

FMA

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A Study of Locking and Shifting Art's

(Chin Na & Dumog)

Founder and Senior Instructor of "All Things Institute"
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A Study of the Locking Arts

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The FMA Informative brings you Founder and Senior Instructor of "All Things Institute Jamen Zacharias and he is sharing his basic concepts and theories on the Locking and Shifting Art's (Chin Na & Dumog).

So a little about Jamen: Jamen Zacharias has dedicated most of his life to pursuing his capacity, as a personal practitioner and teacher, of Internal and External Martial Studies. His approach is to focus meticulously on discovering the inner essences, root principles and most relevant precepts, from which human beings can advance in skill, comprehension and conveyance of a noble expression of these specialized art forms.

Mr. Zacharias is one of very few to have been personally certified as a Senior Full Instructor by expert teacher Mr. Thomas Cruse in Jeet Kune Do & Filipino Martial Arts. In addition, Jamen is the developer of an approach called 'Path of Rest' and is the Founding Instructor of the All Things Institute.

Jamen has trained and taught all over the world, offering professional instruction to LEO, Military, Security Professionals, Martial Arts Teachers, Film Actors, Woman, Men, Youth, and Children with Special Needs, Camps, Summer Schools and Various Communities Services.

Jamen holds regular sessions in private and group formats and is available for workshops and training camps throughout the year. Residing in the beautiful and serene Fraser Canyon of BC Canada, in the town of Lytton, Jamen accepts clients to his home based studio for personal instruction and apprenticeship.

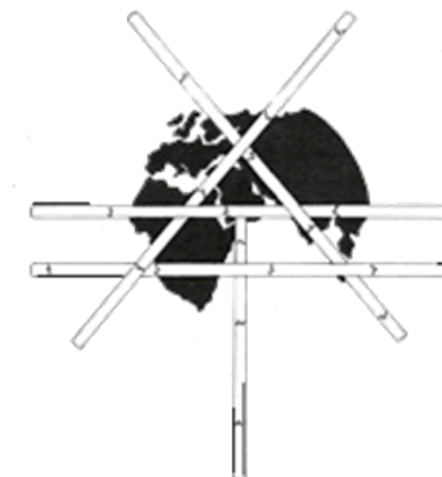
Jamen is currently working on the completion of a series of DVDs to be made available within 2012 and beyond. For more information, go to the All Things Institute official website www.pathofrest.com for updates and details.

For more information, please do not hesitate to contact Jamen Zacharias directly!



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Pictures in this issue: Jamen Zacharias demonstrates with Robert Cacchioni

A Study of the Locking Arts

The art of locking primarily involves manipulation and pressure upon a recipient's joints. It requires a working knowledge of basic human anatomy, as well as an ability to read and apply pressure, while maintaining an ideal internal state. Potential for error in locking is high without proper instruction and thorough understanding of the arts principles.

The historical roots of locking are generally credited to an ancient Chinese martial art called Chin Na, which means literally to seize and control. As an ancient form of gung fu, hundreds of variations of possible applications were developed. The underlying science of locking transcends cultural boundaries, specific systems and styles. The locking arts have been infused and modified into the majority of martial arts systems worldwide, including many of the sophisticated and refined martial arts systems of the Philippine Islands.

My personal introduction to the depth of joint locking and manipulation is indebted to my study and practice of the weapons based art of Kali and the 'principles of overwhelming', within the art of Dumog. The art of locking though generally based around the study of joint manipulation, transfers easily to the principles of disarming and nullifying weapons and vice versa. In addition the joint locking and manipulations arts can affect directly a weapon wielding hand or indirectly the weapon wielders body or offhand, which is vital when ejecting or nullifying a weapon. The idea of the weapon being an extension of the body

and even further of the persons very being does not interfere in the slightest to the application of the locking and joint manipulating arts. The locking arts can be successfully adapted with little modification to a weapon wielding hand. This is a recognized and well established aspect of Philippine weapons based arts. I say weapons based, because though the principles are heavily influenced within a whole system of weapons use, the arts of the Philippines should not be considered as limited to weapons, but very well rounded and all inclusive.

Locking, though a science in and of itself, is generally not taught as its own system but most often as a component of other art forms. Refinement in historical Chin Na occurred through upholding the principle of non-violence while exercising the need to restrain harmful individuals without the use of destructive force. Its ethics and guiding principles were deeply inspired through the precepts of the Buddhist Faith and Taoist philosophies. Similar advancements have been and occur for similar reasons when influenced by the sacred teachings of any major world religion respectively. This article focuses primarily on the essential root of joint locking and manipulation. In addition a discussion of the internal state desired in order to be able to truly apply this art form in a refined manner is considered. As well, the ethics and moral standard driven too by any peace seeking individual is addressed. I hope the reader finds that the root of locking deeply transcends the limita-

tions of style, system or personality, leaving plenty of room for self evaluation and cultivation.

Categories of Locking:

Joint locking applications can be distinguished by three categories:

1. Small joint applications (Involving the fingers and wrist)
2. Medium joint applications (Involving the elbow)
3. Large joint applications (Involving the elbow, shoulders and body)

Each joint, whether within the large, medium or small joints have a natural range of motion. The study of these ranges of motion in the joints is a very important aspect of the science of Locking. Pressure upon a joint occurs when an external force is applied beyond its natural range of motion. Pressure may also be applied to a joint in a manner that is not in conformity with its natural range of motion. These types of applications generally result in injury.

Natural ranges of motions within anyone of the listed joints consist of:

1. Digits: 2 directions
2. Knuckles: 4 directions
3. Wrists: 6 directions
4. Elbows: 2 directions (4 in conjunction with the shoulder)
5. Shoulders: 4 directions
6. Neck: 6 directions

To become familiar (by feel) with the joints natural ranges of motion is important to developing skill in joint locking. To adapt to that feel is the beginning of developing functionality with locking technique.

There are 2 ways joint pressure can be applied:

1. A 'Single Joint Pressure Application': where pressure is applied upon a single joint only to get results.
2. A 'Compound Joint Pressure Application': where pressure is applied upon several joints simultaneously to get results.



Compound Compliance lock

When a degree of force is applied to the joints or body, there are 4 results that can occur. They are identified in what we have termed the:

Force Degree Ladder:

1. The applied pressure will 'Cause Isolated or Overall Movement'.
2. The applied pressure will 'Control Isolated or Overall Movement'.
3. The applied pressure will 'Cause Isolated Pain'.
4. The applied pressure will 'Cause Isolated Injury'.

When force or pressure is applied exclusively to the joints, whether within a single or compound application, the following terms were devised:

Lock Force Degree Ladder:

- a) Entry Locks = to cause isolated or overall movement.
- b) Restraint Locks = to control isolated or overall movement.
- c) Compliance Locks = to cause

isolated pain.

d) Conclusive Locks = to cause isolated injury.

**** Utilizing a Single or Compound Joint Pressure application in a manner that simultaneously connects one to the recipient's centre of gravity, is the hallmark of an Entry Lock ****

Thought:

Joint Locking is an art resulting from penetrative and productive thought. It is therefore an intelligent art. All sciences, arts and crafts are born of penetrative and productive thought and therefore born of intelligence. Which in short is a process resulting in 1st the discovery of an aspect of reality and 2nd its relevant and particular application in the outside world. It is through this process, unique to the human entity, which occurs and gives birth to the development of the arts. Joint locking, like all other arts and sciences, has developed over time according to this process.

1. **Penetrative thought** consists of contemplation, reflection, meditation, and prayer.
2. **Productive thought** consists of development and application of strategy, theory, technique and methods.

Instinct:

Human beings essentially occupy two tendencies. The first tends towards the higher realities, holding the potential for penetrative and productive thought. The second tends towards the lower realities, which are based in the triggers of instinct. When a human being is reduced to responding by triggers of instinct, such as found in the instinct of self preservation, they are temporarily robbed

of a greater capacity to utilize intelligence. Though the triggers of instinct can arguably have an appropriate time and place to be manifest, intelligence still occupies a superior sphere of reality. Because the locking arts are not born out of the triggers of instinct, but rather through thought, if one attempts locking from the conditions of instinct, the potential for effective application is severely compromised. To successfully apply an art form such as locking, shifting or weapons disarming, which means effective and appropriate application, requires the conditions of an ideal internal state. So what then is an ideal internal state?

Ideal Internal States:

1. Calm
2. Composure
3. Proper Perception

States to Avoid:

1. Fear
2. Desire
3. Competitiveness

Furthermore there are 3 inner states or conditions I feel are conducive to locking, shifting and martial arts in general:

- 1) **Ideal State:** calm, composure, proper perception
- 2) **Receptive State:** susceptible to the noble realities of peace, love and justice
- 3) **Pending State:** a condition of readiness and appropriate adaptability

Ethical Force:

Ethical force is essentially the use of force within the guidelines of sound moral and ethical standards. These standards are based in justice. Justice is the core virtue that acts as a prerequisite for peace and harmony. Peace and

harmony produces unity and unity is that transcendent essence of all things. All uses of force, whether raw or intelligent, destructive or non-destructive must be guided by the principle of justice. If not, then its expression will be reduced to an inhumane and degraded activity. These degraded activities are inconsistent with the station and purpose of humanity.

Effortless Force:

Effortless force can be considered the opposite of raw force. Raw force is the pure application of brute force. Effortless force requires knowledge. Raw force does not. The locking and shifting arts are best employed effortlessly. They are compromised when attempted from an instinctive, impulsive condition.

The Unity of Ethical and Effortless Force:

The unity of ethical and effortless use of force is worthy of striving for. One can spend a lifetime becoming effortless in their use of force, yet become imbalanced without ethical guidelines and standards. To unite the two ideals in a harmonious flow is the paramount goal. When one develops the ability to act most effectively (which is effortless) and most appropriately (which is ethical) they are attaining balance and a degree of mastery in the arts. When considering locking, shifting or the arts of disarming edged or impact weapons, this means that the least amount of effort should be employed as is appropriate within the dynamics of the circumstances. The top of the force degree ladder as stated

is force to cause movement, to offset and capture the recipient's entire centre of gravity. Within the locking arts, the entry locks are employed for the purpose of causing movement and offsetting. This aspect of the locking arts can be all too quickly ignored or missed. Often the goal of the practitioner is to acquire the potential or ability to apply pain or injury to the joints. This in my opinion is little short sighted. The ability to apply less destructive force if possible is always a greater achievement than to merely apply a healthy dose of destructive force. When one studies and practices this ideal within locking, shifting, the disarming arts or all, to avoid the use of raw or inappropriate destructive force is also a gateway to avoid the instigation of the self preservation instinct within the recipient.

momentum, which is achieved first by causing or complimenting movement, to a point of being able to utilize momentum. We call this principle, Movement to Momentum. Dumog, when performed properly, is an excellent prescription for establishing such momentum. The use of joint locking actually becomes more effective when employing principles inherent within the art of Dumog. This article, will briefly discuss principles inherent within the art of Dumog and how its principles complement the potential scope of the Locking Arts. As stated within our last article, the intended goal of study is the ideal of achieving harmony between the use of ethical and effortless force. All too often we strive to functionalize our abilities to effectively destroy our opponent yet neglect the real time and sometimes, perceptual shift of mind and heart, required to implement and functionalize a non-destructive approach to the use of force.

Realm of Cohesion

The Spectrum of Martial Arts:

Within the spectrum of martial arts, there are generally 5 areas of focus, these are:

- 1) The Shifting Arts: such as Tai Chi Chuan, Sumo and Dumog etc.
- 2) The Locking Arts: such as Chin Na, Jiu Jit Su and Aikido etc.
- 3) The Trapping Arts: such as Wing Chun, Jun Fan Gung Fu and Jeet Kune Do etc.
- 4) The Striking Arts: such as Boxing, Panantukan and Savate etc.
- 5) The Weapons Arts: such as Fencing, Kenjitsu and Kali etc.

*** *The arts listed above are not limited to the particular category represented here, but are mentioned only as a point of reference*

*to these specific specialties ****

The Arts of Chin Na & Dumog Primarily Involve

Locking Arts and Shifting Arts

Root Categories of Pushing and Pulling:

1. To the Whole: when pushed or pulled, the 'whole' body is significantly affected.
2. To the Portion: when pushed or pulled, a 'portion' of the body is significantly affected.

Whole: A good example is when you push the centre of the chest. This causes the body as a whole to be moved at once. Therefore pushing to send or pushing for continuous pressure (as identified below) is common within this area.

Portion: A good example is when you push the inner shoulder. This causes the bodies position to shift, however does not always cause it to move as a whole. Only a portion of the body is significantly affected. Therefore, pushing for position may occur in that area. (Also as identified below)

Each of these methods, whether sending, causing pressure etc., relies on proper body mechanics. The core of good body mechanics depends on the distribution of weight while maintaining what many call 'base'. Base is the foundation from which one establishes and maintains their stability by centering themselves according to the natural pull of gravity. Establishing good base can occur while in motion or in a stationary position. It is the subtle or obvious disturbance of a person's 'base' that is the key to offsetting or the principles of overwhelming that make up the essence of Dumog and the

Shifting Arts.

Some Pushing Techniques:

Here are some methods from which Pushing can be explored upon the recipient's body. It is encouraged to explore the possibilities of pushing from every point on the recipient's body that the whole may be affected. This can be done by pushing there centre from the chest, the side of shoulders, rear of shoulders and back. Also try pushing using the limbs as extra leverage by grabbing the triceps and bicep simultaneously and pushing the shoulder up towards the recipient's ear lobe. Another



suggestion is to establish what I call the circle of space. This means that a certain distance within close quarters is maintained. This is done without getting too close and ending up in a full grappling situation where it is probable to be thrown or taken to the ground. The periphery of the circle of space is roughly calculable by placing your arms out in front of you and turning your palms outward and touching the tips of your fingers.

- 1) Pushing palms inward.

A Study of Locking and Shifting Art's *(Chin Na & Dumog)*

The art of Chin Na, is as a term, meaning to seize and hold. While in essence the science of Chin Na aka Locking Arts transcend limitations of style and culture, its initial refinement is generally credited to China. The art of Chin Na, at least in principle has been incorporated into most martial arts worldwide. Gaining momentum in a similar fashion is the Philippine art of Dumog. Dumog, like Chin Na is an art that forms the base of a myriad of grappling arts, however has a uniquely enhanced aspect with its emphasis on 'shifting' the weight of the recipient in a manner that potentially 'overwhelms' them both physically and mentally. Interest in the locking arts for me personally, was

initiated through my study of the essence of Dumog and these 'principles of overwhelming'. The term overwhelming, I often replace with the term 'offsetting' which is the skill of disrupting the recipient's centre of gravity and balance, which in term 'overwhelms' them physically and mentally as previously stated.

Within the Philippine islands, is a country filled with edged and impact weapons experts. Dumog, likely out of necessity, developed a unique functionality when applied against a weapon bearing opponent. This is because of its effectiveness in taking away the balance of the opponent, nullifying abilities to deliver effective strikes and coun-

ters. Dumog, like Chin Na, also utilizes Joint Locking techniques. An important distinction however of Dumog, in my estimation, is the ability to shift the recipient's body weight in a manner allowing for an effortless follow up.

A common limitation of perception mentioned in our first chapter, is the emphasis upon achieving pain or injury when applying a joint lock. We discussed how our ideal is to achieve results using less destructive force when possible and that our philosophical directive is to acquire ethical control, rather than to destroy. The application of joint locking is essentially made more effortless and indeed more functional when it is assisted by an established



Classic Dumog push (Type 1 Shift) of the shoulder towards the ear lobe, This kind of push is generally performed quite effortlessly and can cause significant movement in even larger, heavier recipients.

- 2) Pushing palms outward.
- 3) Pushing with the forearms.
- 4) Pushing with the shoulders.
- 5) Pushing with the inner elbows.
- 6) Pushing with the fist, with grip.
- 7) Pushing with the fist, without grip.
- 8) Pushing with the finger tips.
- 9) Pushing with both or one limb.

Pushing can and does involve other means such as by using the hips or even the bottom of the feet. The 9 listed above are relatively common means for pushing.

Some Pulling Methods:

Pulling the body can occur essentially anywhere that you can secure sufficient grip. This can occur by gripping:

1. A piece of clothing
2. portion of hair
3. The limbs (With or without the employment of extra leverage, finding leverage is suggested)
4. The back of the neck.

There are also several areas on the body from which a more subtle distinction in pushing and pulling occurs. Each of these ar-

reas, are distinguished by how the recipient will respond to the push or pull. It is appropriate to acquire knowledge of how any one of those distinctions can best be used.

Type 1 & Type 2 Shifting Arts:

The following Type 1 and Type 2 Shifting Arts are briefly described to provide a basic summary of the two main types of pushing and pulling.

Type 1 Shifting is based in it being a committed offset to the recipient's centre of gravity and balance through continuous pressure, either a push or pull. Type 1 Shifting is common in techniques such as grabbing to push or pull a limb or the neck. Type 1 Shifting is generally achieved with the assistance of grip or strong continuous pressure, pushing or pulling.



Type 1 Shift technique in order to nullify the use of wielded single rattan.

Type 2 Shifting is based in non-committed bumping and tipping. Type 2 Shifting is utilized to offset the recipient's centre of gravity and balance. This manner of shifting is a much subtler type

and is often achieved without the use of grip. Type 2 Shifting usually results in a feeling of confusion to the recipient, or what we call the state of bewilderment. The



Type 1 Shift

recipient of Type 2 Shifting may be much less aware of the cause of this sense of imbalance, as when performed at a high level, it is very subtle, yet remains extremely potent. Type 2 Shifting is also achieved by an advanced ability to moderate one's energy and commitments, therefore causing the recipient to feel as though they are being controlled, yet have very little to respond or counter to, therefore, the retaliatory spirit can at times be nullified with Type 2 Shifting, even subconsciously in the recipient. It is also a harmonious mode



Type 1 Shift upon opponent, whom is wielding a Dos Mono's weapon. (Two Handed)

A direct knife disarm with a Type 2 Shifting in upon the opponent



of achieving movement as well as blending energies with the recipient, therefore the master of these arts is able to respond without abrasive resistance, but rather, to become one with the recipient in a dance of ethical and effortless control. To put it bluntly, the master of Type 1 and Type 2 Shifting has at their disposal virtually every degree of force accessible to their skill set, especially if governed and confirmed by Heavenly Reason. In addition, the manner from which Type 2 Shifting occurs, sort of like a perpetual state of falling, robs the recipient of a significant percentage of their counter abilities and energy.

Just a Thought:

There are many ways in which Pushing and Pulling can be employed. Pushing and pulling occur most often instinctively and therefore the idea of pushing and pulling seems simple. In reality there is a deep science to it. The science of Dumog combined with the thoughtful mind of its practitioner encompasses the potential for high skill and refinement. Both the subtle and gross aspects of the sciences of pushing and pulling contain the potential to develop an intelligent skill. To master its

potential requires a lot of practice and contemplation of every one of its variables. It is not just practice, but thoughtful practice that makes perfect.

Another Thought about Thought:

As discussed briefly in our first chapter penetrative and productive thought is the reason for the arts revealing and the only way that it can develop further. It is important to realize the need to meditate on and consider every verity of the art relating to a dignified and skillful expression and experience. To contemplate the art in accordance to high ideals and precepts is a must in order to see it truly evolve and for ourselves to advance within it.

Some Distinctions:

Pushing/Pulling to Send:

This means that the purpose of the push or pull is to send the body a distance from where it was originally pushed or pulled.

Pushing for Continuous Pressure:

This means the purpose of the Push is to bring about a consistent flow of continuous forward pressure; upon the recipient.

Pushing/Pulling for Position:

This means the purpose of the push or pull is to adjust the position of the recipient's body.

Pushing/Pulling for Shock:

This means the purpose of the push or pull is to elicit a sense of shock; in the form of a mental and physical disruptive jolt.

Pushing/Pulling to Compliment:

This means the purpose of the push or pull is to assist; with an

already established line of movement or momentum.

Pushing/Pulling to Chamber Resistance:

This means the purpose of the push or pull is to elicit resistance from the recipient in order to later release it.

In Dumog these aspects are also commonly done in conjunction with joint manipulation. This is distinguished from Chin Na in that Dumog often employs more pushing and pulling using the body and limbs, whilst Chin Na often employs more joint twisting. At the higher levels, one can begin to draw from what a skill we have termed Shadowing. Shadowing is the ability to control the recipient, with type 1 or type 2 shifting, while at the same time adjusting and setting up superior positions, while being non-abrasive. We call it 'Shadowing', because the skill is to remain engaged with the recipient like a shadow after a push to send, or type 2 shifting.

In Closing:

Like Chin Na, Dumog is rare as an isolated art form, more commonly found in conjunction with other components including edged and impact weapons, striking and trapping arts. Dumog at higher levels has been compared to a functionalized, close quarter version of Aikido, which means the Way of Harmony respectively. When practiced over time, with emphasis upon controlling and maintaining an ideal internal state, Dumog is an incredible system. It fits well into the repertoire of those that wish to acquire the skill of using force in an effective and less destructive manner, without a compromise in functionality.

In summary, it is suggested

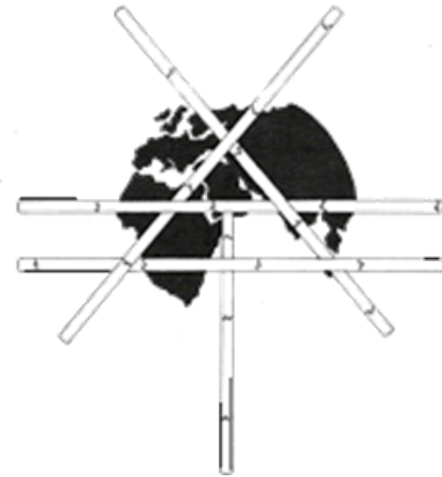
that both the Locking and Shifting Arts, the 'essence' of Chin Na & Dumog respectively, become forwarded through a mindful and progressive mastery of causing, complimenting and controlling movement, rather than the emphasis being upon causing pain, injury or worse. The ideal is to adjust our use of force, to suit thinking based in moderation, backed by refined adequate and appropriate skills and

attitudes. Stating the above does not absolve the potential need to utilize pain and injury based skill sets, yet merely strongly suggests the balance of each spectrum, that they receive their fair degree of development. With the intention being to cause, complement or control movement, the specialist in these art forms will discover gateways that avoid the many triggers of impulse and escalation, which

lead further away from the path of peaceful resolution. This ideal is of course congruent with the needs of many professional fields that are at times required to utilize force in service to humanity. Even as a practice of purely personal cultivation, these arts adapt well to a more peace seeking, peace enjoying way of interacting and being with others.



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