Fook Gyeuk and many other leg motions based on the hand defenses of the same names to stop Jing Gyeuk, Wahng Gyeuk and many other variations on the “Eight Kicks” of Wing Chun.



### **Sau Gyeuk Toang Chee**

Another Sticky Foot exercise that develops hand/foot coordination is called *Sau Gyeuk Toang Chee*, or “Hands and Foot Simultaneously Sticking.” This training represents a high level of development in both Chee Sau and Chee Gyeuk, as all techniques from both are used together, with both partners attacking and defending at will with any combination of hand strike, block, kick and/or leg block.

A good preliminary hand/foot sticking exercise can be seen in fig. 228, where both partners maintain Leg Bridge Contact as they go through various patterns and switch cycles of Look Sau rolling with the same upper body structure that they would have had if both feet were on the ground. When one

partner loses balance or tires, the other partner reacts to his switch of legs by also quickly changing legs. This exercise requires perfect balance because the arms are in constant forward motion rather than holding on to the other partner's outstretched arms, as was the practice in all previous forms of Chee Gyeuk.



*Fig. 228—Sau Gyeuk Toang Chee.*

Once the trainees feel balanced and comfortable during single leg rolling, they can then progress on to add elements of both Sticky Hand and Sticky Foot combat into the Dook Lop Ma Look Sau, first inserting preset motion patterns and eventually flowing into freeform Wing Chun attack and defense with the hands and feet working together.





# THE STUDY OF POWER



## ***Chi—Internal Power***

**Som Bai Fut**—The concept of “Chi” (*Qi, Hay*), Mandarin Chinese for “Life Force,” is first introduced to the Wing Chun student in the Siu Leem Tau form. During the slow section of the form, called *Som Bai Fut* (“Praying Three Times To Buddha”), the trainee concentrates on Chi development as he repeats the Tan Sau/Huen Sau/Woo Sau/Fook Sau sequence, alternating between high-speed wrist snaps and extremely slow extension or retraction of the arm along the Elbow Line. Special *Hay Goang* (*Qigong*) breathing to enhance this development is also normally used in this section of the form as well.

Also developed concurrently with Chi in the Siu Leem Tau form is what is known as *Loy Goang*—internal energy exploding externally. Spending long periods seated in “Yee” Jee Keem Yeung Ma position also helps the student to develop Rooting Power and *Yun Ging* (Patience Energy). According to the Chinese belief, it is best to practice barefoot on grass or another natural surface near running water, as this could be considered a “Chi-rich environment.”

Chi flows involuntarily, circulating throughout the body with the blood. And like the circulation of blood, you can’t control the flow of Chi

with the mind alone. But you *can* cut blood circulation off or slow it down with a tourniquet-like physical action, or accelerate it by running around the block. In a similar way, with the correct blend of physical technique and mental intent, you can learn to control the flow of Chi, and concentrate it into a specific area as needed.

Chi flows through the arms and out the hands like water through a hose. Kinking any bone joint to its full extension while the arm is in motion focuses Chi at the kink like a garden hose that is kinked—the entire hose is full of water, with the most water pressure focused at the kink. In the same way, the entire arm position is fortified by Chi with the most energy focused at the kink of the joint.

Using a well-trained dog as an example, think of a steak on a plate ten feet away. Even though the steak may be “calling out” to the dog, he will wait until the master allows him to go and eat it. Like the dog, Chi requires the master (the mind) guiding it and something calling it (the kink in the bone joint) to focus it. Conversely, if there is no proper kink in the joint, there will be nothing “calling” the Chi, which could be compared to the master giving the dog permission to eat a steak that was not there. This idea of kinking the bone joint to maximum extension for Chi focus is the reason that the wrist is held as flat as possible in Tan Sau, is bent to its maximum limit in Woo Sau, and that three fingers are closed tightly in Fook Sau of the Som Bai Fut sequence. In each case, the block is fortified with Chi focused to a certain point (the tip of the Defense Pyramid) through its bend to maximum flexion as well as the mental direction for Chi to be put there. And as there are no other bone joints kinked to their maximum bend when in “Yee” Jee Keem Yeung Ma during the Som Bai Fut section of the form, there will only be one point of Chi focus at a time. While executing the “Three Family” motions in Som Bai Fut, the student is taught to “bounce” Chi in a triangular pattern between Tan Sau, Woo Sau and Fook Sau; Woo Sau having been chosen to represent the Boang Family because it has a more pronounced Chi focal point due to a radical wrist bend that Boang Sau doesn’t have. More about the Three Families of Wing Chun Blocking can be found in Volume I of this series.

There are four main reasons for going slow during the Som Bai Fut sequence:

Perfection of motion and structure (*Ying Sai*). Performing the Three Family motions slowly is like programming those motions into your own personal computer—you must input data slowly and carefully in order to receive exact correct information at lightning speed. Even the slightest error in calculation is compounded at higher permutations, and so will any error in Self-Structure be worsened when applied in combat at high speed. Perfect hand technique creates an open channel that “calls” the

Chi to the hand and forms a “road” for power to travel on. Like a car, the more times the road is traveled, the smoother the ride will be. And the more frequently that the Chi is “driven” down the same paths in Siu Leem Tau practice, the easier it becomes to focus. Correct technique, when practiced slowly, helps form a conduit for smooth flow of Chi. Like the air in a balloon that is twisted will go into the area of the balloon that is open, Chi takes the open channel in a technique—the path of least resistance.

Isolation of wrist snaps. By going extremely slow from Tan Sau to Woo Sau and from Woo Sau to Fook Sau, there can be no “running start” before the Huen Sau wrist snaps. This causes you to focus more on “milking” the short wrist motions for power instead of relying on the momentum of the arm, and in turn develops *Duen Ging* (“Short Power”). This leads to the idea of learning to control your own power (*Jeep Joke Meen*), one of the many “little ideas” of the Siu Leem Tau form.

Moving on the Elbow Line. When the key Three Family motions are practiced slowly, their correct path of travel along the Elbow Line is reinforced. As was discussed in Volume I, there are three possible elbow positions (Fay Jahng, Geep Jahng and Mai Jahng), only one of which is correct. An old proverb of Wing Chun says, “*Fay Jahng Bai Lick*”—“A raised elbow weakens the structure.”

Allows time for special Hay Goang breathing for Chi development. Expand the Don Teen while inhaling, and then contract the Ming Moon and Wui Yin as you mentally guide the Chi to your motion. Imagine pulling energy up from the floor along the outside of the lower pyramid into the Don Teen and then sending it to the wrist or palm—toothpaste tube analogy.

The idea of Chi is referred to in a number of the old Wing Chun maxims, such as “*Hay Yau Don Teen Toh, Yiu Ma Bui Wai Loh*”—“Chi comes from the Don Teen and travels along the waist, the stance and the back.” Another proverb, “*Siu Leem Tau Jue Leen Loy Goang*” means “The ‘Little Idea’ Form mainly develops internal power.” Chi development is also mentioned in two of the “Seventeen Musts”—“*Loy Hay Yiu Chum*” (“Internal strength must be sunken”) and “*Hay Lick Yiu Ding*,” meaning “Breathing and strength must be steady.”

### ***The “Eight Energies”***

In line with the teachings of other Chinese arts, Wing Chun teaches the student that in addition to Chi power, there are eight forms of combination power, or *Ging*, that can be applied singly or blended together simultaneously. In CRCA Wing Chun, these “Eight Energies” are considered to be:

- 1) Chee Ging—Sticking Energy
- 2) Bau Ja Ging—Exploding Energy
- 3) Gum Gock Ging—Sensing Energy
- 4) Dai Ging—Directing Energy
- 5) Gan Jeep Ging—Connecting Energy
- 6) Yun Ging—Persistent Energy
- 7) Choang Ging—Aggressive Energy
- 8) Hoang Jai Ging—Controlling Energy

Each will be analyzed here.

**Chee Ging**—First developed in the Chee Don Sau and later enhanced through more advanced Sticky Hand drills and Wooden Dummy training, Sticking Energy enables the Wing Chun fighter to control the opponent’s position by staying in close contact with his arms, legs or body. Chee Ging is most evident in the hands and arms, as the Wing Chun man clings to and controls the opponent’s Arm Bridges with forward energy that crowds his arm motion and makes him feel cramped and restricted. In Chee Gyeuk training, Sticking Power is developed in the shins, calves, ankles, knees and feet as the student learns to use his legs in a sophisticated defensive grid system that relies on many forms of kicking and leg blocking to be executed from extremely close range and often directly from Bridge Contact. At higher levels of Chee Ging development, the Wing Chun fighter uses this energy to remain close to his opponent without necessarily being in contact with him. This tactic, known as *Chee Sun*, or “Sticky Body,” is used to maintain a desired Fighting Range or to restrict the opponent’s movement by staying so close that he cannot generate much power in his motion. Because of the clinging nature of sticking motions that “stay with what comes,” Chee Ging is a key element in all forms of *Jui Ying* (Chasing), giving the Wing Chun fighter the ability to better restrict and control the opponent’s mobility. As the proverb goes, “*Chee Ging Leen Sing Wai Lick Sahng*,” which means, “Sticking Energy, when achieved, is a commanding force.”

**Bau Ja Ging**—The techniques of Wing Chun Gung Fu, unlike those of many other forms of martial art, rely almost completely on the bone joints in the generation of power. Through Body Unity, the Wing Chun fighter is able to create a sharp, crisp release of power with a smooth sectional snap of each joint released in stepped unison. Each section adds momentum to the technique, “snowballing” into a single syn-



chronized snap. In the punching motion, the arm remains relatively relaxed until the exact moment of impact when the energy of all elements in the chain is released into the target with a last-minute squeeze of the fist.

Another way of translating the term *Bau Ja Ging* is “Whipping Energy.” At Bui Jee level, the student is taught to create power through relaxed whipping motions in all directions. Unlike the punch, however, many of these techniques do not end with a squeeze of the hand but instead use momentum created by wide sweeping motion of the arm to whip the hand loosely across the target in vertical, horizontal and diagonal Attack Lines. Once the Bui Jee-level student develops *Bau Ja Ging*, the techniques of Siu Leem Tau and Chum Kiu are then refined and executed with more relaxed Whipping Energy. According to Sifu George Yau, when you execute open-handed motions such as Fun Sau, Gahng Sau and Fock Sau, your arm should remain relaxed enough for you to feel the blood rushing to your fingers, which should whisk through the air in front of you with an audible “sizzle.”

In all Wing Chun technique, it can be said that Speed = Power. By this it is meant that the faster an object moves, the more potential power it carries. For example, a .22 caliber bullet is a relatively small and light piece of metal. If you were to pick it up and throw it at someone as hard as you could, it might cause him some pain, but would probably not do much serious damage. If instead, you were to shoot it out of a gun, it would definitely penetrate his body and possibly kill him. The only difference between the two is speed. In the same way, you can illustrate this principle by moving your fist very slowly and striking a partner repeatedly. With each successive punch, move your fist slightly faster. You will soon see that the faster the fist moves, the harder the punch will be. Thus, in Wing Chun, we strive to make every motion as fast as possible,

so that we can make the most use of our bodyweight by accelerating it and focusing it into a technique. When the entire moving bodyweight can be focused into a strike, the velocity of the technique can actually add “artificial” weight into that motion. For example, if you weigh 150 lbs. and step onto the bathroom scale very slowly, the scale might jump up to 160, then down to 145 before settling on 150. But if instead, you jump high into the air and land on the scale, you could possibly register as high as 250 or more before the scale settles down to 150. The CRCA Wing Chun man always strives for a combination of Bau Ja Ging Whip Power and Body Unity to make this happen.

Besides practicing the actual Biu Jee form, another excellent way of developing Bau Ja Ging is by training the famous “One-inch Punch” of Wing Chun. To practice this short explosive strike, have a partner hold a telephone book up to his chest and stand in front of him in “Yee” Jee Keem Yeung Ma position. Keep your elbow in Origin Position with your hand on the Centerline and touch the book with your index finger. The hand should be open and the fingers should hang down loosely with a downward bend of the wrist. Using a coordinated snap of the shoulder, elbow and wrist together with a last-moment squeeze of the fist on impact, punch the book as fast as you can with a forward piston of the elbow. On impact, the punching hand recoils with a backward/upward arc, creating a shortened-lever effect. Once the student learns to maximize the “Inch Power” of the arm alone, he can then add various forms of Moving Stances to the punch, bringing the entire moving bodyweight behind the explosion created by the shoulder, elbow, wrist and hand. At Biu Jee level, the CRCA Wing Chun student is also taught to add an extra “load-up” of the hip to his pivoting motions that spins extra power out from the waist in a manner similar to a dog shaking water out of its coat. Many other strikes can be practiced in this manner to enhance their Explode Power with short fast bursts that release energy from the bones and tendons. As the saying goes, “*Gwot Jeet Fot Lick*” “Bone Joints Generate Power.”

**Gum Gock Ging**—Also known as *Jee Gock Ging*, Feeling Energy, or Sensitivity, is one of the most important skills necessary to successful application of the techniques of the system, which are designed to be executed instinctively when the Wing Chun fighter senses an attack coming or an opening for his own attack. This spontaneity enables him to react with the correct technique for each individual situation rather than to try to force whatever motion he has in mind to fit a situation. Repeated practice gives the Wing Chun man experience with many possible reactions and responses, as well as teaching him the most common reactions of an opponent to certain techniques. Thus, having the ability to feel the oppo-

nent's intentions with Gum Gock Ging allows him to tailor his response and counter at times even faster than the opponent himself realizes what he intends to do. Another old proverb says, "*Moh Joke Yan Kiu Sai Beet Teem*," or "Touching the opponent's Arm Bridge improves the situation."

Heightened sensitivity in the hands and arms also enables the Wing Chun man to create an airtight defense, guarding his three Gates with direct, economical motions executed in response to what he feels actually happening and not to what he assumes will happen. Similarly, in attack, Gum Gock Ging tells him where the opening actually is; not where he thinks it might be or should be. This gives his techniques a certainty, taking much of the guesswork out of close range combat.

More can be learned about the development and application of Gum Gock Ging by reading the *Chee Sau "Sticky Hands"* essay in this volume.

**Dai Ging**—Developed jointly with Sticking Energy, Directing Energy, also sometimes referred to as "Guiding Energy," enables the Wing Chun fighter to redirect the opponent's arms, legs or even his entire position through a smooth guiding action in which the attacking limb is moved off the line with a technique that excludes it only far enough to prevent it from landing but does not in any way impede its momentum. In fact, most guiding motions actually pull the opponent further and faster in the direction of his attack to be met with some form of return fire that moves in the opposite direction and "borrows power" from the redirected motion.

In Chee Sau practice, Dai Ging enables the Wing Chun man to use subtle sweeps, hooking spreads, presses, slaps and many other hand techniques to manipulate the opponent's arms to a trapped position or to guide him into a position of Centerline disadvantage. Even if the arm or body of the opponent is not moved off the line by a technique, the Wing Chun fighter can use a combination of Sensitivity and Directing Energy to first sense the opponent's position, the guide himself into the desired position by using his hands as "feelers" and moving his own body to achieve the same relationship that would have resulted from the opponent's hands having been moved. This is an example of *Yee Ying Boh Sau* using the stance and positioning to support the structure of the hands.

In another application of Dai Ging, the Wing Chun fighter can guide his opponent into a trapped position when he feels the opponent chasing his motions by retracting his own hand to a position that will cause the opponent to open himself to counterattack if he follows it. This is similar in theory to "Drawing" that is, purposely leaving one of the three Gates apparently unguarded to lead the opponent into attacking that area, which is actually being used as bait in a giant mousetrap that springs shut on him the minute he falls for the trick.

**Gan Jeep Ging**—*Gan Jeep Ging*, or "Connecting Energy" enables



the Wing Chun man to make smooth transitions from one movement to the next, transferring power and momentum from one motion to the other through relaxed circular energy. This smooth transition from motion to motion is referred to as “Flowing” and is developed to a higher degree through Mook Yan Joang practice as well as Chee Sau and Rattan Ring training.

Gan Jeep Ging development results in the ability to completely release power in rapid-fire succession without choppiness or overcommitment to any one motion. When the opponent defends against a strike or if a strike misses, a fighter with good Connecting Energy will use a small rolling motion to bring the misdirected power of the failed motion back into the follow-up technique without losing his timing, balance or control and relentlessly continuing the chain of attack to erode the opponent’s defense. This lightning-fast alternation of control and power from one hand to the other is evident in all Wing Chun attacking combinations, particularly combinations of Complex Trapping Attacks where each hand switches from trapping to striking and back to trapping such as is seen in the Pock Sau Cycle variations outlined in Volume I of this series.

**Yun Ging**—The word *Yun* in Chinese means “Patience” or “Persistence” a quality necessary to a high level of development in any area, not only in Gung Fu. The student’s patience is tested constantly at the beginning of his Wing Chun training as he is required to practice his Siu Leem Tau for extended periods that might at first seem unnecessary and can be extremely tedious, especially when he can see his elder classmates training in Sticky Hands, hitting the Wooden Dummy, sparring or using the weapons. However, if his patience prevails, he will continue to develop his foundation which in turn will further increase his Yun Ging as he becomes accustomed to spending long periods in “Yee” Jee Keem Yeung Ma position reflecting on the many diverse “ideas” that must become part of his natural thought process if he is to advance to a higher level. Although in today’s modern society which allows less time to be spent on the basics in most Wing Chun schools, traditional teaching methods dictate that the student should spend at least six months training only his basic stance and elementary motions of the system before he is ever told their applications or is even regarded as a permanent member of the school who has proven his patience and desire to be taught.

In combat, Yun Ging development gives the fighter confidence in his own abilities and perseverance to succeed. The proverb “*Goang Doh Beet Yut*” means, “Relentless attack will gain you entry.” Having the determination to win is a large part of the psychological aspects of combat. Nowhere is this more evident than in the world of boxing, where many a bout has been won by a fighter with less technical skill than his opponent

but with an abundance of determination and the will to win, often taking a merciless beating in the process, but eventually overcoming his adversary with “heart.” This type of tenacity shows a high degree of Persistent Energy, although the fighter himself may not even realize he has it. The Wing Chun man stands to learn a lot from the “never say die” attitude of such a fighter.

**Choang Ging**—Aggressive Energy is another intangible form of power and also involves the fighting spirit and confidence. As was outlined in the *Emotion Trapping* essay of Volume I of this series, an aggressive attitude can help the Wing Chun fighter gain the psychological advantage in combat and creates a singleness of purpose that helps him achieve his goal. Although it is vital to the smooth flow of Chi and the effective use of the system that the fighter does not lose his temper in combat, it is ridiculous to think that he will remain completely emotionless in an actual fight. Anyone who has ever won such a fight will tell you that his very anger, whether controlled or not, was a major factor in his victory. As the proverb “*Gup Jyeh Lon Foong*” warns, “A desperate fighter is difficult to handle.” Conversely, another proverb, “*Soon Sum Kui Bay, Hay Ding Sun Hoang*,” tells the Wing Chun man that having confidence and remaining cool will enable him to dominate the situation. Somewhere between the two lies the secret of Aggressive Energy: the fighter must remain calm in the midst of furious motion but must not lose the “killer instinct” or forget that his opponent must be beaten down at all costs. Only at the highest levels of fighting skill can a complete master of the mental, spiritual and physical aspects of actual combat remain totally calm and devoid of emotion in a life-and-death struggle.

Choang Ging gives the Wing Chun fighter the confidence and desire to “go for it” when he is given no choice but to fight, and brings out his “killer instinct,” increasing his chances of success by enabling him to channel fear and anger into a singleness of purpose to “blow his opponent out of the water.”

**Hoang Jai Ging**—Closely related to both Sticking and Directing Energy, Controlling Energy is used to trap the opponent and maintain control over him from the moment his arms come into contact with those of the Wing Chun fighter. A Wing Chun maxim states, “*Seen Fot Jai Yan*,” meaning, “Make the first move to gain control.” However, to be able to effectively control an opponent, it is necessary that the Wing Chun man has first learned proper control of the power in his own technique. This is why the motions of Siu Leem Tau are practiced so slowly and perfectly. By doing so, the student will begin to realize where the power should be at any given time. If the position of the hand is incorrect and poorly controlled, power may be misdirected to the wrong place or allowed to dis-

perse through the fingers instead of into the target. If the elbow position is too far in or out, the technique may be too stiff to allow a smooth release of power.

Only after the trainee learns proper control of his own power and technique is he ready to learn to capture and control the power and technique of another person. When he understands the nature of Yin and Yang, both real and feigned, and of motion and energy, he begins to use this knowledge to maximize the results of his own techniques. Feeling, Sticking, Guiding, Trapping, Connecting, Persistent and Aggressive Energies all come together to create techniques which physically and psychologically control the opponent the ultimate aim of the Wing Chun fighter.

# PROPERTIES AND ELEMENTS OF WING CHUN POWER

Besides the Eight Energies that have already been outlined, there are many other principles behind Wing Chun Power, and even more forms of Strength and Energy. The following is a description of some of these “ideas” and their properties.

**Fot Ging**—As mentioned earlier, the release of Power is a combination of both Internal and External elements and is controlled by the mind. The efficient release of good, strong power depends on the student’s level of Chi development and his ability to release that Chi from its storage place, the Don Teen. A Wing Chun proverb regarding the relationship between these elements, “*Hay Yau Don Teen Foang, Fot Ging Choy Yau Foang*,” says that “To release Chi from the Don Teen will enable proper release of power.” Using Internal Power to exert External Power naturally requires some form of physical action (technique) to act as a vehicle to carry power out to the target. The mind is the link between the two, coordinating the release of power from the Don Teen and the motion of the technique to be executed in unison, with both elements coming to completion at the exact same instant. The better the ability to control the Don Teen, the more powerful the technique will be. Similarly, the better the design of the technique to carry that power and use it efficiently, the greater its potential power. Thus, Fot Ging can be seen to be a mind and body unifying action.

**Yut Yau Hoang Ging**—The blend of Internal and External Power creates a form of flexible strength known as *Yut Yau Hoang Ging*, which means “Soft and Relaxed Energy.” This should not be confused with weakness or laxity. Being soft in Wing Chun means staying fluid and never allowing the muscles to become so stiff that they restrict speed and proper release of power. To a beginner in Wing Chun, tensing the muscles during the execution of a technique might seem to be the way to add power to the motion. This is a common misconception because when power is kept locked in the muscles through tension, it is naturally more visible than the power in a soft and relaxed motion, which dissipates out from the body. In the case of a technique performed without an opponent, the muscularly tense motion will appear to the untrained eye to be more powerful because the muscles will flex and the arms and body may shake, holding the power in and giving the technique a dynamic appearance. But when the same motions are put to the test on a sandbag or against a live

opponent, the soft and relaxed motion will get in, do its job powerfully and get out, while the stiff, muscle-flexing technique is still shaking and vibrating out to the target, where most of its power will remain locked in the arms and body on contact. Relaxation in motion, besides improving speed and continuity, also assists the proper release of power. As was discussed in the “Yut” *Jee Choong Kuen* essay of Volume I of this series, muscular tension during a motion holds the power back like a safety belt prevents a driver from being ejected forward and flying out of the car on impact with a solid object at high speed in that context, an extremely desirable effect. In punching, however, the power must remain “unbelted” so that it is free to “fly out of the car” and into the target.

Another very simple example of this principle is seen in the “Newton's Cradle” desktop toy seen in Photo 27, page 64 of Volume I of this series. When one of the balls is dropped on the next, all its forward momentum is cleanly transferred to the first ball it hits and through to the end, causing the last ball to shoot outward as there is no other ball to transfer its power into. The reason the steel balls can so directly and completely transfer power is that they are free to move forward with nothing holding them back, and nothing forcing them forward; they are simply vehicles for power. On impact, the forward energy of the ball has no physical “traction” to link it to the ball itself, which instantly stops moving as the power passes into the next thing it comes into contact with. Similarly, the more relaxed the Wing Chun fighter can keep the arm while maintaining enough solidity to prevent the technique from collapsing, the easier it is for its power to pass smoothly into the target. And like the first steel ball in the desktop toy, the punch will come to a complete stop on impact not because it is stiffened or physically pulled back, but because its forward energy has been completely discharged to continue forward where it is needed.

Two old proverbs about this property of Wing Chun power, “*Yau Yuen Jee Gick Hau Lahng Geen*,” and “*Yut Yau Hoang Ging Jee Dick Yee Hoong*,” tell us that “Extreme softness results in firm, solid power,” and that “Soft and Relaxed Energy puts the opponent in jeopardy.”

**Juen Ging**—Drilling Power has been mentioned many times throughout this series, sometimes referred to as “Whirlpool Energy” my own term for the twisting, spinning and spiraling power found in some form in every Wing Chun technique. Adding torque to a straightline motion gives that motion an extra element of deflection and/or penetration like a drill bit that either bores through or spirals off the surface of whatever it comes into contact with.

In some cases, the Juen Ging in a motion may be difficult to detect, but it must be there if the technique is to have “perfect power” a combination of circular and straightline motion. For example, as was explained

in Volume I of this series, *Chong Ma Stance Bracing* brings together a circular pivot of the stance with a straightline step forward or back to create a more perfect or solidly braced position. Whirlpool Energy was also discussed in the *Rattan Ring* essay of Volume I of this series.



The straightline movement is an integral part of the Wing Chun Gung Fu system. But on closer inspection of CRCA Wing Chun's very direct, straight hand and leg attacks and defenses, the observer will note that within those same movements are hidden circular patterns in the form of twists, spirals, shortened arcs and drilling motions. These circles work together with forward straightline motions to add a deflective, spinning energy to those motions. This "Drilling Power" is a quality that can turn a seemingly linear block or attack into a spinning, deflecting or drilling strike or parry. This is due to the nature of circular motion; the hands are given an energy not unlike a spinning top or the tip of a drill

bit, both of which have a tendency to bounce off, deflect or penetrate anything they collide with.

Although it is true the most Wing Chun movements go straight in, *all* Wing Chun movements contain one or more types of circling energy as well. The same blend of circle and straight line also applies to those few Wing Chun techniques that appear to be more circular in nature. That is, there is a hidden straight line concealed within the more obvious circle. For example, the *Choh Ma Cheong Kiu Chahng Jyeung* (Long Bridge "Spade" Palm) seen in Movement 94 of the Biu Jee form would appear to the untrained eye to be a wide, looping strike that passes the Centerline, whereas in reality it travels in a completely straight line from a position outside the Centerline directly to the target. Thus, the part of the motion that would at first appear to be the circle can in fact be the straight line. The circle is hidden in the twist from the palm-down position of the *Lop/Kau Sau* grab to the palm-up Chahng Jyeung attack.

As the proverb goes, "*Yuen Jick Syeung Choy*," or "Circular and straight motions go together." This blend of circular, straightline, upward, downward, forward and backward motion of the arms is known in CRCA Wing Chun as "Multi-Directional Movement" and is found in each of its techniques, although in some cases it is abbreviated to the point of barely being detectable. The Multi-Directional Movement concept will be covered more thoroughly in the next essay.

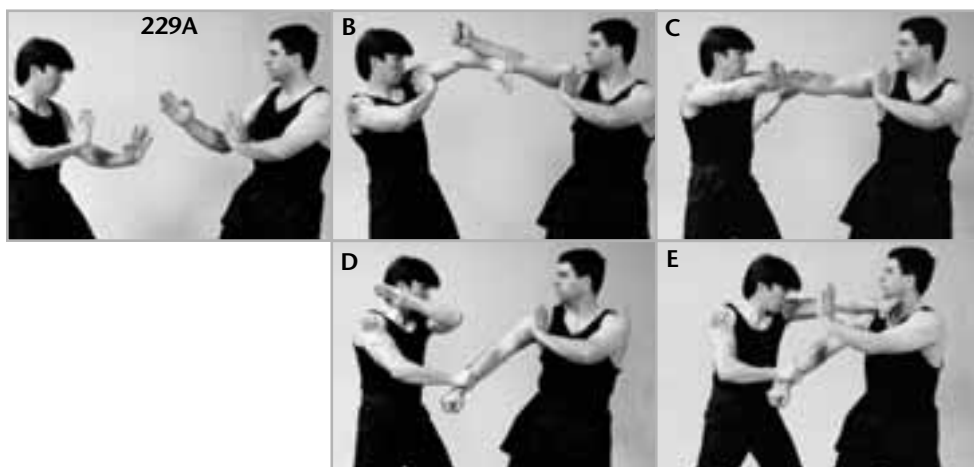


Drilling Power into the Centerline or the Blocking Line—The drilling concept is introduced to the practitioner in the Siu Leem Tau form as one of 108 “ideas” or concepts that can be used individually as they are exemplified in the form, or in combination to form entirely new movements. Within the Tan Sau palm-up block with the outer wrist, there is a built-in drilling motion that adds an extra element of deflective power to the already forward/outward-moving block. Coupled with the larger circular inside-whipping path of the hand when Tan is initiated from the low line, or when Tan Sau must circle inside an oncoming punch in order to gain Centerline Advantage, the Tan motion becomes the blend of a circle within a circle, culminating in a straightline movement

with torque derived from both circles as well as any pivoting or arcing footwork such as Choh Ma, Toy Ma, Seep Ma or Chong Ma. This mixture can be compared to several meshing gears of different sizes eventually, through the use of a transversal, generating a final turning power focused in a completely different direction from any of the individual elements.

---

*Fig. 229—When the Centerline is obstructed by the arm(s) of either fighter small circular whip of the hand can be used to clear the obstructing limb before retaking the line.*



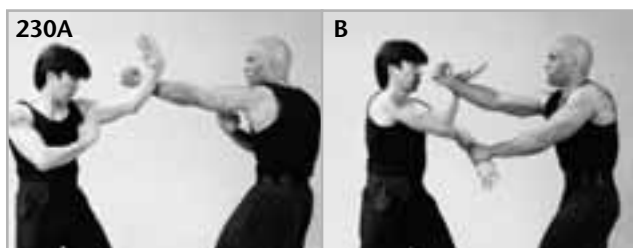
Clearing the Line and Retaking It—At times, the opponent's hands, your own hands, or both may occupy the Centerline. When this occurs, a circling motion can be employed to travel at first to one side of the line to avoid collision with the obstacle(s), then back in again to the line, going over or under that obstacle and often “including” or “excluding” it simultaneously with the counterattack. Punches of this nature are known as *Fon Kuen*, or “Whip Punches,” the origin of which is found in the forms as a blend of the “Yut” Jee Choong Kuen Vertical Punch from Siu Leem Tau with the upward circling Kwun Sau found at the beginning of each form (Inside Whip), with the outward-whipping circle of the arm from Gahng/Jom Sau to Chum Sau in Biu Jee (Outside Whip), or with Fock Sau, also found in the Biu Jee form—an upward/outward/forward chop block—in the case of reversing the motion to go underneath the opponent's hands, first circling toward the body, then up through the middle from low-line to high. When the Tan Sau concept is blended with that of the “Yut” Jee Choong Kuen Vertical Punch, the resulting hybrid movement is known as *Chau Kuen*, or “Drilling Punch”—the uppercut of Wing Chun. Drilling movements are usually tight circles directed in toward the point of Centerline intersection with the opponent's arm or body or toward the individual Centerlines of any oncoming arm movement. This capitalizes on angulation as well as torque, to further enhance the Cutting Angle of the block or strike, thereby avoiding any force-on-force collision. In blocking, there are times when only one hand is available for defense, as the other may be occupied with striking or trapping duty. It sometimes becomes necessary to “clear the line” the opponent has chosen to attack on and, with a circling motion, return to that line with renewed energy extracted from the whip of the hand, supplemented by snap created by the bone joints of the body.

Using the Circle to Dissolve Force—When the arm is grabbed and pulled by the opponent, circling (twisting) becomes necessary for the diffusion of his strength. If the grabbed arm is stiffened or pulled back in “Tug o' war” fashion, the opponent's grab will have already had the desired effect—uprooting the stance, trapping the hand and pulling or jerking the practitioner into the impending attack. If instead a downward twisting motion is employed going with the opponent's pull, all or most of the strength behind it will be dissolved accordingly, without the use of force, opting instead for a softer solution similar to an air-braking system. This follows both the Dai Boang Sau and Chum Kiu “Sinking Bridge” principles.

---

**Fig. 230**—In the below example of using the circle to dissolve force and circling inside to defend, Fighter A drills his trapped left arm downward and whips his free right hand inside the Centerline in a raising spiral, borrowing the force of the





*grab and channeling it into a Whirlpool defense.*

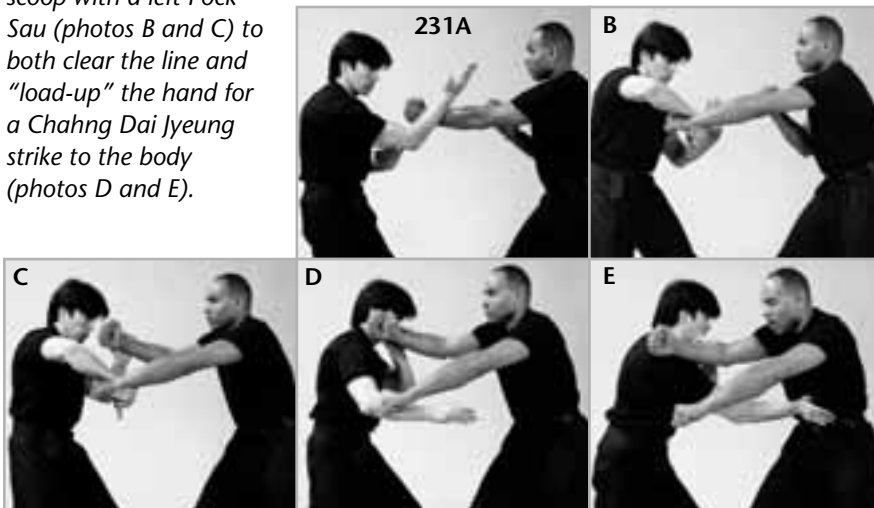
Circling Inside to Defend—There are occasions when a practitioner may find his hands “crossed-up” or completely trapped by the opponent’s. One option for defending the line attacked is to circle the inside arm through whatever space exists between the arms and body, carrying that same arm from the low line to the high line or vice versa, where it will meet the oncoming attack with deflective energy. This concept is introduced to the Wing Chun student by the first two movements of each form, as the arms are rolled from “Sup” Jee Sau up to Kwun Sau position.

Circling to Create Power from a Short Distance—In the Biu Jee form, the practitioner is taught more about how to generate *Bau Ja Ging* (Whipping Energy) in a manner altogether different from anything previously taught in the system. Here, the circle is heavily relied upon for a variety of functions. When the distance in relation to the opponent’s hands or body is so close that little or no power can be generated for striking or blocking, a circle of the hand and arm will bring extra speed and power to that hand. In some cases, the hand is circled first, then thrust or whipped in with the resultant momentum, similar to the “bolo” punch used by some boxers, and using energy similar to that created through slinging a heavy-ended object by a flexible handle before release. This same “loading-up” of the hand is found in all Wing Chun blocks and strikes in one form or another. The wrist is first bent in one direction, usually during the execution of some previous motion that leaves the hand “set up,” then snapped in the other at full extension of the movement. The wrist and fingers “unload” simultaneously with the elbow, shoulder, hip, knee and ankle. As the Wing Chun proverb goes, “*Gwot Jeet Fot Lick*”—“Bone Joints Generate Power.” All seven joints work together, the snap of each adding to the power created by the last. Another Proverb says, “*Ging Yee Kook Chui Yee Yau Yue*” meaning, “Power can be stored ‘bent’ and released through straightening,” in reference to the “Load-up” principle.

The idea of “loading up” with a small circle of the hand to create a “running start” for a block or strike can be compared to the coiling up of a rope for storage. A rope that is actually ten feet long when stretched to its full length can be coiled up to be stored in a space perhaps only one foot square. In the same way, an artificial distance of the hand can be

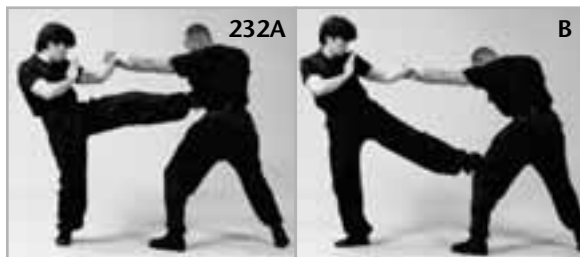
created by circling it just prior to a block or strike, giving it a “running start” as though it were actually initiated from the distance of the true length of the “uncoiled” Huen Sau circle. This in turn is just the opposite of the idea that when the opponent has stopped your fist very close to his face or body, rather than knocking his blocking hand out and restriking with the same fist from such a short distance, you can actually create an extra few inches of artificial “running start” distance of the hand by opening it to a palm strike.

**Fig. 231**—Circling to Create Power from a Short Distance. After stopping the opponent’s jab using Jom Sau (photo A), Fighter A uses a right Huen Sau scoop with a left Pock Sau (photos B and C) to both clear the line and “load-up” the hand for a Chahng Dai Jyeung strike to the body (photos D and E).



In advanced stages of Wing Chun training, the practitioner is taught to develop what is known as *Gan Jeep Ging*, or “Connecting Energy.” This is the ability to link one move to the next, following up smoothly and naturally without interrupting the flow of energy or momentum created by the previous movement. Circles play a large part in this linkage. For example, if a punch is completely missed, a practitioner with good *Gan Jeep Ging* development will smoothly flow directly to the next block or strike without losing balance, composure or timing. The momentum behind the missed punch will be transferred directly to the follow-up technique. *Gan Jeep Ging* can be developed through Chee Sau Sticky Hands practice and by training with the Rattan Ring, smoothly circling the hands from one movement to the next and rolling the forearms inside

and out of the Ring from side to side. The flowing motion patterns of the 108 Wooden Dummy techniques also require a high level of Gan Jeep Ging development so that, although each movement is completed to full extension and snap, there is no choppiness of speed, Power or Timing.



**Fig. 232—Applying Circular Motion to the Legs.** After a successful Jing Gyeuk Front Kick to the body (photo A), Fighter A uses a sharp downward-twisting drill to add Whirlpool Energy to his second Moh Ying Wahng Gyeuk (photo B).

Applying Circular Motion to the Legs—The stance plays a very important role in the creation of torque in Wing Chun techniques. To fully understand this, the basic Mother Stance itself must be analyzed. Firstly, the “Yee” Jee Keem Yeung Ma (“Figure 2” Pigeon-toed Horse Stance) must be mastered through Siu Leem Tau practice. The elbows, shoulders and waist must “sink,” and the pelvis must be held up with the tailbone tucked in. The chest is also sunken, allowing expansion of the Don Teen for better storage of power. The knees point in with the heels turned out slightly past shoulder-width. In this position, the Wing Chun practitioner can compare his stance to an hourglass with a base wider than its top section. The neck of the hourglass corresponds to the knees, which serve to link the upper and lower halves. This link must be firm to allow complete transfer of power from the feet to the upper body. A famous classical saying of Wing Chun, “Yiu Ma Chai Doang,” means “Waist and stance move as one.” That is to say, unity must exist between the upper body and the legs. If the link is weak, some or all of the torque created in the lower region will be lost at the knees rather than spinning up from the ground, eventually to be realized in the form of Juen Ging Drilling Power. With the link solid, due to the fact that the base of the stance is wider than the shoulders, when the stance is pivoted, whatever turning speed is generated by the feet and legs will necessarily be compounded by the very fact that the upper half of the stance is narrower. This is similar in theory to the fact that if two gears mesh, and one is exactly twice the diameter of the other, in one cycle of rotation for the larger gear, the smaller will have to travel around twice. Thus, the smaller gear is actually traveling at twice the speed of the larger gear that powers it. This is one way that Wing Chun derives extra power through its very

design. Within the Chee Gyeuk Sticky Foot training of Wing Chun, the circle plays an equally important part in the generation of Whipping Power. In general, the foot moves forward, while the knee whips the shin in arc-shaped paths. Like the hands, the legs can also be circled in many ways: downward to stomp, inward or outward to block or kick, and upward to drill- or arc-kick. Moving Stances (*Ma Boh*) employ different forms of circling energy, sometimes arc-stepping to avoid collision with the opponent's lead leg or to "change the line" and sometimes by combining a straight step forward, to the side or the rear with a sharp pivot of the stance. The circular nature of each Moving Stance was fully analyzed in the *Ma Boh* essay of Volume I of this series.

As has been illustrated here, turning power comes in many forms. Mixing the energy of drilling, arcing-and twisting with the power created by arc-stepping or the power spun up from the ground through stance turning or Bracing creates new types of combination power. The Wing Chun practitioner uses the resultant combination of circular energies traveling in different directions together with straight Blocking and Attacking Lines to generate "Whirlpools" of Whipping Energy, which serve a variety of purposes. Thus, the emphasis of the "little idea" of the circle can convert an otherwise one-directional straightline motion into a dynamic, streamlined, Multi-Directional Movement. This is only one of 108 "little ideas" cleverly hidden within the Siu Leem Tau form, many of which will not be fully comprehended until Biu Jee level.

**Jut Ging**—Jerk or Shock Power gives the Wing Chun fighter's techniques a sharp, jolting effect that can pull the opponent forward into an oncoming punch or can eject him with an explosive slapping or pressing motion.

Jut Ging is present in all forms of Wing Chun trapping as the opponent is jerked violently forward by a sharp pulling or hooking motion, or is made to suddenly lurch forward into a simultaneous strike by a strategically timed and positioned slap or press on his arms if they are overly stiff. This sharp, jerking effect adds speed and power to the counterstrike which moves in the opposite direction from the pull slap, or press. Using Jut Ging also helps the Wing Chun fighter gain control over his opponent, both physically and psychologically. Taking a firm grip on the opponent's arm, neck, hair or clothing and yanking him off-balance and into a strike gives him a feeling of helplessness or of being outgunned, similar to the feeling experienced by a schoolboy as he is pulled by the ear out of his seat and marched to the Principal's office. In other words, using Jut Ging to enhance trapping motions forces the opponent to "sit up and take notice" as the Wing Chun fighter momentarily seizes the psychological edge to dominate the situation.

**Woon Ging**—Wrist Power, largely developed through the many repetitions of the three forms of Huen Sau in the Siu Leem Tau, Chum Kiu and Biu Jee sets, enables the Wing Chun fighter to generate additional power in his techniques through a “load-up” and elasticized snapping release of the wrist. Although many people mistakenly believe that Wing Chun punches are begun with a straight wrist and delivered with an upward snap, they are in fact executed with a straightening of the wrist from a bent position. As the proverb goes, “*Ging Yee Kook Chui Yee Yau Yue*,” which means, “Power can be stored ‘bent’ with enough to spare.” Another says, “*Kook Jick Syeung Ying*,” meaning “Bent and straight rely on one another.” Both of these sayings refer to the chambering and straightening of the wrist that accelerates the final link in the chain of Body Unity.

Besides their practical applications as forearm strikes and various blocks, breaks and traps, The Ngahn Woon wrist snaps of the Biu Jee form develop Woon Ging as they teach the student to add load-up and release to all techniques that involve the hands. Regardless of what the position the hand is in at any given time, it is always “loaded-up” for some other motion in which the wrist will end up bent to its opposite limit of flexion. For example, Gum Sau is loaded-up for Ngo Yut Sau, which is in turn loaded-up for Chahng Jyeung itself loaded-up for Huen Sau and so on. This can be compared to the action of an automatic handgun, in which the action of the bullet discharging actually reloads the chamber with a new round.

**Cheong Kiu Lick**—Covered in detail in Volume I of this series in the *Long Bridge Motions* essay, this form of Power uses the wrist, shoulder, waist and stance to make up for the inability to derive much power from the elbow when a technique is executed from a nearly fully extended arm position. This becomes necessary when the Wing Chun fighter sees a direct straightline opening from his hand to the target, although his arm is fully locked-out or almost completely straight. Rather than to bend the arm for “load-up” and risk telegraphing his intention to strike or, worse yet, to be hit by the opponent’s “*Lut Sau Jick Choong*,” he can instead drive the hand directly inward to the target without retraction, deriving power from a snap and/or twist of the wrist in conjunction with momentum created by pivoting or advancing footwork.

In other extremely close range situations where the hand does not have enough room to generate sufficient striking power, the Wing Chun man uses Long Bridge motions to go out and around the opponent’s obstructing limbs to strike him from outside, below or over the top of his guard with attacks similar to the “Longhand” techniques of other southern Chinese styles of martial art.

Long Bridge Strength, introduced to the student by the Hahng Sau and Ding Sau motions of Siu Leem Tau, is developed to a much higher extent at Biu Jee level through Cheong Kiu Chahng Jyeung, Lop/Kau Sau, Gum Jahng and various other movements of the form, which inspire a large number of possible offshoot techniques to be created and executed with Cheong Kiu Lick.

**Tahng Ging**—Most evident in the Long Bridge Fock Sau motion of the Biu Jee set, Springy Power adds resilience to the arms when they are pressed downward, giving them a buoyant quality to prevent the opponent from striking over the top of the arm after he pushes it down. Like a basketball floating on the water, the further you force it down, the faster it springs back up to the surface. The Tahng Ging developed through the Biu Jee *Fock Sau* is also used in the Boang Sau motion, which does not resist pressure, but equally does not allow the opponent to press it down and disengage with a Raising Punch because it springs right back up, clinging to the opponent's arm from beneath.

As the Biu Jee proverb goes, "*Tahng Ging Cheong Kiu Wai Duen Yoang*" "Springy Power and Long Bridge techniques are applied at close range."

**Jahng Dai Lick**—Constantly relied upon as the main source of power in most hand techniques, the elbow must be strong and flexible to allow the Wing Chun fighter to apply the motions and principles of the system effectively. In pressing motions, a strong elbow helps pin the opponent's arms and prevents upward strikes or kicks from collapsing the structure of the Wing Chun man's defensive techniques. In pulling motions, Elbow Power is needed to uproot the opponent's stance by putting the Wing Chun fighter's entire bodyweight behind the pull, not just the arm muscles, which are not always sufficient to do the job. This also involves correct positioning of the elbow to allow it to act as a power link between the body and hand. For example, if the elbow is raised in a pulling motion, the bicep and shoulder will be forced to work alone without support from the body. In a pressing or slapping motion such as Pock Sau, a raised elbow isolates the chest muscle and destroys Body Unity by putting the entire load on one side of the chest instead of putting the whole moving bodyweight behind the motion.

In punching, the elbow is used like a piston to push the fist out to full extension of the arm and remains directly in line with the fist to support the structure of the strike with the alignment of the bones behind the punch. Nearly all other forms of Wing Chun hand attack use this same piston-like action of the elbow to propel them forward to the target with few exceptions.

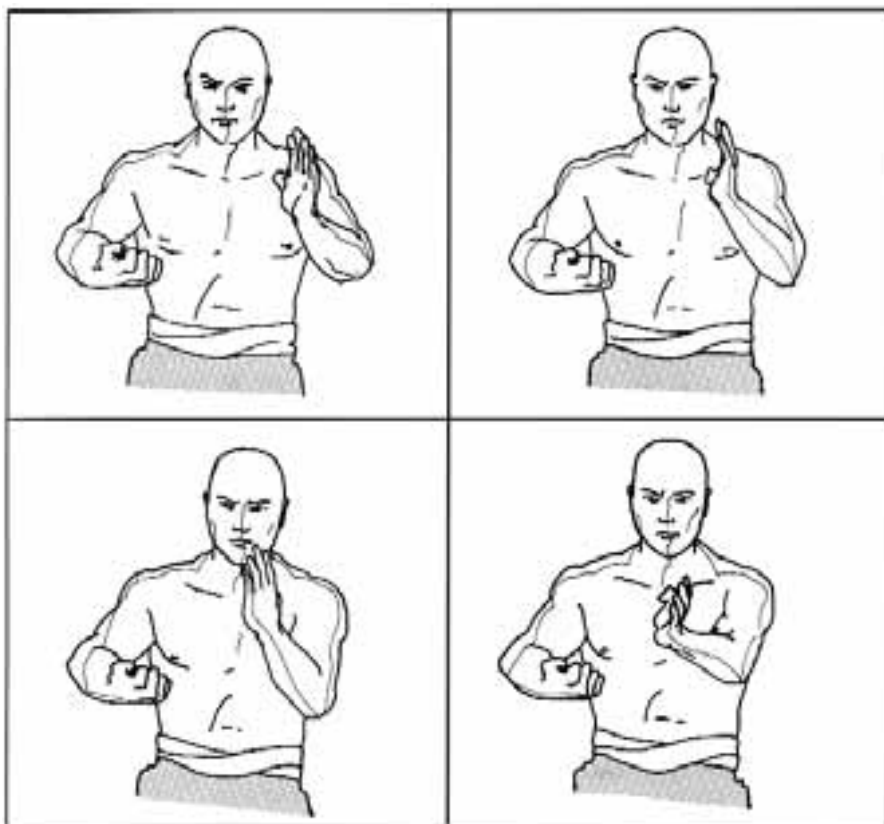
According to another Biu Jee proverb, "*Jahng Dai Lick Yiu Hoang, But*

*Pa Yum Yan Goang*,” meaning “Elbow Power must be great—then you will fear no attack.”

**Duen Ging**—Short Power, also known as “Inch Power,” is a characteristic closely associated with Wing Chun Gung Fu, due to the system’s effectiveness in close range combat. The concept of Short Power is first seen in the short snaps from Huen Sau to Woo Sau and from Fook Sau to Tan Sau in Part I of the Siu Leem Tau form, where these movements are isolated and perfected from a near standstill, preventing the trainee from using high-speed arm motion to create power and instead teaching him to do so from an extremely short distance without a “running start.”

The *Chuen Ging Kuen* “Inch Power” Punch further develops the student’s ability to maximize the power of each element in the chain of Body Unity when he sees an opening but his hand is too close to the target to generate much speed with the arm. By using every possible snap, twist, pivot, piston and squeeze he can combine, the Wing Chun fighter can deliver a devastating punch, even in all but the most cramped conditions. A trainee with good Duen Ging development executes all his techniques with maximum economy, yet with crisp, explosive power. In trapping, Duen Ging helps him gain control of the situation by jerking the opponent into a position of Centerline disadvantage or into a “crossed-up” or otherwise locked position. This follows the Wing Chun proverb that says, “*Duen Ging Jock Yan Kiu, Som Gwan Wop Duck Miu*,” which translates as “When Short Power is used to jam the opponent’s Bridge, the three joints of the arm are in perfect control.”

# MULTI-DIRECTIONAL MOVEMENT



As has been mentioned many times in the course of this work, all Wing Chun techniques have a built-in quality of what I refer to as “Multi-Directional Motion”—that is, moving in two to three directions at the same time to add penetrating and deflective power to a block or strike. Every Multi Directional Wing Chun technique is made up of a combination of inward, outward, forward, backward, upward or downward motion. This combination of two to three directions of motion enables a block or strike to work effectively in its other direction(s) when one or more of its directions is obstructed by the opponent.





### Multi-Directional Defense

Multi-Directional Motion works closely with the principles of Whirlpool Energy and the Cutting Angle to create defensive techniques that cut into an oncoming attack and occupy the Centerline with a wedging action that deflects that attack inward or outward, depending on the Angle of Facing. These Multi-Directional blocking motions cut into the Centerline at a 45° angle, moving forward or backward from the outside in and down, the inside out and up,

underneath up and out, above down and in, or any other combination of three directions. For example, the Jom Sau chop block travels inward toward the Centerline as it moves forward and downward. Biu Sau follows an outward/upward/forward path, Gahng Sau moves outward, downward and forward, while Pock Sau travels inward, upward and forward. Yin blocks such as Ngoy Jut Sau and Kau Sau use a combination of inward or outward, upward or downward and backward motion to “receive” an oncoming blow without going against its force, usually borrowing power from the strike to be returned to the attacker in the form of a simultaneous counterstrike.

---

**Fig. 233**—*The Multi-Directional power of the Pock Sau slap block jams the opponent’s striking arm into the Centerline, creating a situation where “you can hit him, but he can’t hit you.”*



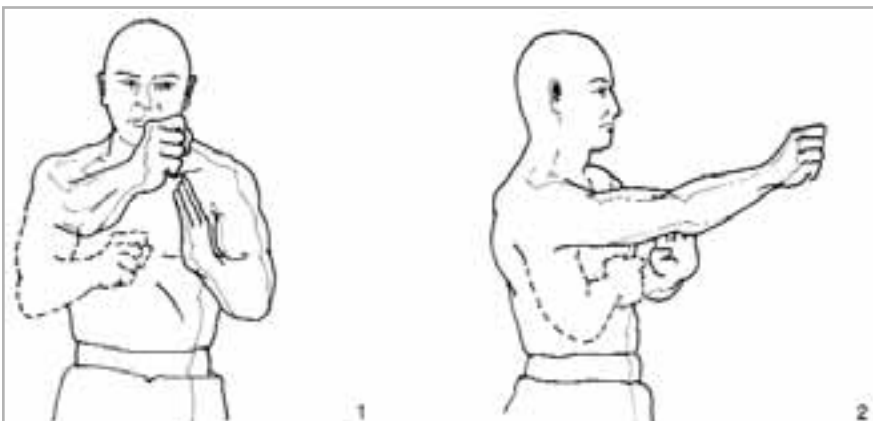
## Multi-Directional Attack

**Fig. 234**—*Kuen Siu Kuen*—“Fist Parries Fist.”



Also working closely with the “Cutting Angle” and Whirlpool Energy “ideas,” Multi-Directional Wing Chun strikes cut into the Attack Line and continue past the opponent’s attacking limb with a single motion. In fig. 158 of the *Centerline Theory* earlier in this volume, three applications of the Multi-Directional energy of the “Yut” Jee Choong Kuen are illustrated. In each example, the Wing Chun fighter uses inward/downward/forward or outward/upward/forward motion to Include or Exclude the opponent’s punch in a tactic known as *Kuen Siu Kuen*, or “Fist Parries Fist.” By moving his arm in three directions at once, the Wing Chun man simultaneously guards his own end of the Centerline Plane while attacking the opponent’s end with a single motion. This follows the Wing Chun proverb, “*Da Sau Jick See Siu Sau*,” which means, “An attacking hand can also serve as a parrying hand.” Referring to Diagram KK, which shows the Multi-Directional Movement of “Yut” Jee Choong Kuen, it can be seen in fig. 1 that the basic Wing Chun straight punch moves inward, while fig. 2 shows its forward motion. The upward movement of the punch can be seen in both figures.

**Diagram KK**—*In these two views of the “Yut” Jee Choong Kuen Vertical Punch, its Multi-Directional Movement can be seen. The inward/upward motion of the punch is shown, and in fig. 2, its upward/forward motion is evident.*





### Multi-Directional Leg Motion

---

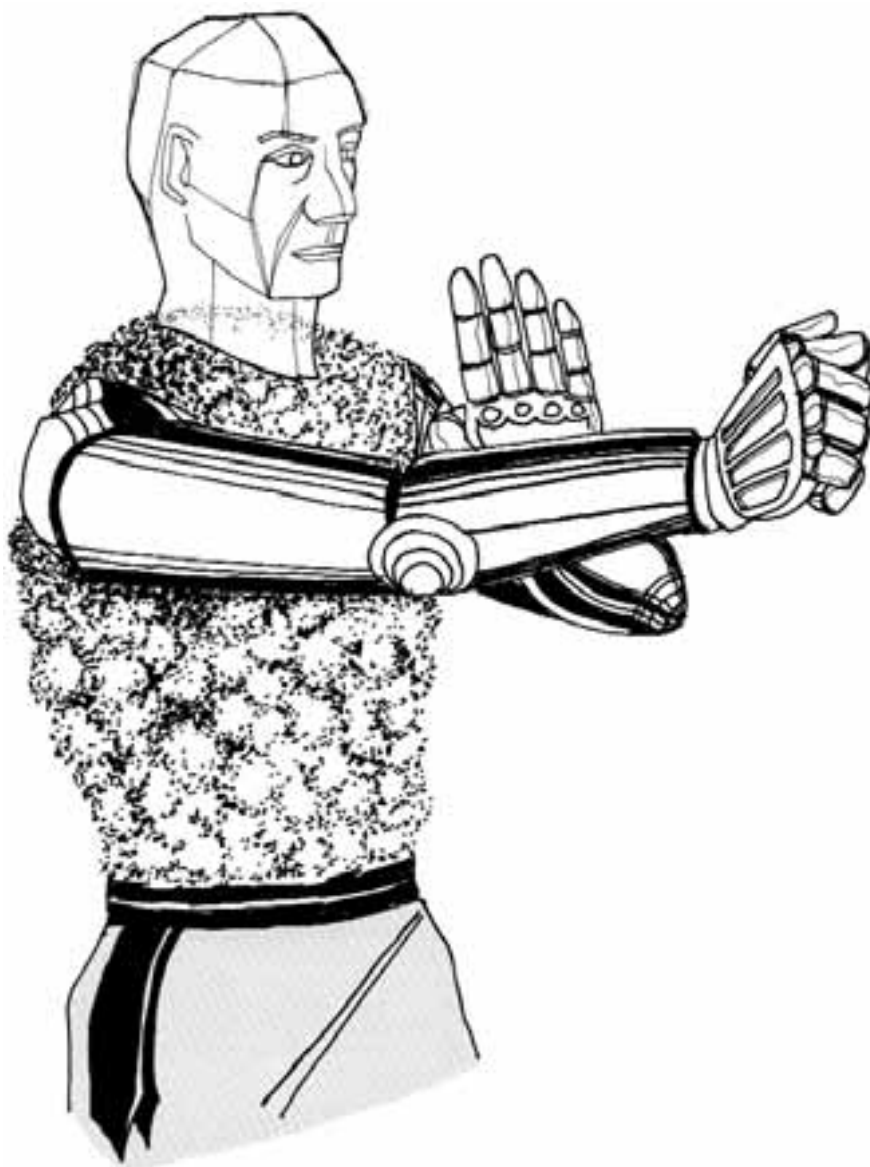
*Fig. 235—In an extrapolation of the Kuen Siu Kuen “idea,” Multi-Directional Leg Movement enables the Wing Chun fighter to parry a kick with a kick.*

As is the case with most principles of Wing Chun Gung Fu normally associated with hand technique, the concept of Multi-Directional Movement is carried over to kicking and leg blocking to create powerful angular attacks and deflective defensive motions. Kicking attacks and knee strikes such as Loy Tiu Gyeuk and Loy Doy Gock Gyeuk travel inward, upward and forward, while Ngoy Tiu Gyeuk and Ngoy Doy Gock Gyeuk move outward, upward and forward. The basic Jing Gyeuk and Wahng Gyeuk Front Kick and Side Kick can go upward, downward, inward or outward on their way forward, depending on Yin/Yang Structure and with which of the Eight Kicking Principles they are executed. In leg defense, a wide variety of Multi-Directional leg blocks can be used to protect the lower pyramid with quick, economical motions which, like their manual counterparts, can go forward or backward as they cut into the Centerline, moving upward or downward and inward or outward to stop or “receive” the oncoming leg attack. Boang Gyeuk, the Wing Leg Deflection, moves upward, inward and forward to redirect an oncoming kick. Tan Gyeuk uses upward/outward forward energy and Ngoy Jut Gyeuk, a Tan family leg block, moves downward, outward and backward to receive and borrow power from the opponent’s kick with backward-cutting energy.

The “idea” of Multi-Directional Movement enables the Wing Chun fighter to execute more effective attacking and defending motions by capitalizing on simple principles of physics to maximize the efficient use of power and angulation in those blocks or strikes, be they hand, leg or even weapon techniques, and he must therefore ensure that this unique quality is built into each of them.

This concludes the analysis of Wing Chun Power and its properties. More will be learned about its many applications through diligent practice and proper instruction. Remember, “*Doh Leen Ging Lick Duck Kay Fot*” “Repeated practice brings proper use of energy and power.”

# **“GLASS HEAD, COTTON BODY, IRON BRIDGE HAND”**



One of the most unusual descriptions of Wing Chun combat strategy, “*Boh Lay Tau, Meen Fa Toh, Teet Kiu Sau*,” refers to the visualization of the head, body and forearm as being made of glass, cotton and iron. This abstract concept is actually designed to inspire a certain “idea” in the mind of the Wing Chun fighter, and helps him understand the overall philosophy of the system. *Boh Lay Tau*, or “Glass Head,” can be interpreted on three levels. The most obvious is that if a fighter regards his head as being made of glass, he will be especially careful to maintain an airtight defense to prevent it from being touched in combat. On a deeper level, however, “*Boh Lay Tau*” can imply a transparent fight strategy that gives no clue to the opponent or simply acts as a mirror to reflect his own attacking motion. It can also be interpreted as a mind devoid of all thought—a mental state that turns the Wing Chun fighter into a fearless, unpredictable reaction machine. *Meen Fa Toh*, meaning “Cotton Belly,” implies that a Wing Chun fighter remains relaxed to the core, and is able to absorb oncoming force by “going with the flow,” receiving the opposing energy and then returning it to the opponent with a resilient counterattack. Like a wad of cotton that springs back to shape when pressed, the body of the Wing Chun fighter “sinks” when it is met with greater power, then instantly expands outward to help the hands thrust forward as Bridge Contact is broken. *Teet Kiu Sau*, or “Iron Bridge Hand,” means a well-conditioned forearm that is able to strike a heavy blow through flexible strength. A toughened forearm can even withstand the impact of a solid strike from a club or tire iron, or potentially end a fight with a chopping block to the shin of a kicking opponent. Besides enabling the Wing Chun fighter to crash through his opponent’s defense or effectively protect himself from weapon attack, an “Iron Bridge Hand” can shatter a “Glass Head” with the slightest impact.

# ACKNOWLEDGEMENTS

*The author would like to extend his gratitude to the following people, without whose help the production of these books would not have been possible:*

Sue Arbogast (CRCA VT)—Layout, editorial, proofreading and organization  
Don Berry (CRCA MD)—Proofreading  
Victor Botes (CRCA Capetown, South Africa)—Proofreading  
Jose Fraguas—Editorial and photography  
Patrick Gross—Book design and layout  
Bert Hill (CRCA MD)—Layout, editorial, proofreading and organization  
Jaimee Itagaki—Photography  
Wayne Jackson (CRCA MD)—Layout, editorial, proofreading and organization  
Mark Komuro—Technical and artistic assistance  
Joyce Low Tay Tin—Chinese translations  
Mike Pologruto (CRCA VT)—Proofreading  
Sam Sanguedolce (CRCA PA)—Proofreading  
John Soet—Layout, editorial, proofreading and organization  
Patrick Tan Kok Seng—Illustrations  
Tan Teck Sing—Chinese calligraphy

*The partners and demonstrators of drills and combat techniques were:*

Richard Alaniz  
Susan Arbogast—Chief Instructor—CRCA VT  
Vito Armenise—Chief Instructor—CRCA Italy  
Ken Bannon—CRCA PA  
Fabio Bevilacqua—Taranto, Italy  
Gavin Blackburn—Chief Instructor—CRCA UK  
Dr. Bruce Chow—CRCA CA  
Vincenzo DiVirgilio—CRCA Bari, Italy  
Jerry Ford—CRCA PA  
Bert Hill—CRCA MD  
Jeff Imada  
Wayne Jackson—Chief Instructor—CRCA Maryland  
Nicola Massa—CRCA Santa Margherita Liguria, Italy  
Rick McGhee—Chief Instructor—CRCA Virginia  
Mike Pologruto—CRCA VT  
Bo Randall Sorensen—CRCA Hassleholm, Sweden  
Rave Winiels—CRCA Malmo, Sweden  
Harry Wong  
Mick Yates—CRCA UK

*I would also like to thank “Judo” Gene LeBell, Sifu Daniel Lee, Ms Bea Wong and Mr. Curtis Wong.*

*Lastly, to my instructors, Sifu George Yau Chu, Sifu Ted Wong Kam Ming and all others who have so generously imparted their knowledge to me over the years—I respectfully salute you!*

