

Section One: Inspiration

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The Hellerwork Client Handbook

Section One: Inspiration

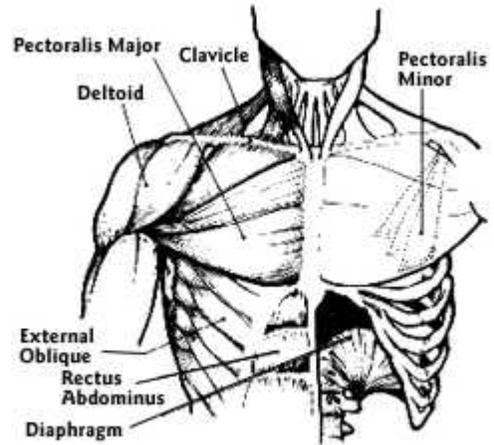
Purpose

The purpose of the first section is to open up the breathing and align the rib cage over the pelvis.

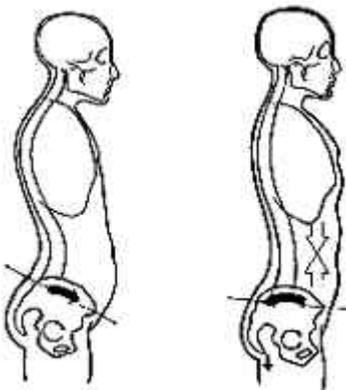
Theme

The theme of this section is "Inspiration." The meaning of the word "inspiration" is "draw in spirit": inspiration is not only to inhale oxygen, but is also to be filled with or to be in touch with spirit. Our breathing directly affects our feeling of inspiration - breath is the primary source of energy for the body, and it is our prime connection with the Life Force. The way we breathe affects the amount of energy we have, the ways in which we use energy, and our general sense of aliveness. What inspires you? What is the highest and most fulfilling use of all that you are?

Inspiration is the first thing that we do, after being born, so it is appropriate that we start here.



Anatomy and Structure



Anatomically, the focus of this section is on those parts of your body that control your ability to expand your chest and breathe deeply your ribcage, arms, shoulders, and hips. We work on all of these areas. We also begin to release the diaphragm from any "stuck" or unnatural connection it may have to the rib cage. The rib cage and the muscles that attach to it are shown in the illustration on the left.

Structurally, the purpose of this section is to align the rib cage over the pelvis. In the drawing, on the left, you can see the most common relationship of the chest to the pelvis prior to Hellerwork: the pelvis is rolled forward and the chest is sinking. In Section 1, and throughout Hellerwork, we are moving the body toward the relationship shown in the drawing, on the right: the pelvis rolled back and the chest lifted. This supports you in having a more balanced and aligned stance.

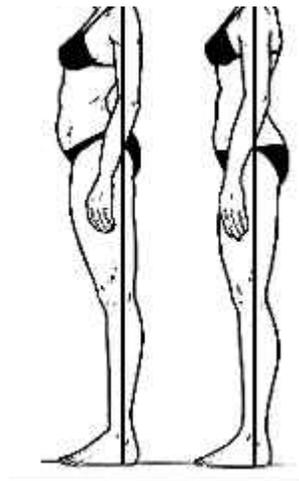
Movement

In movement, our goal is for you to breathe more freely, particularly when you are sitting and standing. We want your rib cage to be well supported by your pelvis - this is an important aspect of having your breath be free.

Movement Lesson: Standing

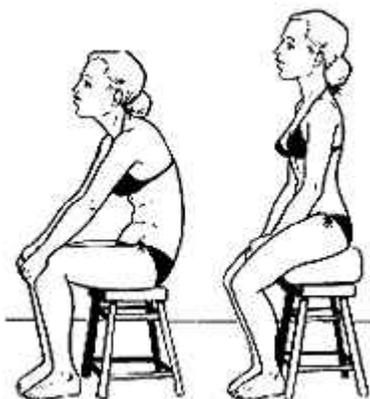


Stand in your usual posture, take a breath and notice its fullness. A common pre-Hellerwork posture is shown in the illustration to the right, in the woman on the left. Here the legs are leaning forward, and the upper body then bows backward at the midsection to balance the lower half. Now, shift your weight by leaning forward and backward. Come to the balance point where it takes the least amount of energy to stand up. A good balance can often be found by letting your body's weight drop through your feet at the intersection of the heel and the arch, rather than at the ball or the heel of the feet. Does this feel balanced? Breathe. Does your breathing feel fuller?



Now, from this position look down and check whether or not you can see your ankles. If you can, good! If your chest is balanced well over your pelvis, you should see your ankles. If not, adjust the position of your pelvis by moving it forward and backward at the waist. As your ankles come in to view, make sure your weight is still balanced over your feet as we described above. If you can see your ankles, and your weight is coming down at the intersection of your heel and arch, you are probably in good alignment. This is shown in the woman on the right in the illustration.

Movement Lesson - Sitting



Sit as you usually would after reading or watching T.V. for a while, as shown in the illustration, in the woman on the left. Take a breath and notice how full it is. Then, adjust your pelvis so you are sitting on top of your "sit bones." This is easier if your sit bones are higher than your knees, so you may want to raise your seat with a pillow as with the woman on right in the illustration. Breathe again. Notice the fullness of your breath. Let your shoulders relax and notice that you can still sit in an upright fashion.

Between Sessions

Notice what inspires you and what depresses you. Notice your breathing as these feelings arise. See if shifting your breathing pattern alters your mood. Remember to inhale and exhale fully.

The handbook continues with [Section 2](#)

Section Two: Standing on Your Own Two Feet

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Section Two: Standing on Your Own Two Feet

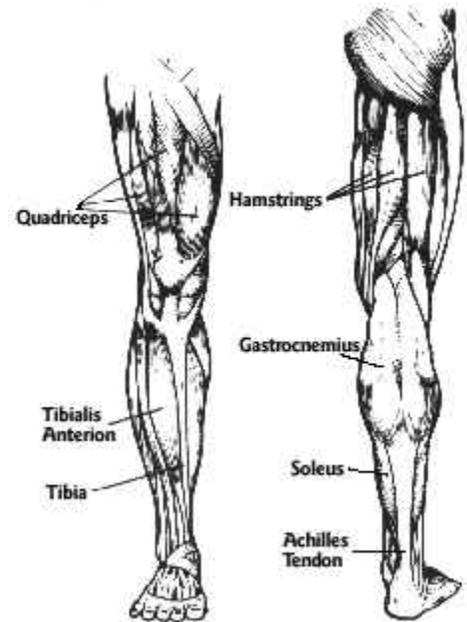
Purpose

The purpose of the second section is to align the legs, horizontalize the knee and ankle joints, and distribute the weight of the body over the arches of the feet.

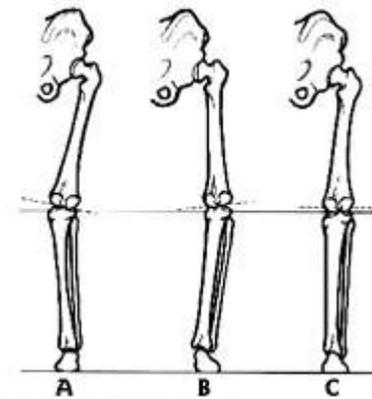
Theme

The theme of this section is "Standing On Your Own Two Feet." In this section we consider issues of security, self-support, and sufficiency. An outgrowth of self-sufficiency is self-worth, reflected in the phrases "an upstanding citizen," and "taking a stand." With a firm foundation underneath us, we are better able to "understand," comprehend, and grasp whatever we are dealing with.

Independence requires support. Without the support of the ground, our legs would be useless. Independence does not mean that we cannot depend on anyone else. On the contrary, we need stability in order to receive support. In the physical world the ground is our ultimate support and it is through our feet and legs that we experience it. In what ways do you stand on your own two feet? In your desire to be independent, do you still allow support? In this section we consider the integration of independence and support.



Anatomy and Structure



Anatomically, the focus of this section is on the superficial musculature and connective tissues of the feet and legs.

Structurally, the purposes of this section are to horizontalize the knee and ankle joints, and to distribute the weight of the body appropriately over the arches of the feet.

In the diagram of leg alignment, the bony structures of two misaligned legs are represented next to an aligned leg. Drawing A is a "knock-kneed" leg, Drawing B is a "bowed" leg, and Drawing C shows an aligned leg. Notice how the joints in the first two legs are forced to function on a slant. In an aligned leg, the joints are horizontal, which is the optimal and balanced way for this joint to

function.

Movement

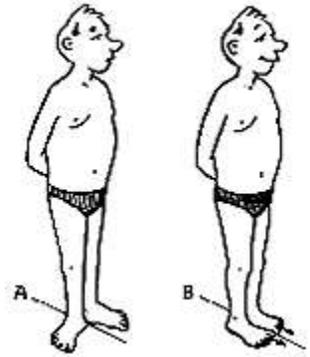
In movement, our goal is for you to walk in a balanced manner so that your body's weight flows evenly over your entire foot. In a balanced walk, the knee moves softly and easily - it does not lock - and the walk is

graceful and flowing. When the walk is balanced, there is no shock to the body.

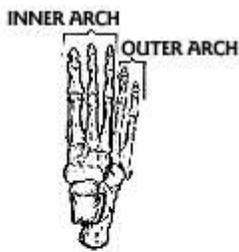
Movement Lesson - Walking Straight Ahead

Take a walk and notice the direction of your feet. Do your toes point out somewhat like a ballet dancer, as shown in the drawing of the man to the right, Drawing A?

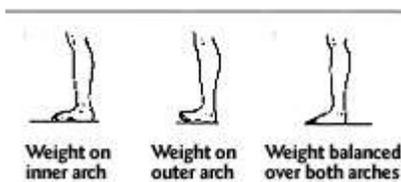
If so, shift the direction of your feet so that your second toe is now the leader. This will bring your toes in and direct your legs so that they are moving straight ahead, as in Drawing B. Walk like this and see how it feels. This shift should be done gently and with the input of your Practitioner to account for your individual needs.



Movement Lesson - Balanced Weight Over Arches



The inner and outer arches of the foot, and exaggerated styles of walking on these arches, are shown to the left. Walk and notice how the weight of your body comes down through your foot. Do you carry most of your weight on the outside part of your foot, over the outer arch? Look at your shoes and see if they are worn on the outside.



The weight of the body should be balanced over both arches of the foot. Experiment with walking like this, letting your weight come down on your heel and then go directly across your foot and out your second toe. Remember to let the second toe lead. How does this feel? Can you sense the even flow of weight through your entire foot? Does it give your walk more balance and stability?

Movement Lesson - Relaxed Joints

As you practice a balanced walk, relax your ankle and knee joints. Allow them to be soft and fluid. Notice how walking feels now, compared with walking prior to this session.

Between Sessions

Notice how stable you are in the world - financially, emotionally, and in your personal relationships. Bring stability to some aspect of your life that has been unstable. Remember to allow yourself to receive support.

The handbook continues with [Section 3](#).

Section Three: Reaching Out

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Section Three: Reaching Out

Purpose

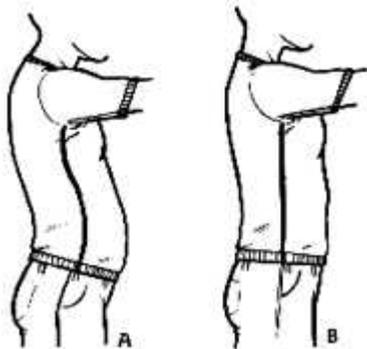
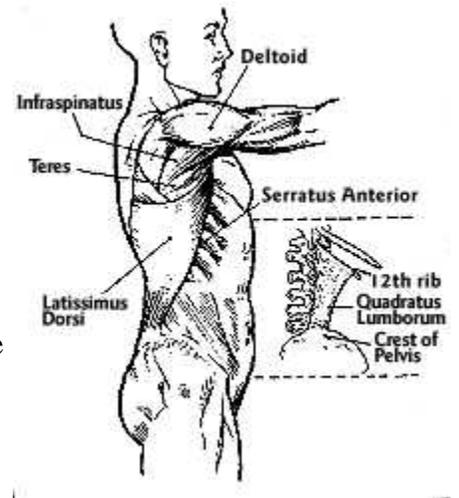
The purpose of the third section is to release tension in the shoulders, arms, and sides, and to bring vertical alignment to the sides of the torso.

Theme

The theme of this section is "Reaching Out." In the context of this section, reaching out has two meanings. The first meaning is that of making contact, giving and receiving, asserting yourself, and asking for what you need. The second meaning involves aggression and the expression of anger. It is no accident that "arms" is another word for weapons. The arms are, therefore, the embodiment of both meanings. The sides support the arms in reaching out, and are expressive of support in relationship to others, as in "stand by my side." Do you reach out to others? Is it easier for you to ask for support or to lend it? After the second section - which is about self-sufficiency and being grounded on your own two feet - you now have a solid foundation from which to reach out a make contact with people.

Anatomy and Structure

Anatomically, the focus of this section is on the arms and the side. Note the illustration to the right, of the musculature of the side. An important landmark, the twelfth rib, is enlarged in the illustration. This rib is called a floating rib because one end is attached to the spine while the other end floats freely. The quadratus lumborum muscle goes from this rib to the crest of the pelvis. When this muscle is tight, it may pull the rib down toward the pelvis, causing the appearance of shortness in the waistline. We work to release this muscle and return the twelfth rib to its proper place.



Structurally, our purpose is to bring vertical alignment to the sides of the torso. This side can be visualized as a "seam" connect the front with the back, as illustrated to the left. Drawing A represents the seam before alignment and Drawing B shows the seam after it is aligned.

Movement

In movement, our goal is for you to have more freedom in lateral breathing, or sideways expansion of the rib cage. We also want your arms to hang effortlessly and move freely with gravity, like a pendulum, rather than being held in one position.

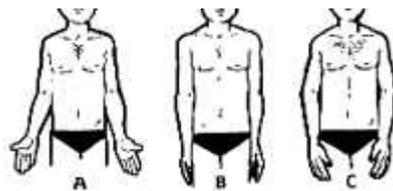
Movement Lesson - Position of the Arms



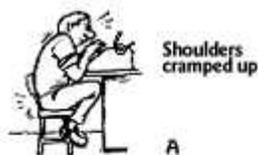
The image to the right illustrates three ways in which arms may hang:

Drawing A shows arms rotated outward with palms forward, often characteristic of a "helpless" attitude; Drawing B shows palms inward, typical of a military stance; and Drawing C shows elbows out with palms backward.

Experiment with letting your arms hang in these different positions. Drawing C shows the most functional way of the three, allowing the shoulder to be used most efficiently in its maximum range of motion. Do not force this change, but become aware of how your arms hang or are held during various activities, and begin to allow this more optimal position to occur.



Movement Lesson - Releasing the Arms and Shoulders



Shrug your shoulders and notice the feeling in your arms. When the shoulders are held in a shrugged position, the arms tend to feel weightless. Now, drop your shoulders and feel the weight of your arms. Allow this weight to relax and release your shoulders and elbows. As you do so, feel the connection of your arms to the trunk of your body. Notice that your torso supports your arms and shoulder blades - your shoulders and neck do not have to tighten to hold them up. As you walk or do desk work, practice feeling the weight of your arms and allowing your shoulders and elbows to relax. This is illustrated in the drawing to the left.



"One of the hardest things to convince people of, is that their arms were meant to hang." Joseph Heller

Between Sessions

Notice when you are not reaching out for what you want. Become aware of your arms and sides, and notice any tension. Release this tension and then reach out for what you want.

Notice when you are holding back anger or frustration. Feel into your arms and sides and notice any tension. Release this tension and see what happens.

The client handbook continues with [Section 4](#)

Section Four: Control and Surrender

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Section Four: Control and Surrender

Purpose

The purpose of the fourth section is to release the bottom of the core and bring alignment to the midline of the inside of the legs.

Theme

The theme of this section is "Control and Surrender." One of the first acts of self-control that we are asked to perform as a child is toilet training, requiring control of the muscles of the bottom of the core. After that, personal control can become equated with holding things inside the body - "keeping it together," not crying, and not letting anything out that "shouldn't" be out. Surrender is something the enemy did after the war - in other words, giving up, failing. Nonetheless, "control" is not necessarily rigid or suppressive, and "surrender" is not necessarily weak willed submission.

Healthy control involves a sensitivity to feedback, and a willingness to be flexible, creative, and decisive. Healthy surrender involves letting go, trusting your environment and your relationships, and relaxing about your destiny. Control can exist in the midst of surrender, and surrender in the midst of control. Do you like to control things? Can you enjoy surrender? Do you fear the responsibility of control? In this section we explore with you the dance and the delicate balance of control and surrender.

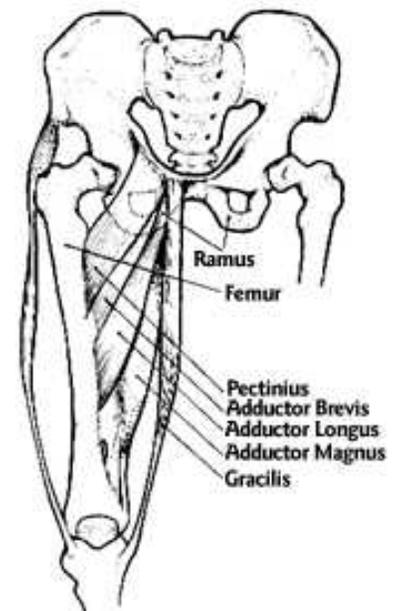
Anatomy and Structure

Anatomically, the focus of this section is the bottom of the core: the insides of the legs and muscles of the pelvic floor. In the illustration to the left, the muscles of the inner thigh are illustrated. These muscles - the adductors - pull the legs together, and are functionally related to the muscles of the pelvic floor: if you tighten your adductors your pelvic floor will tighten, and vice-versa.

The pelvic floor, shown in the illustration below, is the group of muscles which constitute the bottom of the core. It is active in the functions of elimination and sexual pleasure, both of which are enhanced with surrender! The pelvic floor is always responding to demands for either self-control or for surrender. Often our bodies get stuck in patterns of control, which require tension in these muscles, resulting in what we call being "up tight." Releasing the pelvic floor supports the entire body in letting go.



Structurally, the purpose of this section is to align the midline of the inner leg and to release the pelvic floor. This is achieved through the relaxation of tension in the muscles of the inner leg and the pelvic floor.





Movement

In movement, our goal is for you to relax your pelvic floor and for your core to lengthen. As you do this you'll notice that your walk is more fluid.

Movement Lesson - Relaxing the Pelvic Floor

Walk and become aware of your pelvic floor and the insides of your legs. Tighten your pelvic floor by pretending that you are preventing or interrupting urination. Now maintain this tightness and walk, noticing the sensation. Alternate between relaxing and tightening your pelvic floor, and become aware of the difference. Notice the effect of this in your whole body.

Imagine a situation in which you are "up tight" - perhaps driving in hectic traffic. Exaggerate the way you feel in this situation, and when you sense your frustration and irritation completely, notice your pelvic floor. Is it tight? How do you feel emotionally? Then, breathe into your pelvic floor and let it relax. Notice how your body feels now, and how you feel emotionally. This is illustrated in the drawing to the right.



Become aware of the interaction of your emotional state and the tension in your body, particularly your pelvic floor. By relaxing your body you can release emotional tension.

Between Sessions

Consider the areas of your life in which you like to control and dominate things, and contrast this with the areas of your life in which you are more surrendered. Notice how your body is in these situations. See if you can relax your pelvic floor consciously during those times in which you usually like to control things. Notice if this changes your experience.



The client handbook continues with [Section 5](#).

Section Five: The Guts

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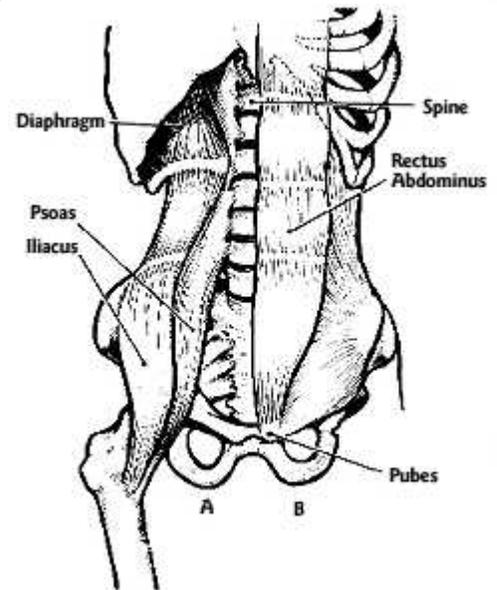
Section Five: The Guts

Purpose

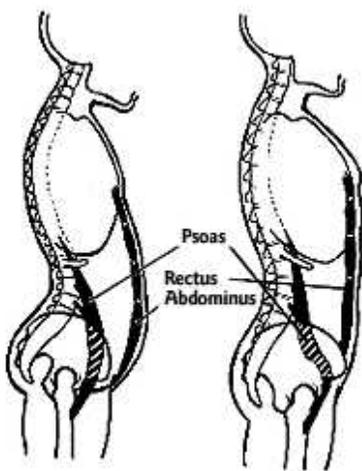
The purpose of the fifth section is to lengthen the front of the core and release the deep muscles of the pelvis.

Theme

The theme of this section is "The Guts." The function of the guts - stomach, intestines, and other abdominal organs - is to process energy, particularly in the form of food. Our relationship with food is a great metaphor for our relationship with love and nurturance. Do you tend to metabolize and eliminate very rapidly, so that you eliminate and push away any possible excess food - or love? Or do you tend to retain food - or hold on to the signs of forms of love - perhaps feeling there is a scarcity of sustenance whether in the form of food or love? The guts are also the place where we feel our strongest feeling or emotions, our "gut feelings." What gut feelings do you most often feel? Are there any that you suppress or avoid? Finally, the guts are associated with courage and strength of character. Do you have guts? When do you - and when do you not?



Anatomy and Structure



Anatomically, the focus of this section is the front of the core. First, we work to release tension from the more surface musculature, including the rectus abdominis. Then we can move to the core muscles, including the psoas and the iliacus. In the illustration above, both the surface and deep musculature are shown.

Structurally, the purpose of this section is to lengthen the front of the core, allowing the pelvis to become more horizontal and thus support the guts as if it were a bowl. In the illustration to the left, the relationship between the psoas and the rectus abdominis is shown. The drawing on the left represents a common imbalance in which the psoas is tight and short, rotating the pelvis forward and causing a "potbelly." Although sit-ups will firm up the rectus abdominis and improve the potbelly somewhat, the overall result is more shortness in the midsection and a pelvis that is still rolled forward. In the

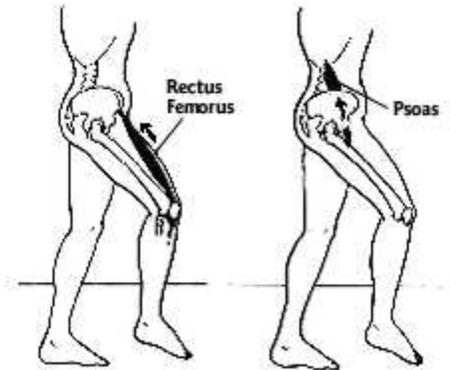
drawing on the right, the psoas muscle has been lengthened and relaxed so that a balanced relationship between it and the rectus abdominis can emerge. A long and lean look comes from lengthening the psoas - not from shortening the rectus abdominis.

Movement

In movement, the goal is for you to be more relaxed in your core and more open in the abdominal area, particularly while walking and moving. Frequently, people "tighten-up" while moving and lose touch with their feelings and intuition. Staying open in your guts will assist you in staying in touch with these feelings.

Movement Lesson - Moving From the Psoas

There are two ways to determine where our legs begin. Commonly, we use only the skeletal system and assume that the top of the leg is the hip. From this perspective, it is the rectus femoris, one of the quadriceps muscles, that lifts the leg (shown on the left of the drawing to the right). However, if we consider the musculature of the body, we could say that the top of the leg is just beneath the rib cage where the psoas - the prime flexor of the hip - begins (shown on the right of the drawing).



Take a walk and feel that your legs begin at the hip joint. How does that feel? What part of your body is doing the work?

Now walk, imagining that your legs begin just below your rib cage. Envision the psoas muscle contracting and lifting your leg. How does that feel? Now what part of your body is doing the work?

When you walk using the psoas, you engage the spine and core muscles. The movement is smoother and more sustained. It is a movement that is felt through the whole body. Can you feel this?

Between Sessions

Pay attention to the feelings in your guts. Be aware of your emotions and how they relate to tension in your body, particularly in your guts. As emotions come up, breathe into your guts and feel your emotions as fully as you can. How does this feel? What happens in your body?

The client handbook continues with [Section 6](#).

Section Six: Holding Back

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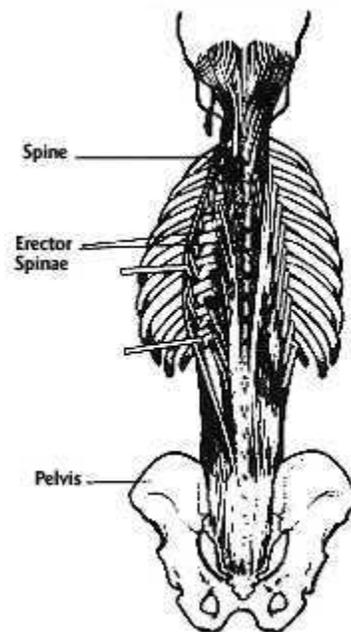
Section Six: Holding Back

Purpose

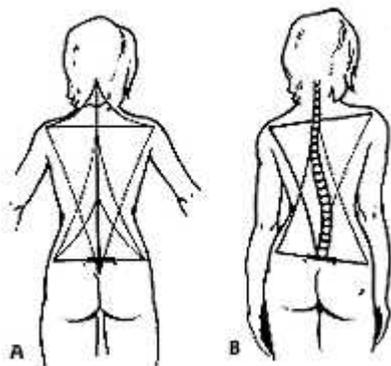
The purpose of the sixth section is to lengthen the back of the core.

Theme

The theme of this section is "Holding Back," which literally describes tension or holding in one's back, and figuratively describes the ways we limit our self-expression, power, and creativity. These limits are physically embodied as tension in the extensor muscles along the spine (shown above). In the process of growing up, most of us develop patterns of holding back that may seem necessary, such as not speaking or moving during school or not fully expressing our excitement or sadness. Now these same patterns, chronically ingrained in our character, limit our expression of love, power, and creativity. What expression or emotion do you hold back? How do you hold back your power? As the tension in your back releases, whatever has been held back - love, anger, joy, sadness - can begin to emerge, giving you a new opportunity to express and communicate more freely.



Anatomy and Structure



Anatomically, we focus on the back of the core, from the heels to the neck. The spine is the central feature of the back of the core. It is surrounded and supported by a netting of muscles called the erector spinae: powerful, intrinsic muscles which function to keep the spine erect. They are pictured above.

Structurally, the purpose of this section is to lengthen the back of the core. The spine can be likened to the mast of a ship, supporting the weight of the upper body in the way that a mast supports its sails. When the spine rests on a balanced pelvis, it stays vertical and the forces on each side are in equilibrium. This is shown in the illustration to the left, Drawing A.

When the pelvis is uneven, the spine curves in response. If the imbalance persists, the connective tissue begins to glue the spine into an imbalanced and increasingly rigid position such as occurs in scoliosis (an "s" curve of the spine). This is shown in Drawing B. In this section, we work to release the tensions which produce these curves and thus bring more length to the spine.

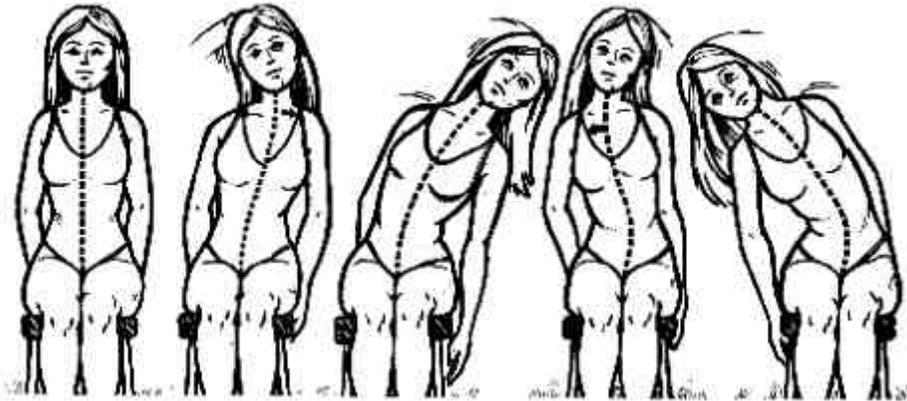
Movement

In movement, our goal is for your spine to be fluid and flexible, and to release and lengthen in bending, walking, and swaying movements. We are looking for movement to originate in the core and then move out

through the whole body.

Movement Lesson - Undulation

The undulation movement resembles the wave motion that moves along the length of a cracking whip, shown to the right. Undulation of the spine is a natural movement pattern that most of our bodies have forgotten. It requires the effective functioning of all of the core muscles along the spine. The undulation movement can be restored through practice. Begin by sitting on a chair on your sit bones (see Section 1). Let your spine sway from side to side like a willow in the wind, as shown in the illustration below. Imagine that you are being pulled from side to side by a string that attaches to the center of your chest. Let the rest of your body relax and simply respond to this movement. Remember to release your neck. How does this motion feel? Undulation brings great flexibility and fluidity to the spine.



Undulation can also be practiced moving from front to back. Work with your Practitioner on the undulation movement, and practice it between sessions.

Between Sessions

Notice how you hold back, when you don't want to be "up-front," and how that causes you to "put up a good front." Notice where

you are holding back your emotions or not expressing yourself. Experiment with relaxing, taking a breath into your back, and allowing whatever emotion is present to emerge.

The client handbook continues with [Section 7](#).

Section Seven: Losing Your Head

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Section Seven: Losing Your Head

Purpose

The purpose of the seventh section is to release and lengthen the top of the core, to align the head over the torso, and to release tension in the head, face, and neck.

Theme

The theme of this section is "Losing Your Head." By that we mean releasing excessive attention to the analytic, mental, and inward processes that apparently occur in the head. Our culture tends to emphasize these processes at the expense of body awareness, with the result that many people experience their body as only a vehicle to transport the all important head. The mind and the ability to think are certainly great assets. It is only when we use our rational processes to the exclusion of our other capacities that we become limited in our feeling and intuition. Do you like to have rational answers for everything? How do you balance using your feelings and thought processes to guide you in life? This session returns you to a more balanced relationship between head and body, and between reason and feeling.

The face muscles as a mask, viewed from the inside looking out.

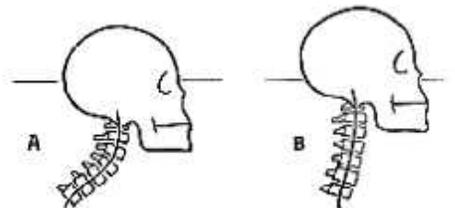


Anatomy and Structure

Anatomically, the focus of this section is the top of the core: the head, neck, and face. In the illustration above, the muscles of the face are shown from the skeletal side. These muscles enable us to form different expressions. If expression becomes limited, the musculature of the face ceases to be fluid and the face begins to look like a mask. Have you seen people wearing these masks? In this section we work to restore symmetry and freedom of expression to the face.



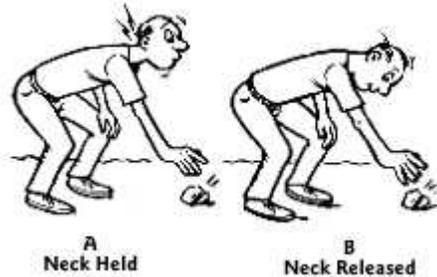
Structurally, the purpose of this section is to restore verticality to the neck, and freedom of movement to the head and jaw. In the unaligned body, the neck commonly leans forward, the head tilts backward, the muscles of the neck become filled with tension (shown in the illustration at right, Drawing A), and both the head and neck can no longer move freely. In a balanced body, the neck is a vertical pillar sitting on top of the horizontal surface of the shoulder girdle. The head rests on the top of the neck, without needing constant tension in the back of the neck to hold it on. This balanced position, shown in Drawing B, allows effortless motion of the head and the jaw.



Movement

In movement, our goal is for you to be able to lengthen the top of your core as you move, particularly in bending. We also want your head to be relaxed and balanced on top of your neck and able to move freely and easily. Finally, we want to integrate your head with the rest of your body.

Movement Lesson - Release Head While Bending



While bending over to pick up something from the floor, notice how you hold your head. Do you hold your head up by putting tension in the back of your neck as in the illustration at left, Drawing A?

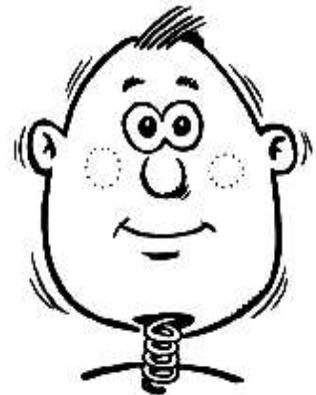
Now, reach over again and let go of your head, releasing all tension in your neck as shown in Drawing B. You don't need to see the object you're picking up - your mind's eye will remember where it is. How does this feel? There is no need to add tension to your neck every time

you pick something up.

Movement Lesson - Release Head While Walking, Standing, and Sitting

Walk and feel the way you normally hold your head. Notice any tension or holding in the muscles of your neck, and any sense of rigidity. Does your head feel free?

Now, imagine that your neck is a spring and your head is bobbing on this spring, like the china doll shown at right. Walk, allowing your head to move freely. How does this feel? Continue to feel freedom and looseness in your neck as you become still, both in standing and sitting. How does this feel?



Between Sessions

Notice the times when you "go into your head" - when you become very involved with thinking and figuring things out. At those times, relax the muscles of the head, face, and neck, and feel into your whole body. Breathe. Notice what happens. There is more to life than thinking about it.

The client handbook continues with [Section 8](#).

Section Eight: The Feminine

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Section Eight: The Feminine

Purpose

The purpose of the eighth section is to release rotations in the lower half of the body - the legs, hips, pelvis - and balance the deep and superficial muscles of this area.

Theme

The theme of this section is "The Feminine," and the theme of Section Nine is "The Masculine." Both principles are equally important in life and each exists within every person, male or female.

The pelvic girdle and the legs represent the feminine principle. The pelvis houses the womb - the ultimate symbol of nurturance - and the legs connect us to Mother Earth. The feminine principle represents the power of attraction. Where masculine energy works through action and directed effort, feminine energy radiates and draws in whatever is desired. The feminine way manifests through the medium of intention and receptivity, rather than form and activity. The feminine deals with beauty and well-being, complementing the masculine which deals with order and the law. How do you manifest the feminine style? Do you trust this approach to life and the power of being receptive? In this section, we explore how you use the feminine principle and how you can bring it into balance in your life.

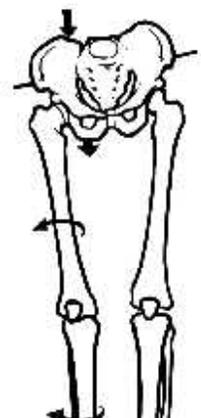


Anatomy and Structure

Anatomically, the focus of this section is the entire lower half of the body, including the legs, feet, and pelvis. The legs and feet are the support structures for the pelvis. In the illustration above, the pelvis is pictured as a bowl, a bowl which holds and supports the organs and structures of the abdominal cavity.



Structurally, the purpose of this section is to balance the rotations in the lower half of the body. A rotation and its impact on the body can be understood by looking at a towel hanging loosely and comparing it to a towel that has been twisted. In the act of twisting, the functional length of the towel becomes shorter, as shown in the illustrations to the left. In the illustration to the right, the result of a rotation in one leg of the body can be clearly seen. The right leg, which is rotated, is effectively shortened. This creates an imbalance in the base of support of the pelvic bowl.



The pelvis, in turn, becomes an uneven base for the upper body that it must support. In this way a rotation in the leg can have an impact on the entire body.

Movement

In movement, we work on applying what you have already learned to more complex activities. We also want to balance your core and sleeve movement, particularly in the lower half of your body.



Movement Lesson - Moving from the Core

Pick a complex activity that you do with your legs and pelvis - running, swimming, climbing stairs, etc.

Work with your Practitioner to integrate what you learned in earlier movement lessons - particularly Sections 2, 4, & 5 - with this movement activity so that it is performed with your body being balanced and aligned.

Now, repeat this movement as if it were coming from the sleeve, or outer shell of your body. How does this feel?

Next, perform the movement imagining that it originated deep in your core. Imagine a flow of colored liquid circulating throughout the deepest channel of your body. Feel the movement emerging from this liquid. How does this feel? How does it feel different than moving from the sleeve? Does moving from the core feel more fluid and integrated? This way of moving is illustrated in the drawing on the right.



Between Sessions

Consider the role of the feminine principle in your life. Notice an area of your life where hard work is not getting results. This could be at work, in relationships, or in creative activities. Relax your effort, while maintaining your attention and intention on your desired results. Assume they will come to you. See what happens.

The client handbook continues with [Section 9](#)

Section Nine: The Masculine

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Section Nine: The Masculine

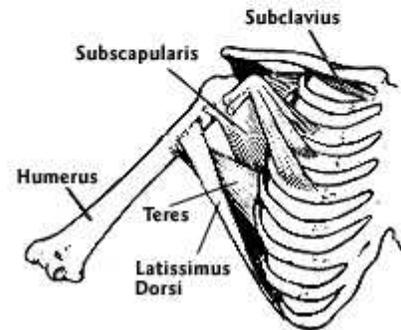
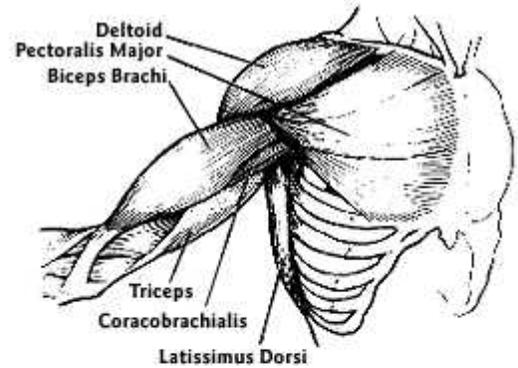
Purpose

The purpose of the ninth section is to release rotations in the upper half of the body - the arms, shoulders, chest, back, head and neck - and balance the deep and superficial muscles of this area.

Theme

The theme of this section is "The Masculine." The arms, shoulder girdle and chest embody the masculine principle: doing, accomplishing, achieving. The masculine principle is the path of initiation, penetrating force, insight, and action. The masculine represents activity with purpose and movement with direction. Western culture emphasizes the masculine style, perhaps to the point of imbalance. Many people strain to work hard: "no pain - no gain." Even people with jobs that are not physically strenuous have tension throughout their bodies as a result of this attitude of intense effort. In truth, achievement and action needn't produce this stress. How do you manifest masculine energy? Are you able to achieve and still remain relaxed? Getting the job done while staying free and loose in your body requires that your action come from your core.

Anatomy and Structure



Anatomically, the focus of this section is the upper half of the body, including the arms, shoulders, rib cage, and neck. Our purpose is to free the shoulder girdle and balance it on top of the chest. Some of the muscles that connect the arms, shoulder girdle, and chest can be viewed above.

Structurally, the purpose of the ninth section is to release the rotations of the upper half of the body. Rotations in the shoulder girdle can be understood by looking at the water carrier in the illustration on the upper left. The shoulder girdle sits on top of the chest much as the pole and buckets sit on a man's shoulders. In this drawing, the pole is rotated forward and down on the right side and backward and up on the left. This represents one common pattern of rotation in the shoulders, and demonstrates the three-dimensional nature of a rotation. A shoulder girdle that is rotated in the same pattern is shown in the lower drawing to the left.

Movement

In movement, our goal is for you to integrate what you have already learned with more complex movements of the upper body. We want you to integrate the movement of the core and the sleeve, and to become aware of how your lower body supports the movement of your upper body.

Movement Lesson - Upper Body Core Movement

Using just your arms, throw a pillow. Notice how you must tense up the rest of your body just to keep it from moving. Can you feel that using only your arms primarily engages the sleeve muscles?

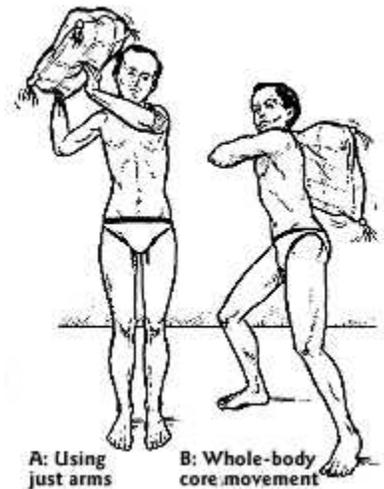
Now throw the pillow using your whole body. Feel the movement coming from your core. Notice the stability of your stance and the effect of this stability on the power of your arm movement. Alternate these two methods of throwing the pillow; and notice the difference.

With your Practitioner, take these principles of core movement, base stability, and whole body movement into activities that primarily use the upper body, such as tennis, carpentry, or office work. Practice this between sessions.

Between Sessions

Notice an area of your life that needs clear and penetrating action. Perform the necessary action with continued awareness and relaxation of your core. Notice how your body feels as you carry out this action. Remember to breathe and relax.

The client handbook continues, with [Section 10](#).



Section Ten: Integration

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Section Ten: Integration

Purpose

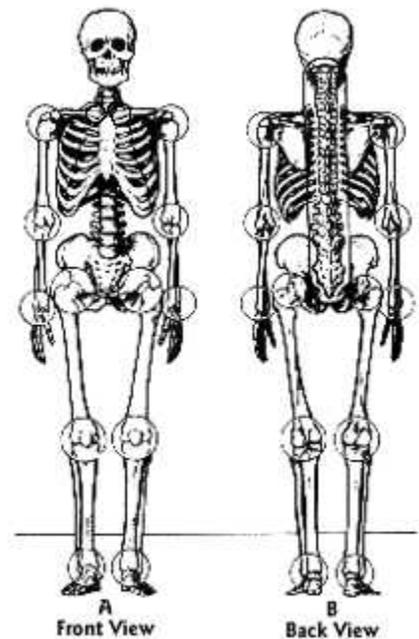
The purpose of the tenth section is to establish the overall integrity of the body through working with the joints.

Theme

The theme of this section is "Integration." By this we mean revealing integrity that is already there - not adding anything new. We are simply uncovering the natural integrity and balance of the body. Integrity means wholeness, completeness and totality. It comes from the Latin word "integer," which is derived from the verb "tegere" which means "to touch." In that sense, integrity is the experience of being in touch with yourself, and with your wholeness and completeness. Are you beginning to feel your own natural integrity? The joints, which are the main bodily focus of this section, reflect maturity - children have unstable joints and older people have rigid joints. A stable, but freely moving joint is an expression of maturity. In that sense, this section is the embodiment of growing up.

Anatomy and Structure

Anatomically, the focus of this section is on the major joints of the body: ankles, knees, hips, shoulders, elbows, wrists, and spine. The joints connect the major structural components of the body. They allow us to move, to breathe. Imagine life without joints! The images above show the skeletal system, highlighting its many joints.



Structurally, the purpose of this section is to release the rotational patterns of the whole body through balancing and aligning the joints. Each person has his or her own unique pattern. In the drawing on the left here, a young boy breaks his ankle. The ankle heals imperfectly, and the trauma is never released. This is the initial stress that begins his pattern.



The drawing on the right then shows a model of the same person as an



adult, and illustrates the potential impact of such an injury throughout the entire body. The entire Hellerwork series is designed to release such patterns - the tenth section is the final touch.



Movement

In movement, our goal is for you to have the experience of moving as a whole, as an entire, integrated body in every activity of life - walking, running, working, making love, and every other form of action and being. We want you to be able to experience the fluidity and enjoyment of core movement.

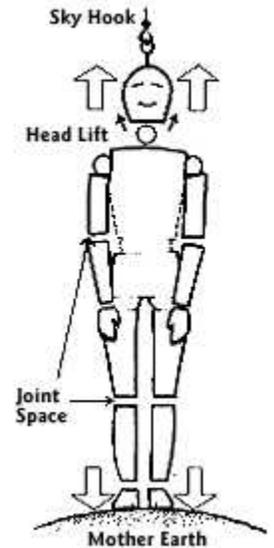
Movement Lesson - Suspended Between Earth and Sky

Take a walk focusing on moving from the core. Use Movement Section 8 to guide you.

Now, imagine a sky hook on the top of your head, reaching into the top of your core and gently suspending your head from the sky. Imagine the slight release that occurs in the spine as your head is delicately lifted off your neck.

As you feel this upward lift, also feel the gentle pull of gravity. Notice how this pull allows your arms and shoulders to release. Feel the sense of being stably connected to the earth.

Now walk feeling these sensations: movement from the core, lifting from the sky hook, and grounding from the earth. You are suspended between the earth and sky. Feel into your joints, and allow this suspension to produce space in them. Notice that each joint feels cushioned. How does this feel? Imagine that you are suspended between earth and sky in all of your movement activities between sessions.



Between Sessions

Notice the relationship between all of the activities in your life. How is your life an integrated whole? How is it not?

Notice your tendency to separate out parts of your life - work, recreation, friendship, etc. - from each other. See if you can release this sense of separation and allow your life and activities to flow. How does this feel?

The client handbook concludes with [Section 11](#).

Section Eleven: Coming Out

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Section Eleven: Coming Out

Purpose

The eleventh section is different from any other section in the Hellerwork series. The purposes of this section are completion, self-expression, and empowerment. Bodywork is not necessarily a part of this session. Rather, your Practitioner will use a variety of methods to accomplish these purposes so that each eleventh section is truly unique.

Theme

The theme of the eleventh section is "Coming Out." We mean this in two ways. First, coming out means taking what you have learned out of your Practitioner's office and into the world. In this section we support you in owning your experience of Hellerwork in such a way that the results of Hellerwork manifest throughout your life. Secondly, coming out refers to allowing your full self expression to radiate through the vehicle of your body. Emotional patterns held in the physical tissue of our body restrict our expression. During the Hellerwork series, much of the physical tension holding these patterns in place has been released. In this section, we support you in becoming conscious of any habits or movement patterns that remain that restrict your expression. We support you in having your body become your ally in your full self-expression.

Completion

When something is complete, it is not necessarily over. Often it is only when something has been completed that it can begin to be used and enjoyed. Grain must complete its cycle of growth before it can be harvested, and a violin must be fully crafted before it can be played. We want the Hellerwork series to be absolutely complete for you.

In this section we begin the process of completion by receiving your feedback. Say everything that you want to say about the Hellerwork process; include what you liked and what you didn't like. Tie up any loose ends. Ask any questions that you want to ask about your Hellerwork series. Take this time to complete your relationship with your Practitioner. Fundamentally, we want to do whatever it takes to have you feel absolutely complete about your experience of the Hellerwork series. As this completion occurs, you can fully use the benefit of the Hellerwork series in your body, and throughout your life.

Self-Expression

As people go through life and postural patterns become locked in their body, associated patterns of restricted self-expression also become locked in. The body and the personality then work together to limit self-expression. In this section, our goal is to reverse this pattern, and allow your body and your personality to become a different kind of team, each assisting one another to unwind and permit greater self-expression.

Examining your self-expression requires becoming aware of your automaticities and other repeated patterns of bodily self-expression. Are you always smiling? frowning? twitching? tightening some particular muscle? First, you must come to observe these patterns. Then you may begin to discover how these patterns actually

cover up what you are truly feeling. Often just observing these patterns - perhaps on video - and then simply not dramatizing them can begin this process of opening up self-expression. No pattern of expression is inherently bad or wrong. It is only when patterns become habitual and limiting that you may want to break loose. As you release such patterns, your expression becomes more natural and fluid and represents your core feeling.

Empowerment

Throughout the Hellerwork series, you and your Practitioner have worked in tandem and have each been responsible for the results that have been achieved. Your Practitioner has taken a specific responsibility for your structural integration and movement patterns that now, in this final session of the series, needs to be turned over to you. This growth in responsibility is what we mean by empowerment.

You are the one who is most in touch with your body, and the expert on what your body needs and on how to support it. We empower you by reviewing the movement lessons, making sure that you are able to release tension and bring balance to your own body as you move through life. In the future, you may want to use your Practitioner as a resource, but primary responsibility for your physical well-being lies with you, as it always did.