

The Art Of Feng Shui

By
Michael
Erlewine



The Art Of Feng Shui

**By
Michael Erlewine**

An ebook from
Startypes.com
315 Marion Avenue
Big Rapids, Michigan 49307
First published 2007

© 2006 Michael Erlewine / StarTypes.com

978-0-9794970-4-9

All rights reserved. No part of the publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of the publisher.

Some images © 2007 JupiterImages Corporation

Graphic designs by Michael Erlewine

**This book is dedicated to
His Eminence
Tai Situ Rinpoche**

Who pointed out feng-shui to me.

The Art of Feng Shui

Table of Contents

| | |
|-----------------------------------|-----------|
| The Art of Feng-Shui | 21 |
| Power Centers | 22 |
| What is Qi? | 23 |
| More about Qi | 25 |
| Good and Bad Qi | 27 |
| Enough or Too Much | 28 |
| The Flow of Qi | 29 |
| The Land | 30 |
| The Home | 31 |
| Common Sense Feng-Shui | 32 |
| Common Sense | 33 |
| Removing the Shadows | 35 |
| Qi | 36 |
| Feng Shui: Pronunciation | 37 |
| Feng-Shui Translation | 39 |
| The History of Feng-Shui | 40 |
| | |
| Chinese Grave Sites | 41 |
| Early Artifact | 42 |
| Kan-Yu | 43 |
| The Lo-Pan | 44 |
| The Four Auspicious Animals | 46 |
| The Great Bear | 47 |
| Mansions of the Moon | 48 |
| In Search of Dragons | 49 |
| Where Does Qi Come From? | 50 |
| Mountains and Qi | 51 |
| The Dragon's Lair | 52 |
| Ancestor's Provide | 54 |
| Where Qi Pools | 55 |
| The Best Spot | 57 |
| Typical Chinese Cemetery | 58 |

The Art of Feng Shui

| | |
|--|-----------|
| Protected Grave Site | 59 |
| Close-Up..... | 60 |
| Example Gravesite 1 | 61 |
| Example Gravesite 2 | 62 |
| Example Gravesite 3 | 63 |
| Chinese Cemeteries | 64 |
| Looking At Property | 65 |
| The Flow of Chi..... | 66 |
| Floating Down the River | 67 |
| The Word "Qi" | 69 |
| Items You Will Need | 70 |
| Local Map | 71 |
| Land Shapes - Square..... | 72 |
| Square-shaped Land | 72 |
| Land Shapes - Rectangular | 73 |
| Land Shapes – Rectangular Narrow..... | 74 |
| Land Shapes – Rectangular Wide | 75 |
| Land Shapes - Circular | 76 |
| Land Shapes - Oval-End | 77 |
| Land Shapes - Triangular | 78 |
| Land Shapes - Trapezoid | 79 |
| Land Shapes - Trapezoid | 80 |
| Land Shapes - Trapezoid | 81 |
| Land Shapes - Various | 82 |
| Land Forms - Mounds..... | 83 |
| High Back - Low Front | 84 |
| High Front - Low Back | 85 |
| High Side - Low Side | 86 |
| High Side - Low Side | 87 |
| Land Forms - Terraced or Stepped Land..... | 88 |
| Land Forms - Terraced or Stepped Land..... | 89 |
| Land Forms - Bowls..... | 90 |
| Land Forms - Bowls..... | 91 |
| Land Forms - Hilltop | 92 |
| Land Forms - Rock-Strewn Land..... | 93 |

The Art of Feng Shui

| | |
|--|------------|
| Land Forms - Boggy Land | 94 |
| Mountains | 95 |
| Mountains: San Yuan Pai | 95 |
| The Lo-Shu | 96 |
| Mountains & Water | 97 |
| House Facing Mountain | 98 |
| House Faces Out | 99 |
| The Green Dragon | 100 |
| The White Tiger | 101 |
| Good Mountains - Bad Mountains | 102 |
| The "Bad" Mountain | 103 |
| Green Dragon and the Bright Hall | 104 |
| Rising Mountain | 105 |
| White Tiger and the Bright Hall | 106 |
| Elemental Mountain Forms | 107 |
| Fire Shape Mountains | 108 |
| Wood Shape Mountains | 109 |
| Earth Shape Mountains | 110 |
| Metal Shape Mountains | 111 |
| Water Shape Mountains | 112 |
| Water and Feng-Shui | 113 |
| Looking Out to Sea | 114 |
| The Lagoon | 115 |
| Beyond the Sea | 116 |
| Lakes and Ponds | 117 |
| Waterfalls | 118 |
| Water Drains | 119 |
| Backyard Creeks | 120 |
| Covered Drains and Manholes | 121 |
| Water - The Blood of the Dragon | 122 |
| Water at the Back | 123 |
| Water in the Front | 124 |
| Green Dragon Water | 125 |
| White Tiger Water | 126 |

The Art of Feng Shui

| | |
|--|------------|
| The Jade Belt | 127 |
| Reversed Jade Belt | 128 |
| Multiple Water Sources..... | 129 |
| Rushing Water | 130 |
| Terraced Water..... | 131 |
| Gentle Water | 132 |
| Roads as Qi | 133 |
| T-Junction..... | 134 |
| Bowed Roads | 136 |
| Roads: Inside Bow..... | 137 |
| Major Highways | 138 |
| Highways - The High Road..... | 139 |
| Highways - Ground Level | 140 |
| Highways - Lower Level..... | 141 |
| Heavy Traffic | 142 |
| Dead-End Streets | 143 |
| Rotaries | 144 |
| Four Corners | 145 |
| Sloping Driveway (up)..... | 146 |
| Sloping Driveway (down) | 147 |
| Alleyways..... | 148 |
| Parks and Meadows | 149 |
| The Front of the Building | 150 |
| Building Posture..... | 151 |
| Right or Left Leaning | 152 |
| Forward or Backward Leaning..... | 153 |
| Roof Shapes - Flat | 154 |
| Inward Sloping Roofs..... | 155 |
| Triangles as Roofs..... | 156 |
| Dome Roofs..... | 157 |
| Uneven Roofs..... | 158 |
| Irregular-Shaped Roofs | 159 |
| Gabled Roofs..... | 160 |

The Art of Feng Shui

| | |
|---|------------|
| Building Shapes | 161 |
| Pyramid-Shaped Buildings | 161 |
| U-Shaped Buildings | 162 |
| L-Shaped Buildings..... | 163 |
| Square Shaped Buildings | 164 |
| | |
| Fences and Gates | 165 |
| Fence Remedies..... | 165 |
| Cracked Walls | 166 |
| Pointy Fences..... | 167 |
| High Fences or Walls..... | 168 |
| Fence Distance..... | 169 |
| Gate Placement..... | 170 |
| | |
| Other Considerations | 171 |
| Driveways | 171 |
| Excessive Vegetation | 172 |
| Graveyards | 173 |
| Schools..... | 174 |
| Churches and Temples..... | 175 |
| Service Stations..... | 176 |
| Power Substations..... | 177 |
| Railroads and Subways | 178 |
| Overpasses and Pedestrian Bridges | 179 |
| Fire Hydrants | 180 |
| Power Pylons..... | 181 |
| Inter-Building Cracks | 182 |
| Blade Flyover..... | 183 |
| Peeping Tom Sha | 184 |
| White Tiger Sha..... | 185 |
| | |
| Qi Types | 186 |
| Eight Directions..... | 187 |
| 60 Year Cycle and Personal Gua 1-20 | 188 |
| 60 Year Cycle and Personal Gua 21-40 | 189 |

The Art of Feng Shui

60 Year Cycle and Personal Gua 41-60 190

The Eight Trigrams 191

Trigram Qian #6..... 192

Trigram Xun #4..... 193

Trigram Kan #1 194

Trigram Gen #8..... 195

Trigram Kun #2 196

Trigram Zhen #3 197

Trigram Li #9 199

Trigram Dui #7 200

The East House Group 201

The West House Group 202

The Eight Qi Locations 203

The Four Best Forms of Qi 204

Sheng Qi - Life Force..... 205

Tian Yi - Heavenly Doctor 206

Yan Nian - Longevity 207

Fu Wei - Peace and Stability 208

The Four Inauspicious Forms of Qi..... 209

Jue Ming - Exhaustion of Fate or Destiny .. 210

Liu Sha - The Six Demons..... 211

Wu Gui - The Five Ghosts 212

Huo Hai - Mishaps 213

Check Out the Locale 214

Before Going Inside 214

The Ba-Gua 215

1-White Trigram Kan (Water)..... 217

2-Black Trigram Kun (Earth) 219

3-Green Trigram Zhen (Wood) 221

4-Green Trigram Xun (Wood) 223

5-Yellow (no trigram) (Earth) 225

6-White Trigram Qian (Metal) 226

7-Red Trigram Dui (Metal) 228

The Art of Feng Shui

| | |
|---|------------|
| 8-White Trigram Gen (Earth) | 230 |
| 9-Purple Trigram Li (Fire) | 232 |
| Personal and Communal Trigrams | 234 |
| The House Gua | 236 |
| Façade and Door Direction | 237 |
| House Facing: South, Kan Gua | 238 |
| House Facing: West, Zhen Gua | 239 |
| House Facing: N.W., Xun Gua | 240 |
| House Facing: North, Li Gua | 241 |
| House Facing: N.E., Kun Gua | 242 |
| House Facing: S.E., Qian Gua | 243 |
| House Facing: East, Dui Gua | 244 |
| House Facing: S.W. Gen Gua | 245 |
| The Main Door | 246 |
| Personal and House Gua | 247 |
| Missing Palaces | 249 |
| Partially Missing | 250 |
| Missing Palaces: The Rule | 251 |
| To Garage or Not-To-Garage | 252 |
| The Trigrams | 253 |
| A Missing Palace | 254 |
| What Rooms Are Key? | 255 |
| Main Door, Main Gate | 257 |
| Main Door, Sharp Roof | 258 |
| Main Door: T-Junction | 259 |
| Main Door: Sharp Corners | 260 |
| Main Door: Drainage Ditch | 261 |
| Main Door - Water In Front | 262 |
| Main Door - Water In Front Too Near | 263 |
| Main Door: The Forked Tree | 264 |
| Main Door: What Kind of Door? | 265 |
| Main Door: Doors at an Offset Angle | 266 |
| Main Door: Looking In | 267 |

The Art of Feng Shui

| | |
|---|------------|
| Entranceways | 268 |
| Entranceway: Facing Toilet | 268 |
| Entranceway: Mirrors..... | 269 |
| Entranceway: Back Door Visible..... | 270 |
| Entranceway: Door within a Door | 271 |
| Entranceway: Confronting Stairs | 272 |
| Entranceway: Pillar in Hallway..... | 273 |
| Entranceway: Inner Bright Hall | 274 |
| Entranceway: Inner Overhang | 275 |
| Entranceway: Entering to a Corner..... | 276 |
| Entranceway: The Cave | 277 |
| | |
| More on the Main Door | 278 |
| Main Door: Facing and Palace | 280 |
| Standing In the Door..... | 282 |
| The Front Door: What Is Desirable? | 283 |
| The Table Mountain..... | 285 |
| The Narrow Gap | 286 |
| Overhanging Trees | 287 |
| Pylon or Pillar in the Doorway..... | 288 |
| The Alley View | 289 |
| | |
| The Kitchen | 290 |
| The Kitchen: Fire and Water Don't Mix | 291 |
| The Kitchen: Sink and Stove opposite..... | 292 |
| The Kitchen: The Island..... | 293 |
| The Kitchen: Stove Facing a Door | 294 |
| The Kitchen: Under the Overhang | 295 |
| The Kitchen: Stove and Refrigerator..... | 296 |
| The Kitchen: Which Palace?..... | 297 |
| The Bedroom..... | 298 |
| The Bedroom: Square Rooms | 299 |
| The Bedroom: Round or Oval Rooms..... | 300 |
| The Bedroom: T-Shaped Rooms | 301 |
| The Bedroom: Triangular Rooms..... | 302 |
| The Bedroom: Rectangular..... | 303 |

The Art of Feng Shui

| | |
|---|------------|
| The Bedroom: Odd-Shaped..... | 304 |
| The Bedroom: H-Shaped Rooms | 305 |
| The Bedroom: Trapezoid-Shaped Rooms .. | 306 |
| The Bedroom: L-Shaped | 307 |
| Bed Direction: Headboard..... | 308 |
| Bed Direction: Facing Windows..... | 309 |
| Bed Direction: Headboard to Windows | 310 |
| Bed Direction: Toward the Wall | 311 |
| Bed Direction: Toward a Corner | 312 |
| The Bedroom: The Beam | 313 |
| The Bedroom: Mirror..... | 314 |
| The Bedroom: Where the Feet Point | 315 |
| The Bedroom: Waterbeds..... | 316 |
| The Bedroom: Four-posters..... | 317 |
| The Bedroom: Slanted Ceiling..... | 318 |
| The Bedroom: Basement..... | 319 |
| The Bedroom: Bookshelves..... | 320 |
| The Bedroom: The Pillar | 321 |
| The Bedroom: The Hallway - Bright Hall.... | 322 |
| The Bedroom: Door to Door | 323 |
| The Bedroom: Opens On an Edge | 324 |
| The Bedroom: The 8 Forms of Qi | 325 |
| Bathrooms..... | 326 |
| Bathroom: Toilet above the Main Door | 327 |
| Bathroom: Toilet Above the Stove | 328 |
| Bathroom: Toilet above the Bed | 329 |
| Bathroom: Toilet above the Dining Room .. | 330 |
| Bathroom: Toilet at the end of the Staircase | 331 |
| Bathroom: Toilet Opposite Bedroom Door .. | 332 |
| Stairs..... | 333 |
| Stairs: In the Center..... | 334 |
| Stairs: The Spiral Staircase | 335 |

The Art of Feng Shui

| | |
|---|------------|
| Stairs: Dual Staircases | 336 |
| Stairs: Over the Main Door | 337 |
| Stairs: Away From Main Door | 338 |
| Stairs: Landings | 339 |
| Stairs: Inside the Front Door | 340 |
| Stairs: Going Down | 341 |
| Stairs: Going Down | 342 |
| Stairs: The Master Bedroom | 343 |
| Stairs: The Master Bedroom | 344 |
| Water in the House | 345 |
| Water: Pool in the House | 346 |
| Water: Pool Partially in the House | 347 |
| Water: Above the Main Entrance | 348 |
| Water: Inside Waterfalls | 349 |
| Water: Aquariums | 350 |
| Xiantian "Prior To Heaven" | 351 |
| The Lo-Shu Diagram or Houtian | 353 |
| Elemental Mountain Forms | 355 |
| Fire Shape Mountains | 356 |
| Wood Shape Mountains | 357 |
| Earth Shape Mountains | 358 |
| Metal Shape Mountains | 359 |
| Water Shape Mountains | 360 |
| Five Elements: Production Sequence | 361 |
| The Destruction Sequence | 362 |
| The Production Cycle | 364 |
| The Destruction Cycle | 366 |
| The Reduction Cycle | 367 |
| The Masking Cycle | 368 |
| Two Diagrams | 369 |
| Element Wood - Creativity | 371 |
| Element Fire | 372 |
| Element Earth | 373 |

The Art of Feng Shui

| | |
|--|------------|
| Element Metal..... | 374 |
| Element Water..... | 375 |
| Element Interplay..... | 376 |
| Natural Elements..... | 377 |
| Process and State..... | 378 |
| Process of Change..... | 379 |
| Elements and Directions..... | 380 |
| Chinese Maps..... | 381 |
| The South - Element Fire..... | 382 |
| The North - Element Water..... | 383 |
| The East - Element Wood..... | 384 |
| The West - Element Metal..... | 385 |
| The Center - Element Earth..... | 386 |
| Remedies..... | 387 |
| Remedies - Mother and Child..... | 388 |
| Destroying Element..... | 390 |
| Helping an Element..... | 392 |
| The Enemy of the Enemy Is My Friend..... | 394 |
| Environment and Your Site..... | 395 |
| The Wood Environment..... | 396 |
| Wood Environment - Wood Building..... | 397 |
| Wood Environment - Fire Building..... | 398 |
| Wood Environment - Earth Building..... | 399 |
| Wood Environment - Metal Building..... | 400 |
| Wood Environment - Water Building..... | 401 |
| The Fire Environment..... | 402 |
| The Fire Environment - Fire Building..... | 403 |
| The Fire Environment - Earth Building..... | 404 |
| The Fire Environment - Metal Building..... | 405 |
| The Fire Environment - Water Building..... | 406 |
| The Fire Environment - Wood Building..... | 407 |

The Art of Feng Shui

| | |
|--|------------|
| The Earth Environment | 408 |
| The Earth Environment - Earth Building ... | 409 |
| The Earth Environment - Metal Building ... | 410 |
| The Earth Environment - Water Building ... | 411 |
| The Earth Environment - Wood Building.... | 412 |
| The Earth Environment - Fire Building..... | 413 |
| | |
| The Metal Environment | 414 |
| The Metal Environment - Metal Building ... | 415 |
| The Metal Environment - Water Building ... | 416 |
| The Metal Environment - Wood Building ... | 417 |
| The Metal Environment - Fire Building..... | 418 |
| The Metal Environment - Earth Building ... | 419 |
| | |
| The Water Environment..... | 420 |
| The Water Environment - Water Building .. | 421 |
| The Water Environment - Wood Building... | 422 |
| The Water Environment - Fire Building..... | 423 |
| The Water Environment - Earth Building ... | 424 |
| The Water Environment - Metal Building ... | 425 |
| | |
| Annual Number 1900-1939 | 426 |
| Annual Number 1940-1979..... | 429 |
| Annual Number 1980-2019..... | 430 |
| | |
| The Natal Number | 431 |
| | |
| The Wood Palace | 433 |
| Wood Palace - Wood Natal Number..... | 434 |
| Wood Palace - Fire Natal Number | 435 |
| Wood Palace - Earth Natal Number..... | 436 |
| Wood Palace - Metal Natal Number | 437 |
| Wood Palace - Water Natal Number..... | 438 |
| | |
| The Fire Palace | 439 |
| The Fire Palace - Fire Natal Number | 440 |

The Art of Feng Shui

| | |
|--|------------|
| The Fire Palace - Earth Natal Number..... | 441 |
| The Fire Palace - Metal Natal Number | 442 |
| The Fire Palace - Water Natal Number..... | 443 |
| The Fire Palace - Wood Natal Number..... | 444 |
| The Earth Palace | 445 |
| The Earth Palace - Earth Natal Number ... | 446 |
| The Earth Palace - Metal Natal Number ... | 447 |
| The Earth Palace - Water Natal Number ... | 448 |
| The Earth Palace - Fire Natal Number..... | 450 |
| The Metal Palace | 451 |
| The Metal Palace - Metal Natal Number ... | 452 |
| The Metal Palace - Water Natal Number ... | 453 |
| The Metal Palace - Wood Natal Number ... | 454 |
| The Metal Palace - Fire Natal Number | 455 |
| The Metal Palace - Earth Natal Number ... | 456 |
| The Water Palace | 457 |
| The Water Palace - Water Natal Number .. | 458 |
| The Water Palace - Wood Natal Number .. | 459 |
| The Water Palace - Fire Natal Number..... | 460 |
| The Water Palace - Earth Natal Number ... | 461 |
| The Water Palace - Metal Natal Number ... | 462 |
| Remedies | 463 |
| Water Remedies | 464 |
| Aquariums | 465 |
| Fish Bowls | 466 |
| Humidifiers..... | 467 |
| Water | 468 |
| Bowl of Water | 469 |
| Fountains..... | 470 |
| Drinking Water | 471 |
| Simple Water | 472 |

The Art of Feng Shui

| | |
|----------------------------------|------------|
| Fire Remedies | 473 |
| Fireplace | 474 |
| Lanterns..... | 475 |
| Fake Fire | 476 |
| Candles | 477 |
| Something Red..... | 478 |
| Earth Remedies..... | 479 |
| Pottery | 480 |
| Zen Garden | 481 |
| Crystals..... | 482 |
| Geodes | 483 |
| Earthenware | 484 |
| | |
| Wood Remedies..... | 485 |
| Indoor Plant | 486 |
| Finished Wood..... | 487 |
| Wood Flute | 488 |
| Wood Decoration..... | 489 |
| | |
| Metal Remedies..... | 490 |
| Metal Objects..... | 491 |
| Coins | 492 |
| Clocks..... | 493 |
| Sculpture | 494 |
| Statues | 495 |
| Wind Chimes | 496 |
| Cabinets | 497 |
| | |
| The Element Diagram | 498 |
| Weak Earth Element..... | 500 |
| Earth Element Too Strong | 501 |
| Weak Metal Element..... | 502 |
| Metal Element Too Strong..... | 504 |
| Weak Water Element..... | 505 |
| Water Element Too Strong | 506 |
| Weak Wood Element..... | 507 |

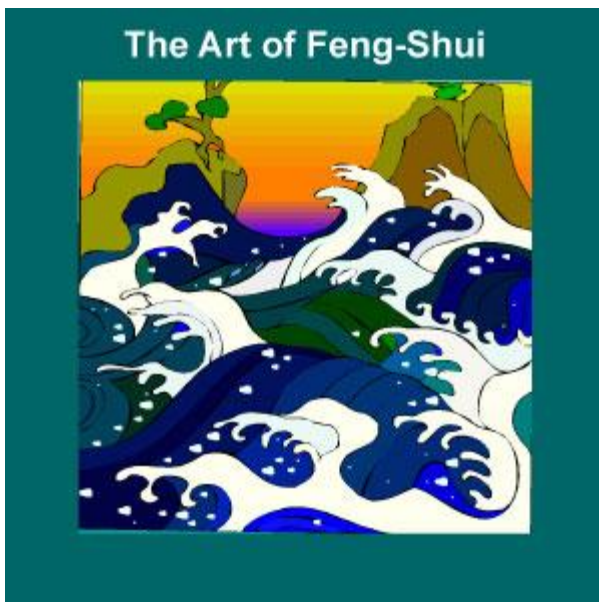
The Art of Feng Shui

| | |
|--|------------|
| Wood Element Too Strong | 509 |
| Weak Fire Element | 510 |
| Fire Element Too Strong..... | 511 |
| The Fifth Element | 513 |
| Western vs. Eastern | 514 |
| The Four Astronomical Events | 515 |
| Odd Number Five | 516 |
| Four and One | 517 |
| The Seasons..... | 519 |
| The Four Seasons | 520 |
| Spring - Wood..... | 521 |
| Summer - Fire..... | 522 |
| Autumn - Metal | 523 |
| Winter - Water | 524 |
| All Seasons - Earth | 525 |
| Examining Property..... | 526 |
| Drive Around..... | 527 |
| Looking at Property: Mountains and Rivers | 529 |
| What You Need | 531 |
| Mountains and Water..... | 532 |
| The Yin and Yang of Land | 534 |
| Healthy Dragons | 536 |
| Sick Dragons | 537 |
| The Bright Hall..... | 538 |
| Sharp Object at a Distance - Sha Qi..... | 539 |
| Surrounding Area..... | 540 |
| The Facade or Facing..... | 541 |
| The Compass Direction | 543 |
| Compass Reading | 544 |
| The Front of the Building | 545 |
| The Eight Directions on the Property | 547 |
| Mapping the Area | 548 |
| Satellite Photos..... | 549 |

The Art of Feng Shui

| | |
|---|------------|
| The Town..... | 550 |
| The State of Michigan..... | 551 |
| Using the Trigrams | 552 |
| Looking at the Plot..... | 553 |
| Eight-Fold Map | 554 |
| The House | 556 |
| The Interior Nine-Fold Diagram | 557 |
| Summary of Initial Steps..... | 558 |
| The Four Animals | 559 |
| The House and Walkway..... | 561 |
| Walking Through the Home | 562 |
| Michael Erlewine..... | 565 |
| A Brief Bio of Michael Erlewine..... | 566 |
| Example Astro*Image Card | 567 |
| Personal Astrology Readings | 568 |
| The Heart Center House..... | 569 |
| Heart Center Library | 570 |
| The All-Music Guide / All-Movie Guide | 571 |
| Heart Center Meditation Room | 573 |
| Heart Center Symbol | 574 |
| Music Career | 576 |
| Email:..... | 578 |

The Art of Feng Shui



The Art of Feng-Shui

Feng-shui is as old as ancient history to the Chinese and as new to most of us here in the West as the last decade or so. Amazon.com lists almost 6,000 books on the topic, so there is a growing interest. In China there are dozens of styles and at least a handful of main schools or types of feng-shui. What is feng-shui all about?

The Art of Feng Shui



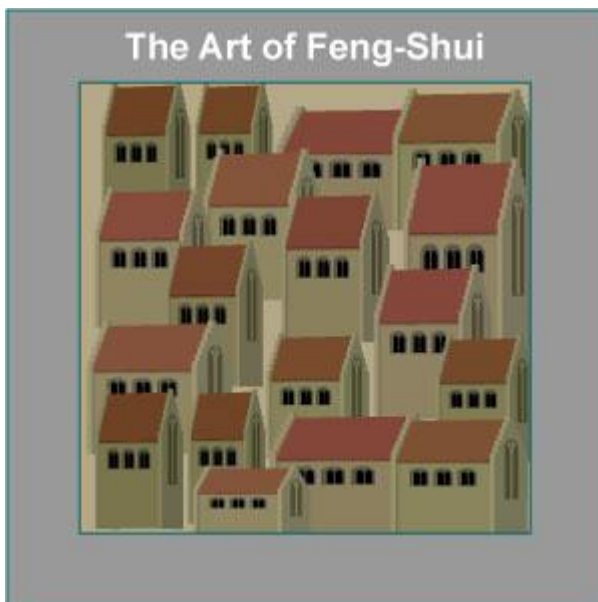
Power Centers

Almost all cultures have some belief or intuition concerning the nature of space and places, the sense that certain locations by virtue of their natural formations have a special energy, "There! Where Power hovers," to use Don Juan's expression in the books by Carlos Castaneda. This is especially true in Asian traditions, particularly those of Tibet and China, where sacred places and power centers are very much a way of life. In the Native American tradition, searching for one's power spots whether on a vision quest or to find a quiet place to reflect is also common. Places are believed to have their own energy.

Feng-shui practitioners figured out early on that going on a pilgrimage or searching out places of energy was not the only way to go. They discovered that sacred places were powerful not in some

The Art of Feng Shui

random fashion, but because they had certain physical qualities, and that with a little effort on our part, the local environment surrounding us can be coaxed to produce better conditions than they otherwise might. We can learn to make whatever space we find ourselves living in more powerful, more filled with energy. Often "bad" situations can be remedied and improved by simply redirecting the surrounding energy.



What is Qi?

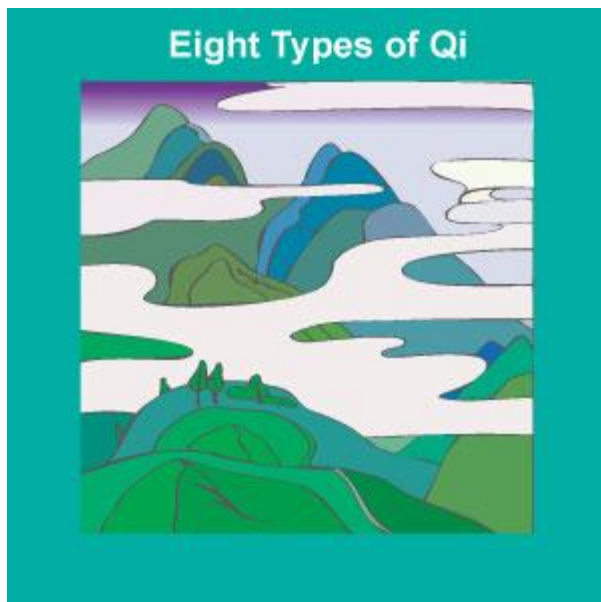
Living in the most densely populated areas of the world, Asian culture naturally turned to feng-shui as a means to improve their situation. Many of us can't just up and move to a better location. We have roots where we are now and there are also financial considerations involved with relocating. feng-shui is above all concerned with doing everything we can to

The Art of Feng Shui

improve our current situation, the now and the here - wherever we happen to be.

Feng Shui experts have learned to be aware of the nature of the energy in a given place. This natural energy is called Qi (pronounced "Chee," as in "Cheetos") and it is everywhere flowing around us. Qi is often written as "Ch'i." Qi is invisible to our eyes, as is the air and wind, but it is ever present. feng-shui means, literally, "wind and water," and these two words have been said to describe the nature of Qi, the life force animating each of us. Qi is said to ride on the wind and to move through the air, but be bound, collected, and pooled when it comes into contact with water. The whole art of feng-shui is about harnessing the natural Qi around us, helping it to work for us and not against us.

The Art of Feng Shui



More about Qi

There are different qualities of Qi. There is what is called beneficial Qi and also what is considered damaging Qi. What we want is to have the right amount or flow of the auspicious or beneficial Qi and avoid as much as possible the inauspicious or damaging Qi. Damaging Qi is called "Sha-Qi" in Chinese.

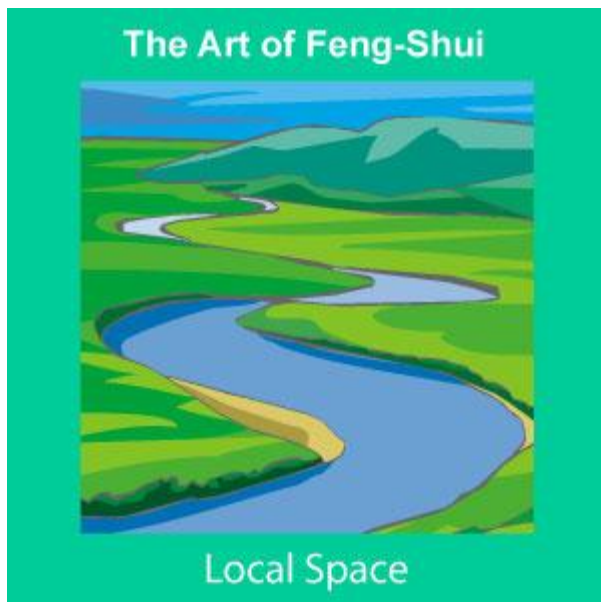
Let's be clear as to the difference between good Qi and bad Qi. Good Qi is not all pure and bad Qi impure. Qi is just Qi, but it has movement to it, and it is the movement that makes it beneficial to us or harmful, not its essential nature. Qi moves through space at different rates, and with different consequences.

Qi moves around us in life like great streams and rivers, flowing here and there, channeled by whatever land forms, buildings, trees, and hills the

The Art of Feng Shui

environment happens to have. It is the speed of this movement (or lack thereof) that can help or harm us. We are all searching for the type of Qi in which we feel comfortable and at peace.

The Art of Feng Shui

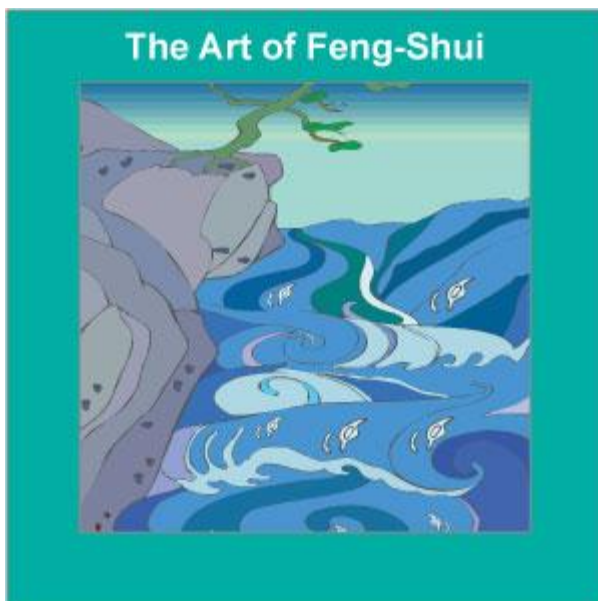


Good and Bad Qi

In general, everyone wants to bathe in smooth even-flowing Qi, like some meandering lazy river on a sunny day. We find this calming and relaxing, especially in our homes where we eat, kick-back, and sleep. In our homes, we don't want wild, driving Qi that keeps us awake, Qi that pushes us all the time. Instead, we want calm and healing Qi for both our self and our family.

On the other hand, if we go to a sports arena for a hot basketball game, we want the energy there to be fast moving and for excitement to be hanging in the air. In other words, there is a place for gentle relaxing Qi and a place for Qi that moves so fast it carries us along in its wake.

The Art of Feng Shui

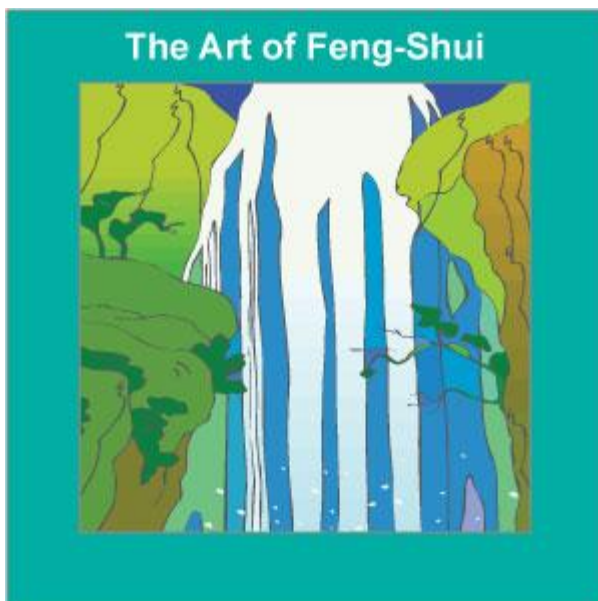


Enough or Too Much

I hope you can see at this point that one man's beneficial Qi is another man's hassling Qi, and vice versa. Qi is somewhat relative as to what each of us prefers. However, there is general agreement, especially in this high-tech world, that most of us need to slow way down, and so as a group we prefer an environment where the Qi meanders through our home, calling for us to relax and enjoy our lives.

On the other hand, if Qi slows down too much or doesn't move at all, it becomes heavy and stagnant, poisoning us with its lethargy. We don't want that, either. If Qi is moving too quickly, it stirs up everything around us, hassling and irritating us until we can't focus on getting anything done at all. These are the two extremes. Feng-shui is about mastering those extremes and finding the middle-way, the happy medium, hopefully ourselves.

The Art of Feng Shui



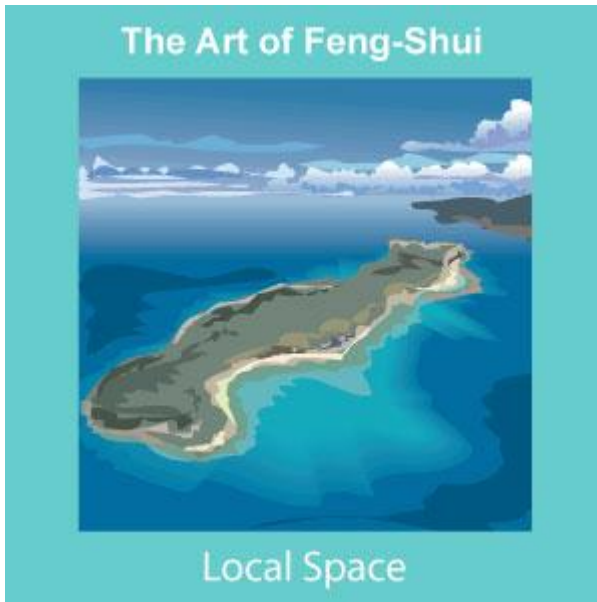
The Flow of Qi

Probably the best way to view Qi is like flowing water, sometimes a trickle, and at other times a stream or a river. Qi not only flows slowly or rapidly, but it also pools or collects. Any kind of depression or wide space, in particular bowl-shaped places serve to collect Qi. The best Qi flows, collects in a pool or lake, and then overflows and keeps moving on. Just like water, Qi that does not flow and keep moving stagnates and becomes bad or harmful Qi. Qi is just "Qi," but there are good and bad uses for Qi, and thus good and bad types of Qi.

Qi adjusts to whatever land form or structure it encounters. Like water, Qi is flexible, and flows around any object it meets. The best Qi is said to take a meandering course, one with many slow bends and turns, so that it flows evenly and smoothly. On the other hand, straight lines, like an

The Art of Feng Shui

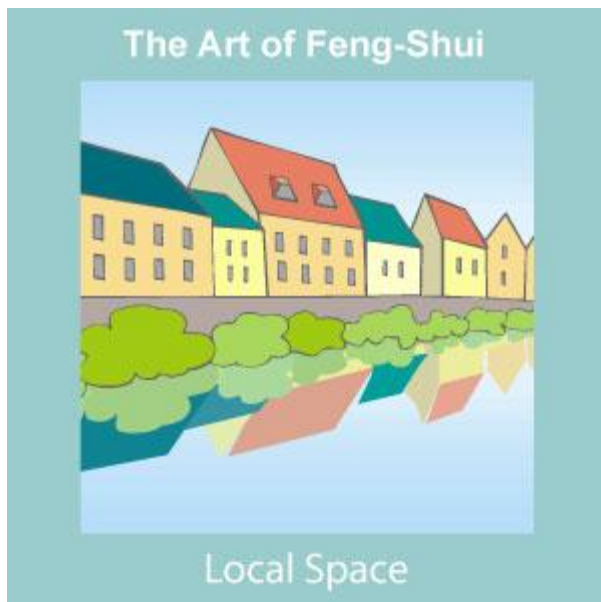
alleyway or a turnpike tend to speed up the Qi, causing it to move faster and faster, until it can become like a raging torrent, disturbing everything in its path.



The Land

The land forms located on and in the wider vicinity of our personal property determine the flow of Qi around us. Ideally, there should be gentle rolling hills and smooth meadows, with just the right amount of trees and vegetation. There should also be water, whether a pool or lake, or a meandering stream or river. The same thing can be said for the interior of our homes.

The Art of Feng Shui



The Home

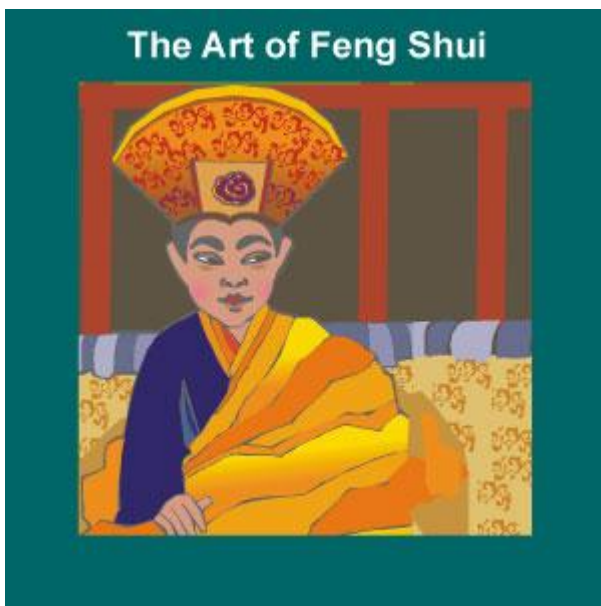
Qi flows in our homes too, moving from room to room, down the halls, through open doorways, and in and out of windows and exterior doors. Depending on the orientation of the room, the arrangement of furniture, and the placement of doors and windows, the feng-shui for that room can be calming or disturbing.

We can perhaps all agree that the bedroom is one place in the home that we want calmness and peace. We don't want to stir up the Qi when it is time to sleep. If we do, or have just been subjected to some fast-moving Qi experience, we will just lie there awake, staring at the ceiling. At bedtime, we want to quiet down the Qi, and bring it to a restful state.

On the other hand, in our study, where we might have to keep awake to study, we don't want things moving so slowly that we continually drift off from the

The Art of Feng Shui

task at hand. Instead, we will want to keep the Qi moving at a faster rate than we do for sleeping, so we will design the study to keep the Qi more active and flowing well. Just like we drink a cup of coffee as a pick me up, so using the principles of feng-shui, we can pick up the energy in a given room.



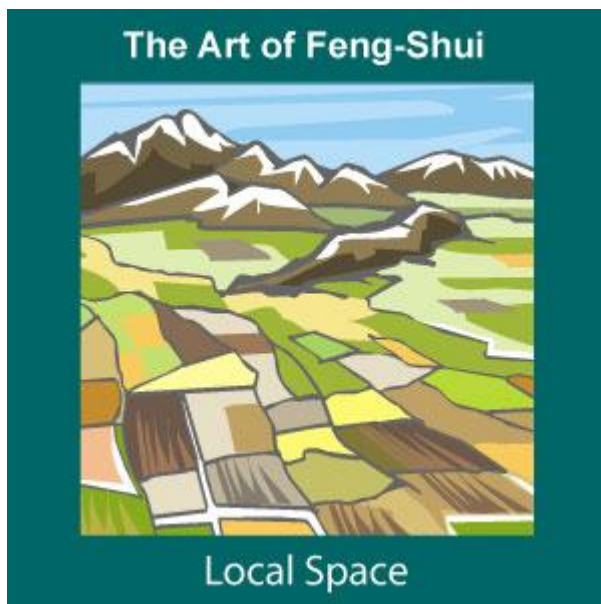
Common Sense Feng-Shui

Here is a story: Years ago I read many books on feng-shui and was beginning to get the hang of it, but at that point it was still anything but intuitive for me. We had a visit at our home and center of a very high Tibetan lama, a rinpoche. This was the Very Venerable Tai Situ Rinpoche, one of the highest lamas in the Karma Kagyu Lineage of Tibetan Buddhism. As it turned out, he loved feng-shui and spoke of it freely as he toured with us through our home. He could not help but point out various feng-shui observations as we walked around. For

The Art of Feng Shui

example: that our bed was between the doorway and the window. He remarked that all that Qi moving across the bed could affect us in a harmful way. Both my wife and I had experienced neck and shoulder problems while the bed was there. This was, of course, helpful. We moved the bed and the problems went away.

But the real message I received from my time with Tai Situ Rinpoche was not this or that observation. It was more general than that. By some osmosis-like process, perhaps just being with him and focusing on feng-shui, I suddenly began to really understand what feng-shui was all about. It was almost like he gave us the transmission for this. I suddenly got it.



Common Sense

And this is what I experienced:

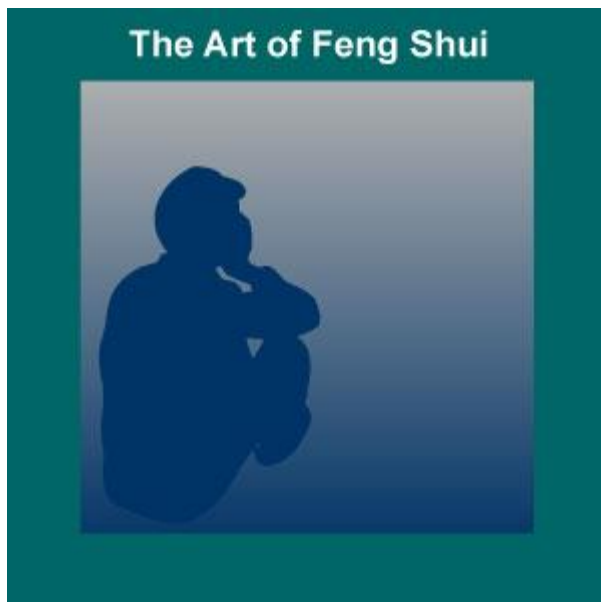
The Art of Feng Shui

Feng-shui is really quite simple, nothing more than using plain common sense, what is right before our eyes all the time. All we really have to do is to start being more aware of what we are already feeling. For example, we had a front hallway just inside the entrance to our home. In it was a floor to ceiling bookshelf crammed with books that kind of choked the entryway. I had always been vaguely aware that this entryway made me feel a little uncomfortable each time I came in. It was like a shadow that crossed my mind as I passed through it, but I always shrugged it off.

Now, as I developed this new awareness, I realized that my mind kind of winced at many things, all the time. For example, there was a tall lamp just outside my office door that stuck out almost at eye level. It too made me wince or pull back, without my consciously being aware of it, every time I walked by. I would not let myself respond to something this subtle. I ignored it, but it took its toll on my psyche.

It is like going to the dentist. We never notice our teeth until something is wrong. If I feel a tooth is a little uncomfortable, just a little bit now, that is a sure sign I will be at the dentist very soon. When all is well, I am just not aware of my teeth or jaw. They just work and I pay them no mind. feng-shui is like that. We need to learn to pay attention to the slightest twinges in our awareness.

The Art of Feng Shui



Removing the Shadows

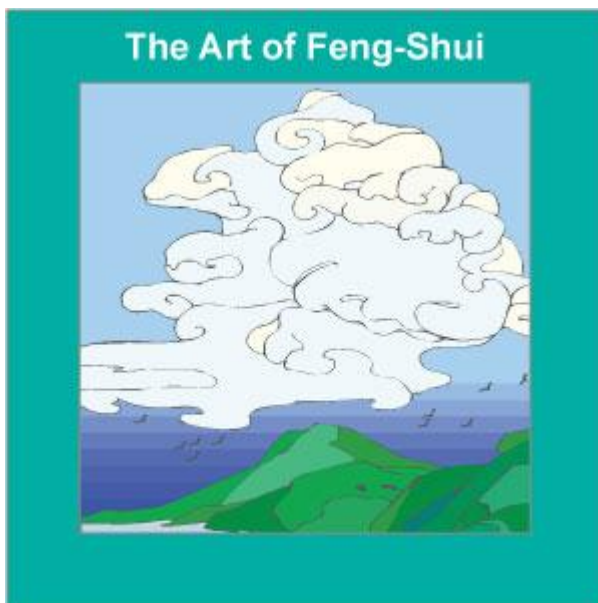
As we become more aware of our environment, we start to catch these little wincings and grimaces we make all the time. These are little mind shadows that sweep over us like a cloud passes over a bright meadow on a summer day. Most are fleeting, but as we become more aware of them, we can see what it is that causes them and correct that.

My point here is that this course and whatever books you may have on feng-shui will contain all kinds of specific examples of what you should or should not do to improve your environment. Of course, these suggestions should be considered carefully. More important, however, is the development of your own awareness, so that you can start being sensitive to what you are already registering in your mind anyway, but perhaps up to now have only

The Art of Feng Shui

experienced at an unconscious or semi-conscious level.

Once you begin to make these subtle shocks and warnings conscious, your feng-shui will improve radically, without ever opening a book. In fact, this awareness is more important to develop than this course or any books on feng-shui. Once you have it, you will be able to do feng-shui analysis automatically, all day long, if you should choose. Without it, you will be only following what is told to you in books. We need both, our own awareness and the instructions from teachers and books.



Qi

Each of us has at times in our lives taken a dip in a refreshing pool or lake and felt replenished. Or we have gazed from some green hill into the distance and been caught up in a feeling of goodness and vitality. Time may even have slowed down or

The Art of Feng Shui

stopped briefly in a timeless moment. There is strong energy in sacred or beautiful places and something in us craves to absorb that energy, to rest in it. It can be healing and strengthening.

Our own homes, the places where we work and live, can also be tuned or adjusted in terms of their flow and pooling of Qi. We may not be able to get to Yellowstone National Park very often, but we should be able to improve the quality of Qi in our home and local environment each day. After all, this is where we spend all or most of our time. And this is what feng-shui is all about.



Feng Shui: Pronunciation

Let's start out by making sure we know how to pronounce the phrase "feng-shui." The confusion comes from the fact that in China there are two main dialects, Mandarin and Cantonese. Mandarin Chinese, which is the most prevalent, pronounces

The Art of Feng Shui

feng-shui as "fung schway," while the Cantonese dialect says "fun soey," as in our word "phooey."

Something else we need to mention is the transliteration of key feng-shui words. There are two separate and distinct pronunciation guides now in use for the Chinese language, the Wade-Gilles method, which has been used for many years, the Pinyin method which has been introduced more recently. Let me explain.

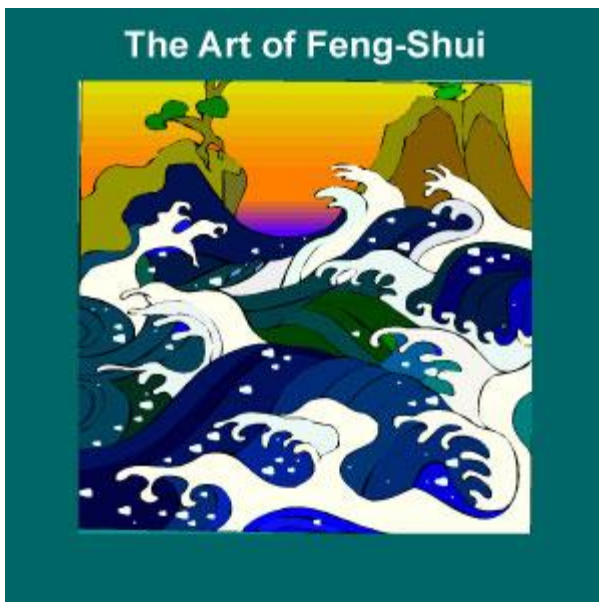
Until several years ago, the Library of Congress, the entity that determines the standards for all the other libraries in the United States, used the Wade-Gilles transliteration system, as developed by Sir Thomas Francis Wade in 1912.

Another method of transliteration, Pinyin, based on how Mandarin Chinese is spoken (the most prevalent), was developed by the Committee on Language Reform in China in the late 1950s and further modified over time. More recently the State Council of the People's Republic of China for Romanization decreed that Pinyin would be the only transliteration method used in China from that point forward. There you have it.

Although the Wade-Gilles system is quite English-like in its approach, the Pinyin system is a little less obvious. For example, the name for the yang or father trigram in the Wade-Giles system is "Ch'ien," while the same term in Pinyin is given as "Qian." In either case it is pronounced "ch'een."

In this material we will be following the Pinyin system, since that is the only system that has a future as prescribed by the Chinese. We really don't have a choice.

The Art of Feng Shui



Feng-Shui Translation

The word feng-shui is often translated as "Wind and Water." "Feng" stands for wind, and "shui" for water. The ancient burial classic, "Zangshu," (The Book of Burial) by the writer Guo Pu is said to be the first instance that the term feng-shui occurs. It appeared around 300 AD. What that book stated is that Qi, the precious life energy is destroyed by wind, and collected by water. So the art of feng-shui is about protecting the Qi from dispersal by wind, and saving or storing it by water. In other words, it is all about Qi.

Guo Po wrote:

"When the Qi rides the wind, it is scattered, but when it meets water, it is retained."

Just as astrology is concerned with the connection between the heavens up there and life here on earth,

The Art of Feng Shui

so feng-shui is part of what is called geomancy, the connection between the heavens, the earth itself, and our lives on it.



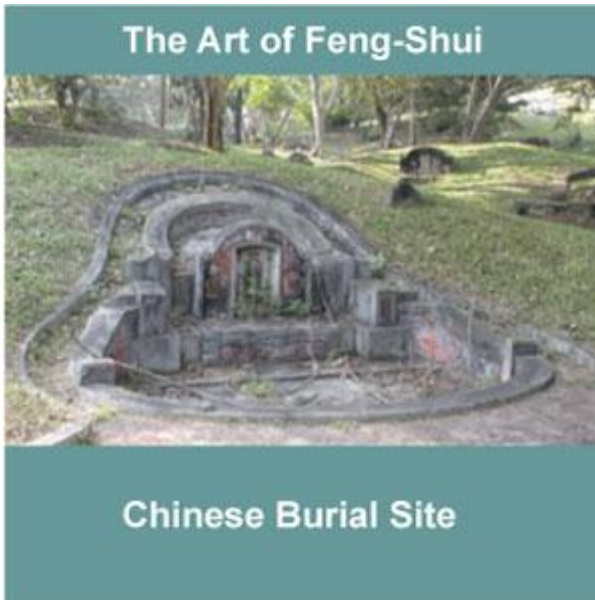
The History of Feng-Shui

Historical evidence points out that feng-shui has been around at least 4,000 years, and most experts would put it more at something like 6,000 years old, so it has a long history. In fact, feng-shui precedes any of the formal religions in China or the West.

A Neolithic gravesite discovered in the Henan province of China in the year 1988 dates from approximately 4000 B.C. Even at this early date, the two classic directional symbols, the dragon (east) and the tiger (west) were already present, indicating not only directional orientation on the earth, but synchronization with the heavens, as these two symbols were initially used as stellar constellations in

The Art of Feng Shui

the sky connected to the North Star and the Big Dipper.



Chinese Grave Sites

Early feng-shui text and practice was more concerned about the dead than the living. The position and orientation of the gravesites of ancestors was said to (as it is today in China) very much affect the lives of the living descendants. This practice is clearly indicated as early as the 4th century BC in what is called the "Zangshu," which translated from the Chinese means "The Book of Burial." The proper orientation of the burial site was of great concern, as we will point out later on. In China, this tradition remains today.

The Art of Feng Shui



Early Artifact

Another early artifact is a box lid which dates to 420 BC, that not only has images of the dragon and tiger, but also of all 28 lunar celestial mansions, what are called "hsiu." Still earlier, around 1046 BC, there are texts with descriptions of oracles where bones were heated, and any emerging cracks from the heating process were then examined and interpreted. In fact, throughout many of these early works, much is made of utilizing the ten directions (North, South, East, West, N.E., N.W., S.E., S.W., above, and below), the seasons, the placement of water, and the like.

The important fact is that at some point early on, heavenly and earthly directions were combined into one scheme, perhaps at first only to orient ancestral gravesites, but later to do the same with homes, temples, and buildings of all kinds. Both practices continue today.

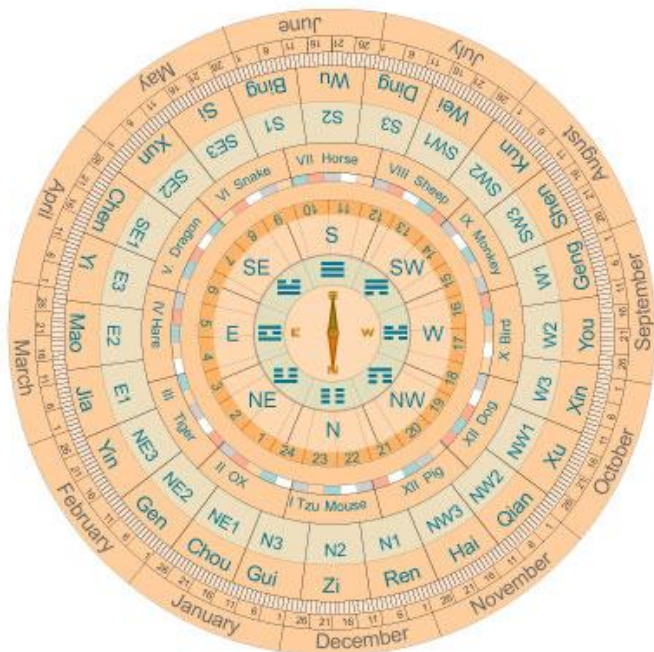
The Art of Feng Shui



Kan-Yu

The earliest form of feng-shui in its more modern form was called Kan-Yu, and dates from the Han dynasty, which existed from 250 BC to 25 BC, and made use of some kind of geomantic-astrological instrument, perhaps an early form of what is now called the "lo pan," the circular wheel used today by most feng-shui practitioners. "Kan" means cosmology, the heavens, and "Yu" means the earth or the terrestrial, so "Kan-Yu" means the study of heaven and earth – bringing the two together.

The Art of Feng Shui



The Lo-Pan

These early Kan-Yu lo-pans contain two parts, a square base in which is inset a rotating dial. The rotating circular disk (Kan) represented the Yang or male element (heaven), and the stationary square plate (Yu) represented the Yin or female element (earth).

The revolving circular disk can contain a number of rings, each divided into various sections. An example of this would be the "hsiu," the 28 mansions of the Moon, while a second ring containing the 12 Branches (months or animal zodiac) also present was used to measure the length of a day. The 24-hour rotation of the earth is present in much of Asian

The Art of Feng Shui

astrology, but measured in 12 two-hour sections, called double hours. At the center of the Kan-Yu was inscribed the Big Dipper (the area of the heavens that contains the Pole Star), and the entire dial revolved around this single point in the sky, just as the north pole of the Earth does each day. Later this center spot would hold the magnetic compass needle. It came as a surprise to me to learn that China invented the magnetic compass not for seafaring, but for establishing directions for burial sites, for feng-shui purposes.

In Kan-Yu we have the forerunner of the modern lo-pan (feng-shui compass) that brought together the heavens above and the earth below into a single view. This is the essence of both astrology and geomancy, the uniting of what is above with what is below, not as two opposing forces, but as a single unified field – one reality. In other words, the two are seen as already everlastingly united or one. From this early form of divination grew the various schools of feng-shui.

The Art of Feng Shui



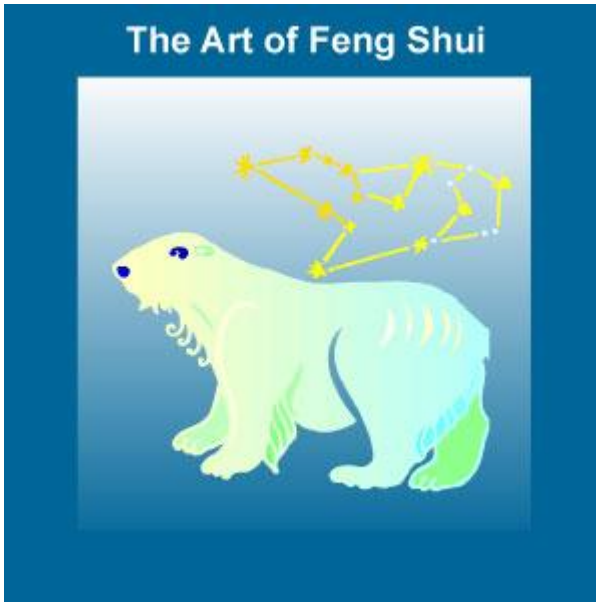
The Four Auspicious Animals

An important point to understand, as already mentioned, is that feng-shui originated in the heavens above and only later was brought down to earth and recognized as one. In other words, through feng-shui, the two opposite realms, heaven and earth, are united into a single view. Let's take an example:

The four key animals (and directions) used in feng-shui are the Green Dragon, the White Tiger, the Vermillion Bird, and the Black Turtle. They mark the directions East, West, South, and North, respectively, as you stand facing the South. As feng-shui took hold, these directions were also interpreted as left, right, front, and back regardless of the direction the house faced. The Green Dragon is to your left, the White Tiger to your right, the Black

The Art of Feng Shui

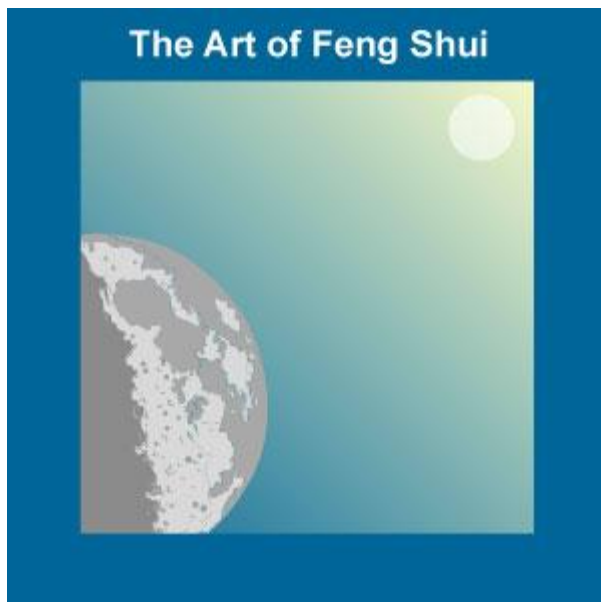
Tortoise at your back, and the Vermillion Bird in the front.



The Great Bear

These four symbolic animals were very much a part of ancient astronomy, particularly the area surrounding the Big Dipper and the Pole Star, which is directly above the North Pole of the Earth. Those of us living in the northern hemisphere can see it any night of the year, but just walking outside. It never moves, but is always in the same direction and place in the heavens.

The Art of Feng Shui



Mansions of the Moon

These four quadrants of the sky contain the 28 mansions of the zodiac described by the Moon in her monthly journey around the Earth. These same four celestial symbols and directions, when brought to earth, became the four protectors of the Qi energy, protecting the front, the back, and the two sides.

A section in the ancient Chinese "Book of Burial" (mentioned above) points out that the Qi circulates through the help of air or wind, but is collected or pooled by water. Wind and water, this is the literal translation of feng-shui. Feng-shui is the art of using wind and water to achieve a harmony. The art is to control the wind so that it does not scatter the Qi, and to assist the Qi to pool or collect in the water.

The whole point of feng-shui is to assist the life-giving Qi to flow around and through a place in a gentle healthy manner, not so slow that it stagnates,

The Art of Feng Shui

and not too fast that it disperses and is lost. What is wanted is for the Qi to gently flow, collect or pool, and then overflowing these pools, to slowly meander on its journey – a constant gentle flow. This is the task of the feng-shui practitioner.

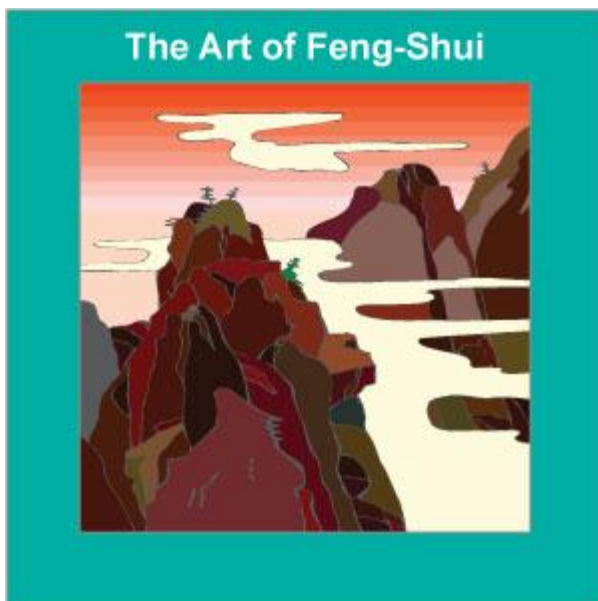


In Search of Dragons

Here is a quote from an article by Stephen L. Field, called "In Search of Dragons," in which he quotes from the "Zangshu," (the Book of Burial) where the term feng-shui first appears:

"The Classic says, Qi rides the wind and scatters, but is retained when encountering water. The ancients collected it to prevent its dissipation, and guided it to assure its retention. Thus it was called feng-shui. According to the laws of feng-shui, the site that attracts water is optimum, followed by the site that catches wind."

The Art of Feng Shui



Where Does Qi Come From?

The traditional origin of Qi has become somewhat lost in the tangle of modern views and opinion about what Qi is and where it comes from. In the ancient texts, it is clear that Qi only comes from natural formations in the earth, formations millions of years old. This contrasts with some more modern feng-shui claims that big city skyscrapers have replaced mountains as the birthplace of Qi, and modern highways can be substituted for rivers as the conveyers of Qi. While the second is more-or-less true (Qi does flow along roads), the first statement is not considered accurate. Qi does not originate in man-made structures like huge office buildings.

While it is true that one has to take into consideration the towering downtown high-rise and the endless skyways, these modern structures don't hold a candle to something as solid and ancient as a

The Art of Feng Shui

mountain or a river. In fact, this comparison between modern and ancient landforms obscures one of the most important feng-shui principles: what is Qi and where does it come from? Certainly Qi is not born from a skyscraper.



Mountains and Qi

In the ancient feng-shui texts, mountains are always connected to the production or birthplace of Qi, however mountains are not said to be themselves the cause of Qi, so much as they are a sign of where Qi can be found. The ancient text state that where Qi is very strong within the earth, the land reacts and rises up creating mountains and hills. Mountains are but the significator, a sign that Qi dwells in and around these land formations.

In fact, the ancient feng-shui burial texts say that Qi can be found where mountains form, and that as the mountains turn into hills and finally fall off into plains,

The Art of Feng Shui

the Qi runs along that line of mountains all the way to the end. Moreover, and a very important point to grasp: where the mountains end is where you want to find water, and water is where Qi collects or pools. Let me rephrase this, for clarity.



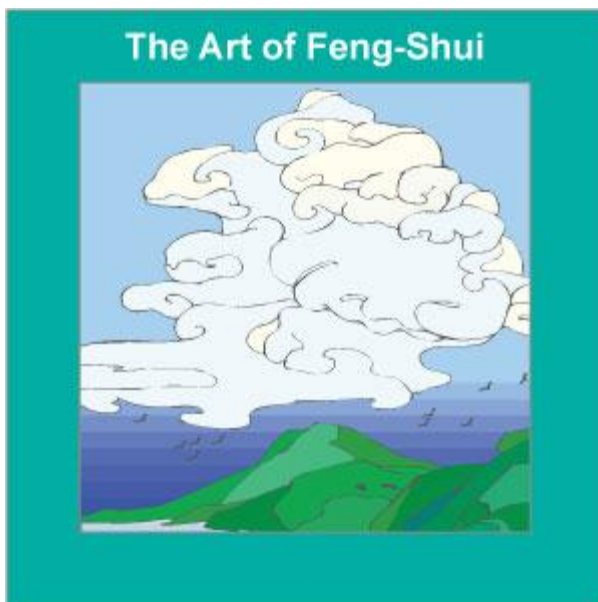
The Dragon's Lair

The feng-shui texts say that if you follow the mountains (as they descend in height) until they terminate in the foothills or flatlands, then, if there is good Qi present, there will be some sort of water formation where the mountain meets the plains – where the mountains end. Qi is said to run along the ridge line of the mountains until the mountains end. Then, Qi is said to plunge deep into the ground at this point, making the spot very strong – the best Qi. Where the Qi is the very best (at these mountain endings), the Qi shows this by producing water, a spring, lake, pool, or stream is born or exists there.

The Art of Feng Shui

In fact, this spot where the mountains terminate and Qi collects is called in feng-shui terms, the "Dragon's Lair." The dragon's lair contains the very best Qi and this is where, in the ancient texts, the burial site should be located. In modern times, the dragon's lair is where we want to position homes and buildings. Needless to say, these spots are rare and precious.

The Art of Feng Shui



Ancestor's Provide

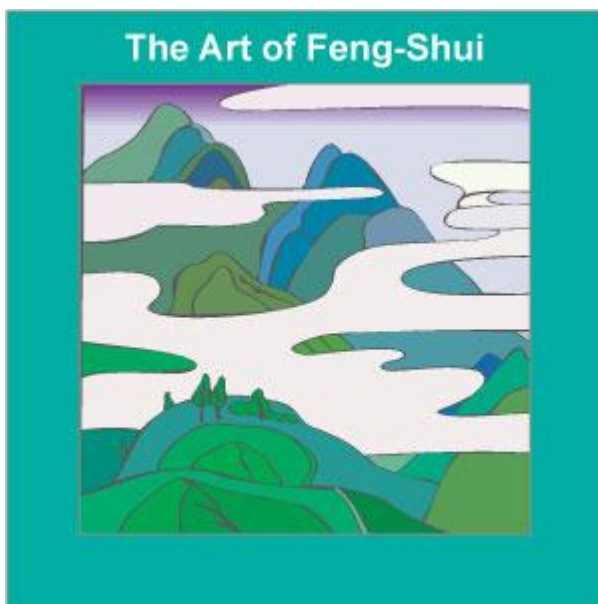
A fascinating point in the ancient Chinese burial feng-shui tradition is that our ancestors not only provide us our bodies, as our grandfathers and grandmothers, but they also continue to provide for us, generation after generation IF their graves are well situated, if they are oriented properly. It gets even more interesting.

As I understand it, our ancestors are of course the very stuff that gave birth to us, our original source, literally. These ancestral bones are the essential remains of all that has gone before us and, from the Chinese point of view; they can continue to be potent for many generations. In this sense, our ancestors are the gift that keeps on giving. But there is a condition.

We noted above that the flow of Qi follows the line of mountains as they descend from higher to lower, all

The Art of Feng Shui

the way down to hills and plains where the mountains finally terminate. It is at this termination point that all of the flowing Qi (if the conditions are right) gathers or pools. Visualize the flow of fresh Qi coming down the line of mountains (lower and lower) to pool at the foot lands, where the mountain ends at the plain. This line of Qi continues to flow like a river, constantly, and is the most pure Qi possible.



Where Qi Pools

In Chinese burial practices, the goal is to place the bones of your ancestors at the dragon's lair, at the point where the line of Qi ends and pools, thus bathing the ancestral remains in an ever-flowing pool of Qi. This endless bath of energy, like something out of Star Wars, is said to vitalize and keep the essence of the family lineage (the Force) at its peak potential, literally creating a fountain of life through which succeeding generations are vitalized. This is a

The Art of Feng Shui

kind of eternal-life mechanism. It is no wonder that the Chinese are so concerned about where their ancestors are buried.

This perfect spot, where Qi pools, is called the "xue" or dragon's lair. The perfect spot to place the burial site is said to be where the head of the dragon is. The long chain of mountains gradually descending is said to be the body of the dragon. Where the chain ends in the pool of Qi, water appears. The perfect spot or dragon's lair is said to be the dragon's head, with the back of the house (or burial site) against the chain of mountains (Black Tortoise), a meadow and pool or stream of water in the front (the Vermillion Bird), and the two arms or front legs of the dragon are positioned, one on each side of the site. These arms are the Green Dragon (left side) and the White Tiger (right side) as you face looking out from the front of the house. The dragon's head is where you want to place the home or grave.



The Art of Feng Shui

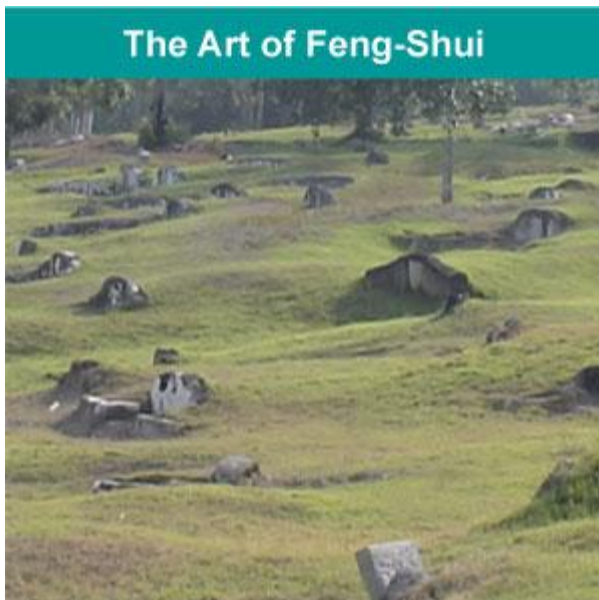
The Best Spot

It is written that in the most perfect dragon's lair, where the line of Qi ends and a Qi pool is formed, as a sign of the existence of good Qi, water should appear. There should be a stream running slowly in front of the site, a stream that pools, but that is also ever flowing onward, insuring an endless supply of fresh Qi. The Qi is said to permeate the water itself.

In summary, we are describing almost a shallow spot or very slight depression, cupped between the Green Dragon on the left of the site and the White Dragon on the right. The dragon and tiger (on the sides) protect the site from winds that would otherwise dissipate the collected Qi. The black tortoise protects the back, and the Bright Hall (the red bird) in front allows the Qi to rise to the surface in a pool and be available. This, then, is the ideal site that all feng-shui practitioners are looking for. This is what feng-shui is all about.

And it is in that perfect spot, the dragon's lair or dragon's head, that the bones of the ancestors are to be placed and endlessly energized by the pure fresh Qi that naturally collects in that spot. The bones are bathed in pure Qi and whatever ancestral connections exist vitalized, and the Qi lives in them and in us, their heirs. This is why Chinese burial placement is considered so important. Certainly nothing this thoughtful is known here in the West, at least to my knowledge. We have cemeteries, to be sure, but they are not enhanced with the endless considerations the Chinese go through to properly place their ancestors. This is new to us in the West, something for us to consider.

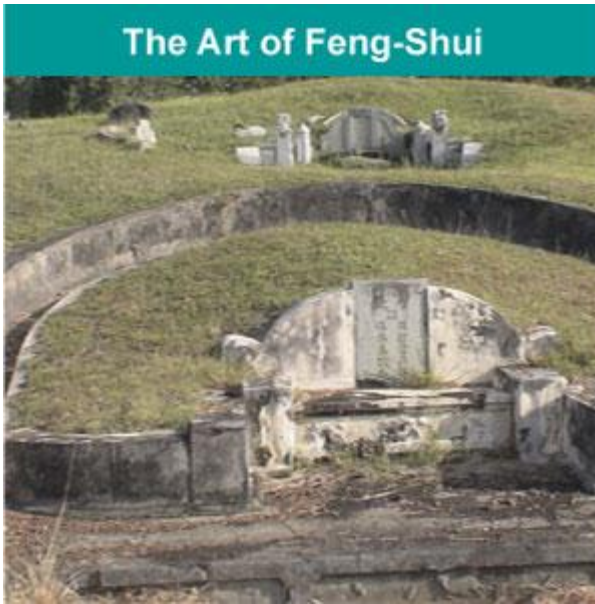
The Art of Feng Shui



Typical Chinese Cemetery

Now multiply one grave site by all the people in China who die and you begin to get the picture. Here is a photo of a typical Chinese cemetery. Note all of the grave sites, each inset into a small rise or hill, each with some sort of Bright Hall or another. And, for the most part, they all face in the same direction, which for the Chinese is South. In fact, on Chinese compasses (and the Chinese invented the compass), the needle points South, not North. In other words, they use the opposite end of the magnetic needle than we do.

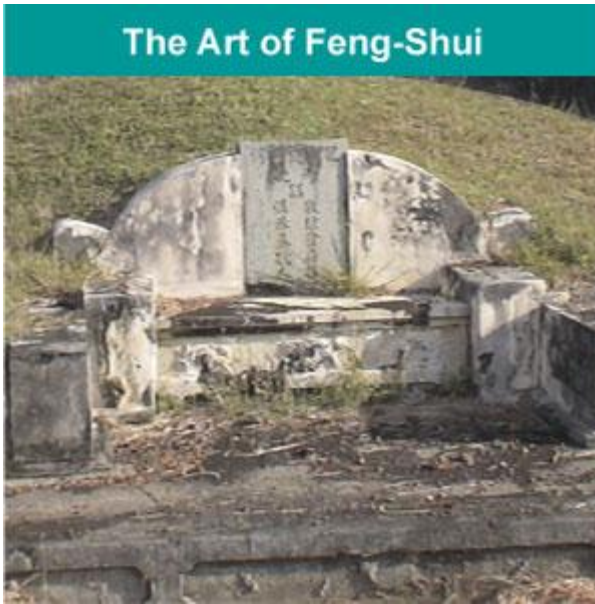
The Art of Feng Shui



Protected Grave Site

Here is another grave site, this one surrounded by what appears to be a kind of moat, in that any rainwater will fall into the moat area and be directed out to the front. As you can see, the grave itself is inset into the small hill, guarded on both sides by arms. In fact, Chinese graves look very much like armchairs.

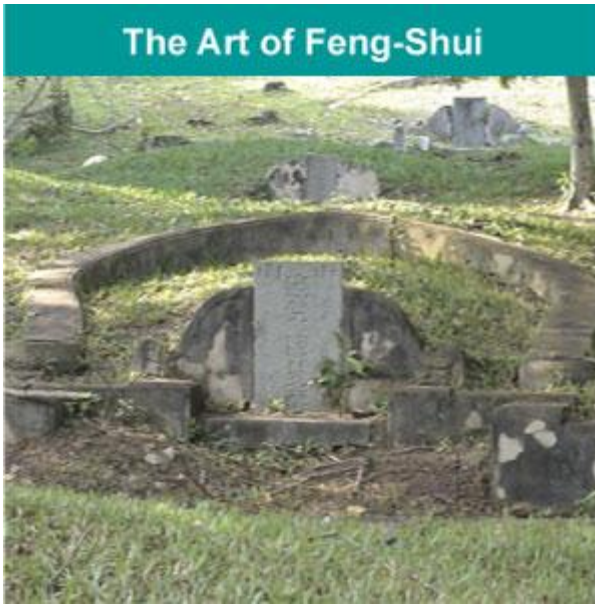
The Art of Feng Shui



Close-Up

Here is a closer picture of that last one. You can see how the back is nestled into the hillside, which gives the Tortoise at the back. The grave itself is cradled by arms on both the left and right sides, the Green Dragon and the White Tiger. The open space in the front is the Bright Hall, the Red Bird.

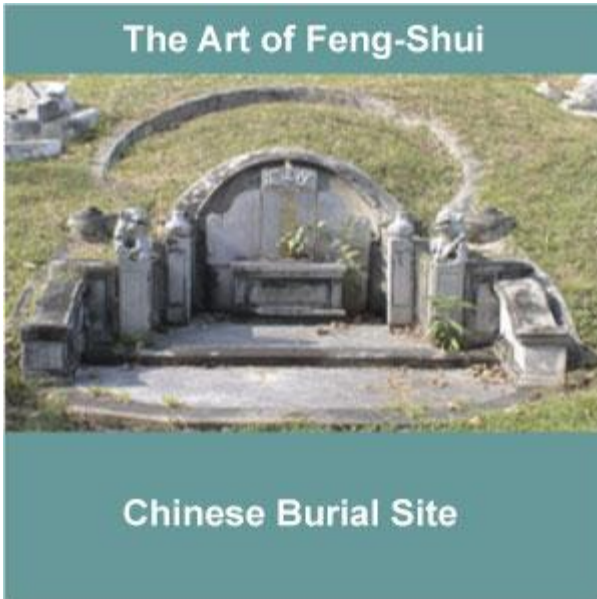
The Art of Feng Shui



Example Gravesite 1

Here is another Chinese gravesite, built like an armchair into the hillside. A wide stone/cement collar protects the entire site. You can see other gravesites in the background.

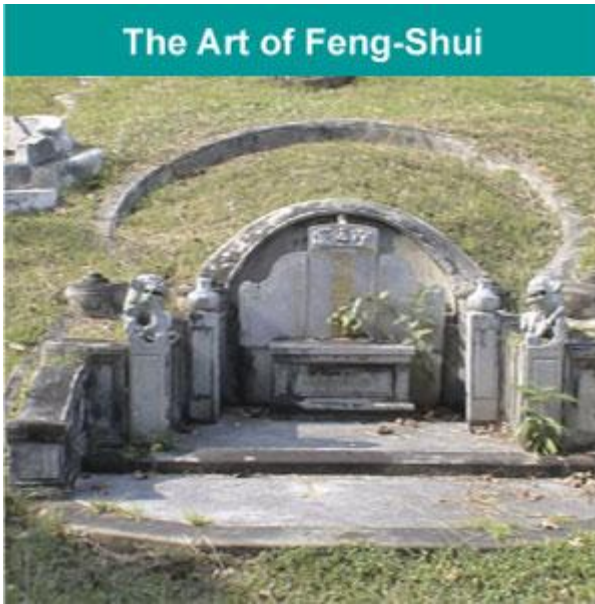
The Art of Feng Shui



Example Gravesite 2

A slightly different style of Chinese gravesite, built like an armchair into the hillside. A wide stone/cement collar protects the entire site.

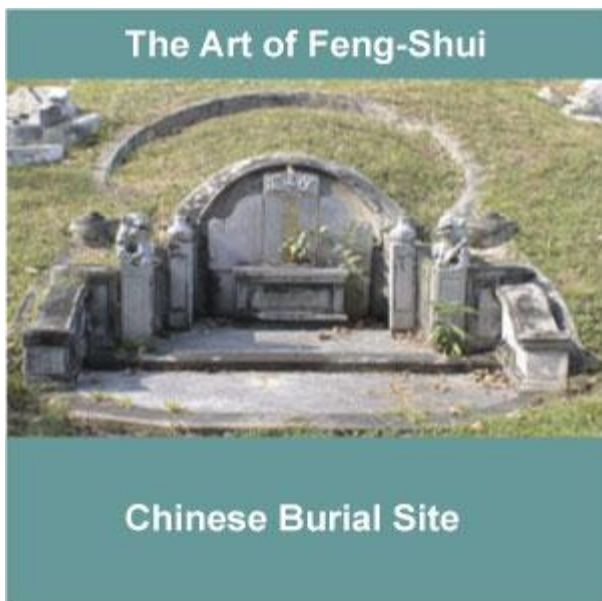
The Art of Feng Shui



Example Gravesite 3

Yet another Chinese gravesite, built like an armchair into the hillside. A wide stone/cement collar protects the entire site. You can see other gravesites in the background.

The Art of Feng Shui



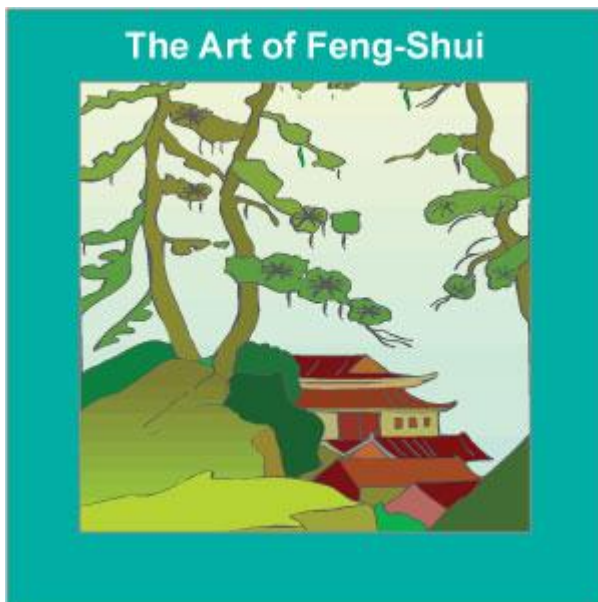
Chinese Cemeteries

You are probably getting an idea by now that the Chinese are much more concerned about their place in the local cemetery than we here in the West are. And that is an understatement. While in this country little thought is given to direction and orientation when burying the dead, this is of utmost concern in China.

And nowhere is feng-shui more apparent in China than at the burial sites. After all, that is where feng-shui got its start – seeking a proper burial site for parents or relatives. In fact, individual Chinese graves are quite something, a real work of feng-shui art. Above is typical example of a Chinese grave site. You will notice that all of the main feng-shui principles we have covered so far are fully present here. Let's go over them.

The Art of Feng Shui

The grave is inset into a hill so that there is a somewhat higher land mass at the back (the tortoise). On either side, like two arms, the grave is cradled from the wind; these are the Green Dragon (left) and the White Tiger (right). In front is a small Bright Hall, the domain of the Vermillion Bird. There you have all the basic components of an ideal feng-shui placement.



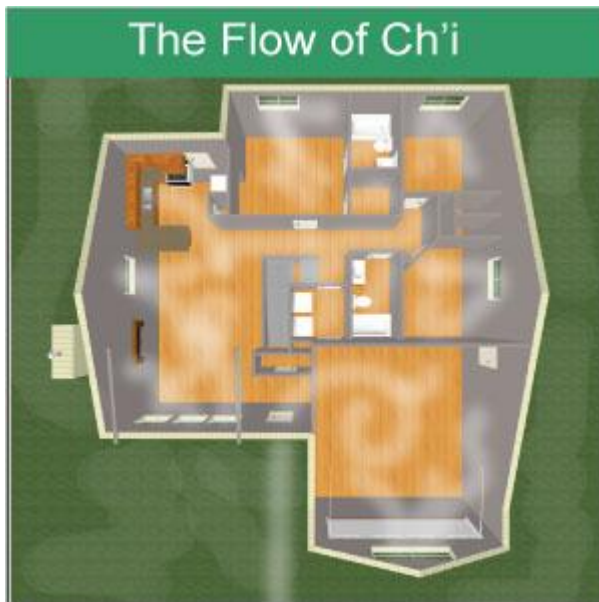
Looking At Property

This course is not designed to be read through from start to finish, like a novel. There is a lot of reference material embedded in this course and I would imagine that you would read many sections when you have a need or interest in a particular issue, like designing or redesigning your bedroom, and so forth.

At the same time, it is important to clearly outline the steps we can take to examine a home, the property it

The Art of Feng Shui

sits on, and the area surrounding it. Here we will do just that. feng-shui is all about working with the Qi, its ebb and flow.



The Flow of Chi

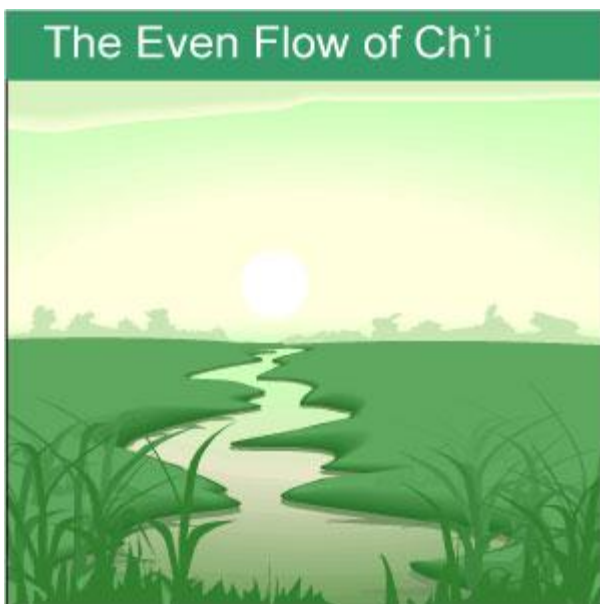
Before we begin, let's take a moment to identify just what Qi is and is not. It is not the radiation from your microwave or the burnt smell from an electrical burnout. Those are obvious results that we want to avoid, and we deal with them like any other event, by using our common sense. The burnt oatmeal on the stove is taken outside and the house is aired out. That burnt smell is not good for the lungs or health, but that is not considered negative Qi.

Qi arises from the natural movement of energy arising from the land and waters, from mountains and streams, from hillsides and meadows. Qi flows, much like a river and, above all, Qi pools, forming reservoirs and pools. Feng-shui is about the slow or

The Art of Feng Shui

fast flowing of Qi, where it flows and pools, and how we might take advantage of the movement of Qi near us to live healthier and happier lives.

Some places are filled with Qi, while others are starved for it. In some areas, it pools, while in others there is virtually no Qi movement at all. The art of feng-shui is about slowing down those areas where Qi is rushing past us too fast, and finding ways to increase the flow of Qi where there is none. Here is one analogy that may help, our life flow:



Floating Down the River

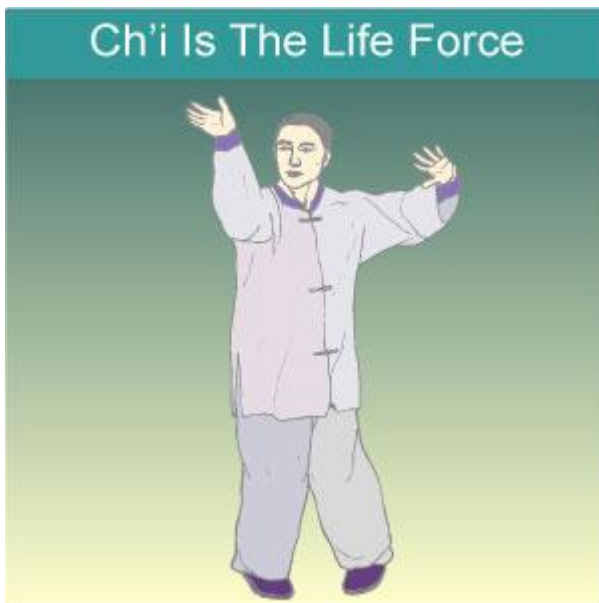
We all look forward to those days when our life and consciousness flows like a river, slowly, fully, and we are free from the rush and noise of being driven by life's events. We drift in the warmth and fullness of life, on those days, like floating on an inner tube down a lazy stream on a warm summer day. We all have those experiences, but just as often life drives

The Art of Feng Shui

us forward and there is little relaxation whatsoever. In fact, we tend to alternate between the two extremes of either not enough relaxation (hectic schedule) or not enough happening (boredom). Where is the happy medium?

Qi is like that. It ebbs and flows. Qi moves through the space of our lives like a great river or stream. It pours forth and it pools. Our goal is to bathe in those pools of Qi, in just the right amount of movement or energy flow – that is: right for us. We seek to avoid fast-moving Qi, being pushed or forced through life. We also don't want to be caught in stagnate Qi, trapped in dead space or boredom.

The art of feng-shui is about finding the proper flow of Qi for our property, for our home, for each room in that home, and, above all, for ourselves, our life space and living room.



The Art of Feng Shui

The Word "Qi"

The word "Qi" (also spelled Qi) is a Mandarin Chinese word that means breath. Its etymological meaning is something like the "steam rising from rice as it cooks." In general, Qi or Qi is a fundamental concept of Asian culture, and translates to something like the "life force," the spiritual energy that flows in and through us, that brings life to us and brings us to life. It is not unlike statements like "may the force be with you."

There are all kinds of philosophical debates in Asia, many centuries old, about whether Qi is a force separate from matter or does matter arise from Qi itself? These are the age-old mind-body arguments and have never been resolved with arguments or words, but only through direct experience of the mind itself. We will not involve ourselves here in this debate. For the sake of this course, we will accept the concept that there is life energy in and around us, that it flows and pools and is, within reason, able to be accessed, increased and decreased, by our thoughtful efforts. In other words, we can take steps to arrange our environment to be more in alignment with the flow of Qi. This is the art of feng-shui.

The Art of Feng Shui



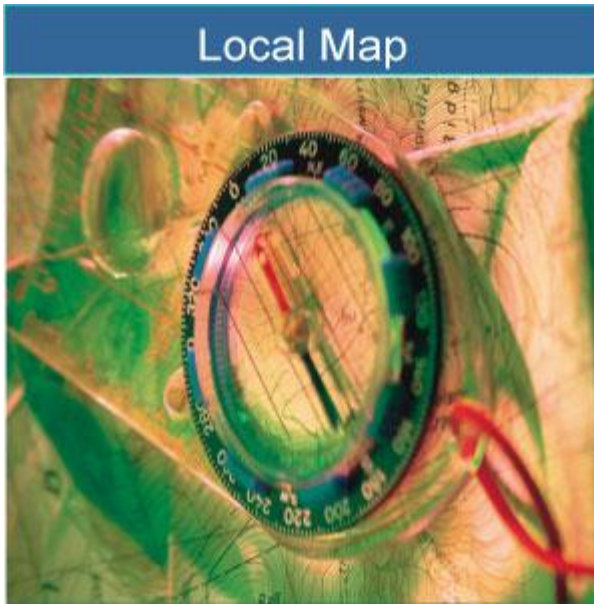
Items You Will Need

Items you will need:

Compass

You don't need a fancy Lo-Pan (Luopan). All you need is a simple compass, the kind you can find in any outdoor-oriented store, one that consists of a revolving dial with 360-degree marks, set on a transparent rectangular base plate. I use a Silva Type 7 compass for this work.

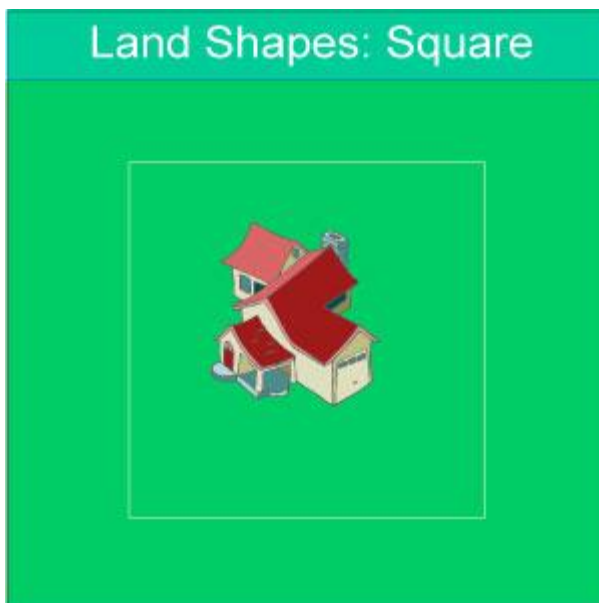
The Art of Feng Shui



Local Map

You will need some kind of city map of the neighborhood you want to check out. If you can locate a topographical map, as they highlight the various landforms, it is all the better, but they usually have to be located and purchased. Many city maps are just free.

The Art of Feng Shui



Land Shapes - Square

As we know, land (and houses) come in all shapes and sizes. In feng-shui, the size is not as important as the shape. Shape matters, and by shape here we are talking about the actual shape of the land or property we are considering acquiring. Let's look at the some of the main shapes you will encounter.

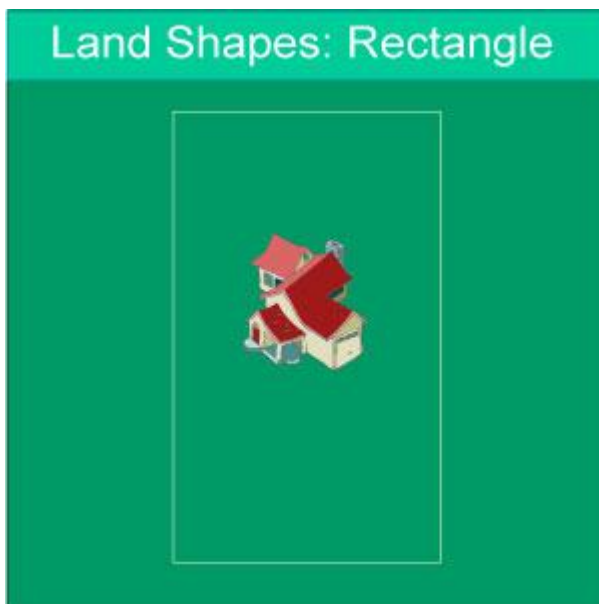
Square-shaped Land

Square shaped property in the history of feng-shui is by far the most prized or desirable and is considered to be the most perfectly balanced of all the shapes. It belongs to the element Earth and is said to promote stability and protection. The square shape is said to best defy the various negative forms of Qi - Sha Qi.

It is not lost on feng-shui experts that the square shape also most perfectly aligns with the Nine

The Art of Feng Shui

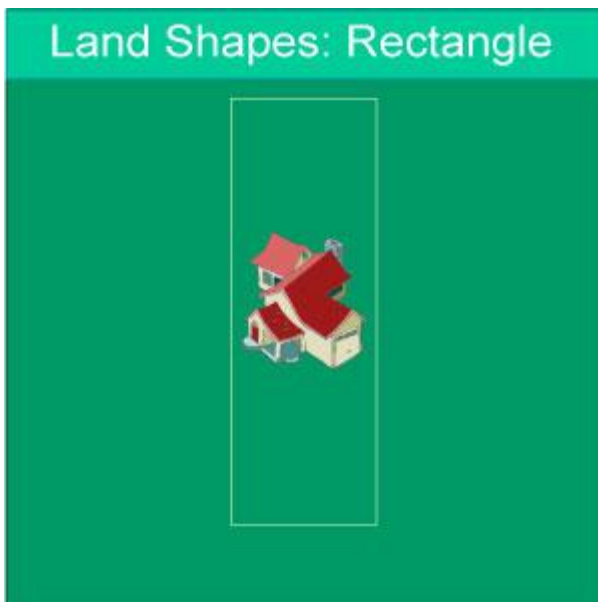
Palaces template. Square is first choice, in terms of land shapes.



Land Shapes - Rectangular

Rectangular-shaped land, while not as highly prized as the square-shape, is still considered very workable and also desirable, although the orientation of the plot comes into play. Rectangles, by definition, have a long and a short side. If you are looking at a rectangular shaped piece of land (and most city plots are rectangular), then you want to make sure that the front door of the house is aligned with the long side of the rectangle, that is: the house faces the short side of the rectangle.

The Art of Feng Shui

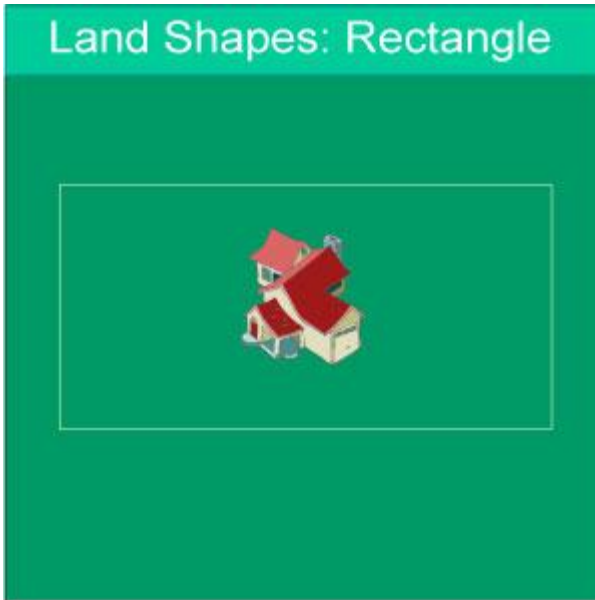


Land Shapes – Rectangular Narrow

However, even this kind of placement can get sticky if the property is too long and narrow, as in the above diagram. While you have plenty of room in the front and back, you are too cramped on the sides.

This is not good. A general rule for long rectangular plots is that the longer the plot, the farther away one gets from the traditional and desirable square shape. In fact, if the rectangle becomes too elongated, one solution is to place two buildings on the property, one at each end, thus somewhat restoring the square shape for each of them.

The Art of Feng Shui



Land Shapes – Rectangular Wide

Much less desirable is a rectangular piece of land with the house facing the long side of the rectangle, as shown in Diagram C. There is no room here at the back for what is called the Tortoise or in the front for the Phoenix or Bright Hall. Everything is just too tight.

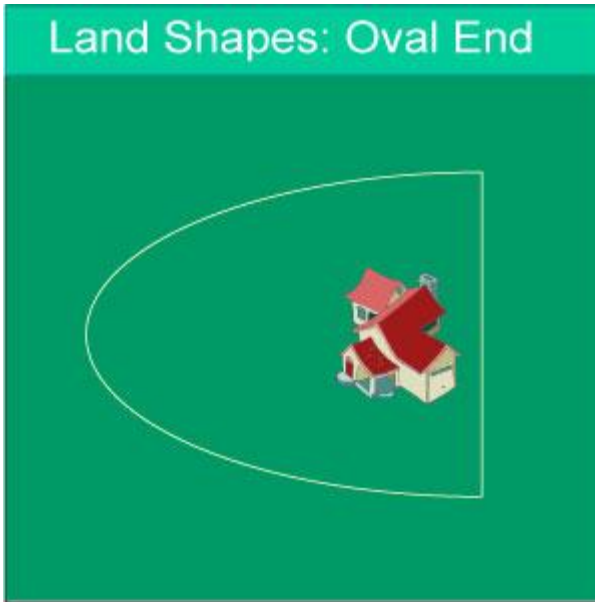
The Art of Feng Shui



Land Shapes - Circular

Round or circular-shaped land is rare, but it does exist, and is perhaps best suited for business property, where a high degree of activity is desirable. With round-shape landforms, the Qi tends to concentrate at the center, so if you were looking for a peaceful residential home and were stuck with a circular plot, you would not want to place the house in the very center. It should be offset.

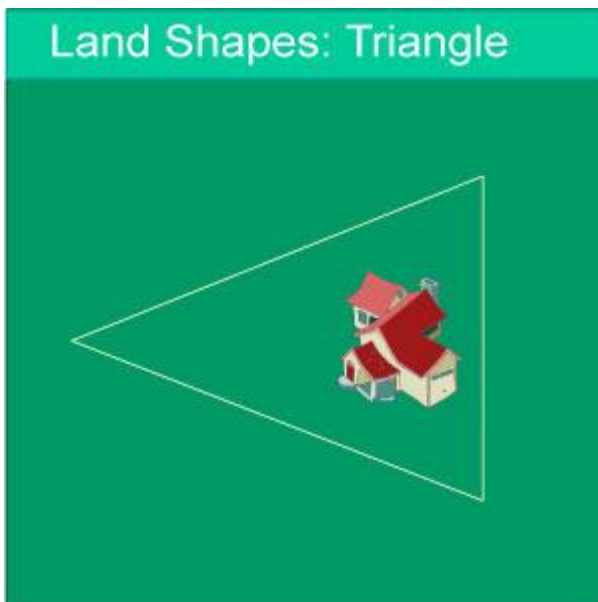
The Art of Feng Shui



Land Shapes - Oval-End

More common than round land forms are oval forms, where one end is squared off. This is the shape commonly ascribed to the Metal element. With oval-square plots, the position of the house can be very important. Most feng-shui experts would not place the house at the oval end, but rather toward the square end of the plot. And last, an inward facing hemisphere, with a square end, is considered Sha Qi – not good. These should be avoided.

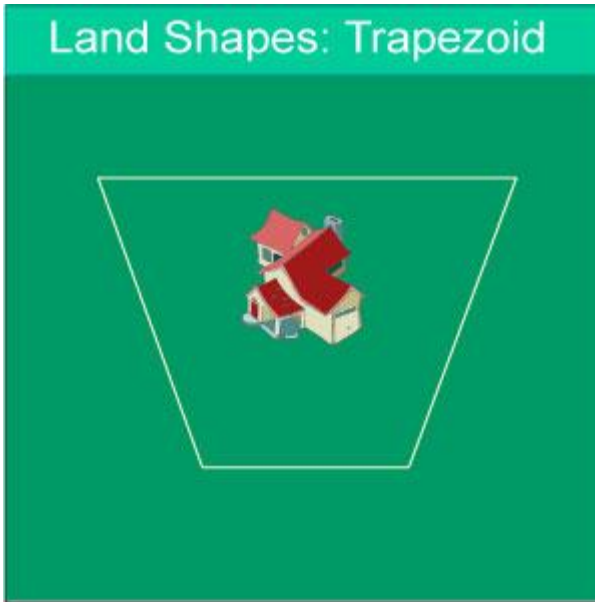
The Art of Feng Shui



Land Shapes - Triangular

Traditionally speaking, perhaps the worst land form shape is the triangle, and this is true for a number of reasons. For one, there are three sharp corners to consider, and in the history of feng-shui, this suggests accidents and unexpected setbacks. Another point is that the traditional template of the Nine Palaces cannot fit on a triangle, without leaving (essentially) one half of the square empty, again "bad" feng-shui. Most experts would avoid triangular-shaped land entirely.

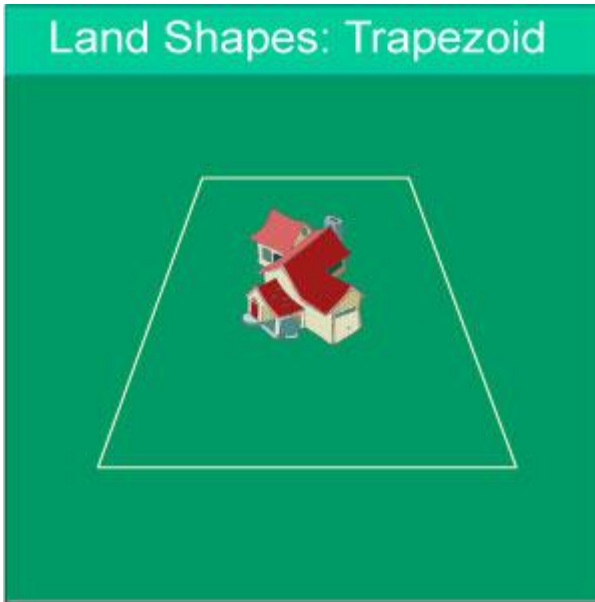
The Art of Feng Shui



Land Shapes - Trapezoid

With trapezoid-shaped land forms, there is a simple rule: since one end is always wider than the other, you want to place your house with the front facing the narrow end and the back of the house backed up by the wider end of the trapezoid. With the wide back, Qi is pooled and collected.

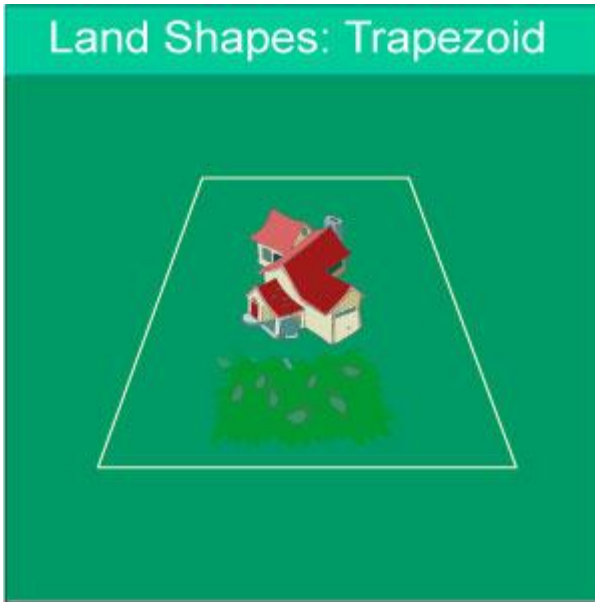
The Art of Feng Shui



Land Shapes - Trapezoid

When the reverse is true (the narrow end behind the house), Qi is not collected and held well. Qi is lost. The front is too wide.

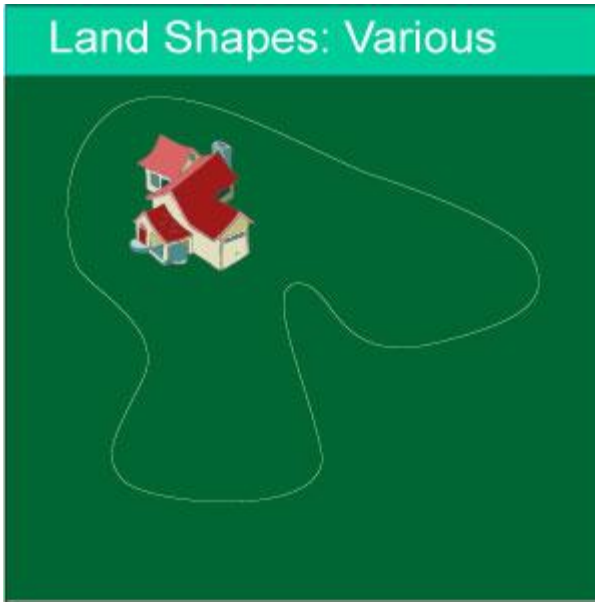
The Art of Feng Shui



Land Shapes - Trapezoid

If, for some reason you have a house facing the wide end of a trapezoid, you may need to put something between the house and that wide end, to retain the Qi, like a short fence or a row of trees.

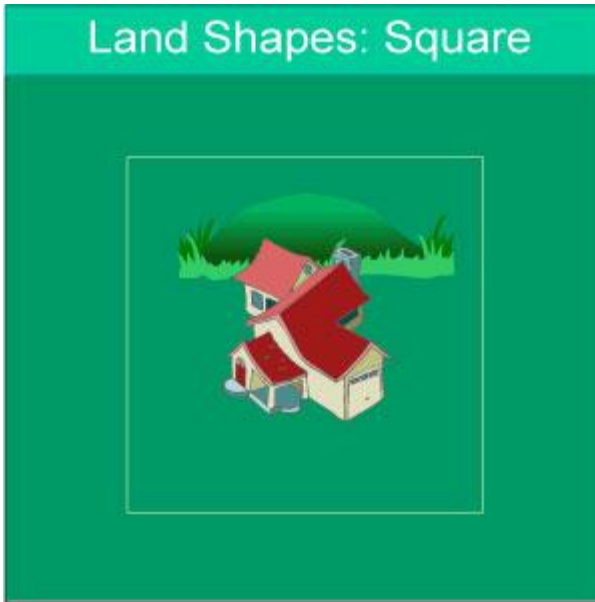
The Art of Feng Shui



Land Shapes - Various

There are also land forms that have all manner of twists and turns - corners, semi-circles, slopes, and so on. Like the triangle and the L-shaped land forms, this type of land form may (or may not) have sharp corners, but will most probably have missing palaces, in particular if it is a small plot. Very large unevenly-shaped land forms are not so problematical, because as the form grows larger, the odd-shaped edges become progressively smaller and of less import, more like the lace edge of a napkin.

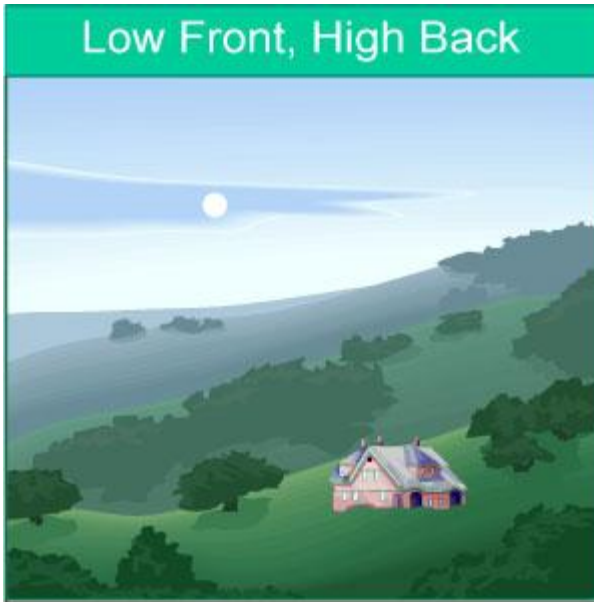
The Art of Feng Shui



Land Forms - Mounds

If there is a mound or a significantly higher spot on the property than the rest of the surrounding land, this may be problematical. If the mound is toward the back of the property, this can be beneficial, for the mound is considered symbolically like the mountain – a protector. It has your back. Much depends on which palace the mound falls in. A mound in front of the house is not considered desirable, however.

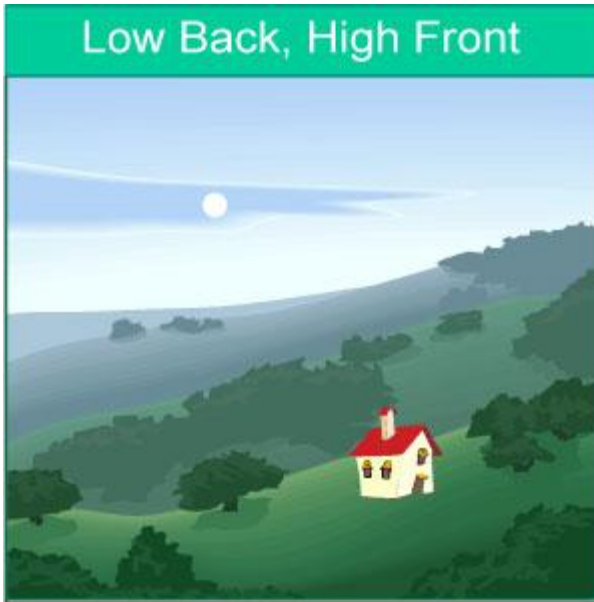
The Art of Feng Shui



High Back - Low Front

If the land itself is sloped, it is best to have the high end of the slope to the rear of the home, as the high back acts to protect the home, much like the mountain does in traditional feng-shui. The Qi runs toward the house and may be able to be pooled in the front.

The Art of Feng Shui



High Front - Low Back

The reverse is not so good. If you have the house sitting facing the slope or higher land and the lower end of the slope at the rear of the house, Qi is said to be lost and flow off the property. In this case, planting a row of trees or a partial fence or wall to help retain the Qi is suggested.

The Art of Feng Shui



High Side - Low Side

If the house is positioned on a hill, with one side higher than the other, these rules apply:

If the property on the left side of the home is much higher than that on the right, this is considered acceptable, because the left side is the Green Dragon, and the dragon should be higher than the right side, that of the White Tiger. However, here we are talking about a fairly gentle rise or slope. If there is a steep incline on the left side, this is not good, and must be balanced by placing something on the right side, such as some good-sized trees or a high fence.

The Art of Feng Shui



High Side - Low Side

If the right side of the home, the White Tiger, is very much higher than the left side (the Green Dragon), this is not so good. Again, planting some tallish trees on the left side will help, but here we are going 180-degrees against a major principle of feng-shui, that of the balance between the Green Dragon and the White Tiger. The Green Dragon should always be somewhat higher than the White Tiger.

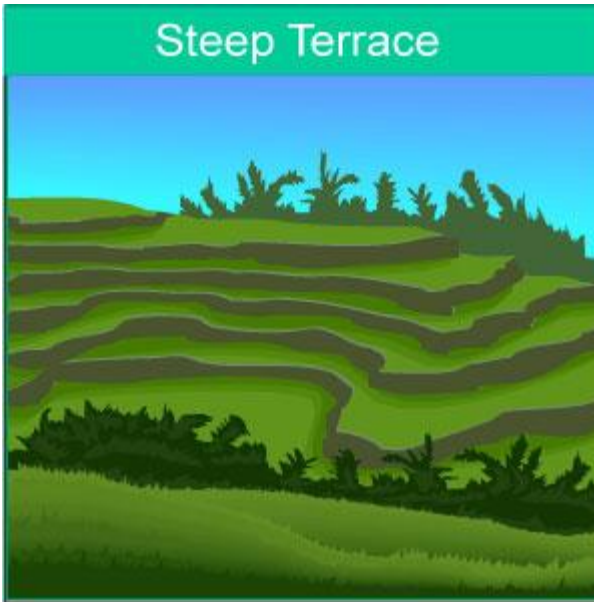
The Art of Feng Shui



Land Forms - Terraced or Stepped Land

In some properties, land is terraced or stepped as a way to break up the incline. If the terracing is somehow gradual, enough so to break the incline into many acceptable curves and levels, this can work.

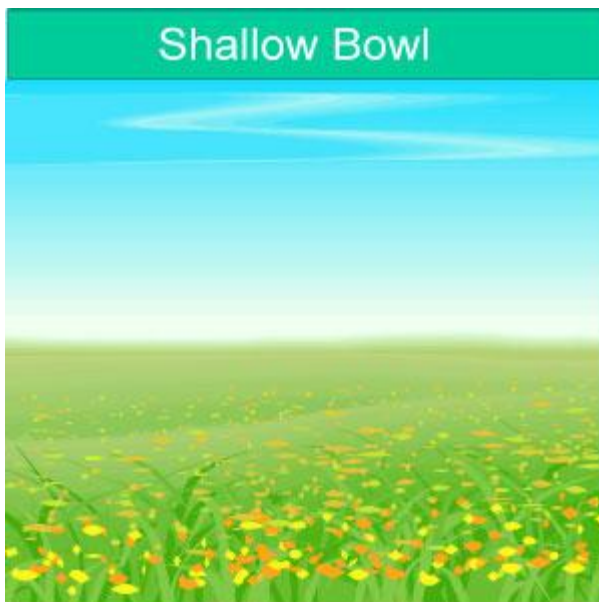
The Art of Feng Shui



Land Forms - Terraced or Stepped Land

If however, the net effect is equivalent to attempting to break up a steep incline, this is not good. Sha or "killing" Qi is created by too much incline, Qi that is moving just too fast.

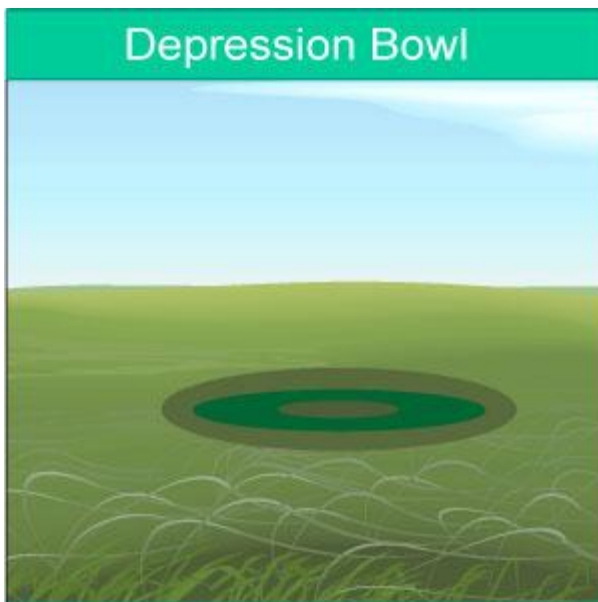
The Art of Feng Shui



Land Forms - Bowls

While a slight depression in the land serves to collect and preserve Qi, if that depression reaches the shape of a bowl, the Qi cannot get out, and stagnation results. Qi needs to be able to flow into a spot, pool, and flow out. If it only can flow in, then it tends to stagnate. This is particularly true if a house is placed in a bowl-shaped depression. Not only is water likely to collect there, but valuable Qi, which will flow in, cannot get out and just goes stale. It all depends on the incline of the bowl. A slight bowl-shape is beneficial, but a bowl with steep sides is to be avoided.

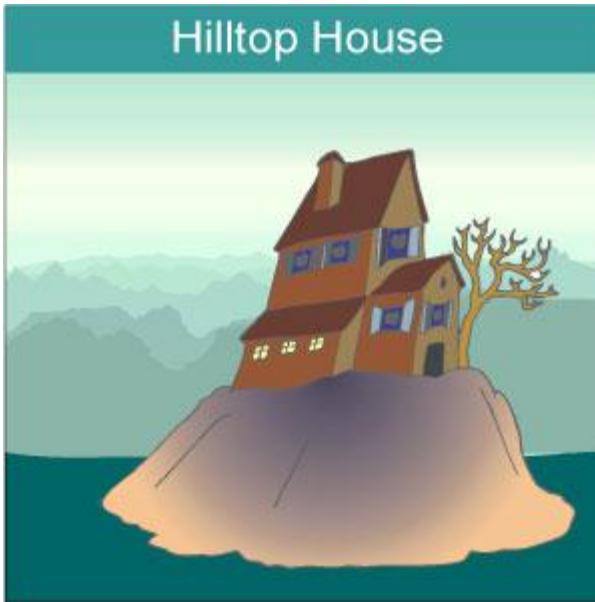
The Art of Feng Shui



Land Forms - Bowls

While a slight depression in the land serves to collect and preserve Qi, if that depression reaches the shape of a bowl, the Qi cannot get out, and stagnation results. Qi needs to be able to flow into a spot, pool, and flow out. If it only can flow in, then it tends to stagnate. This is particularly true if a house is placed in a bowl-shaped depression. Not only is water likely to collect there, but valuable Qi, which will flow in, cannot get out and just goes stale. It all depends on the incline of the bowl. A slight bowl-shape is beneficial, but a bowl with steep sides is to be avoided.

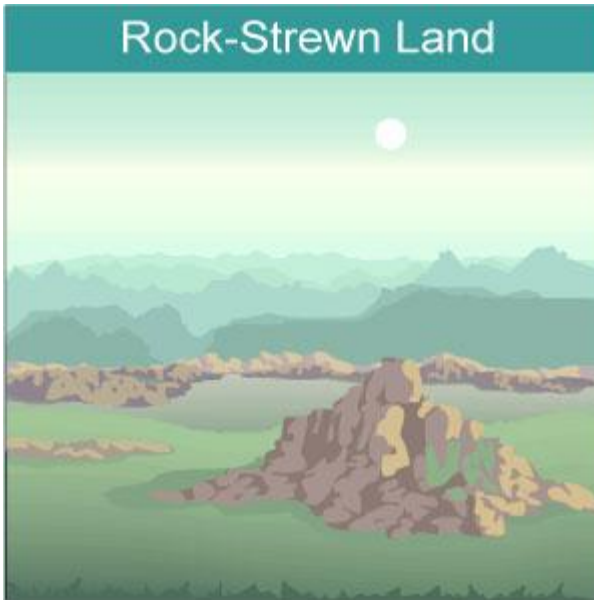
The Art of Feng Shui



Land Forms - Hilltop

One might imagine that a house on a hilltop is the best of all worlds. You get to see the Sun rise and set, and you can survey the land in all directions. However, feng-shui experts do not suggest you build on a hilltop, because all of the Qi will literally run off the property. It can't flow in; it can't collect and pool, and it will recede from you on all sides.

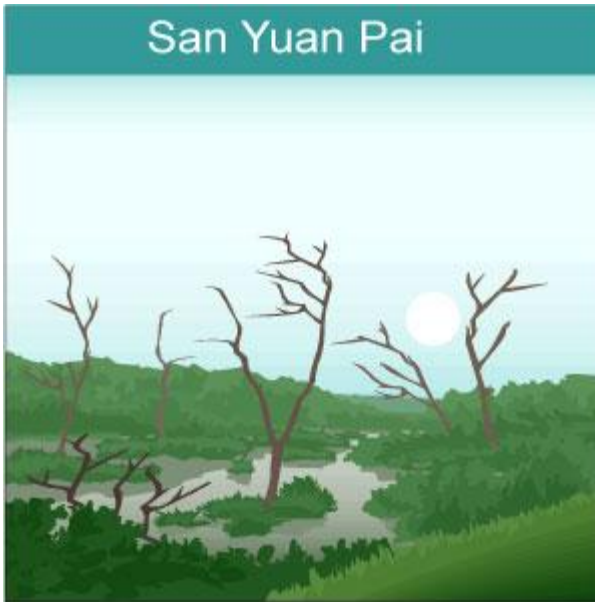
The Art of Feng Shui



Land Forms - Rock-Strewn Land

Rocky land is considered VERY problematical, as it is considered that the rocks obstruct the Qi. And bulldozing the rocks off the land is not considered a solution, as the rocks are considered to be important to the land form itself. feng-shui expert Joey Yap points out that it takes a skilled feng-shui consultant to decide which rocks can be removed, and which must be retained to preserve the Qi of the land.

The Art of Feng Shui



Land Forms - Boggy Land

Boggy or waterlogged land is considered, from a feng-shui perspective, more-or-less unusable. It is said to be unable to retain or collect Qi, and should be passed over.

The Art of Feng Shui

Mountains

| The Nine Periods |
|-------------------------------|
| Upper Yan - 1st Yun 1864-1883 |
| Upper Yan - 2nd Yun 1884-1903 |
| Upper Yan - 3rd Yun 1904-1923 |
| Upper Yan - 4th Yun 1924-1943 |
| Upper Yan - 5th Yun 1944-1963 |
| Upper Yan - 6th Yun 1964-1983 |
| Upper Yan - 7th Yun 1984-2003 |
| Upper Yan - 8th Yun 2004-2023 |
| Upper Yan - 9th Yun 2024-2043 |

Mountains: San Yuan Pai

The San Yuan Pai School of feng-shui uses three Yuan (3 cycles of sixty years each), and nine Yuan (9 periods of 60 years each), and nine Yun (9 periods of 20 years each). These are shown in the diagram above. By looking at the particular date range in which the current year is located tells us the "Zheng Shen" or key number in the 9-number diagram for that period. The Zheng Shen is the key spirit for that time.

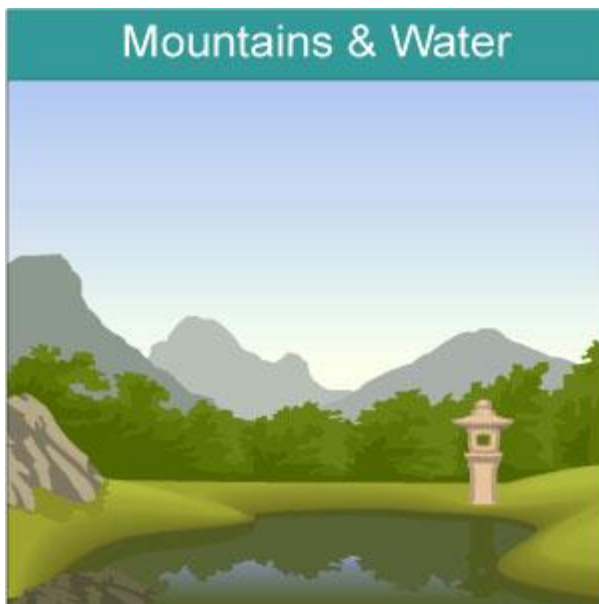
The Art of Feng Shui



The Lo-Shu

For example, the year 2007 falls in the Lower Yuan, 8th Yun, which indicates that the 8th number in the Lo-Shu diagram is key, which is the N.E. direction, and the trigram Ken. "Ken" will be the Zheng Shen or key spirit for this year. The opposite direction to the Zheng Shen, which is called "Ling Shen" is always a position of wealth, IF there is water there. In this case, that would be the S.W., the number "2," and the trigram K'un.

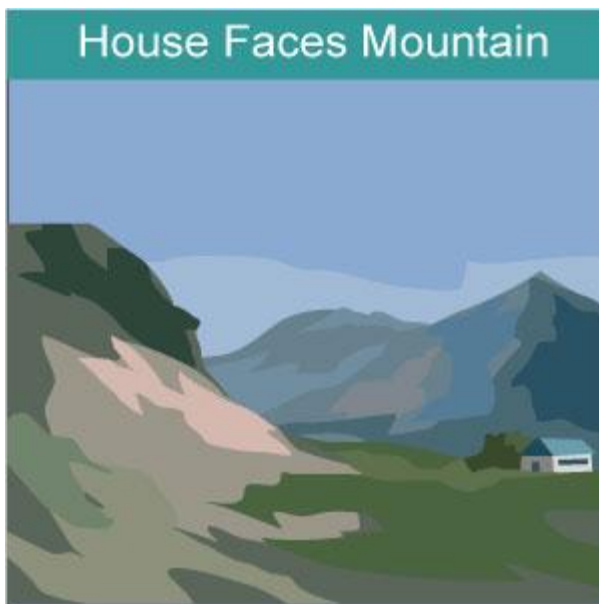
The Art of Feng Shui



Mountains & Water

The basic principles of feng-shui are pretty simple and are not hard to learn, as easy (or difficult) as matters of Yin and Yang. Yang facing and Yin sitting. Where the house faces is Yang and the back, where the house sits is Yin. If possible, we want to find some kind of "mountain" or raised area (Yin) at the back and some kind of "water" or moving area in front. If you have this idea clearly in mind, then you have the basic balance needed for a harmonious life. Look for it in the property. If the property lacks these features, you could have problems and probably want to make some remedial adjustments.

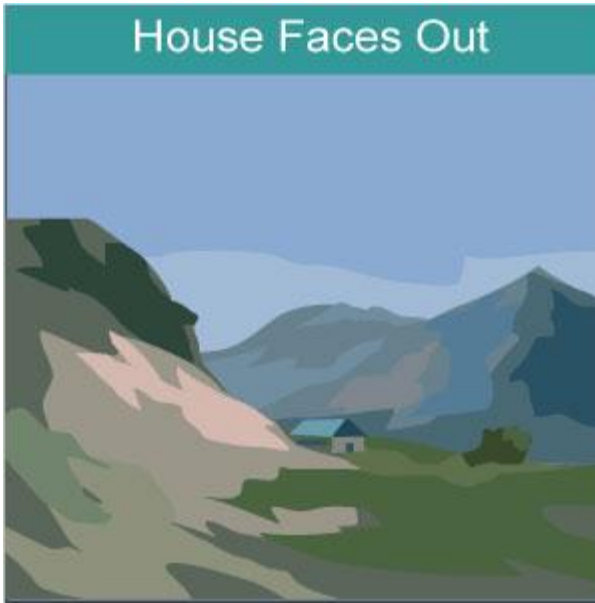
The Art of Feng Shui



House Facing Mountain

If the mountain is facing the home, in particular if it is so near that it seems to rise right up into your face, this is not considered good. However, a mountain in front, but quite or very far away, you don't have a problem. In fact, you can walk outside, stand in your front doorway, and look out. If the mountain is at or below your eye level, you don't have anything to remedy. It may even be beneficial.

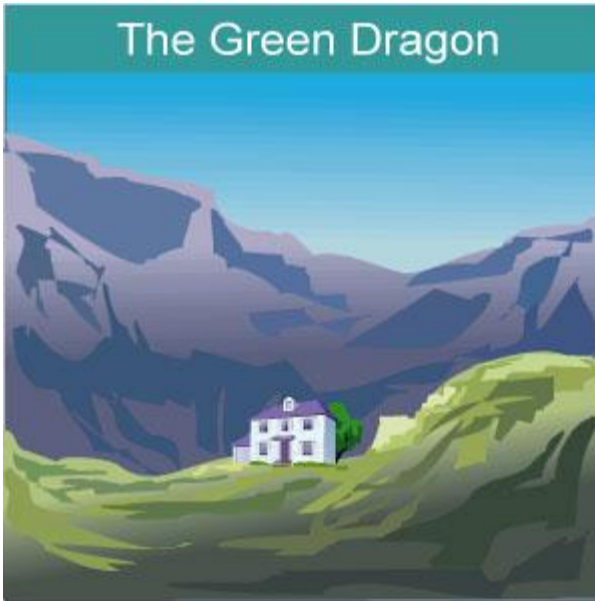
The Art of Feng Shui



House Faces Out

If the house has its back to the mountain, so that it faces out, looks out away from the mountain, then this is considered an auspicious placement, beneficial.

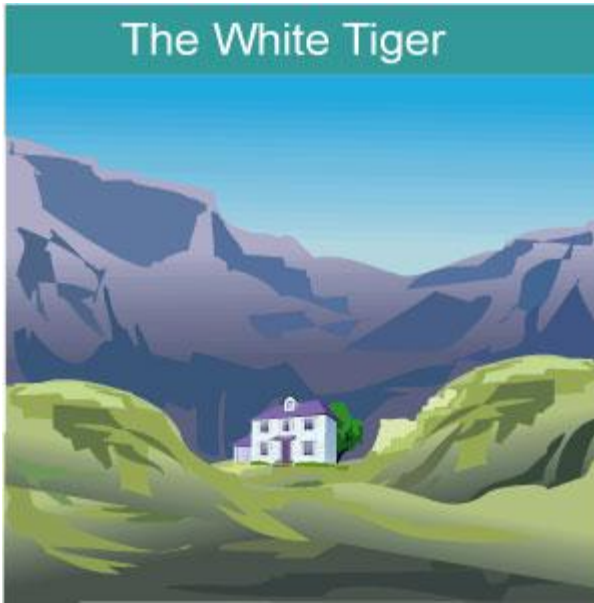
The Art of Feng Shui



The Green Dragon

Having mountains rising up on your left side is desirable, and this feature is called the Green Dragon. This is considered protective, unless (again) it is so close to the property that it seems to loom up above the house. In this case, it constrains the Qi and is not good. It is all a question of balance.

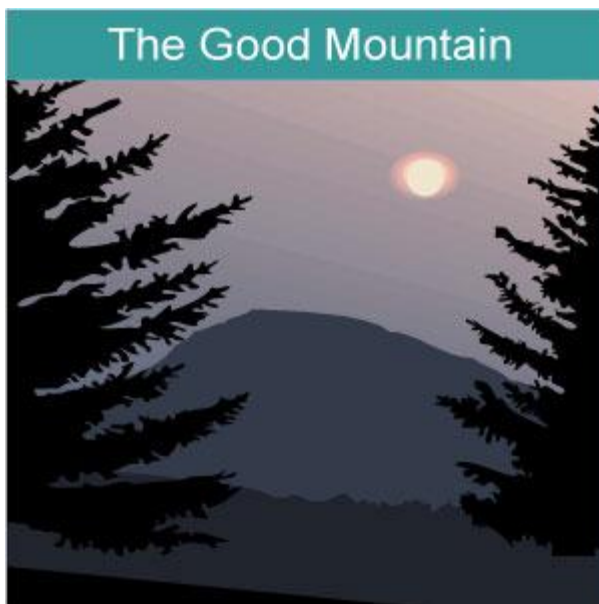
The Art of Feng Shui



The White Tiger

In a similar way, having mountains to the right side of the house/property is also good, and is called the White Tiger. Again, unless these mountains are so close as to oppress the property, this is protective. However, the White Tiger should always be a little lower than the Green Dragon.

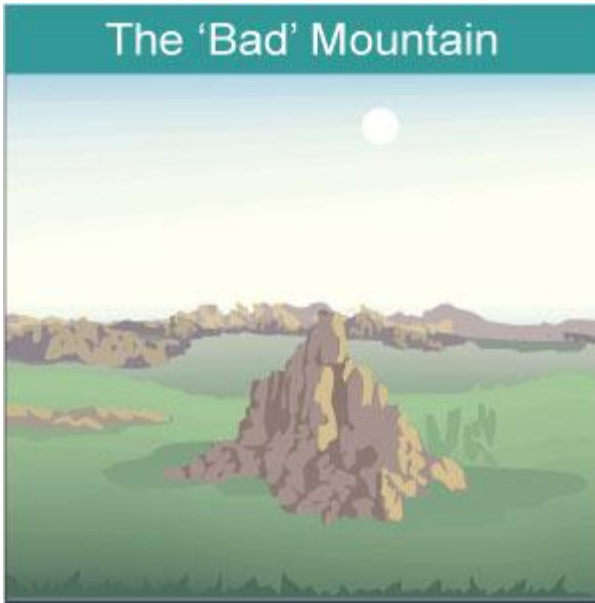
The Art of Feng Shui



Good Mountains - Bad Mountains

Qi originates from the mountain forms, the great Yin forms in our environment. The best mountain is strong, smoothly rounded, and evenly covered with vegetation. This is where the best Qi originates. A mountain that is evenly shaped, but not evenly covered is like a mangy squirrel. In a similar way, mountains that have huge gaps or gashes, whether naturally or man-made are not balanced. Even a natural-made mountain that is green, but marred by all kinds of protruding boulders and rocks is to be avoided.

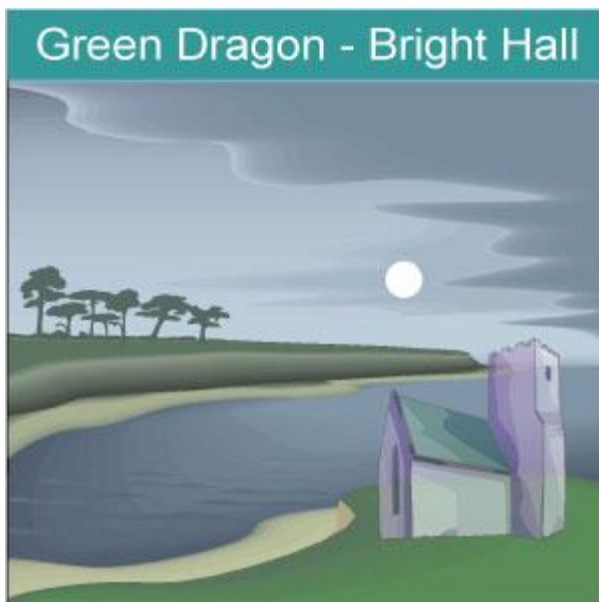
The Art of Feng Shui



The "Bad" Mountain

Mountains with jagged peaks thrusting sharply into the sky do not produce the best kind of Qi.

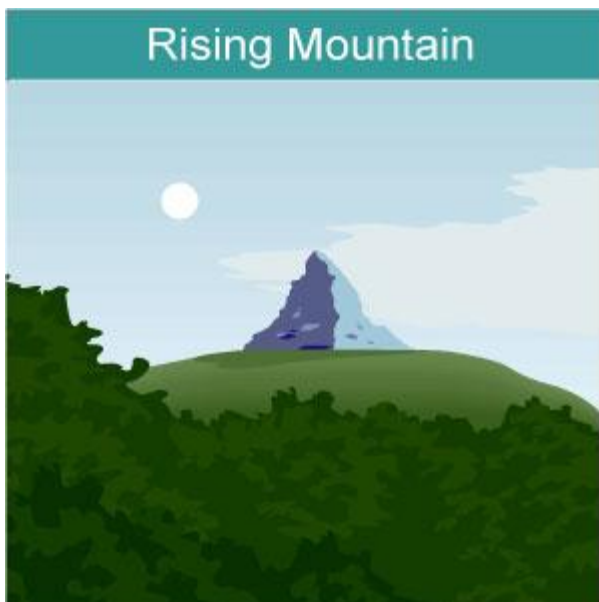
The Art of Feng Shui



Green Dragon and the Bright Hall

Sometimes the left-hand formation, what is called the Green Dragon, wraps around and crosses the front of the home, much like a great protective arm. This has been called the "Green Dragon crossing the Bright Hall." Remember that the Bright Hall is that open area in front of the home, in the facing direction. This particular formation, which is actually somewhat rare (and has to be naturally occurring), is greatly prized and to be looked for. It is said to bring wealth and prosperity to the landowners.

The Art of Feng Shui

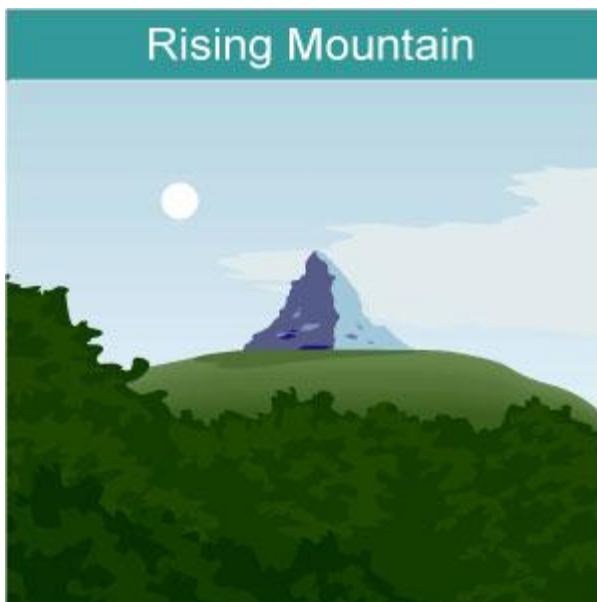


Rising Mountain

This is a land formation where a mountain or "sharper" peak rises up from behind what is called a "table" mountain. Remember that at table mountain is a land formation that faces the property or house, at or below the eye level, and usually is low, relatively flat, and thus harmonious.

If, from behind this table mountain, a more singular (sharper) peak rises up in the center of the view, this has been called Red Phoenix rising and, provided it is at some real distance, is said to concentrate and preserve the Qi, bringing wealth and prosperity to those who have this formation.

The Art of Feng Shui



White Tiger and the Bright Hall

Sometimes the right-hand formation, what is called the White Tiger, wraps around and crosses the front of the home, much like a great protective arm. This has been called the "White Tiger crossing the Bright Hall." Remember that the Bright Hall is that open area in front of the house, in the facing direction. This is said to bring stateliness and nobility to the equation, and is also considered desirable.

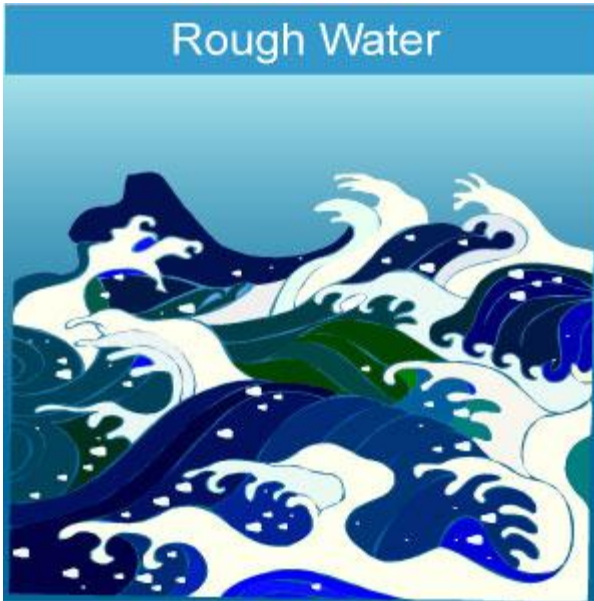
The Art of Feng Shui



Elemental Mountain Forms

The Five Elements (Fire, Wood, Earth, Metal, and Water) play an important part in feng-shui analysis and, as we have seen, are associated with the eight trigrams. They are also associated with land forms, in particular mountains. Each element has a distinct mountain shape that represents its nature. These are detailed in the next five sections.

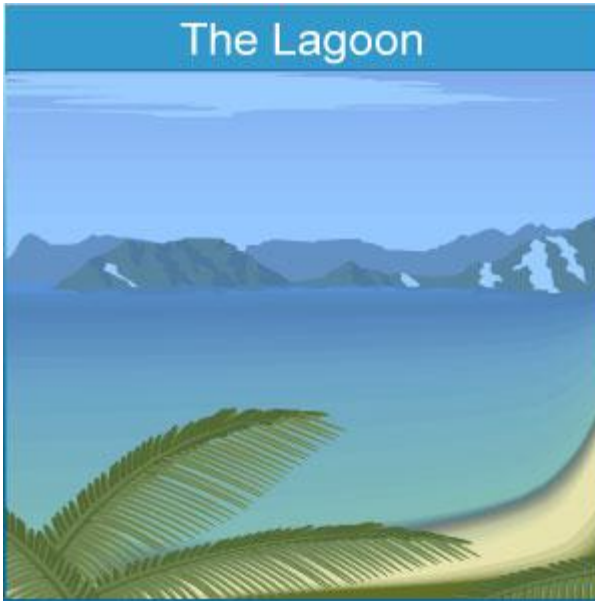
The Art of Feng Shui



Fire Shape Mountains

Fire-shaped mountains are sharply pointed; they stab at the sky. The same is true for fire-shaped buildings like the Empire State Building in New York City and the Transamerica building in San Francisco.

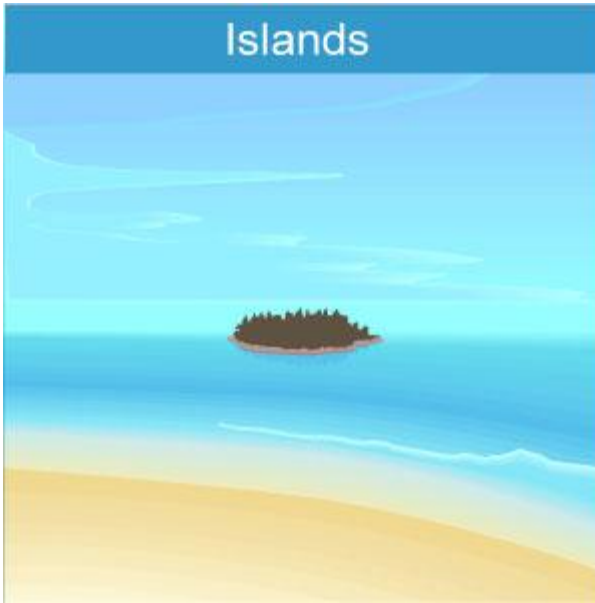
The Art of Feng Shui



Wood Shape Mountains

Wood-shaped mountains are high, with steep sides and a square-like top. Wood-shaped buildings would include most modern skyscrapers.

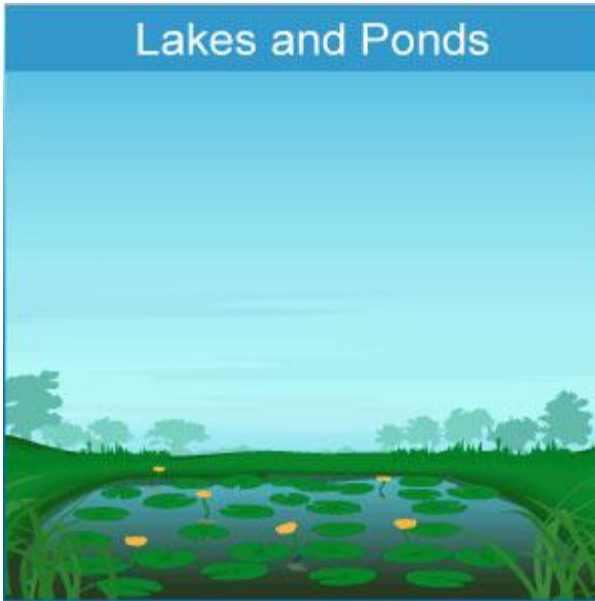
The Art of Feng Shui



Earth Shape Mountains

Earth-shaped mountains are low and broad, like some of the buttes that can be seen in the American Southwest. In cities, this would equate to low buildings with a flat roof often found in warehouses and storage buildings.

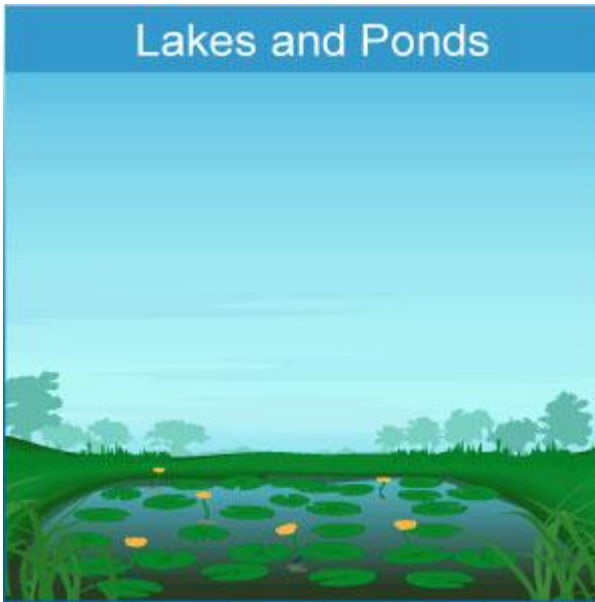
The Art of Feng Shui



Metal Shape Mountains

Metal-shaped mountains are dome-like, with gently-sloping sides and an arched top. In cities, often sports arenas are dome shaped, like the Superdome in New Orleans.

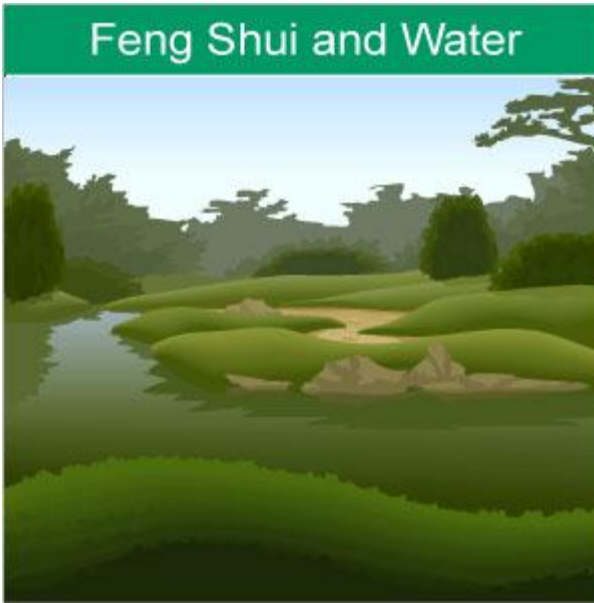
The Art of Feng Shui



Water Shape Mountains

Water mountains have a ripple-shaped top, never flat, but uneven. Buildings are seldom water shaped, but the opera house in Sidney, Australia is somewhat of a water shape, if you could take away those fire-shaped points.

The Art of Feng Shui

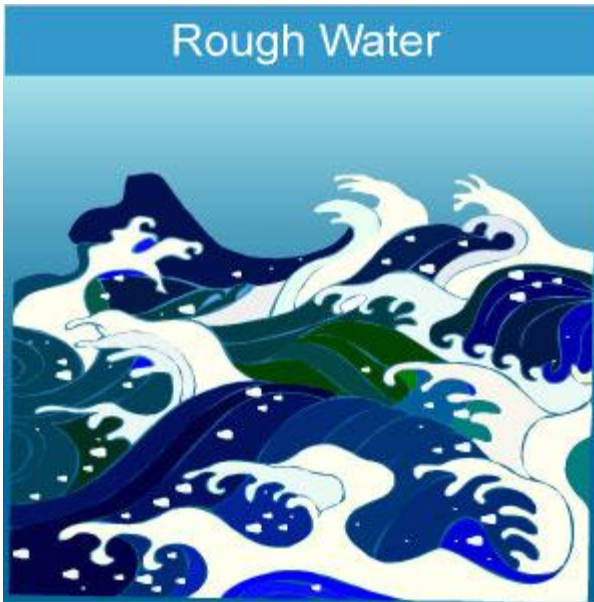


Water and Feng-Shui

If mountains provide stability in feng-shui, then water provides mobility. We need to have both for the Qi to be balanced and stable. One without the other is not helpful. Both must be present and in the proper proportions. Water is how the Qi travels, flows, and often where it collects. And not just any water formation will do. What is required is gently moving water, or water that flows, is pooled, and then flows out and onward. Rushing water is not desirable.

For example, a rushing waterfall or stream brings fierce Qi and is overly Yang. Not all water is helpful.

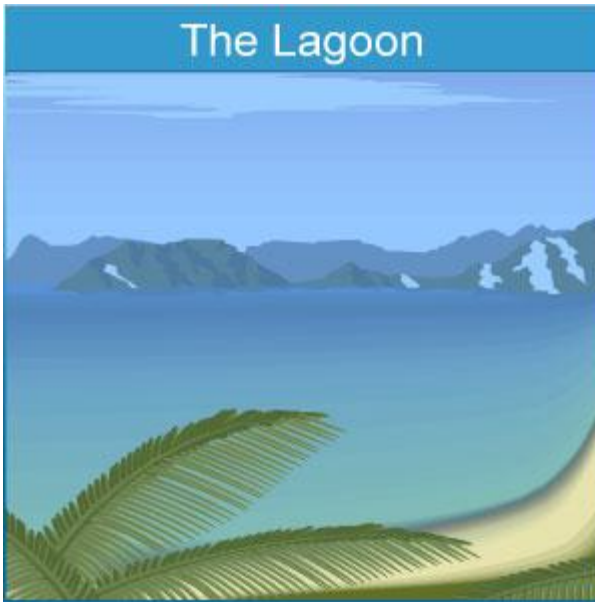
The Art of Feng Shui



Looking Out to Sea

While it generally is considered "good" feng-shui to have some water in the facing direction of the house, not just any water will do. For example, a house facing the ocean, where the sea is rough with continual waves crashing on the shore is not desirable. It may be fine for a week in the summer, but a year-round diet of heavy waves is to be avoided. Open, but calm, water is considered fine.

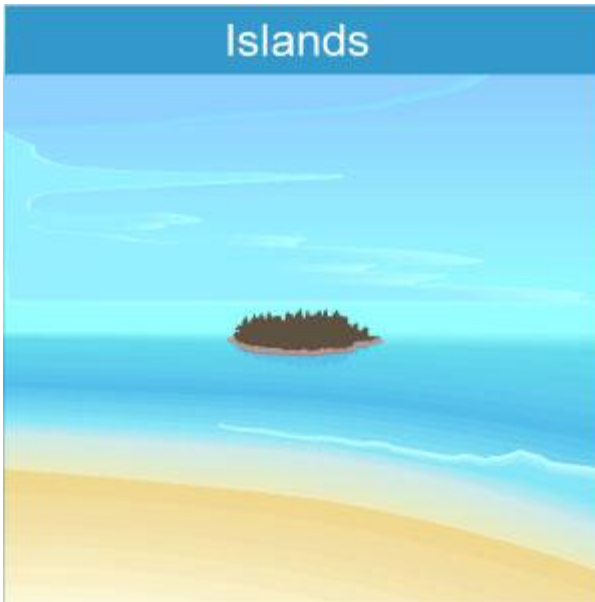
The Art of Feng Shui



The Lagoon

If you want to be on the water, it is much better to be nestled in one of the arms of a lagoon, with perhaps open water in front or to the side, but the protective arm of a lagoon on at least one side. The lagoon arm acts to control or pacify the Qi if there is considerable wave action in the area.

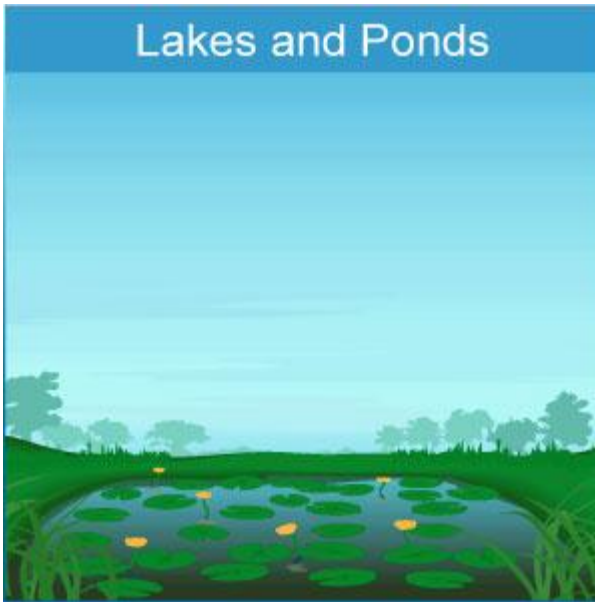
The Art of Feng Shui



Beyond the Sea

In the Leelanau peninsula of Northern Michigan there are areas where you can look out on the waters of Lake Michigan from the sand dune formations. However, instead of just seeing endless open water, at some distance a number of small islands dot the horizon, somehow limiting that horizon. This type of formation is said to be very good, and the islands or land in the distance serve to retain and collect the Qi.

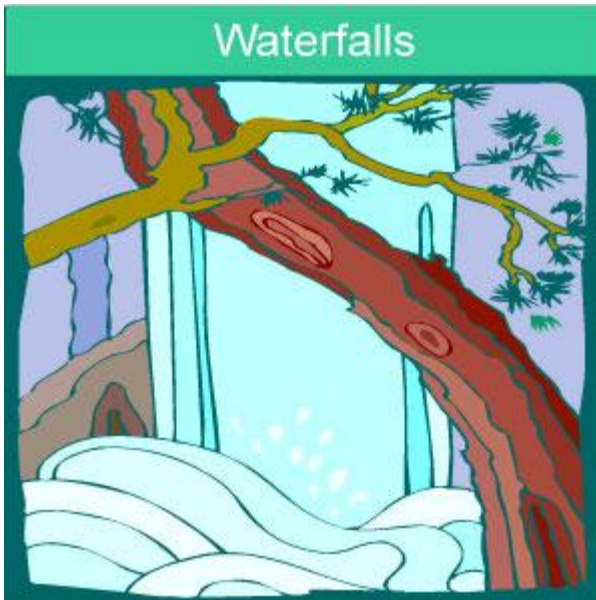
The Art of Feng Shui



Lakes and Ponds

Water to the front of a home or property, in the right proportions, is considered a good thing in feng-shui analysis. In particular, a small pond (even a fountain) located in the Bright Hall is desirable, as it serves to pool the Qi and retain it. Ponds and most lakes have calm, peaceful waters, and this is considered beneficial.

The Art of Feng Shui



Waterfalls

Waterfalls are wonderful (and exciting) to visit, but you don't want to live there. The excited Yang of the rush of a waterfall breaks up the Qi and prevents it from ever settling down and pooling. Even the sound of a real waterfall is a constant drain on the attention, a continual distraction. Waterfalls are, for the most part, considered to have negative Qi.

The Art of Feng Shui



Water Drains

Water drains and ditches filled with water are generally considered not desirable. Although this is not prevalent in the U.S., if you have ever been to a third-world country, where open water drains and ditches run behind (or in front of) just about every house, many serving as sewers, you will know what I am pointing out here.

In particular, you don't want an open drainage ditch to the front of the house, in particular anywhere near the front door, within say 10 feet or so.

If these types of drainage ditches are unavoidable, then it is better to not have them visible at all, and putting them underground or otherwise covering them up is suggested. Less problematical are drains located at the back of the property, but these are also not considered good.

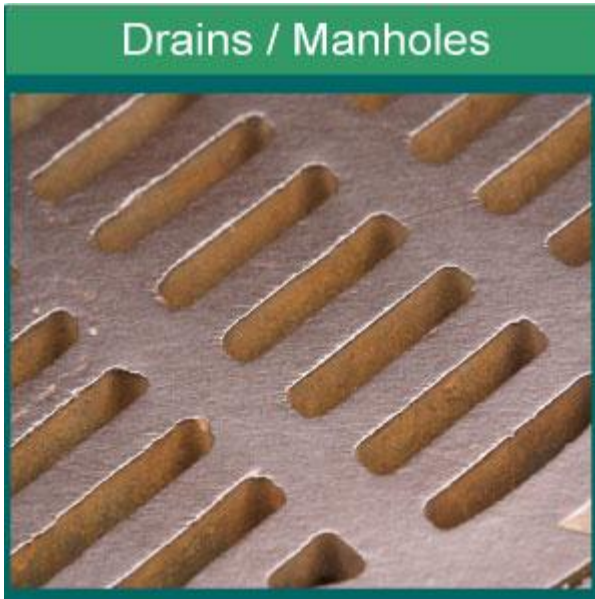
The Art of Feng Shui



Backyard Creeks

In the U.S., there are many regions in the country where streams or creeks run through the backyard. Many of these creeks have cement walls of some height to better channel the water as the creek moves through the city. As lovely as these streams can be, they are considered undesirable from the point of feng-shui.

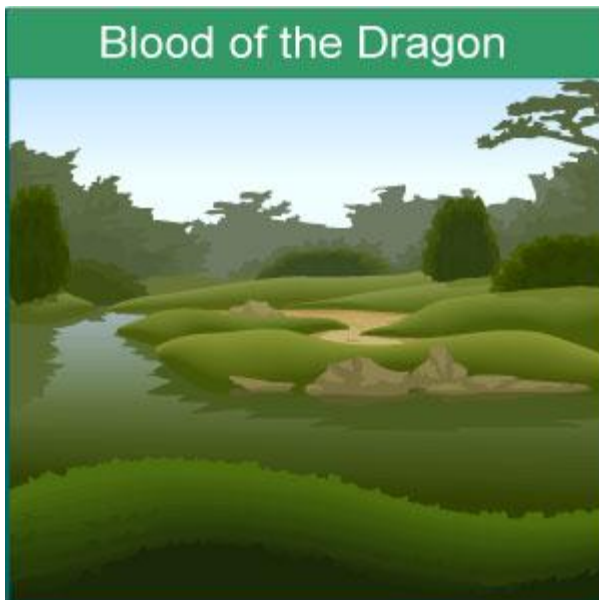
The Art of Feng Shui



Covered Drains and Manholes

Many drains have been covered over, and this is a help. However, access to the drains via manhole covers or open grates can still present a problem, particularly if the open grate is in the front of the house and visible. Qi tends to exit through the drains. In this case, finding a better cover for the drains or making them completely underground is suggested.

The Art of Feng Shui



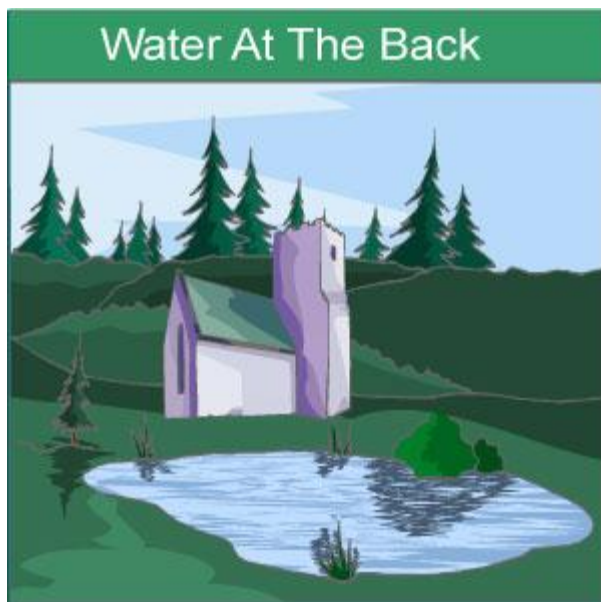
Water - The Blood of the Dragon

Water is said to be the blood of the dragon, and its movement (or lack thereof) has much to tell us about the health and state of the Qi in the area. Like most concepts in Asian philosophy, the middle way or balance is what is suggested. This is particularly true when it comes to the motion of water. Gently does it.

The rush of a waterfall disperses all Qi in the area; the stagnant swamp kills all Qi. What is wanted is motion, but gentle motion that leads to pools, and flows onward.

The gurgle of gently flowing water brings peace and harmony, while the sound of rushing (or even constantly dripping water) brings unrest and disquiet.

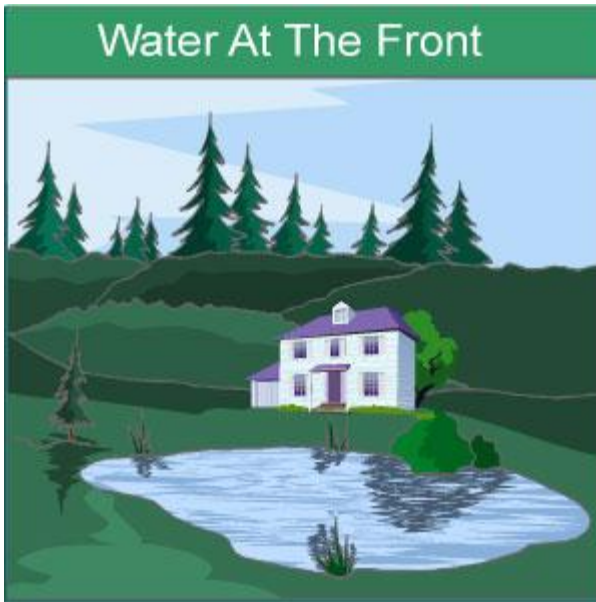
The Art of Feng Shui



Water at the Back

In general, one looks to have mountains (Yin) at the back, and water (Yang) at the front. Water at the back is, traditionally speaking, not to be sought out, but it happens and is not always a problem. For example, the water may be at some distance or there can be a mountain formation directly beyond the water in the back. This helps. If this is the case, it can be important to determine in which of the eight directions the water is in. This can tell you the trigram, the part of the body affected, and the person in the home most subject to this influence. Therefore, if there is water to the back of the house, find out who it might affect and where.

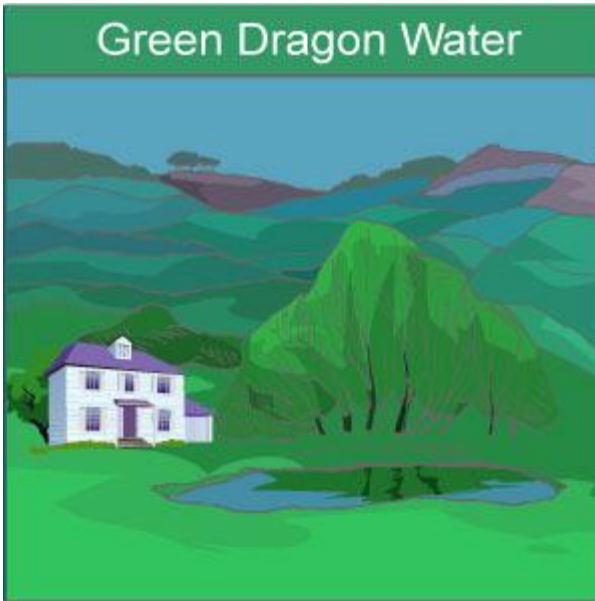
The Art of Feng Shui



Water in the Front

More appropriate is to have water in the front. The axiom is Yin at the back, Yang at the front. Water is Yang, so we want to see it in the front. Many an "ideal" feng-shui diagram shows a small fountain or pond located in the Bright Hall to the front of the house. This is traditional.

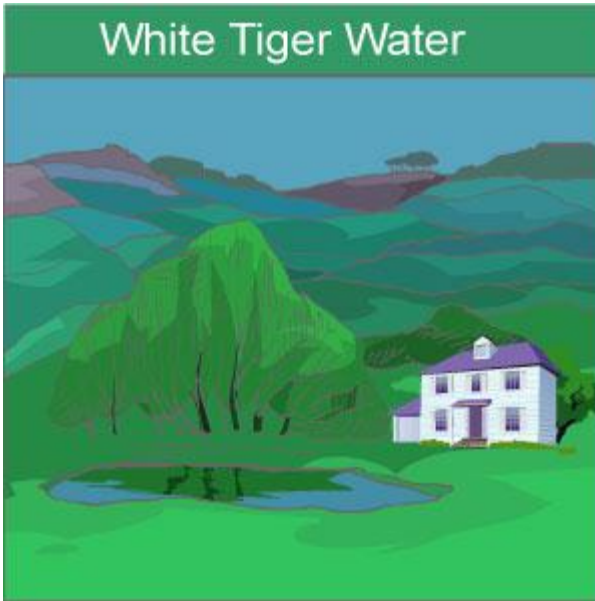
The Art of Feng Shui



Green Dragon Water

Just as a mountain-like land form is welcome on the left side of a house (as you face the front), the same is true for a water form in that position – to the left. This is said to enhance wealth and prosperity.

The Art of Feng Shui



White Tiger Water

Water to the right of the house, as you face outward, in the direction of the White Tiger, is also a positive placement and points to nobility and the ability to exercise power and influence.

The Art of Feng Shui



The Jade Belt

A common water formation, in particular within cities, is what is called the "Jade Belt" formation, where the curve of a river wraps around the land in a wide curve. The land is curved outward and the river flows around it, like a great belt. This is considered very good feng-shui, provided that the house or property faces the inside of the bow formation.

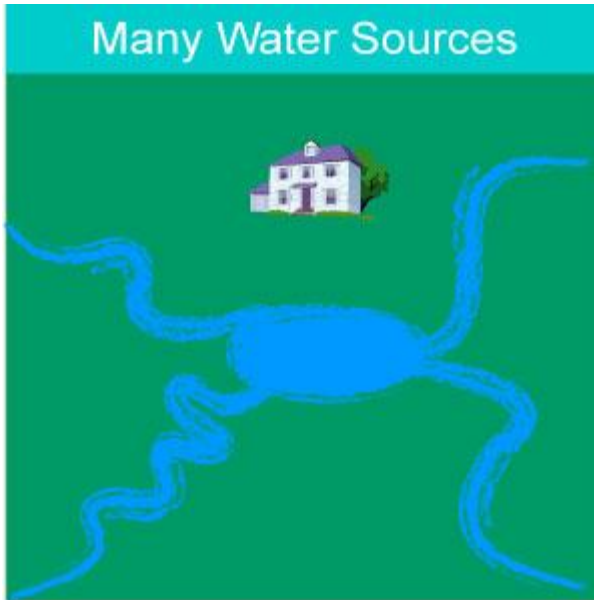
The Art of Feng Shui



Reversed Jade Belt

If a river or stream creates a convex curve that is toward the house (see illustration), then this is the reverse of the Jade Belt, and is not considered auspicious. In fact, this is one of the most "feared" formations and is to be avoided, at all costs. The flow of the Qi cuts into the property like a curved knife, instead of away from the property. You always want to be on the inside of the curve, not the outside.

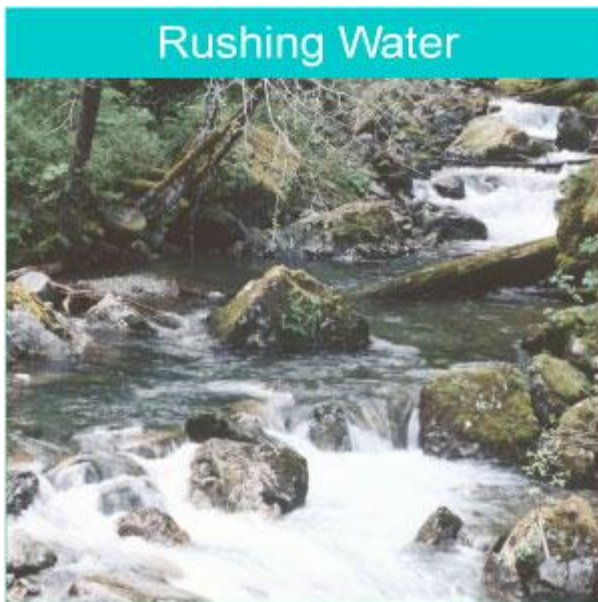
The Art of Feng Shui



Multiple Water Sources

A somewhat rare, but very desirable, water formation occurs where several water sources converge in front of the property to form a pond or pool. This is said to bring much wealth and prosperity and, provided the pool is not stagnant, is said to be generally very auspicious.

The Art of Feng Shui

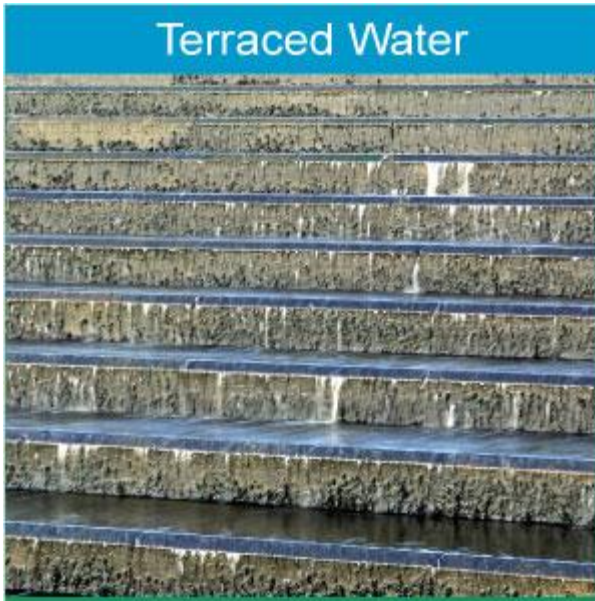


Rushing Water

Rushing or fast-moving water, like that found in a waterfall, can also occur in a streambed or canal. Anyone who has ever been to Tibet will experience this very aggressive form of water, where a rushing stream that is perhaps on two feet wide is nonetheless very deep and the water literally churns through this channel.

In a similar way, water can move through a property via a canal or man-made channel very quickly – fast moving. This very much disturbs the Qi and this formation is to be avoided or treated.

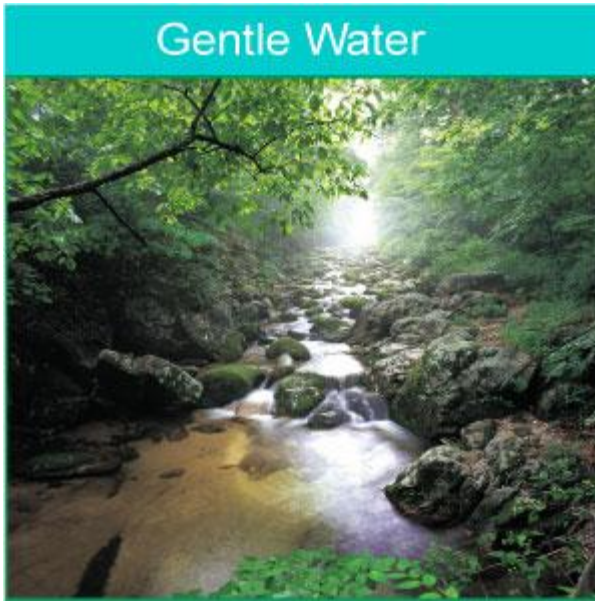
The Art of Feng Shui



Terraced Water

While waterfalls are generally to be avoided, terraced or cascading water, provided it is not moving very fast, is considered very desirable. For this to be considered auspicious, the water must flow from level to level toward the house, bringing with it valuable Qi energy. You will want to note into which palace the direction of the water flows.

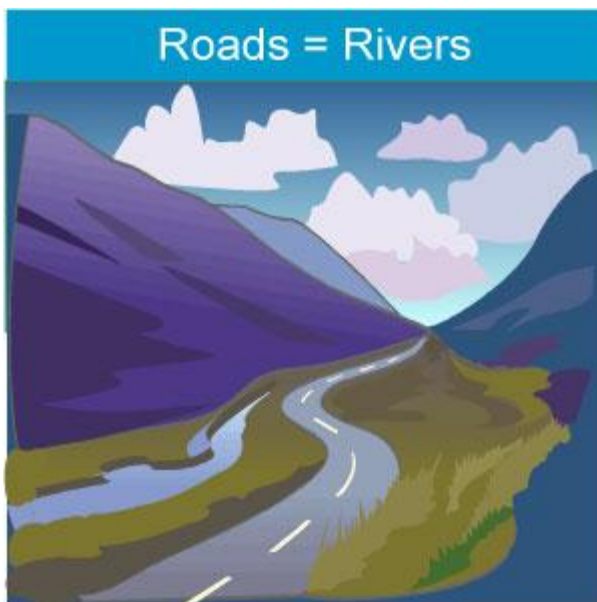
The Art of Feng Shui



Gentle Water

Gentle water is a water formation that meanders across the front of your property, the curves of which insure that the water must take its time and move slowly across the terrain. It should not cross in a straight line, but wind across the property, and have a gentle flow. This is considered very beneficial and auspicious.

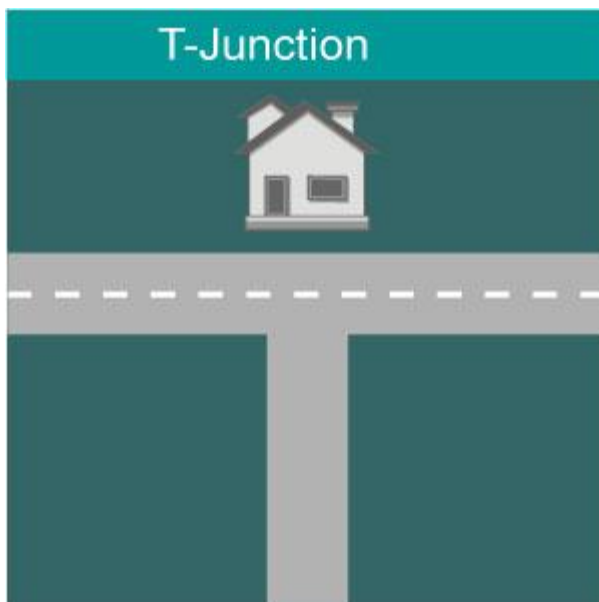
The Art of Feng Shui



Roads as Qi

Feng Shui experts today consider roads to be the modern equivalent of rivers and streams. The point is that roads convey Qi, much like rivers did in days gone by. While many of us would be hard pressed to find a topographical map of our area, showing creeks and streams, all of us can probably lay our hands on a road or city map. Armed with such a map, we can easily see the flow of Qi in our area.

The Art of Feng Shui



T-Junction

The T-junction, where one road dead ends into another is one example of feng-shui knowledge that seems to have made its way into the popular consciousness. It seems that everyone knows you don't want to have your house, in particular your front door, facing the wrong end of a T-junction, where the stem of the "T" joins the cross road.

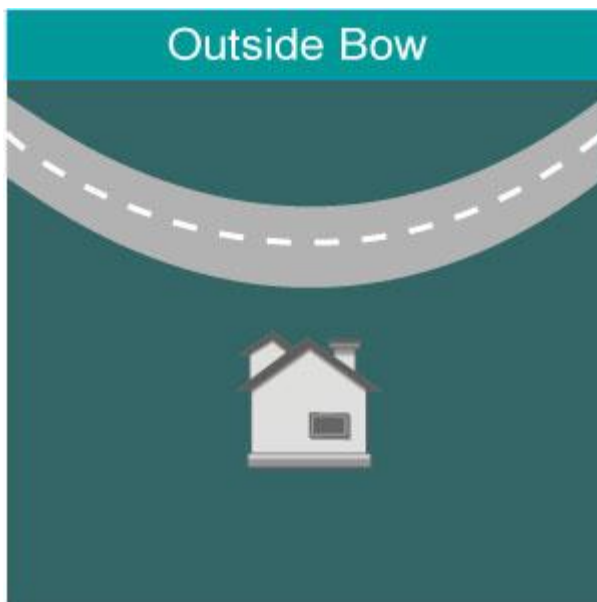
The idea is simple: all the energy that courses down the "T" is headed straight at your front door and into your house, disturbing whatever more gentle Qi you might have going there. Even more to the point, an errant car or truck may come crashing into your living room.

Some experts say this is only a severe problem if the traffic coming toward your front door is heavy. If the traffic is very light, many modern feng-shui experts say it really is nothing to worry about.

The Art of Feng Shui

It is best to avoid living in such a place, but if you already do, there are things that can be done, provided the traffic on the "T" is light, and this usually involves some form of fencing or erecting a partial wall, much as you might put a room divider or screen just inside a room to block or slow down the energy access to the room.

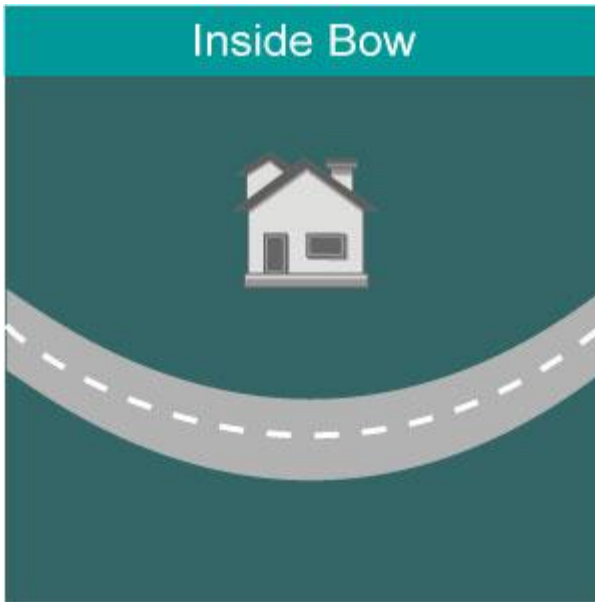
The Art of Feng Shui



Bowed Roads

Much like the "Jade Belt" formation with rivers, here the virtual road-river offers the same problem and solution to gently curving roads. The principle is that it is fine to have your home facing the inside of a gentle curve, so the road partially wraps around the house, but it is not good to have the outside curve facing and cutting into and toward the front of the home. This is a pretty deep-rooted feng-shui axiom and property facing outside curves should probably be avoided.

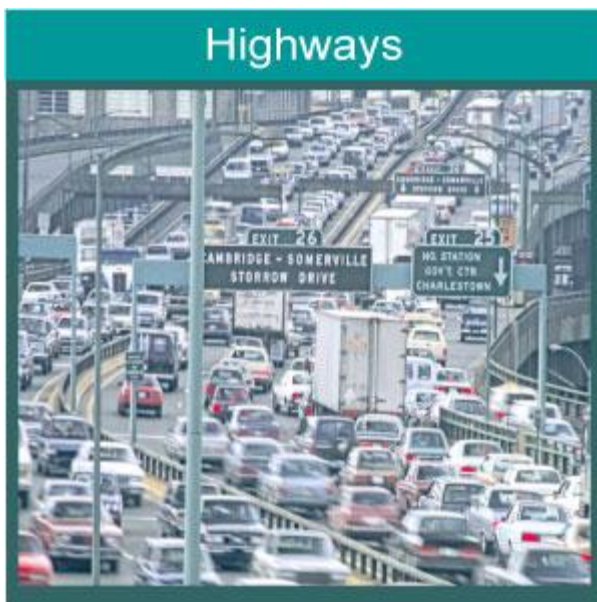
The Art of Feng Shui



Roads: Inside Bow

A location on the inside of a curved road is just fine, and the curving road serves to wrap around and protect the property

The Art of Feng Shui

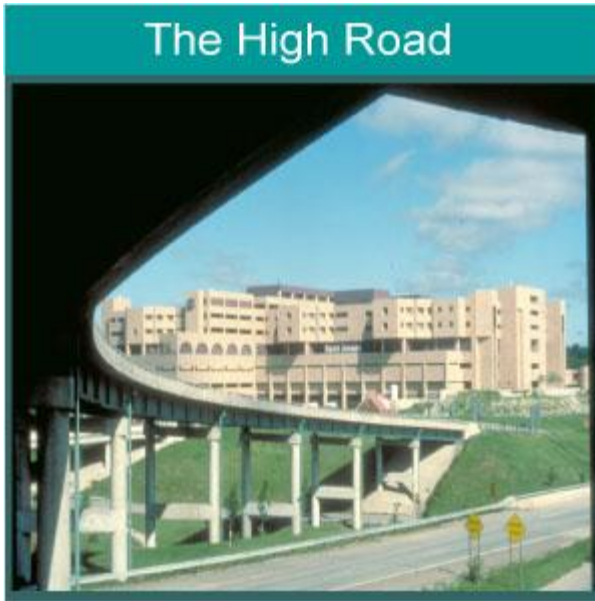


Major Highways

Expressways and major thoroughfares have become a major concern for present-day feng-shui analysis and deserve some study and explanation. More and more metropolitan areas have these multi-lane roads crisscrossing their neighborhoods, sometimes soaring high above with clover-leaves and high buttresses, sometimes digging down into the land in wide channels.

Aside from whatever formational feng-shui concerns, these highways can bring unwanted noise, dust, and motion, which are also connected to feng-shui analysis. What to do?

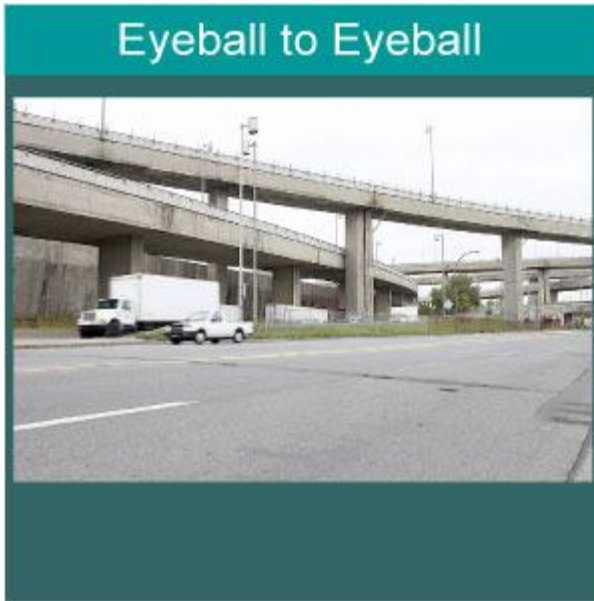
The Art of Feng Shui



Highways - The High Road

If your home is located above the level of the highway passing near you, then this is considered acceptable. You are above it all, surveying what passes below you. Or, you may be on the upper floor of a building, so that your view of the highway is from above. This kind of situation is considered workable. In the photograph above, the large building stands above the roads, which is acceptable.

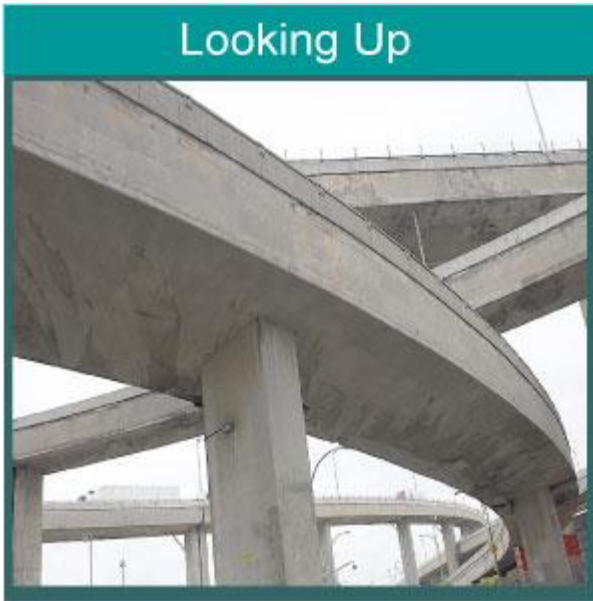
The Art of Feng Shui



Highways - Ground Level

If your home is located at the same level as the nearby highway, so that you are looking eyeball-to-eyeball with the passing cars, this is not considered good. You want to pass on property where you are on the same level as the nearby highway. Of course, if it is some distance away, this is not such a problem. You can sense if it is a problem by just standing outside and taking it all in.

The Art of Feng Shui



Highways - Lower Level

In general, you do not want to be located at a level lower than the nearby highway, and in particular if the highway casts a shadow on the home during some part of the day. This is considered very inauspicious and should be avoided.

The Art of Feng Shui



Heavy Traffic

Heavy or fast-moving traffic on a highway or a smaller road disturbs the Qi and does not allow it to collect or pool. There is no rest in this situation. Heavy traffic, nearby to a house, is also endlessly noisy, making sleep or quiet time very difficult. This is not a situation you should willingly choose.

The Art of Feng Shui



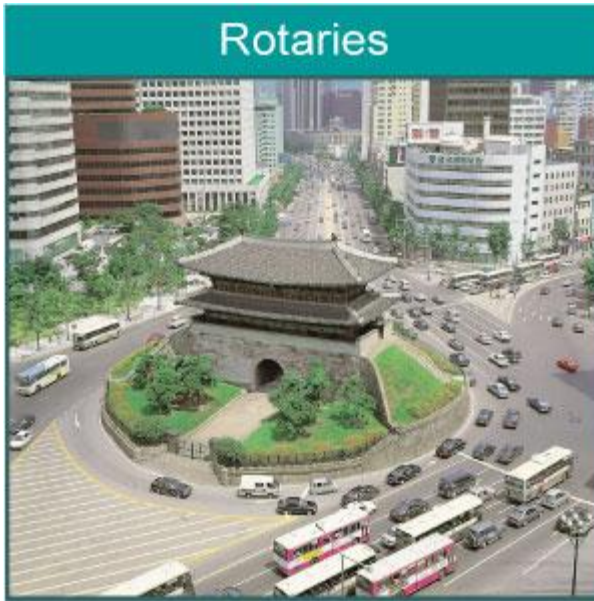
Dead-End Streets

If you live in a cul-de-sac at the end of a straight road or in one of those circular courts where there is one road in, a turn around, and no other exit, then there may be a problem for the house at the very end of the road. Like the T-Juncture road, a house at the end of a cul-de-sac is receiving negative Sha Qi, head on.

If there is a ring of houses, such as you find in a court, then only the house at the extreme end (the straight end) of the road is in danger. The other houses can actually benefit from the Qi that pools in the circle at the end of the road.

Some barrier in front of the vulnerable house can help. Also, if water cuts across the road between the road and the house, this will negate most of the negative effects of the Sha Qi.

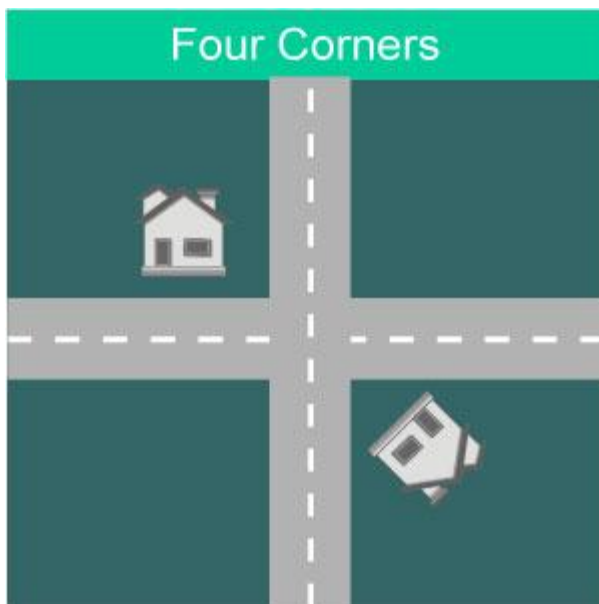
The Art of Feng Shui



Rotaries

Rotaries or roundabouts, where 3-4 roads converge on a circular road, are usually considered very auspicious, as the Qi flows into the rotary, and collects or pools in the circular center. The larger the circular center, the more Qi is collected.

The Art of Feng Shui

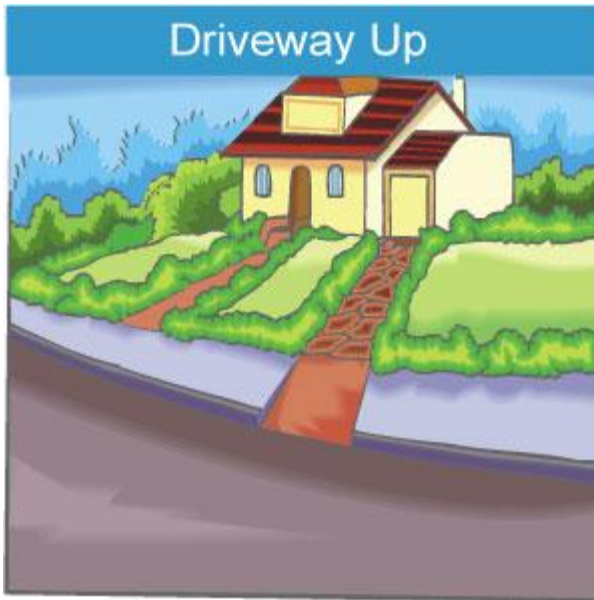


Four Corners

Perhaps the most common road formation is the crossroad, where two roads cross at 90-degree angles to one another, thus creating four very sharp corners. If the traffic is very slow or if there are four stop signs, then the Qi will be gentler and there is less to worry about. If there are no stop signs in one direction and the traffic is brisk, then the Qi will be disturbed and this is probably not where you want to live.

In particular, you don't want your house facing one of the four sharp corners. Also, you will want to map the situation out, using the eightfold directional diagram. Here one house is facing the street, which is tolerable, but the other directly faces a corner, which is considered very inauspicious.

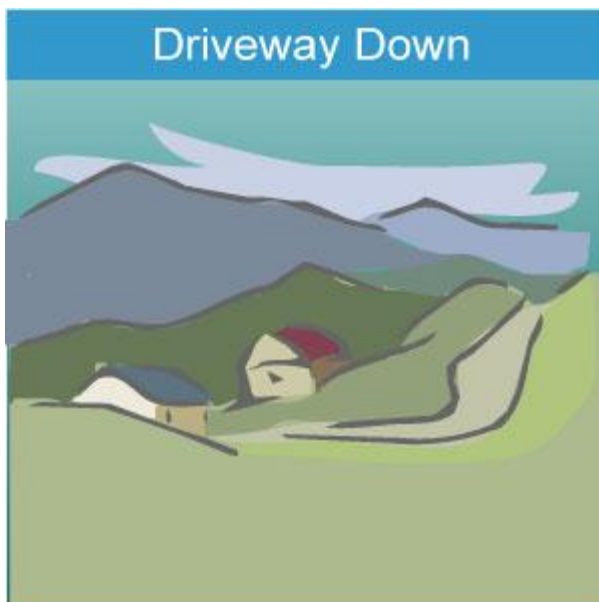
The Art of Feng Shui



Sloping Driveway (up)

If you have an entranceway or drive that leads up an incline to the home, then it is a question of how steep the drive is as to whether there are any feng-shui worries. A steep incline suggests that the Qi can't get up it or will easily flow back and out. It could help to have a strong Bright Hall or even some sort of fence or barrier at the bottom to hold and pool the Qi that flows back down the drive.

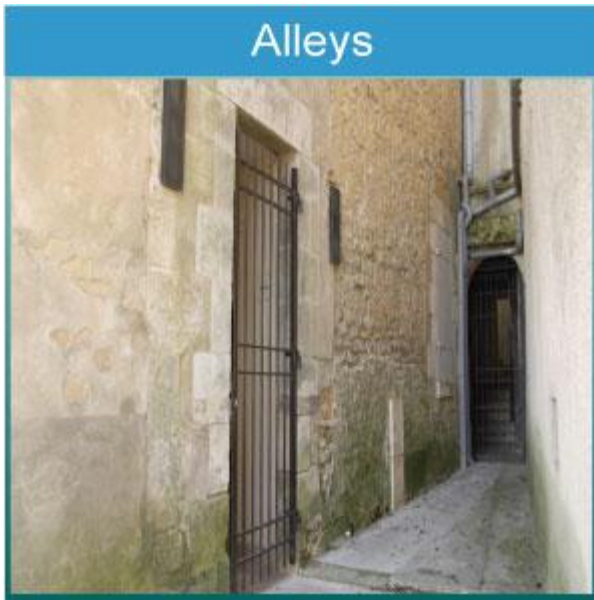
The Art of Feng Shui



Sloping Driveway (down)

If the drive or road in front of the house slopes downward to the house, much depends on the steepness of the incline. A gentle downward slope means that the Qi collects, and this is auspicious. However, a steeper or steep downward slope indicates that the Qi flows down, but can't get back out to flow on, and it becomes stagnate – dead. This is considered a serious feng-shui problem, and should be avoided.

The Art of Feng Shui

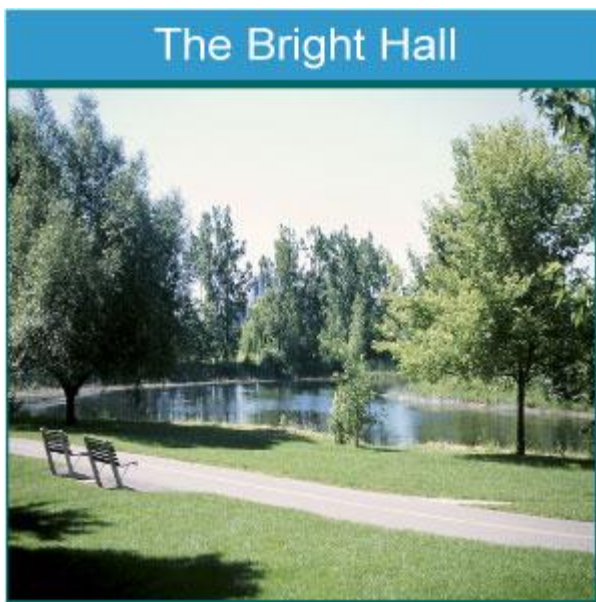


Alleyways

The alley or road between houses or properties also needs to be considered. Because alleys tend to be narrow, and the fact that many houses back right up to the alley, offering steep sides, the alley can become a straight channel with high sides, through which Qi tends to move very fast. In particular, you don't want to have a house positioned at the end of an alley, receiving all that Sha Qi.

The best advice is to avoid such properties or, if you already are committed, to construct barriers or trees to block and deflect the fast-moving Qi.

The Art of Feng Shui



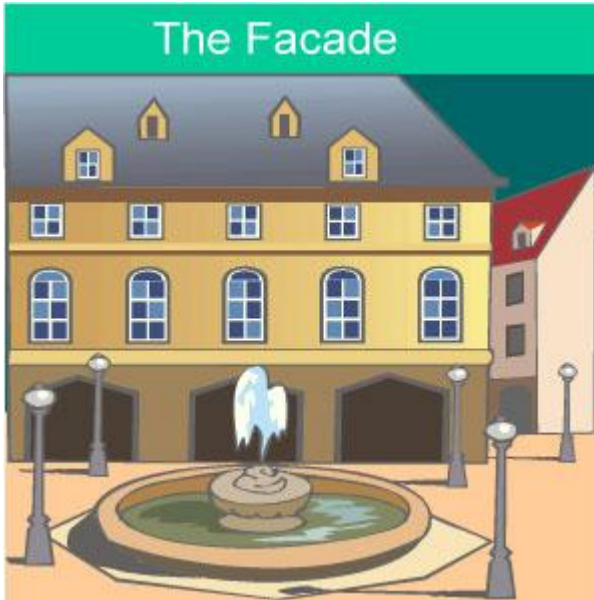
Parks and Meadows

Cities, at least in the U.S., tend to be organized in squares or blocks, most often with many straight lines. The roads separating the city blocks are also straight and cross one another constantly, creating an endless series of sharp corners. The buildings in a city often have nowhere to go except up, so they stab at the sky and are peppered with antennas and what-not.

If you can look over the expanse of a city, you will see gaps or open spaces scattered here and there. These can be ponds, golf courses, meadows, parks, stadiums, and so on. The point is that in many cities these open formations are the only place where all the flowing Qi can settle or collect. Living near or close by to one of the open Qi collectors can be very auspicious. However, as many parks are square or rectangular, you want to be careful not to have one

The Art of Feng Shui

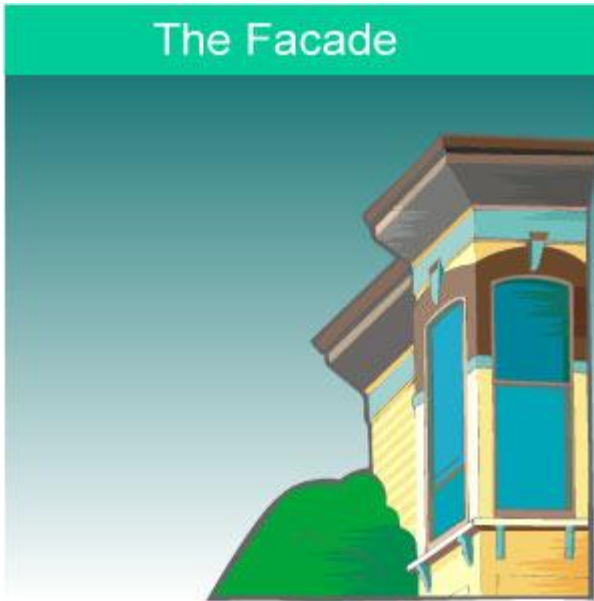
of the four corners of the park pointing at your front door.



The Front of the Building

Just like we look at someone's face to see who we are talking to, so in feng-shui the façade or front of the home is the most important. That is where we first look to ascertain how it is placed. In what follows, we will present some general guidelines for looking at the front of a house or building.

The Art of Feng Shui



Building Posture

Like people, buildings can have good or poor posture. Like all things Asian, the best road is the middle road: not too big, not too small, not too high, not too low, and so forth. Moderation in all things is called: balance. And this extends to the façade of the house

The Art of Feng Shui



Right or Left Leaning

The building should not be the Leaning Tower of Pisa, leaning to the right or to the left. In a similar vein, it is best if the building does not have any obvious outcrops or overhangs that cause the balance of the building to shift markedly to right or left. A square-shaped building is still the preferred shape.

The Art of Feng Shui



Forward or Backward Leaning

A building should not have its face or façade tilted, either forward or backward. Similarly, the building should not have a high overhang or a low part of the house project outward. The face of the building should be flat, running straight up and down. It could also be curved or rounded, without causing problems.

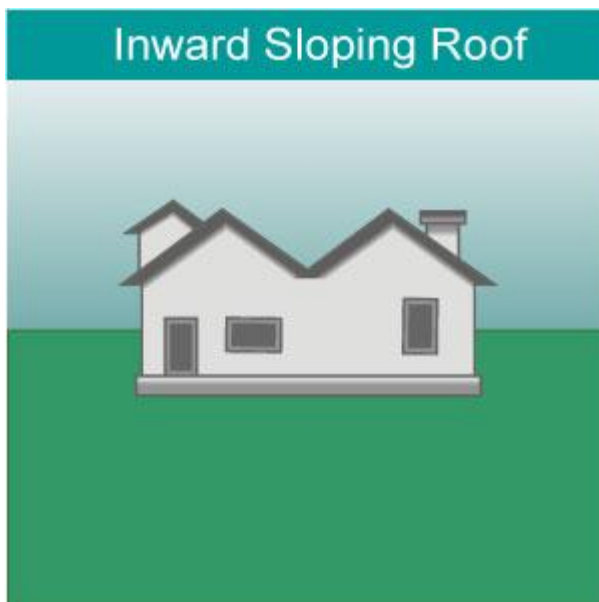
The Art of Feng Shui



Roof Shapes - Flat

There are all kinds of roof shapes, high and pointed, low and flat, shingled or tiled, copper or clay – many. In Asian, the preference is for flat roofs, which they associate with the element Earth. In particular, flat roofs are recommended for business and educational buildings. In Northern climates, flat roofs don't work out well, so we find all kinds of angled roofs. We will examine some of the possibilities.

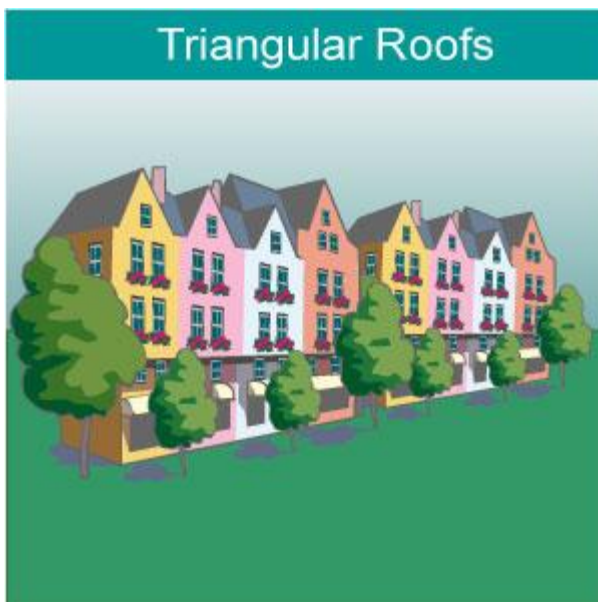
The Art of Feng Shui



Inward Sloping Roofs

One of the most inauspicious roof shapes is that where two sides of a roof converge inward to form a "V" or open wedge at the center. This can happen by design or where two parts of a building are connected (usually an add-on) by this type of angled roof. The resulting inward "V" cuts at the very center of the house, and should be avoided. Somewhat better is where two roofs slope inward, but are offset by an inner roof oriented in the opposite direction. The diagram makes this clear. This is preferred, but still not perfect. In general, you want the center of the home to be at least slightly higher than the periphery.

The Art of Feng Shui

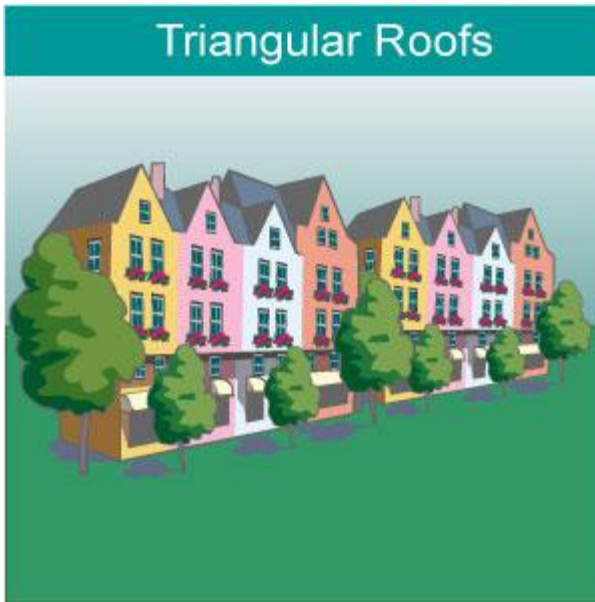


Triangles as Roofs

In the West, most roofs tend to be triangular in shape, so in what follows here we are looking more at the incline or steepness than at the "triangularity" itself.

We know that sharp triangles represent the element Fire and indicate extreme activity, so, unless you need a lot of push around you, choosing a triangular roof with more gentle angles is suggested.

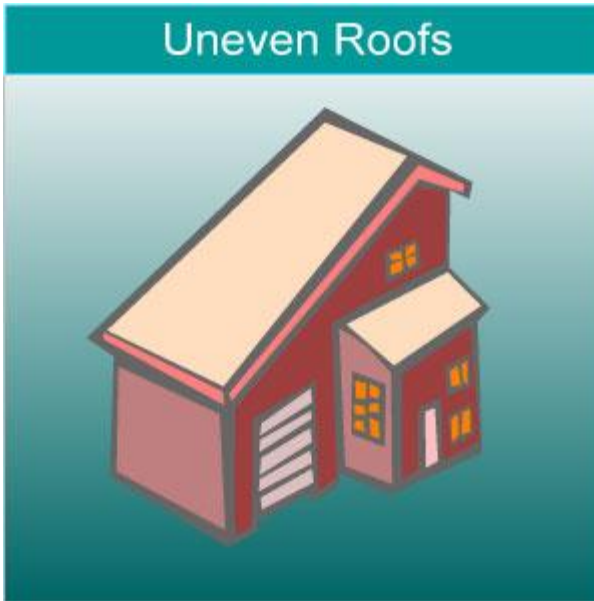
The Art of Feng Shui



Dome Roofs

In the roof world, the Metal element is represented by dome or round-topped roofs, and any circular or dome shape collects energy at its center. These type roofs are recommended more for military buildings, rather than homes.

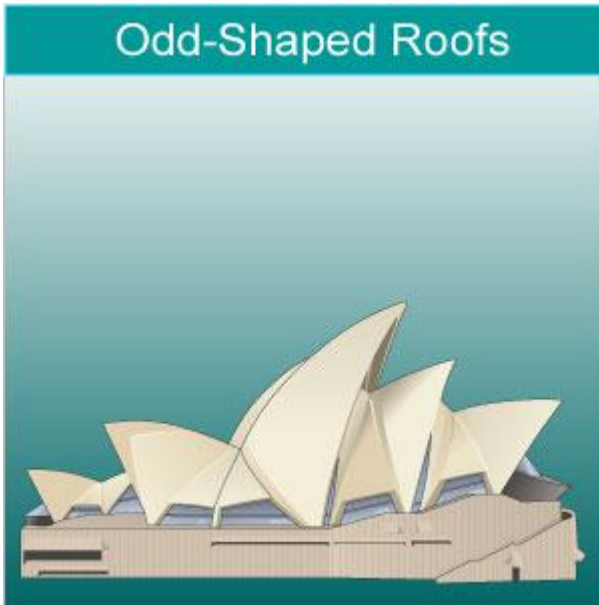
The Art of Feng Shui



Uneven Roofs

As you might imagine, uneven roofs, where one side of the roof is very unbalanced in size, compared to the other are not recommended and considered inauspicious.

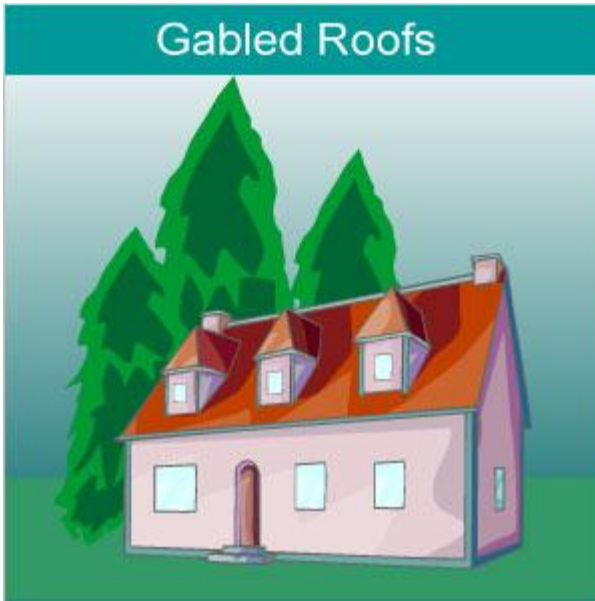
The Art of Feng Shui



Irregular-Shaped Roofs

Odd or irregular-shaped roofs are said to represent the element Water, and are reserved in the Asian tradition for academic institutions. Here a lot of sharp points pierce the sky. This is not so bad in a public building, but would not be recommended for a home.

The Art of Feng Shui

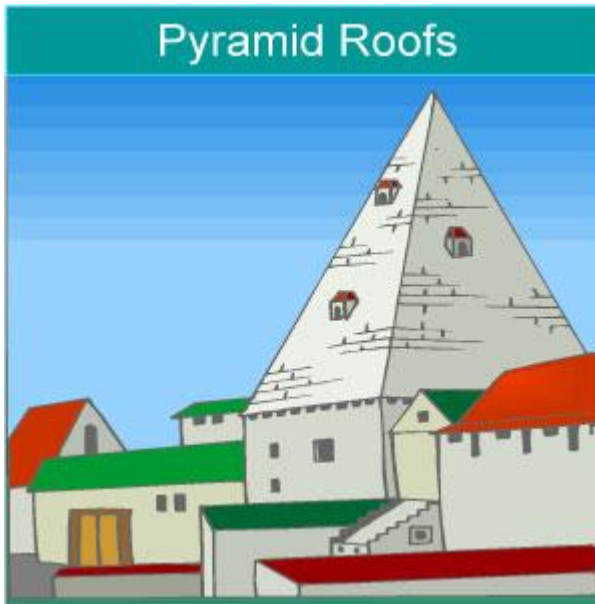


Gabled Roofs

The classic house of seven gables would never have been built in Asia, where any kind of roof protrusion is said to belong of the Wood element, and better for business buildings than for private homes.

The Art of Feng Shui

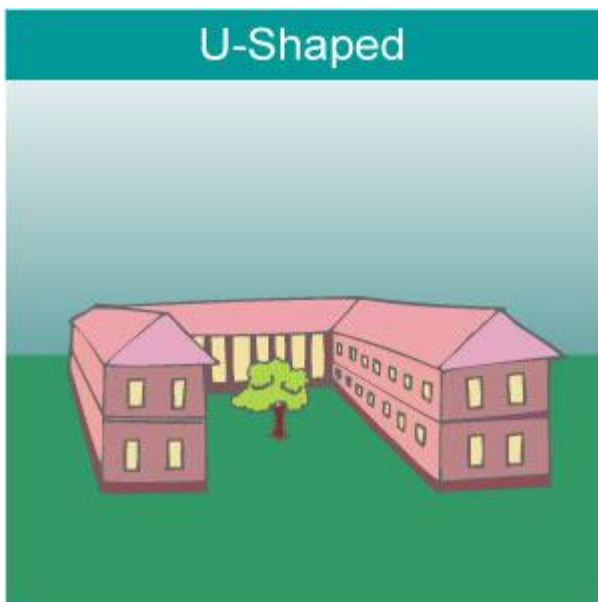
Building Shapes



Pyramid-Shaped Buildings

Pyramid-shaped buildings and roofs belong to the Fire element, and are seldom recommended for any kind of building other than churches or spiritually-oriented buildings, where there are said to bring energy and activity to the controlled spiritual environment.

The Art of Feng Shui

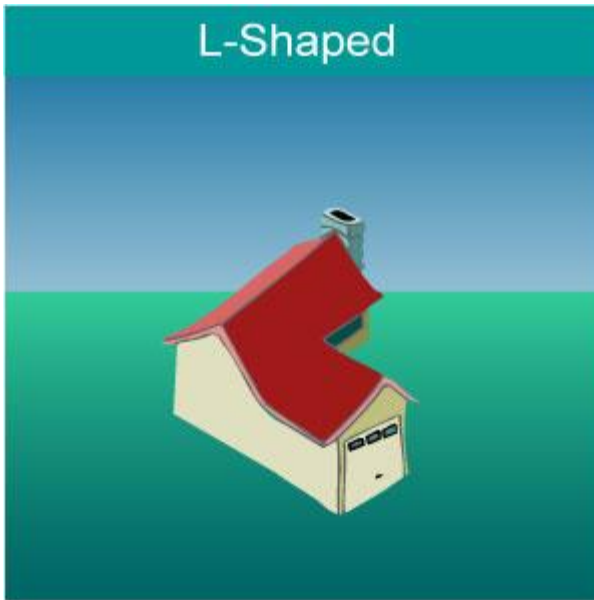


U-Shaped Buildings

U-shaped buildings are not recommended, unless they are very large, at which time they are said to protect the building as the Green Dragon and White Tiger do the house itself. Otherwise, placing the Nine Palace grid on a u-shaped house only points out its missing sectors.

One way to remedy a smallish u-shaped building is to see that each of its three sections is a separate building, and this is done by having doors clearly demarcate where the three sections join.

The Art of Feng Shui

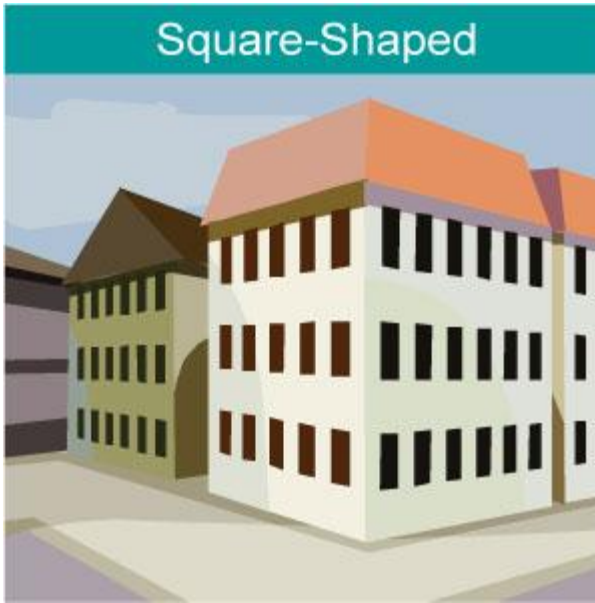


L-Shaped Buildings

L-shaped buildings, like L-shaped plots of land, are inherently problematic, because the actual center of the building (or several sections) is shifted outside the physical boundaries of the house itself.

The remedy for this is similar to what can be done with the u-shaped building, and that is to see that walls and doors clearly separate one side of the "L" from the other.

The Art of Feng Shui

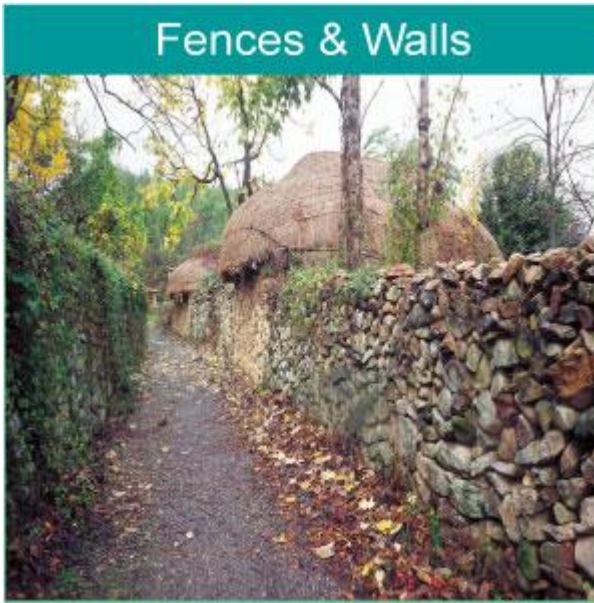


Square Shaped Buildings

This is traditionally the most favorite shape for a building, because all Nine Palaces are accounted for, and there are no missing sectors. Houses that are roughly square-shaped may have one or more sectors complete, but unless more than one third of the house length or width is missing, it is probably not a serious problem.

The Art of Feng Shui

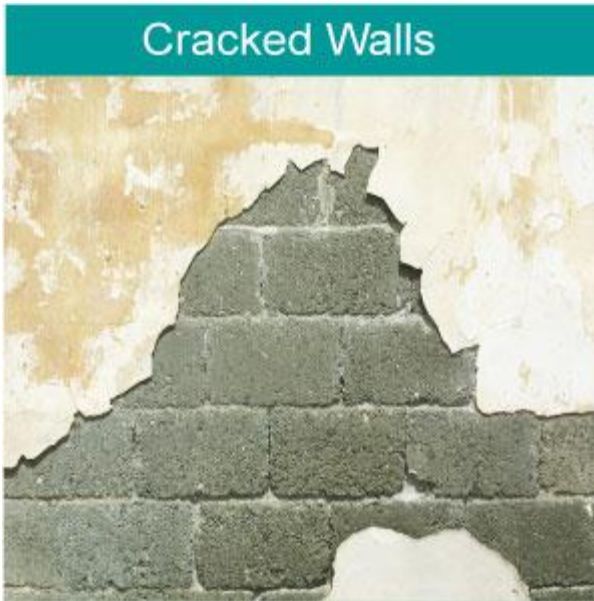
Fences and Gates



Fence Remedies

Fences are very important in feng-shui and represent one of the primary remedies or antidotes for feng-shui problems.

The Art of Feng Shui



Cracked Walls

While fences (like the classic picket fence) have predetermined gaps in the slats, the same is not true for walls. Walls should be smooth and of one piece, and if they display large gaps or cracks, they are considered "broken" and not an auspicious sign.

The Art of Feng Shui



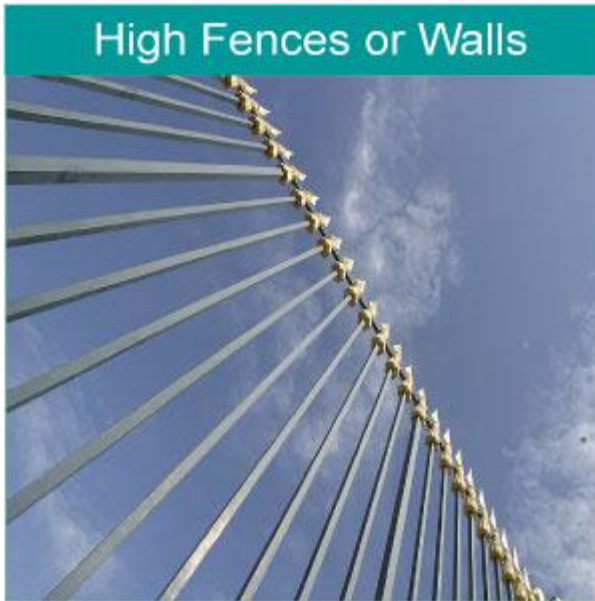
Pointy Fences

It is common for fences to have pointed stakes, points that are aimed upward toward the sky. These points emphasize the Fire element and are usually considered acceptable, unless they are tilted to point either inward or outward.

If a fence top points inward, it is considered very inauspicious and is said to potentially cause great harm to the owners.

If a fence points outward, it is considered like an act of aggression against one's neighbors.

The Art of Feng Shui



High Fences or Walls

While fences with low and mid-sized heights are desired, very high fences are considered to suffocate the house and those who live there. Anything over, say, 7-8 feet would not be recommended, and a fence or wall at the height of the house roof is very inauspicious.

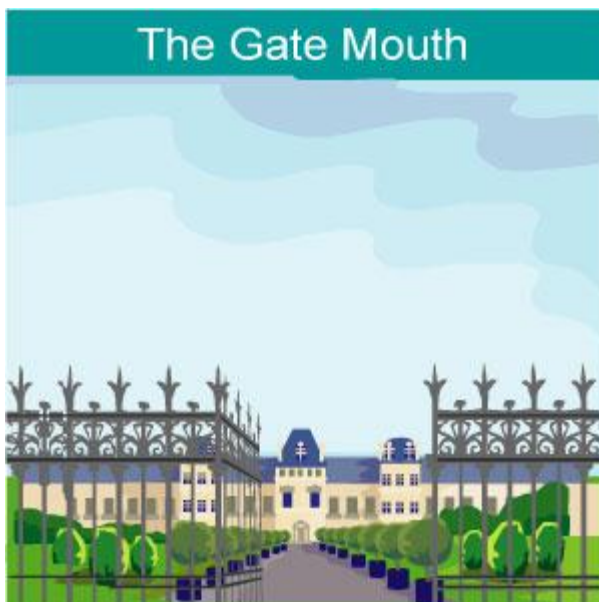
The Art of Feng Shui



Fence Distance

Fences or walls should be at a distance to the house as to leave plenty of room for Qi to circulate around the building. For instance, one would not build a fence right next to a house. You can see at a glance whether a fence or wall feels too close to the house. It just does not feel right. Here the fence is just too close to the front door.

The Art of Feng Shui

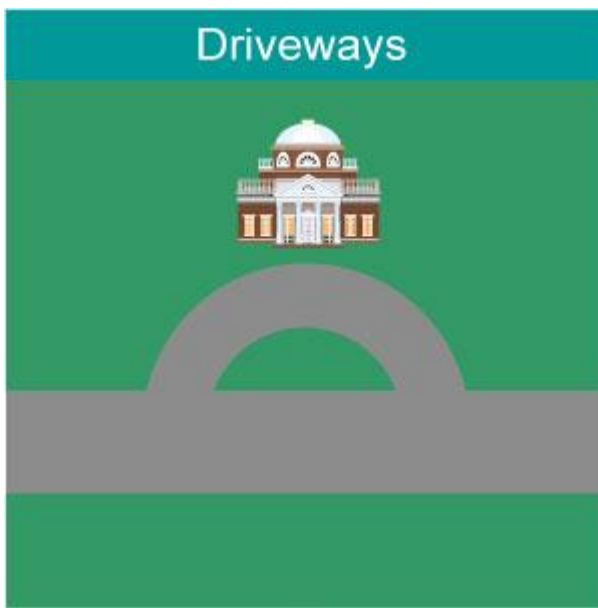


Gate Placement

The placement of gates in fences and walls in feng-shui is considered very important, as these gates or openings are said to control the entrance and exit of Qi into the property. The main rule with gates is that there can be only one "main" gate or entranceway onto the property. All other entrances are considered secondary and should be smaller or somehow unaccented. The gate is said to be like a mouth for the Qi into the property, and you only want to have one of these.

The Art of Feng Shui

Other Considerations

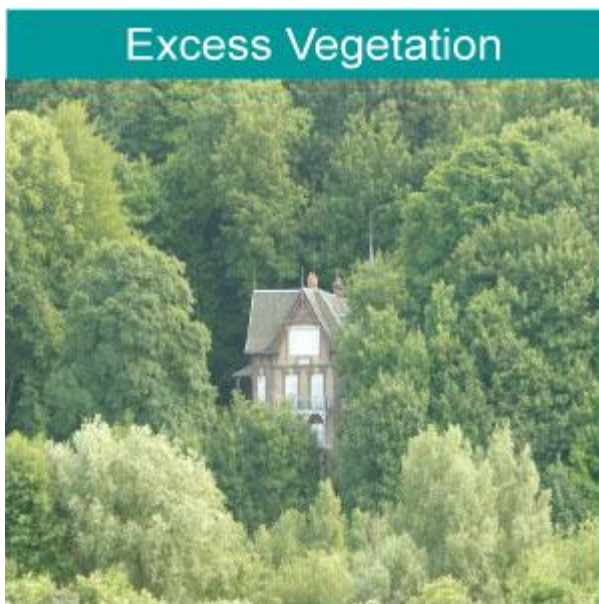


Driveways

We have seen in the Jade Belt and elsewhere the basic rule about curved lines, whether they be rivers, roads, or the common driveway, and that is that you want to be inside the curve, and not outside. In other words, you don't want the driveway curving outward toward the house, as in this drawing.

Unfortunately, the U.S. it is very common to have a semi-circular drive, arching from the street up to the main door and back again. This is considered very Sha Qi and should be avoided, as it is said to be like a blade cutting at the house and its occupants.

The Art of Feng Shui

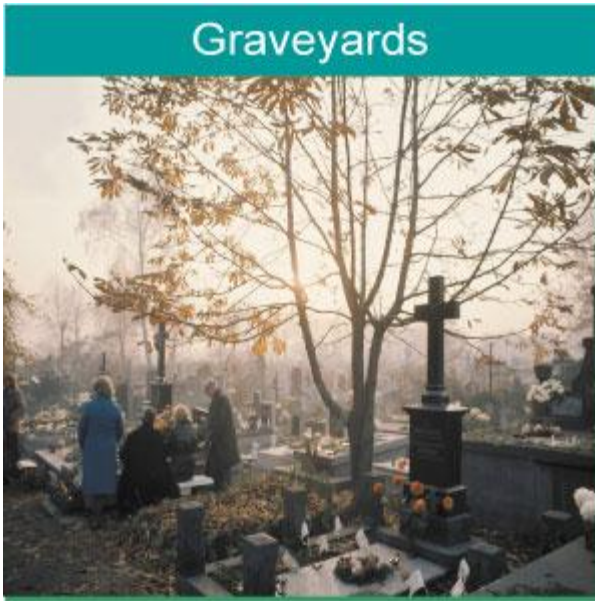


Excessive Vegetation

Greenery surrounding a house is desirable, but not if it manages to overshadow or impinge on the space surrounding the house itself. In particular, you don't want a tall tree or bush casting a shadow on the main door to the house. This is another example of Sha Qi, and needs to be remedied.

Often the remedy is as simple as trimming back the bushes or, in extreme cases, taking out a tree to let in the space and light. Sunlight should always be able to reach the front door of the house.

The Art of Feng Shui

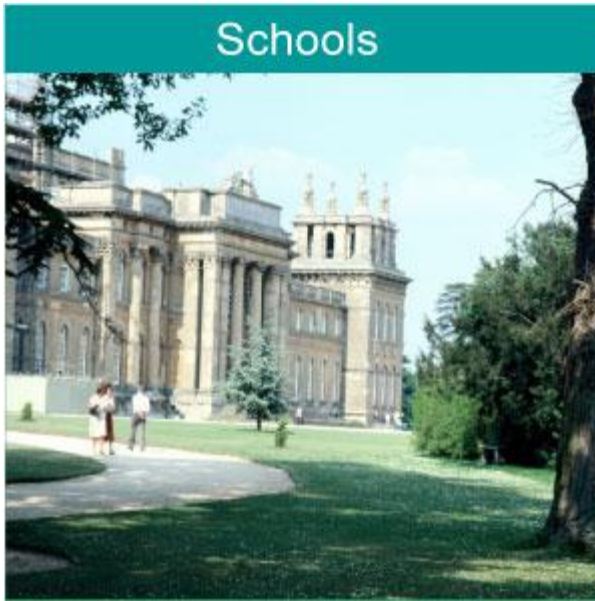


Graveyards

It is traditional that one does not live close by a graveyard, which is considered an ultra-Yin place. However, at least here in the West, graveyards are well-kept and are often one of the more significant Qi producing landforms in the area.

If there is a river or stream separating the graveyard from the house, then this is very good. A road will also work just as well.

The Art of Feng Shui



Schools

Schools are considered very active places and a good source of Yang Qi. Living within a block of a school myself, I can say that aside from the relatively noisy periods twice a day, that schools are otherwise relatively easy to be around. In the nights and weekends, they are very silent and the Yang is more than balanced out.

The Art of Feng Shui



Churches and Temples

Churches are said to be reservoirs of Fire Qi, and living close by a church or temple is more a question of how much Fire Qi you require. You can always remedy this by the appropriate placement of Water Qi, which puts fire out.

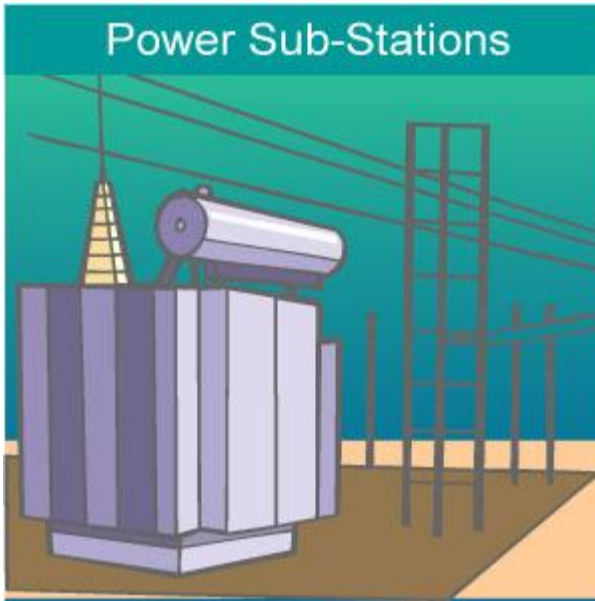
The Art of Feng Shui



Service Stations

Gas stations belong to the Fire element and to Fire Qi. Living close to such a service station may not be desirable for many reasons, but from a feng-shui point of view, it boils down to how you respond to the Fire element. You may need it, and if you don't, it is not difficult to remedy it with the proper placement of the Water element.

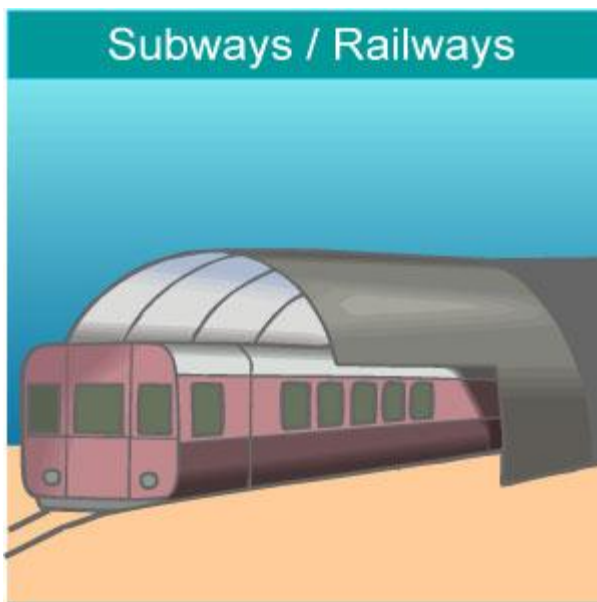
The Art of Feng Shui



Power Substations

These buildings are considered to belong to the Fire element and, aside from the fences, wires, and what-not that often goes along with a power substation (which may introduce other feng-shui factors), our main concern here is with balancing the Fire element in the house.

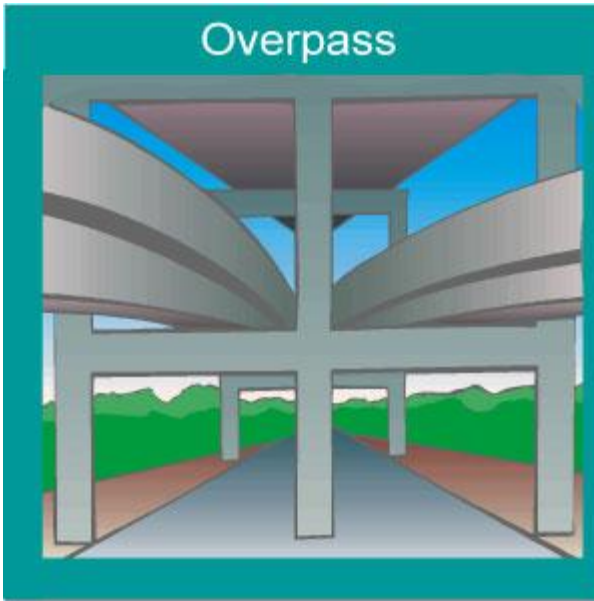
The Art of Feng Shui



Railroads and Subways

Since railroads and subways try to follow straight lines whenever they can, and send very heavy bodies hurtling down a straight track, these are something to carefully consider when purchasing a home. The main point is to determine what sectors are involved. Generally this kind of formation is to be avoided.

The Art of Feng Shui



Overpasses and Pedestrian Bridges

As a rule, these should be avoided, in particular if they are very close to your property line. At some distance, these structures seldom are problematical.

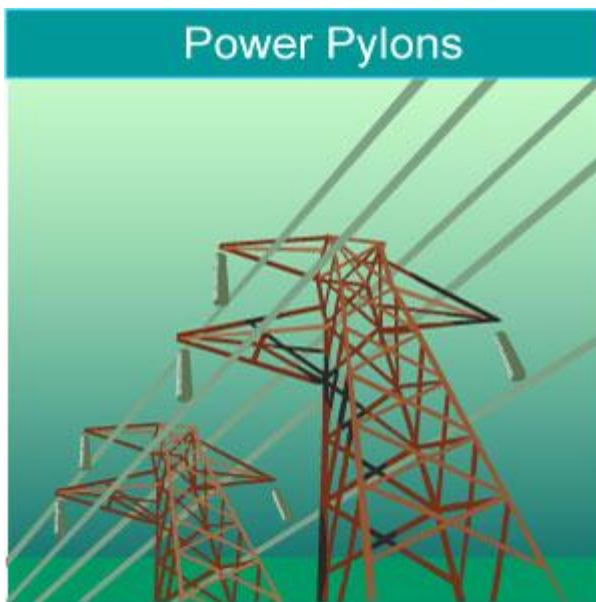
The Art of Feng Shui



Fire Hydrants

If you live in a town or city, fire hydrants are part of life, and hard to avoid. It is kind of the luck of the draw whether one happens to be located near your home. These are not considered problematical, unless they are located directly in front of your main door. I don't mean off to the left or the right, but smack in the middle. In this case, there is very little that you can do to remedy the situation, and it would be best, from a feng-shui point of view, to pass on the property.

The Art of Feng Shui



Power Pylons

Even non-feng shui folks hate these things. They are simply scary to look at, and are almost a cartoon of what the ultimate bad Sha Qi might look like. They are the poster boys for bad feng-shui. And there is no remedying them, for the most part.

People don't want to live near these things, even if they have never heard of feng-shui. You don't want to have a pylon directly in front of your house or within a radius of a couple hundred feet in any direction. Looking at what sectors are affected may bring some remedial relief, but usually not enough to encourage you to live there. Large placements of the Water landforms are about the only real remedy. There are some things you just don't want to live near.

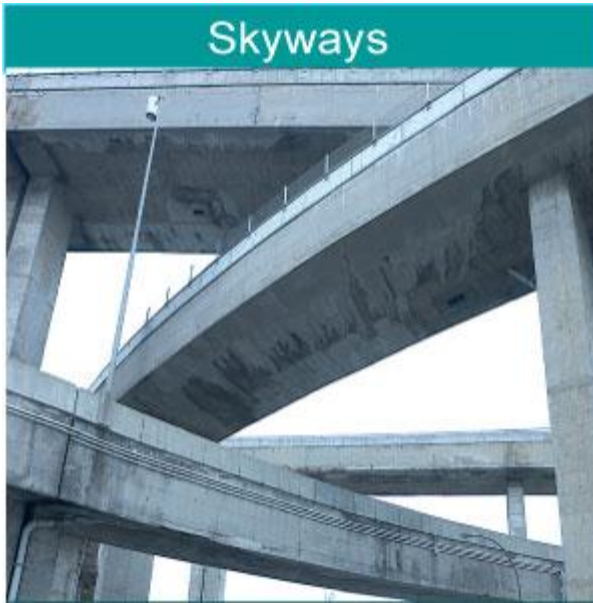
The Art of Feng Shui



Inter-Building Cracks

Something that is encountered in cities where buildings are placed very close to one another is the situation where your main door faces a crack or gap between two buildings directly across the street. This is considered very dangerous "cutting" Sha, and is very hard to remedy. Of course, you want to look at the eight sectors to fine tune your knowledge, but as a rule it is best to look carefully for this and to avoid it.

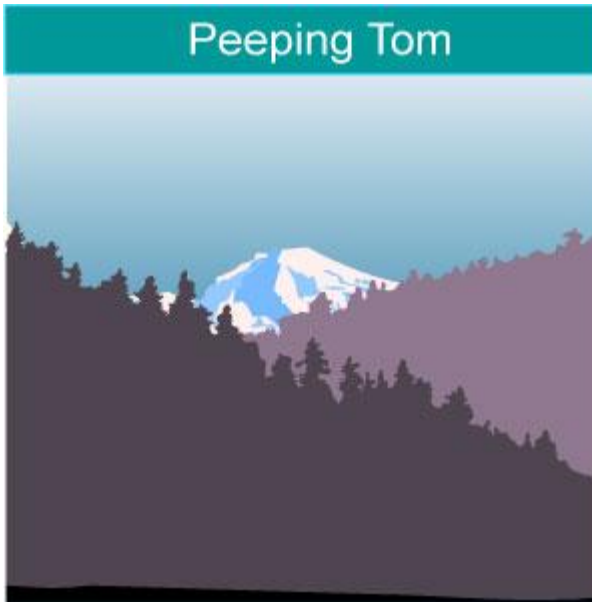
The Art of Feng Shui



Blade Flyover

With all the curves and bends in the various inter-city highways, one has to be on the lookout for the curved flyovers that seem to hover in the air. Like several other similar warnings (roads and rivers), you don't want to be on the receiving end of an outwardly curved flyover. Sitting inside the curve is fine, but facing the outer curve is to be avoided.

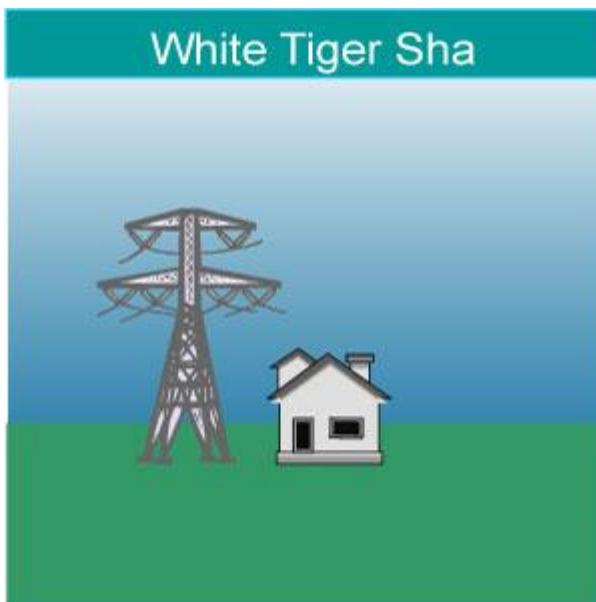
The Art of Feng Shui



Peeping Tom Sha

Although I was not familiar with it, feng-shui expert Joey Yap points out what he calls "Peeping Tom" Sha, and notes that his sources for this is ancient. This formation is when a formation, usually a mountain, appears to rise up behind the main land forms, and peek out. He states that this formation is indicative of thieves and robberies and should be avoided.

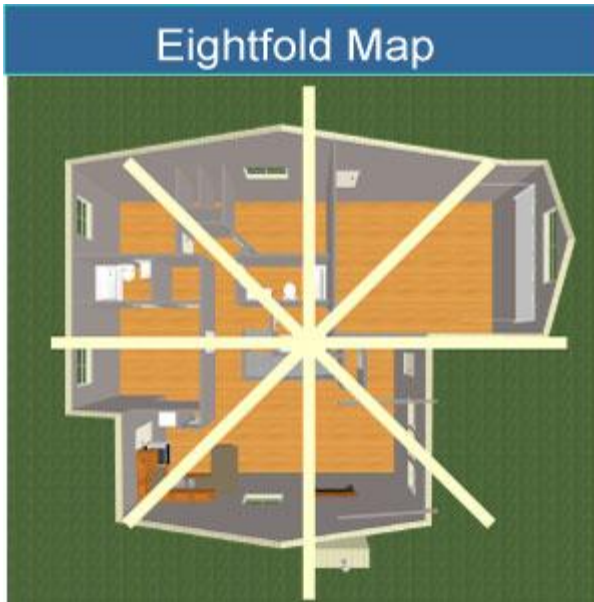
The Art of Feng Shui



White Tiger Sha

The right side of the house, as you stand inside looking out toward the front, belongs to the White Tiger and the element Metal. When there is a strong negative object or feature located in the zone of the White Tiger, in particular if the negative object belongs to the Fire element (like a tower), this is considered very inauspicious, because Fire and Metal don't combine well. Feng-shui expert Joey Yap states that this indicates an imbalance in the female element, and females in the house could become involved in matters related to power.

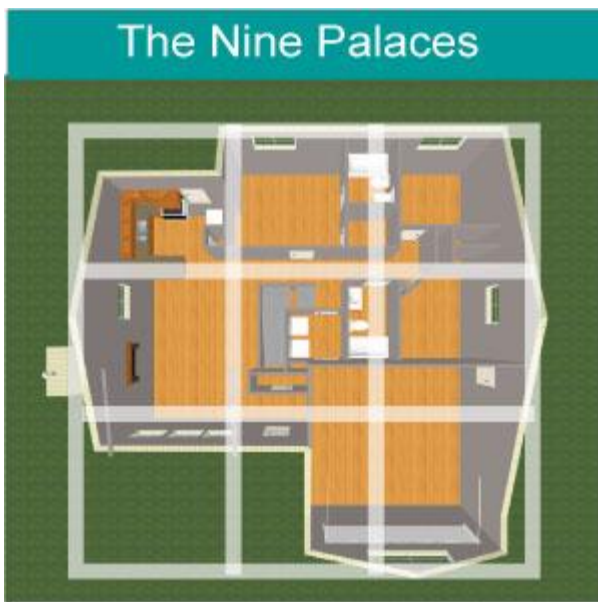
The Art of Feng Shui



Qi Types

Any house or building can be analyzed by the Nine Palaces method, which is a simple grid that is placed over a floor plan of the home. From the center of the grid, there are then the standard eight directions. North, South, East, West, and their four corners, N.E., N.W., S.E., and S.W.

The Art of Feng Shui



Eight Directions

Next, determine in which of these eight directions that house is facing and, with the house oriented in that direction, place the Nine Palace template over the floor plan. The resulting nine squares or palaces each have a different kind or degree of Qi. There are two groups of four palaces, the East and West Groups. Membership in these two groups depends on calculations from the I-Ching and the characteristics of the six relatives, in combination with the five elements.

The Art of Feng Shui

| Sixty-Year Cycle (1-20) | | | |
|-------------------------|---|---|--------------|
| 1) Wood-Mouse: | 4 | 2 | (1924, 1984) |
| 2) Wood-Ox: | 3 | 3 | (1925, 1985) |
| 3) Fire-Tiger: | 2 | 4 | (1926, 1986) |
| 4) Fire-Rabbit: | 1 | 8 | (1927, 1987) |
| 5) Earth-Dragon: | 9 | 6 | (1928, 1988) |
| 6) Earth-Snake: | 8 | 7 | (1929, 1989) |
| 7) Iron-Horse: | 7 | 8 | (1930, 1990) |
| 8) Iron-Sheep: | 6 | 9 | (1931, 1991) |
| 9) Water-Monkey: | 2 | 1 | (1932, 1992) |
| 10) Water-Bird: | 4 | 2 | (1933, 1993) |
| 11) Wood-Dog: | 3 | 3 | (1934, 1994) |
| 12) Wood-Pig: | 2 | 4 | (1935, 1995) |
| 13) Fire Mouse: | 1 | 8 | (1936, 1996) |
| 14) Fire-Ox: | 9 | 6 | (1937, 1997) |
| 15) Earth-Tiger: | 8 | 7 | (1938, 1998) |
| 16) Earth-Rabbit: | 7 | 8 | (1939, 1999) |
| 17) Iron-Dragon: | 6 | 9 | (1940, 2000) |
| 18) Iron-Snake: | 2 | 1 | (1941, 2001) |
| 19) Water-Horse: | 4 | 2 | (1942, 2002) |
| 20) Water-Sheep: | 3 | 3 | (1943, 2003) |

60 Year Cycle and Personal Gua 1-20

The next step is to locate your Personal Gua number from among the next three image-tables. This represents the sixty-year animal-element cycle as used in most Asian astrology and divination. Look for your birth year from among the years listed on the right-hand side of the table.

Next, if you are male, select the number in BLUE, and if you are female, select the number in PINK. This is your Personal Gua number.

The Art of Feng Shui

| Sixty-Year Cycle (21-40) | | | | |
|--------------------------|---------------|---|---|--------------------|
| 21) | Wood-Monkey: | 2 | 4 | (1944, 2004) |
| 22) | Wood-Bird: | 1 | 8 | (1945, 2005) |
| 23) | Fire-Dog: | 9 | 6 | (1946, 2006) |
| 24) | Fire-Pig: | 8 | 7 | (1947, 2007) |
| 25) | Earth-Mouse: | 7 | 8 | (1948, 2008) |
| 26) | Earth Ox: | 6 | 9 | (1949, 2009) |
| 27) | Iron-Tiger: | 2 | 1 | (1950, 2010) |
| 28) | Iron-Rabbit: | 4 | 2 | (1951, 2011) |
| 29) | Water-Dragon: | 3 | 3 | (1952, 2012) |
| 30) | Water-Snake: | 2 | 4 | (1953, 2013) |
| 31) | Wood-Horse: | 1 | 8 | (1954, 2014) |
| 32) | Wood-Sheep: | 9 | 6 | (1955, 2015) |
| 33) | Fire-Monkey: | 8 | 7 | (1956, 2016) |
| 34) | Fire-Bird: | 7 | 8 | (1957, 2017) |
| 35) | Earth-Dog: | 6 | 9 | (1958, 2018) |
| 36) | Earth-Pig: | 2 | 1 | (1959, 2019) |
| 37) | Iron-Mouse: | 4 | 2 | (1960, 1960, 2020) |
| 38) | Iron-Ox: | 3 | 3 | (1961, 1961, 2021) |
| 39) | Water-Tiger: | 2 | 4 | (1962, 1962, 2022) |
| 40) | Water-Rabbit: | 1 | 8 | (1963, 1963, 2023) |

60 Year Cycle and Personal Gua 21-40

The next step is to locate your Personal Gua number from among the next three image-tables. This represents the sixty-year animal-element cycle as used in most Asian astrology and divination. Look for your birth year from among the years listed on the right-hand side of the table.

Next, if you are male, select the number in BLUE, and if you are female, select the number in PINK. This is your Personal Gua number.

The Art of Feng Shui

| Sixty-Year Cycle (41-60) | | | |
|--------------------------|---|---|--------------------|
| 41) Wood-Dragon: | 9 | 6 | (1904, 1964, 2024) |
| 42) Wood-Snake: | 8 | 7 | (1905, 1965, 2025) |
| 43) Fire-Horse: | 7 | 8 | (1906, 1966, 2026) |
| 44) Fire-Sheep: | 6 | 9 | (1907, 1967, 2027) |
| 45) Earth Monkey: | 2 | 1 | (1908, 1968, 2028) |
| 46) Earth-Bird: | 4 | 2 | (1909, 1969, 2029) |
| 47) Iron-Dog: | 3 | 3 | (1910, 1970, 2030) |
| 48) Iron-Pig: | 2 | 4 | (1911, 1971, 2031) |
| 49) Water-Mouse: | 1 | 8 | (1912, 1972, 2032) |
| 50) Water-Ox: | 9 | 6 | (1913, 1973, 2033) |
| 51) Wood-Tiger: | 8 | 7 | (1914, 1974, 2034) |
| 52) Wood-Rabbit: | 7 | 8 | (1915, 1975, 2035) |
| 53) Fire-Dragon: | 6 | 9 | (1916, 1976, 2036) |
| 54) Fire-Snake: | 2 | 1 | (1917, 1977, 2037) |
| 55) Earth-Horse: | 4 | 2 | (1918, 1978, 2038) |
| 56) Earth-Sheep: | 3 | 3 | (1919, 1979, 2039) |
| 57) Iron-Monkey: | 2 | 4 | (1920, 1980, 2040) |
| 58) Iron-Bird: | 1 | 8 | (1921, 1981, 2041) |
| 59) Water-Dog: | 9 | 6 | (1922, 1982, 2042) |
| 60) Water-Pig: | 8 | 7 | (1923, 1983, 2043) |

60 Year Cycle and Personal Gua 41-60

The next step is to locate your Personal Gua number from among the next three image-tables. This represents the sixty-year animal-element cycle as used in most Asian astrology and divination. Look for your birth year from among the years listed on the right-hand side of the table.

Next, if you are male, select the number in BLUE, and if you are female, select the number in PINK. This is your Personal Gua number.

The Art of Feng Shui



The Eight Trigrams

Once you have your Personal Gua, you can match it to the Trigram having the same number, and that is your personal trigram for this life. Select from the numbers listed after this entry. This will show you your personal trigram and the four auspicious and four inauspicious directions for your birth. The arrow is pointing to your most auspicious direction.

The Art of Feng Shui



Trigram Qian #6

The house faces S.E. and sits N.W. The element is Metal. The trigram is Qian. The number is "6." Color is White.

Your auspicious directions in order of auspiciousness (most to least) are:

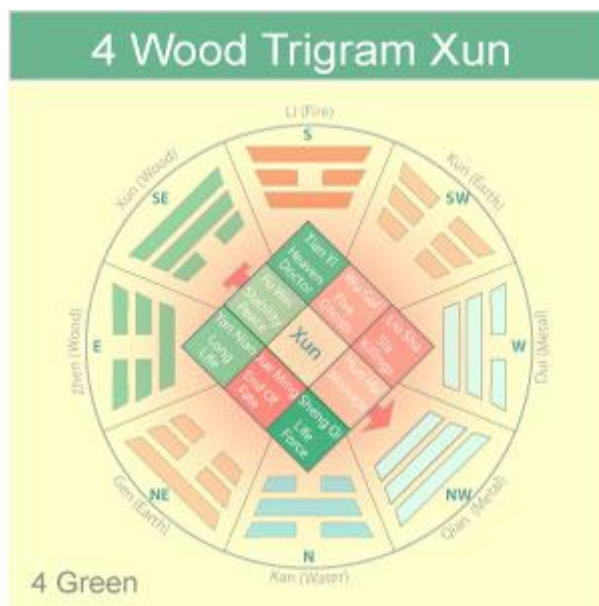
- (1) Sheng Qi - Life Force direction is West.
- (2) Tian Yi - Heavenly Doctor direction is N.E.
- (3) Yan Nian - Long Life direction is S.W.
- (4) Fu Wei - Stability, peace direction is N.W..

Your inauspicious directions in order of inauspiciousness (most to least) are:

- (1) Jue Ming - End of Fate direction is South.
- (2) Liu Sha - Six Killings direction is North.
- (3) Wu Gui - Five Ghosts direction is East.

The Art of Feng Shui

(4) Hua Hai - Mishaps direction is S.E..



Trigram Xun #4

The house faces N.W. and sits S.E. The element is Wood. The trigram is Xun. The number is "4." Color is Green.

Your auspicious directions in order of auspiciousness (most to least) are:

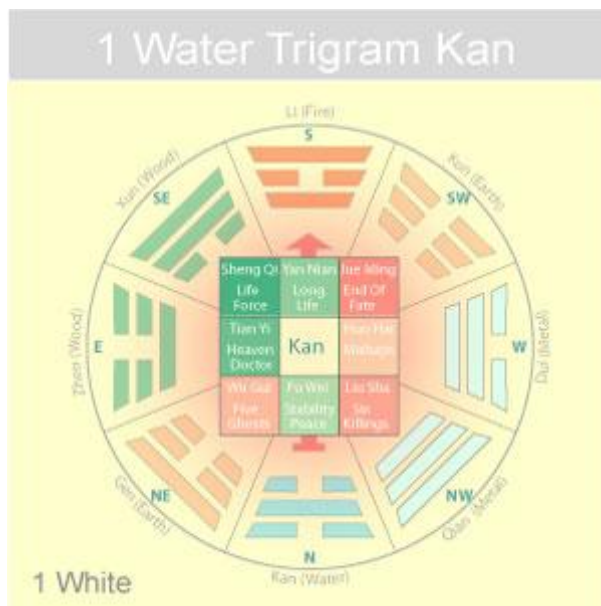
- (1) Sheng Qi - Life Force direction is North.
- (2) Tian Yi - Heavenly Doctor direction is South.
- (3) Yan Nian - Long Life direction is East.
- (4) Fu Wei - Stability, peace direction is S.E.

Your inauspicious directions in order of inauspiciousness (most to least) are:

- (1) Jue Ming - End of Fate direction is N.E.

The Art of Feng Shui

- (2) Liu Sha - Six Killings direction is West.
- (3) Wu Gui - Five Ghosts direction is S.W.
- (4) Hua Hai - Mishaps direction is N.W.



Trigram Kan #1

The house faces South and sits North. The element is Water. The trigram is Kan. The number is "1." Color is White.

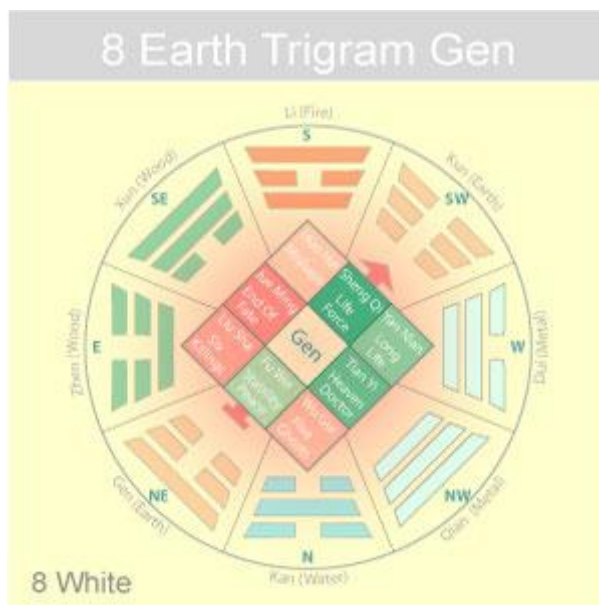
Your auspicious directions in order of auspiciousness (most to least) are:

- (1) Sheng Qi - Life Force direction is N.E.
- (2) Tian Yi - Heavenly Doctor direction is East.
- (3) Yan Nian - Long Life direction is South.
- (4) Fu Wei - Stability, peace direction is North.

The Art of Feng Shui

Your inauspicious directions in order of inauspiciousness (most to least) are:

- (1) Jue Ming - End of Fate direction is S.W.
- (2) Liu Sha - Six Killings direction is N.W.
- (3) Wu Gui - Five Ghosts direction is N.E.
- (4) Hua Hai - Mishaps direction is West.



Trigram Gen #8

The house faces S.W. and sits N.E. The element is Earth. The trigram is Gen. The number is "8." Color is white.

Your auspicious directions in order of auspiciousness (most to least) are:

- (1) Sheng Qi - Life Force direction is S.W.
- (2) Tian Yi - Heavenly Doctor direction is N.W.

The Art of Feng Shui

(3) Yan Nian - Long Life direction is West.

(4) Fu Wei - Stability, peace direction is N.E.

Your inauspicious directions in order of inauspiciousness (most to least) are:

(1) Jue Ming - End of Fate direction is S.E.

(2) Liu Sha - Six Killings direction is East.

(3) Wu Gui - Five Ghosts direction is North.

(4) Hua Hai - Mishaps direction is South.



Trigram Kun #2

The house faces N.E. and sits S.W. The element is Earth. The trigram is Kun. The number is "2." Color is Black.

Your auspicious directions in order of auspiciousness (most to least) are:

The Art of Feng Shui

- (1) Sheng Qi - Life Force direction is N.E.
- (2) Tian Yi - Heavenly Doctor direction is West.
- (3) Yan Nian - Long Life direction is N.W..
- (4) Fu Wei - Stability, peace direction is S.W.

Your inauspicious directions in order of inauspiciousness (most to least) are:

- (1) Jue Ming - End of Fate direction is North.
- (2) Liu Sha - Six Killings direction is South.
- (3) Wu Gui - Five Ghosts direction is S.E.
- (4) Hua Hai - Mishaps direction is East.



Trigram Zhen #3

The house faces West and sits East. The element is Wood. The trigram is Zhen. The number is "3." Color is Green.

The Art of Feng Shui

Your auspicious directions in order of auspiciousness (most to least) are:

- (1) Sheng Qi - Life Force direction is South.
- (2) Tian Yi - Heavenly Doctor direction is North.
- (3) Yan Nian - Long Life direction is S.E.
- (4) Fu Wei - Stability, peace direction is East.

Your inauspicious directions in order of inauspiciousness (most to least) are:

- (1) Jue Ming - End of Fate direction is West.
- (2) Liu Sha - Six Killings direction is N.E.
- (3) Wu Gui - Five Ghosts direction is N.W.
- (4) Hua Hai - Mishaps direction is S.W.

The Art of Feng Shui



Trigram Li #9

The house faces North and sits South. The element is Fire. The trigram is Li. The number is "9." Color is Purple.

Your auspicious directions in order of auspiciousness (most to least) are:

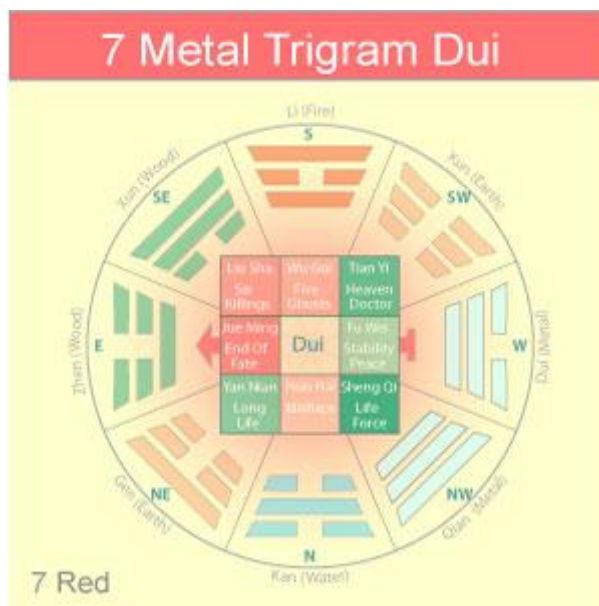
- (1) Sheng Qi - Life Force direction is East.
- (2) Tian Yi - Heavenly Doctor direction is S.E.
- (3) Yan Nian - Long Life direction is North.
- (4) Fu Wei - Stability, peace direction is South.

Your inauspicious directions in order of inauspiciousness (most to least) are:

- (1) Jue Ming - End of Fate direction is N.W.
- (2) Liu Sha - Six Killings direction is S.W.
- (3) Wu Gui - Five Ghosts direction is West.

The Art of Feng Shui

(4) Hua Hai - Mishaps direction is N.E.



Trigram Dui #7

The house faces East and sits West. The element is Metal. The trigram is Dui. The number is "7." Color is Red.

Your auspicious directions in order of auspiciousness (most to least) are:

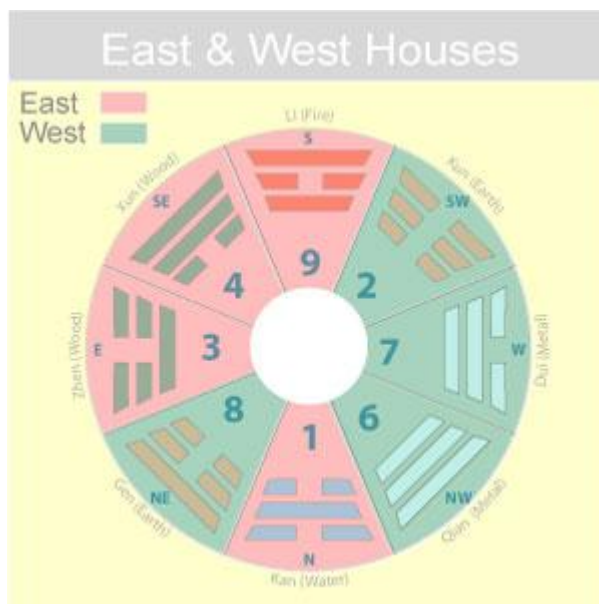
- (1) Sheng Qi - Life Force direction is N.W.
- (2) Tian Yi - Heavenly Doctor direction is S.W.
- (3) Yan Nian - Long Life direction is N.E.
- (4) Fu Wei - Stability, peace direction is West.

Your inauspicious directions in order of inauspiciousness (most to least) are:

- (1) Jue Ming - End of Fate direction is East.

The Art of Feng Shui

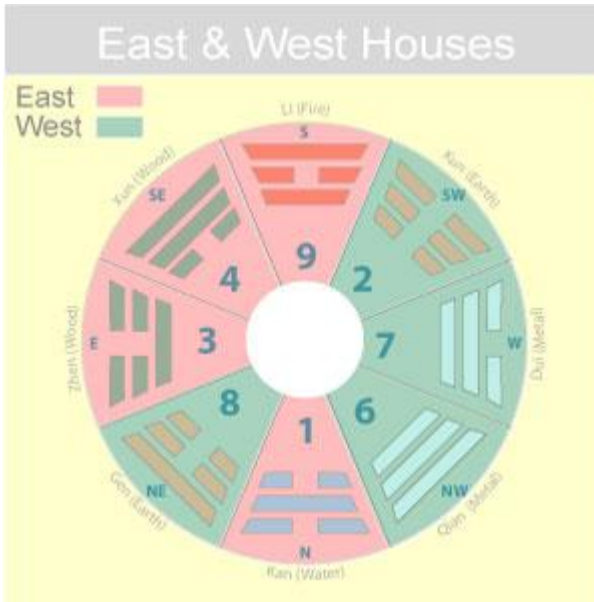
- (2) Liu Sha - Six Killings direction is S.E.
- (3) Wu Gui - Five Ghosts direction is South.
- (4) Hua Hai - Mishaps direction is North.



The East House Group

This includes the trigrams Li, Zhen, Xun, and Kan. They are marked in a rose color.

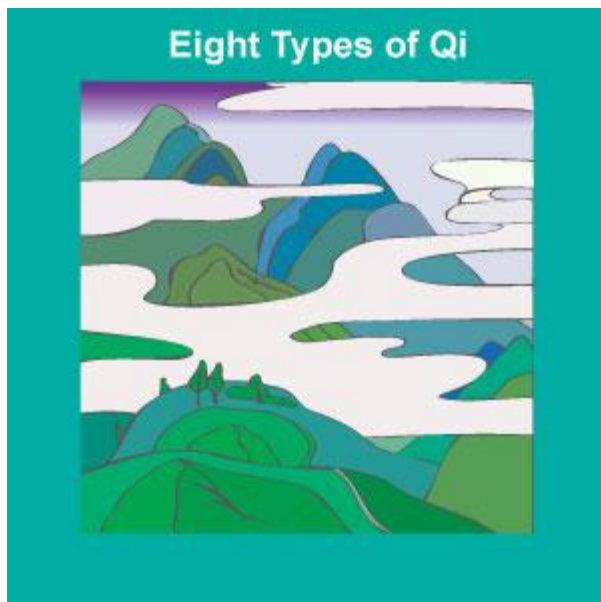
The Art of Feng Shui



The West House Group

This includes the trigrams Qian, Dui, Gen, and Kun. They are marked in a teal color.

The Art of Feng Shui



The Eight Qi Locations

In general, there are four directions for auspicious Qi, and these are names: Sheng Qi, Tian Yi, Yan Nian, and Fu Wei. They are listed in the order of good-quality Qi, from best to least good.

There other four directions mark the inauspicious Qi, which are names: Huo Hai, Wu Gui, Lia Sha, and Jue Ming, listed in the order of damage they can do, from least to most. Jue Ming is the worst direction and kind of Qi.

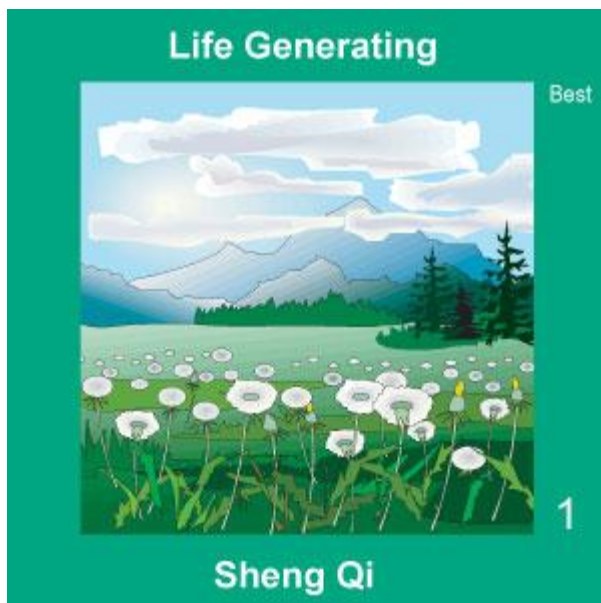
The Art of Feng Shui

| Eight Forms of Ch'i | | | |
|-------------------------|-------------------------|--------------------------|---------------------------|
| Auspicious Ch'i | | | |
| Sheng Qi Life Force | Yan Nian Long Life | Tian Yi Heaven Doctor | Fu Wei Stability Peace |
| Inauspicious Ch'i | | | |
| Jue Ming End Of Fate | Liu Sha Six Killings | Wu Gui Five Ghosts | Huo Hai Mishaps |
| Ordered by Strength | | | |

The Four Best Forms of Qi

In general, there are four directions for auspicious Qi, and these are names: Sheng Qi, Tian Yi, Yan Nian, and Fu Wei. They are listed in the order of good-quality Qi, from best to least good.

The Art of Feng Shui



Sheng Qi - Life Force

This is the best direction and kind of Qi for this house, and represents the life-generating force. Often this direction is recommended for the location of the front door, when a new building is being constructed. This very energizing direction indicates prosperity, excellent business opportunities, and nobility, statesmanship, and respect, in general. It belongs to the element Wood.

The Art of Feng Shui



Tian Yi - Heavenly Doctor

This is the second-best direction for Qi and relates to health and safety matters. It bodes well for finding the best teachers and doctors, and all noble and helpful people. It belongs to the element Earth.

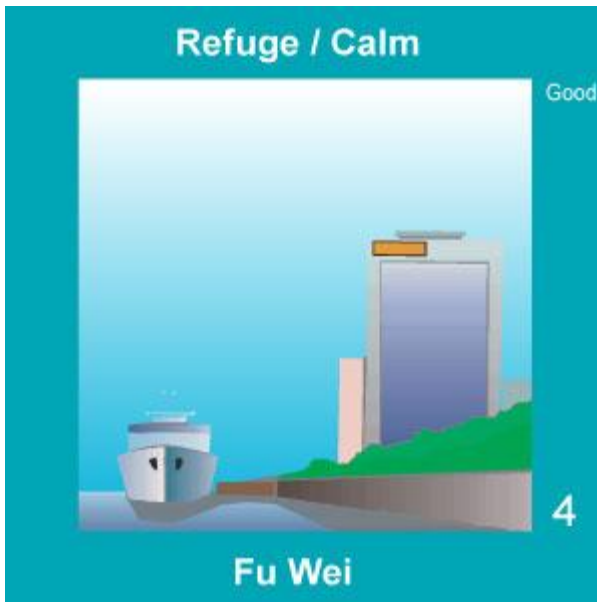
The Art of Feng Shui



Yan Nian - Longevity

This is the third-best direction for Qi and is favorable for longevity, good health, and all kinds of relationship, romantic and otherwise – friends, lovers, and co-workers. It also brings public and communication skills. It belongs to the Metal element.

The Art of Feng Shui



Fu Wei - Peace and Stability

This is the fourth (and last) best direction for Qi, and brings stability and calm, as well as a certain amount of luck. It is recommended for areas where studies or meditation take place, and enhances organizational and management skills.

The Art of Feng Shui

| Eight Forms of Ch'i | | | |
|---------------------|--------------|---------------|-----------------|
| Auspicious Ch'i | | | |
| Sheng Qi | Yan Nian | Tian Yi | Fu Wei |
| Life Force | Long Life | Heaven Doctor | Stability Peace |
| Inauspicious Ch'i | | | |
| Jue Ming | Liu Sha | Wu Gui | Huo Hai |
| End Of Fate | Six Killings | Five Ghosts | Mishaps |
| Ordered by Strength | | | |

The Four Inauspicious Forms of Qi

There are four directions that mark the inauspicious Qi, which are names: Huo Hai, Wu Gui, Lia Sha, and Jue Ming, listed in the order of damage they can do, from least to most. Jue Ming is the worst direction and kind of Qi.

The Art of Feng Shui



Jue Ming - Exhaustion of Fate or Destiny

This is the worst of the four inauspicious forms of Qi, and is considered to be life threatening, promoting illness, incurable diseases, misfortune, bankruptcy, robbery, and unproductive career, and other fateful occurrences. The element is Metal.

The Art of Feng Shui



Liu Sha - The Six Demons

This is the 2nd strongest of the four inauspicious forms of Qi, and refers loss in relationships, bad sexual experiences, and treachery, in general. Also: lawsuits, physical injury, surgery, arguments, and legal problems. The element is Water.

The Art of Feng Shui



Wu Gui - The Five Ghosts

This is the 3rd strongest of the four inauspicious forms of Qi, and refers loss, the loss of friends, relatives, and also to fire and accidents, and negative influences, in general. This includes backstabbing, betrayal, arguments, minor accidents.

The Art of Feng Shui



Huo Hai - Mishaps

This is the weakest or least problematical of the four inauspicious forms of Qi, and refers to loss of money, quarreling, lawsuits, and, in general, obstacles to achieving one's goals.

The Art of Feng Shui

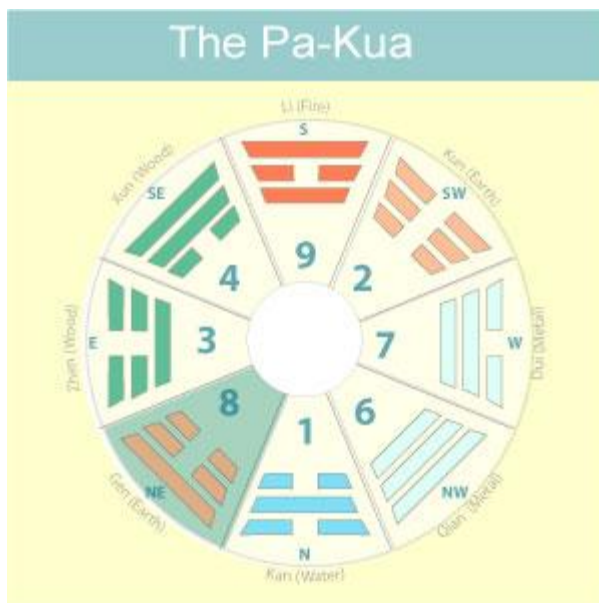
Check Out the Locale



Before Going Inside

Before doing an internal feng-shui analysis of a home, as mentioned earlier, you will have completed an external evaluation, not only of the property itself, but of the entire surrounding countryside. Provided that this external analysis checked out in a positive manner, then, and only then do you want to begin to evaluate the home itself, the rooms within it, and how each sits in this or that direction. Without good Qi in the general area, the best house in the world is useless. No usable Qi energy means don't bother looking any farther. Take your knocks and move on.

The Art of Feng Shui



The Ba-Gua

The Ba-Gua, a Chinese term that translates to the "eight areas" came from ancient China, along with Taoism, and is associated with the theory of Yin and Yang, and their endless interaction and permutations. For our practical purposes here, the Ba-Gua refers to the set or circle of eight trigrams that represent how all things ceaselessly turn into their opposites and back into themselves. These same eight trigrams make up the 64 hexagrams that are the heart of the Yi-Ching, a popular divinatory oracle and philosophical refuge.

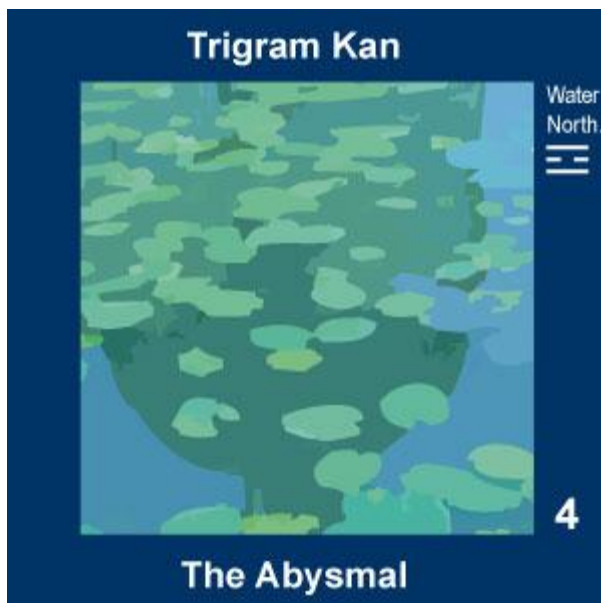
These eight trigrams each have a particular kind of Qi associated with them, and it is this Qi that we are concerned about here. Each of us, personally, and every building (and its direction) has a governing trigram of Gua. Personally, we determine our birth Gua by looking up the year of our birth in a simple

The Art of Feng Shui

table. The resulting numbers: 1, 2, 3, 4, 6, 7, 8, or 9 (there is no # '5') becomes our personal Gua number, which is associated with a particular trigram. Numbers for men are different from numbers for women. The personal Gua table looks like this:

- 1-White Trigram Kan (Water)
- 2-Black Trigram Kun (Earth)
- 3-Green Trigram Zhen (Wood)
- 4-Green Trigram Xun (Wood)
- 5-Yellow (no trigram) (Earth)
- 6-White Trigram Qian (Metal)
- 7-Red Trigram Dui (Metal)
- 8-White Trigram Gen (Earth)
- 9-Purple Trigram Li (Fire)

The Art of Feng Shui



1-White Trigram Kan (Water)

The trigram Kan (Abysmal Water) is the Par-Kha of the element Water, and suggests a pause in activity – cessation. Also, the water brings needed moisture. Its danger is that of stagnation and smothering – rotting.

| | |
|-------------|--------------------|
| Wade-Giles: | K'an |
| Pinyin: | Kan |
| Phrase: | The Abysmal |
| Yin/Yang: | Middle Yang |
| Attribute: | Dangerous |
| Image: | Water |
| Family: | 2nd Son |
| Movement: | Danger in movement |

The Art of Feng Shui

| | |
|------------|-------------------|
| Up/Down: | Downward |
| Direction: | North |
| Nature: | Danger, the Abyss |
| Animal: | Pig |
| Body Part: | Ear |
| Number: | 1 |
| Illness: | Kidney, Ears |
| Element: | Water |
| Color: | Blue-Black |

The Art of Feng Shui



2-Black Trigram Kun (Earth)

The trigram Kun (The Receptive) is linked to the element Earth, and to the female principle and receptivity, in general. It is the matrix, vase, earth, and receptacle, ready to receive and be fertilized.

Sexuality. Pure Yin. The Mother.

| | |
|-------------|---------------|
| Wade-Giles: | K'un |
| Pinyin: | Kun |
| Phrase: | The Receptive |
| Yin/Yang: | Full Yin |
| Attribute: | Yielding |
| Image: | Earth |
| Family: | Mother |
| Movement: | No Movement |

The Art of Feng Shui

| | |
|------------|-------------------------|
| Up/Down: | Downward |
| Direction: | S.W |
| Nature: | Yielding, Receptive |
| Animal: | Ox |
| Body Part: | Stomach, Abdomen |
| Number: | 2 |
| Illness: | Digestive, Reproductive |
| Element: | Earth |
| Color: | Yellow |

The Art of Feng Shui



3-Green Trigram Zhen (Wood)

The trigram Zhen (Arousing) is Par-Kha of Wood, and represents all beginnings, movement, and steady growth, whatever arouses us to action. It also calls or awakens us to action, helping to get things moving.

| | |
|-------------|-----------------------|
| Wade-Giles: | Chen |
| Pinyin: | Zhen |
| Phrase: | The Arousing |
| Yin/Yang: | Strong Yang |
| Attribute: | Inciting |
| Image: | Thunder |
| Family: | 1st Son |
| Movement: | Beginning of movement |
| Up/Down: | Upward |

The Art of Feng Shui

| | |
|------------|----------------------|
| Direction: | East |
| Nature: | Exciting, Division |
| Animal: | Dragon |
| Body Part: | Foot |
| Number: | 3 |
| Illness: | Convulsion, Hysteria |
| Element: | Wood (hard) |
| Color: | Green |
| Thunder | |

The Art of Feng Shui



4-Green Trigram Xun (Wood)

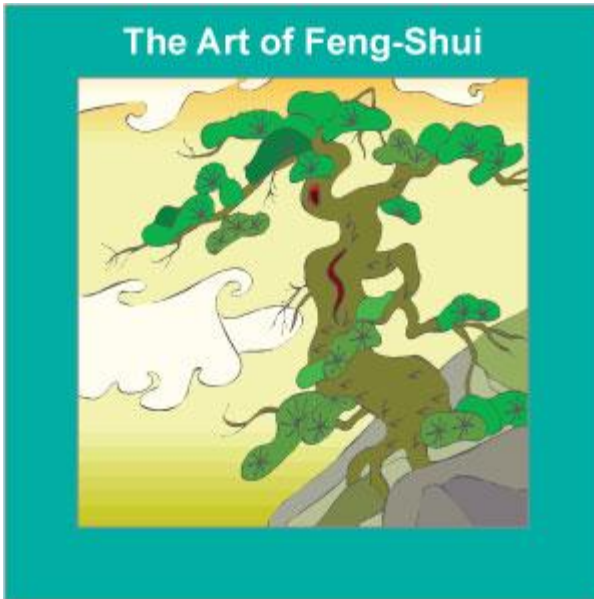
The trigram Xun (Gentle) is Par-Kha of Wind, and suggests dispersion, penetrating everywhere, and working around anything in its way.

| | |
|-------------|--------------------|
| Wade-Giles: | Sun |
| Pinyan: | Xun |
| Phrase: | The Gentle |
| Yin/Yang: | Strong Yin |
| Attribute: | Penetrating |
| Image: | Wind/Wood |
| Family: | 1st Daughter |
| Movement: | Gentle penetration |
| Up/Down: | Upward |
| Direction: | S.E. |

The Art of Feng Shui

| | |
|------------|---------------------------------|
| Nature: | Flexibility, Gentle Penetration |
| Animal: | Bird |
| Body Part: | Thigh |
| Number: | 4 |
| Illness: | Behind, Thighs |
| Element: | Wood (soft) |
| Color: | Green |

The Art of Feng Shui



5-Yellow (no trigram) (Earth)

There is trigram for the number five. It belongs in the center of the Magic Square and represents the element Earth.

The Art of Feng Shui



6-White Trigram Qian (Metal)

The trigram Qian (Creative) is called the "Creative," and is the most masculine and forceful of the Par-Khas - the ruler. Pure Yang. The Father.

| | |
|-------------|--------------|
| Wade-Giles: | Ch'ien |
| Pinyin: | Qian |
| Phrase: | The Creative |
| Yin/Yang: | Full Yang |
| Attribute: | Strong |
| Image: | Heaven |
| Family: | Father |
| Movement: | No Movement |
| Up/Down: | Upward |
| Direction: | N.W. |

The Art of Feng Shui

| | |
|------------|---------------------|
| Nature: | Unyielding, Firm |
| Animal: | Horse |
| Body Part: | Head |
| Number: | 6 |
| Illness: | Headache, Pulmonary |
| Element: | Metal (hard) |
| Color: | Gold |

The Art of Feng Shui



7-Red Trigram Dui (Metal)

The trigram Dui (Joyous Lake) is associated with the element Iron, and also wives, children, and pleasure, in general – reproduction. It also symbolizes decline, autumn, and death.

| | |
|-------------|--------------------|
| Wade-Giles: | Tui |
| Pinyin: | Dui |
| Phrase: | The Joyous |
| Yin/Yang: | Lesser Yin |
| Attribute: | Joyful |
| Image: | Lake |
| Family: | 3rd Daughter |
| Movement: | Joyful Tranquility |
| Up/Down: | Downward |

The Art of Feng Shui

| | |
|------------|---------------------|
| Direction: | West |
| Nature: | Joyful, satisfied |
| Animal: | Sheep |
| Body Part: | Mouth |
| Number: | 7 |
| Illness: | Teeth, Mouth, Chest |
| Element: | Metal (soft) |
| Color: | Gold |

The Art of Feng Shui



8-White Trigram Gen (Earth)

The trigram Gen (Keeping Still) is Par-Kha of the Mountain, providing stability and protection, even a weighing down or protective force against whatever would seek to invade and conquer us. "Keeping Still" also refers to the process of meditation. This is the trigram of the dharmapalas or protector of the truth.

| | |
|-------------|------------------------|
| Wade-Giles: | Ken |
| Pinyan: | Gen |
| Phrase: | Keeping Still |
| Yin/Yang: | Lesser Yang |
| Attribute: | Resting |
| Image: | Mountain |
| Family: | 3rd Son |
| Movement: | Completion of movement |

The Art of Feng Shui

| | |
|------------|------------------|
| Up/Down: | Downward |
| Direction: | N.E. |
| Nature: | Immovable, Still |
| Animal: | Dog |
| Body Part: | Hand |
| Number: | 8 |
| Illness: | Hands, Arthritis |
| Element: | Earth |
| Color: | Tan, Yellow |
| Mountain | |

The Art of Feng Shui



9-Purple Trigram Li (Fire)

The trigram Li (Clinging) represents the element fire, and thus burning passion and attachment. It brings light and brilliance, and has been associated with the eye and perception, and glory, fame, light, in general. Also aggression and war.

| | |
|-------------|--------------------------|
| Wade-Giles: | Li |
| Pinyan: | Li |
| Phrase: | The Clinging |
| Yin/Yang: | Middle Yin |
| Attribute: | Light-giving |
| Image: | Fire |
| Family: | 2nd Daughter |
| Movement: | Clarity and adaptability |
| Up/Down: | Upward |

The Art of Feng Shui

| | |
|------------|----------------------|
| Direction: | South |
| Nature: | Fast Moving, Radiant |
| Animal: | Pheasant |
| Body Part: | Eye |
| Number: | 9 |
| Illness: | Heart, Eyes |
| Element: | Fire |
| Color: | Red |

The Art of Feng Shui



Personal and Communal Trigrams

Calculating your personal Gua or trigram gives you just that: information on your personal orientation. Each person has their individual Gua, which tells them which are their preferred directions and which to avoid. However, when living with a family or group, these personal Guas are difficult to use in a family situation, except to orient your self within a particular room.

Instead, a group of individuals living together share what is called a House Gua. A House Gua is not derived from information on any one of the persons who will live in the house, but rather from the actual orientation of the house on the property, which way it faces and sits.

Once the House Gua is determined, all of the occupants who share the house can come to an agreement among themselves as to what rooms are

The Art of Feng Shui

best used for this or that purpose. Then, individuals can always use their Personal Gua to orient themselves within a particular room, like having their desk or chair face a Personal Gua direction, and so on. If you have a private bedroom, it will be important to examine what direction that room is using the House Gua, but also check out your Personal Gua direction, as well.

So let's go over this one more time. It is important to understand the distinction between your personal Gua, which is based on your birth date, and the House Gua, which is derived by taking a compass reading of the main door or the facing side of the home.

The first (your personal gua) is for inter-room orientation, like the direction you want to point the bed. If you are married, you may have to work out a mutually agreed upon direction that will benefit both partners.

The second (the house gua) is the number/trigram that represents the orientation of the actual building on the land. Try to keep these two trigrams distinct in your mind. One is for the whole household and the second is for you personally.

The Art of Feng Shui



The House Gua

Once you have the House Gua, and have placed the Nine-Palace Grid on the floor plan of the house, you want to see where each of the eight kinds of Qi are placed. Unlike the property analysis, where we have eight radiating lines stemming from the center of the house, using the Nine-Palace Grid imposes eight sections (discounting the center) onto the floor plan. Qi within a house is said to move from room to room, so (in general) an entire room is always filled with one of the eight Qi types or another.

The Art of Feng Shui

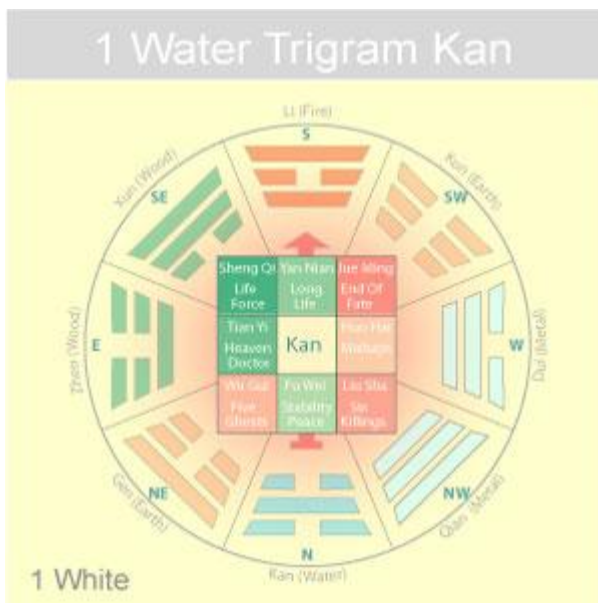


Façade and Door Direction

In most cases, the direction in which the house was designed to face and the direction of the front door are the same, but this is not always the case. In some cases the house will face in one direction, for example, toward a street, while the front door opening is to the side, perhaps toward a garage or driveway. In such cases, you will have to distinguish between the two.

You will want to place the Nine-Palace grid over the house floor plan, so that the facing direction of the grid matches the facing direction of the floor plan. For example, if your house faces East, then you would want to place the Nine-Palace grid over the floor plan, with the top part of the grid aligned and facing the same direction as the floor plan of the house. The different Nine-Palace grids are listed here.

The Art of Feng Shui



House Facing: South, Kan Gua

The house faces South and sits North. The element is Water.

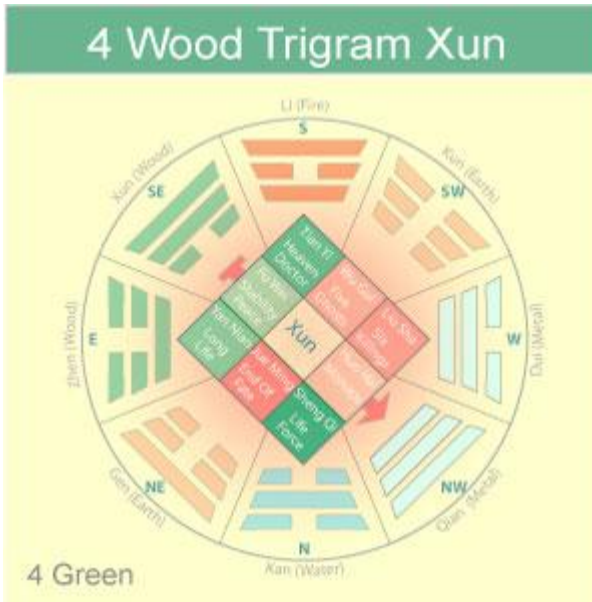
The Art of Feng Shui



House Facing: West, Zhen Gua

The house faces West and sits East. The element is Wood.

The Art of Feng Shui



House Facing: N.W., Xun Gua

The house faces N.W. and sits S.E. The element is Wood.

The Art of Feng Shui



House Facing: North, Li Gua

The house faces North and sits South. The element is Fire.

The Art of Feng Shui



House Facing: N.E., Kun Gua

The house faces N.E. and sits S.W. The element is Earth.

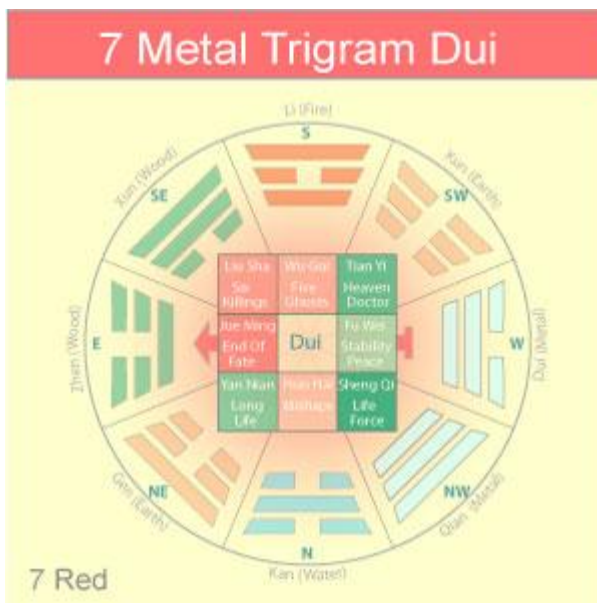
The Art of Feng Shui



House Facing: S.E., Qian Gua

The house faces S.E. and sits N.W. The element is Metal.

The Art of Feng Shui



House Facing: East, Dui Gua

The house faces East and sits West. The element is Metal.

The Art of Feng Shui



House Facing: S.W. Gen Gua

The house faces S.W. and sits N.E. The element is Earth.

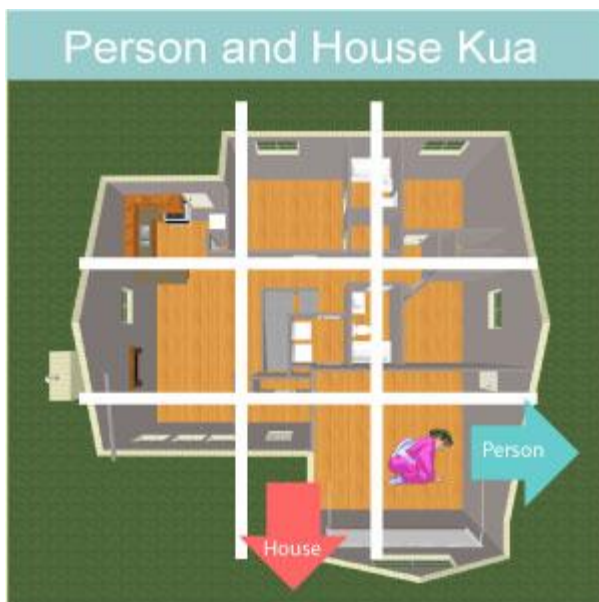
The Art of Feng Shui



The Main Door

Once you have superimposed the correct House Gua onto the floor plan, perhaps the most important next step is to see which one of the eight types of Qi is in the palace covering the front door. In the best of worlds, it should be one of the four auspicious types of Qi. If one of the inauspicious types of Qi, in particular the dreaded Jue Ming (said to be the worst) is at the door, all is not lost, provided the Qi in the surrounding area (locale) is very strong, thus bringing very good Qi through a difficult door placement. If things do not look very good, you may want to resort to having a professional feng-shui expert look it over.

The Art of Feng Shui



Personal and House Gua

Once you begin looking at interior feng-shui, as pointed out earlier, we are talking about House Gua, not the Personal Gua, that is: the Nine-Palace grid refers to the entire home, regardless of how few or many people live there, and ignoring what each of their personal Gua and directions are.

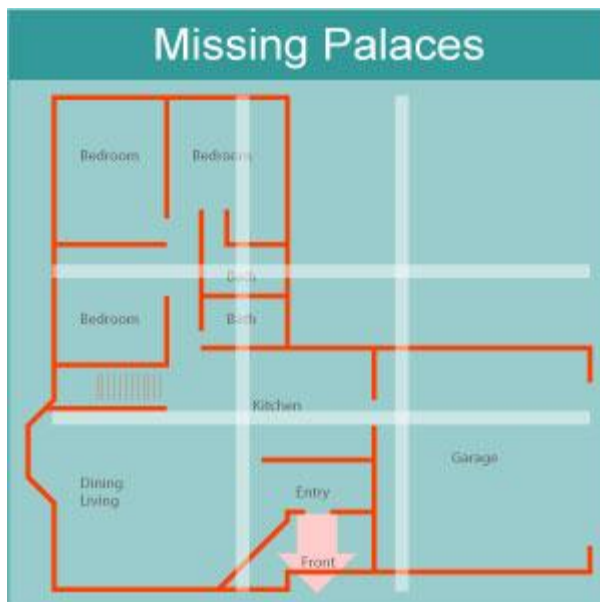
The Gua for the entire home is what is considered important, but this does not rule out each individual living in that home asserting their own Personal Gua number and directions, through placements of desks, beds, chairs, and so forth. It may even be possible to have a bedroom that accents your personal gua directions, if no one else in the house objects. Modern methods of feng-shui coordinate the persons in a home with the House Gua number and directions.

The Art of Feng Shui

All the inhabitants in a house share such rooms as the kitchen, living room, bathroom, and what-have-you. Therefore, the allocation of these rooms belong to the House Gua, and should be subject to the Nine-Palace grid. On the other hand, personal bedrooms and studies, if used by a single person, can be selected using the Personal Gua of each individual. At the very least, individuals are free to use the auspicious and inauspicious directions of their Personal Gua, even when they are in common rooms.

For example, it may be possible to select a chair at the common dining table in harmony with your Personal Gua, provided that others don't object, or you can sit in one end of a bathtub or another, etc. You get the idea. As for which takes precedence, the House Gua or the Personal Gua, feng-shui expert Joey Yap points out that you are better off in a good location (auspicious Nine Palace placement), EVEN if you are personally (Personal Gua) facing an inauspicious personal direction, than to be in an inauspicious Nine-Palace room (House Gua), but facing an auspicious personal direction (Personal Gua).

The Art of Feng Shui

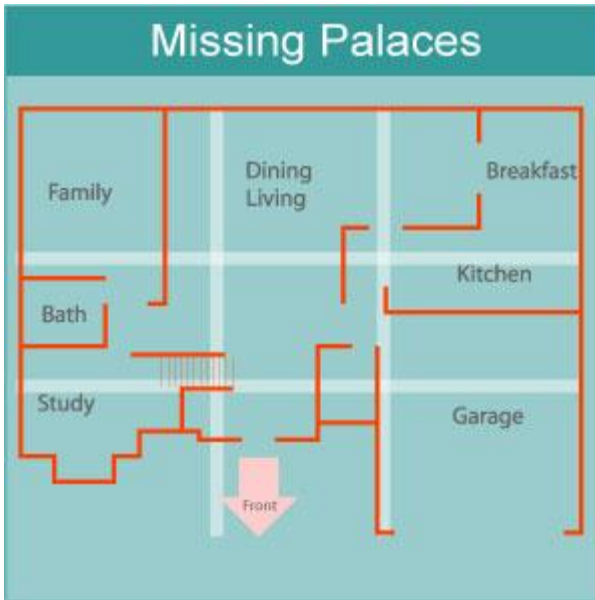


Missing Palaces

Once the Nine-Palace grid is placed over an accurate floor plan, and the grid is sized to fit the outside dimensions of the floor plan, you can see at a glance if you have any missing palaces. Of course, if your house is anywhere near square, there will be no missing palaces. However, with rectangular, odd-shaped, and (in particular) L-shaped houses, you may very well have missing palaces.

Keep in mind that if you have a real skinny house plan, you will have to size the Nine-Palace grid to fit those dimensions.

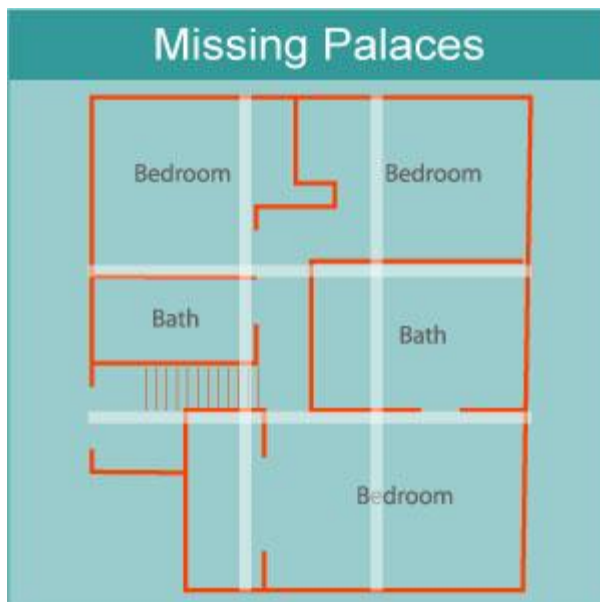
The Art of Feng Shui



Partially Missing

If the portion of a palace is LESS than the size of the palace, then this is not a big problem.

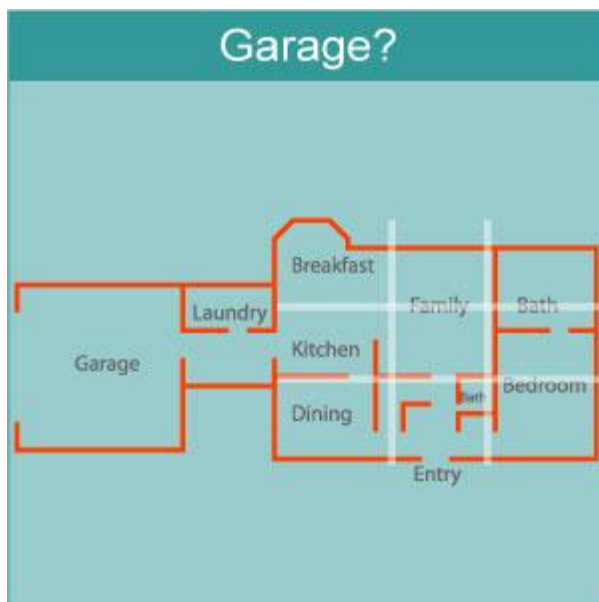
The Art of Feng Shui



Missing Palaces: The Rule

The rule for determining missing palaces, used by most feng-shui experts, is that you don't have a missing palace unless the amount missing is equal to or larger than the size of one of the nine palaces. In other words, one third of the entire grid is missing. We are not speaking here of one third of one palace, but rather one or more entire palace sector is missing. This defines a missing palace.

The Art of Feng Shui



To Garage or Not-To-Garage

One question that comes up a lot is whether to include your garage in the house floor plan. In general, the garage is not usually included as part of the floor plan, unless activities go on there other than just moving the car in and out. Carports certainly do not qualify. In general, the rule is that if the garage is simply an attachment to the house, almost a separate building, it is not included. However, if the garage has been included as an integral part of the overall floor plan, meaning it is embedded in that plan, then it usually is included. In the diagram here, the garage is attached to the house, rather than being part of the home.

The Art of Feng Shui



The Trigrams

Each of the Nine-Palace sectors belongs (is ruled by) to one of the eight traditional trigrams, and tables of trigram correspondences are included. Be sure to refer to them, when you are evaluating a particular palace as part of a floor diagram. As you can see, each trigram has a number, a compass direction, color, body part, type of illness susceptibility, and the particular family members that are indicated by that sector.

The Art of Feng Shui



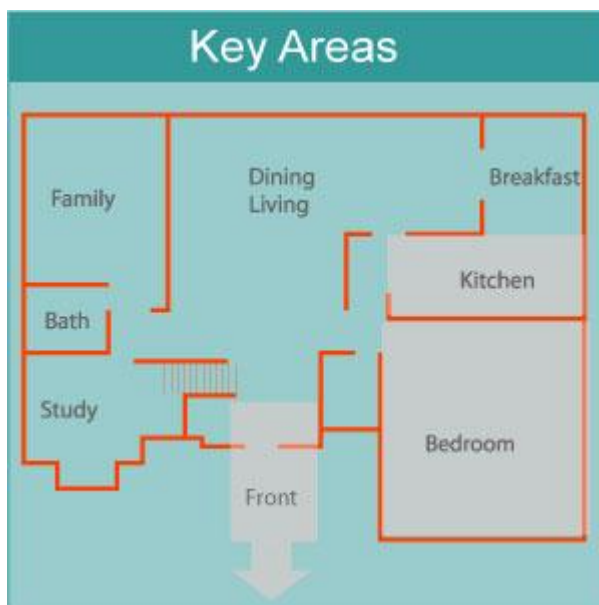
A Missing Palace

If you have a floor plan over which you have superimposed the Nine-Palace grid and have determined that you do have a missing palace, what is your next step? Again, make sure that the missing area is one third of a palace or greater.

Next, having selected the right House Gua, determine which of the trigrams rules that particular sector. In the diagram here, as you can see the missing palace is the South-West one, and (from the tables of correspondences) that palace is governed by the trigram Kun. The trigram Kun refers to matters concerning the mother or older woman, and diseases or ailments of the stomach or liver. Kun also belongs to the Earth element, which has to do with stability and straight-forwardness. We might suggest that this house layout may be lacking in

The Art of Feng Shui

basic stability. This is how you can approach a missing palace, at least to begin with.



What Rooms Are Key?

There are several main areas of the home that are of immediate concern. The most important usually being the front door of the house itself, for this is where the Qi enters. If the mouth is closed or obstructed, there will be no Qi flowing through any of the rooms, be those rooms located in auspicious or inauspicious directions.

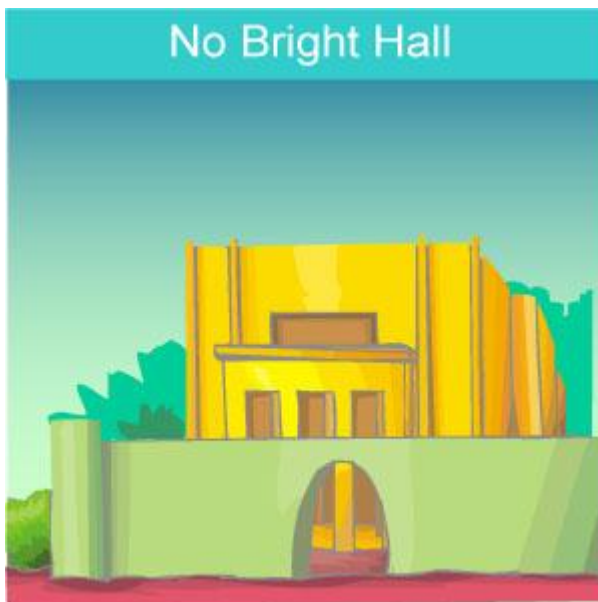
Next might be the kitchen, often considered the very heart of the household, certainly the main abode of the element Fire. A properly placed kitchen is very important.

The Art of Feng Shui

The bedroom is also considered crucial, because we spend up to 1/3 of our entire lives sleeping. Having an appropriately placed bedroom is also key.

After these, the importance of other rooms and areas in the house will depend on where you spend your time. Remember, in feng-shui analysis we are most affected by the rooms we actually spend our lives in, not by rooms that stand empty. So you will want to ask yourself where do you and your family actually live?

Since the advent of computers, the Internet, video games, DVDs, etc., important areas of the home may be where those activities take place. Also, more and more people work (at least some of the time) in their homes, so the study or den may be more important today than it was some years ago.



The Art of Feng Shui

Main Door, Main Gate

A quite common problem can exist when just beyond the main door is a main gate or entranceway. If the main gate is at enough distance so that a Bright Hall can be formed, either you have no problem or a very small problem that can easily be remedied.

However, if the main gate or entranceway is so close to the house and main door that there is no room for a Bright Hall, then this is considered an example of Sha Qi, but there are some remedies, such as using water to break up the negative Qi. Of course, it may be possible to simply remove the main gate.

The Art of Feng Shui



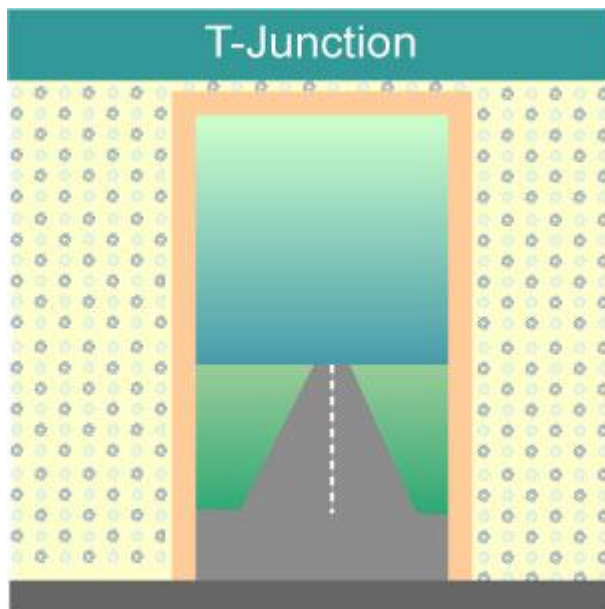
Main Door, Sharp Roof

You don't want to stand in the main door looking out and see across from you a very sharp roof piercing the sky. Since most of us live in towns or cities, and if we are in a temperate climate roofs have to be angled to keep the snow from accumulating, how are we to avoid having "pointy" roofs across the street?

There are a couple of caveats:

- (1) We are speaking here only of what is directly in front of the main door, those two invisible lines from either side of the doorway (some 36 inches wide) that project out and across the street.
- (2) If the peaked roof is high and above the level of the door frame on the house you are standing in, looking out from, then that is nothing to worry about. It is only a worry if it is within the doorframe as viewed as a level line-of-sight projection.

The Art of Feng Shui



Main Door: T-Junction

This has been covered in the section on exterior landforms, but let's review it here. If the main door faces the hard end of a T-Junction, this is a major Sha Qi problem, provided that the actual road of the T-Junction is captured within the door frame, as you are looking out. If this is the case, at best, you could put up a shielding wall or plant some trees, but even that is probably not going to bring relief.

If the T-Junction is outside of the door frame, it is not a great worry, and the remedies mentioned above should take care of it. Also, if the traffic is light, this may not be much of a problem, since the Sha Qi is not moving at any real speed.

The Art of Feng Shui



Main Door: Sharp Corners

Much is written, and rightly so, about sharp corners. In particular, if you live in a town or city, and most of us do, the world can appear as one large tangle of sharp corners and peaks. Since corners are everywhere, let's limit the field to the particular corners that might affect a front doorway. Again, we are talking just about what can be seen from the open doorway, looking out, and within the frame of that door extended out and across the street, and not the plethora of corners to the right and left of your doorway.

If there is a sharp corner just across the street that is positioned so that the corner is right in your line of sight and at eye level of thereabouts, that is the corner that we will here call the Sha Qi, and the traditional advice is to avoid the property. If you already live in such a place, you could look to

The Art of Feng Shui

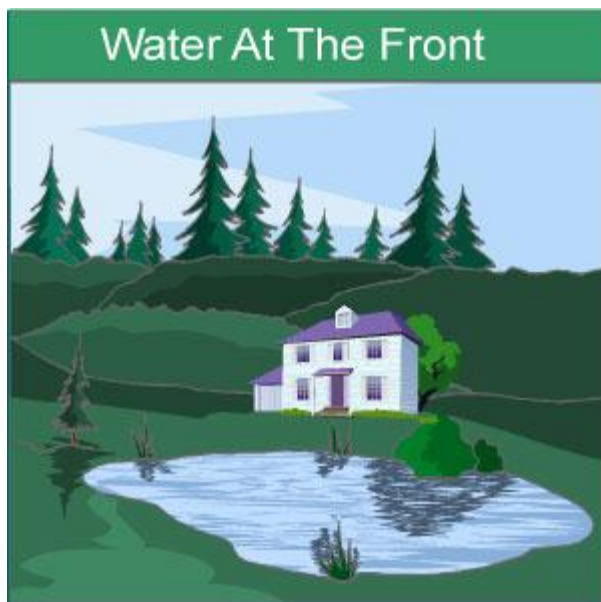
planting a barrier of trees to shield the Sha Qi from penetrating.



Main Door: Drainage Ditch

This is more prevalent in third-world countries than it is in the U.S., a situation where a drainage ditch or a small creek runs directly across (at right angles) to the main door. If the ditch and water is underground or covered, this is not a problem. If it is above ground and visible this is considered to be an extreme form of Sha Qi and the house should probably be avoided. If the ditch can be covered, the problem goes away. In feng-shui, what you can't see for the most part can't hurt you. It is what impinges on our consciousness that we worry about.

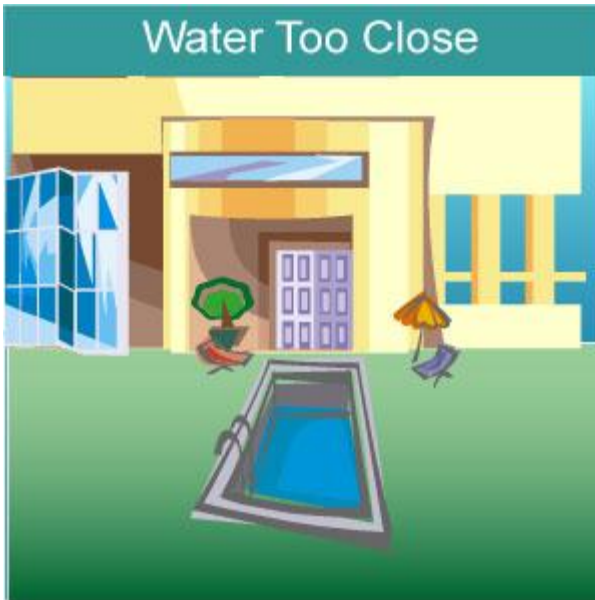
The Art of Feng Shui



Main Door - Water In Front

If there is a body of water, such as a lake or pond, directly in front of the main doorway (and at some distance), this is considered (all else being considered) very good Qi. However, if the body of water is at your doorstep and in your face, such as a swimming pool or what-have-you, then this is not auspicious and should be avoided.

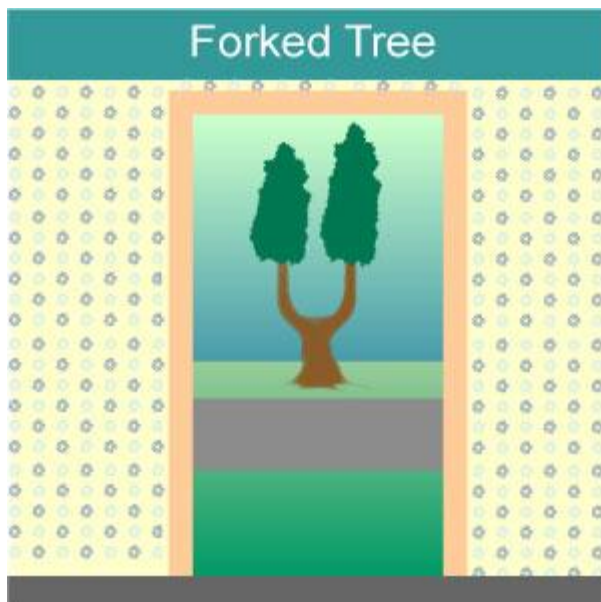
The Art of Feng Shui



Main Door - Water In Front Too Near

Here is an example of a body of water just too near the main door. It is right outside, and not at an appropriate distance.

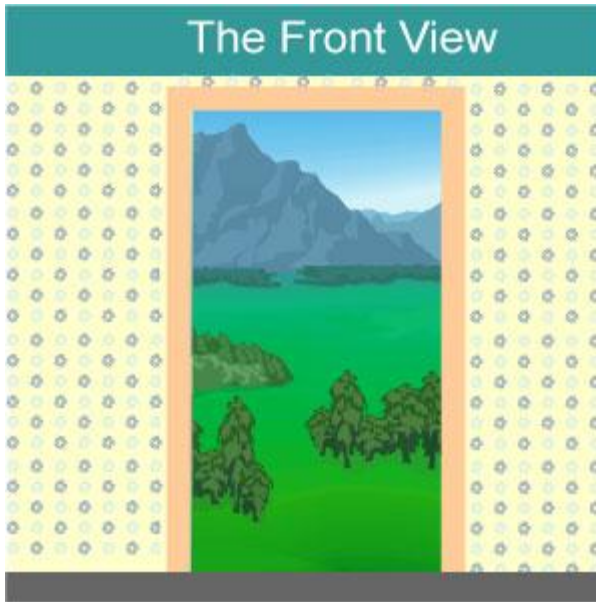
The Art of Feng Shui



Main Door: The Forked Tree

Trees across from the location of the main door are fine, and it is only if there is a solitary lamppost, telephone pole or tree trunk standing in the center of the doorway that there is something to worry about. However, if the solitary tree is a forked tree, with a single lower trunk that divides into two trunks that rise up, this is considered, traditionally, very inauspicious, in particular for the wealth and prosperity of the inhabitants of the house. The house should be passed over.

The Art of Feng Shui



Main Door: What Kind of Door?

There are many kinds of possible front doors, square doors, doors with rounded tops, glass doors, double doors, sliding doors, rotating doors, doors hinged to open in, doors hinged to open out, and so on. From a feng-shui perspective, any of these type of doors are acceptable. What you want to focus on is not the type of door, but what you see when you stand in the doorway and look outward.

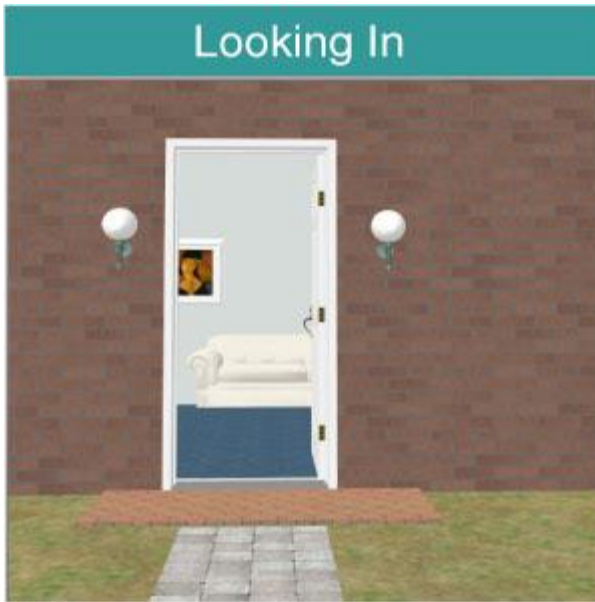
The Art of Feng Shui



Main Door: Doors at an Offset Angle

While most doors are flush with the side of the home; some are angled. Angled doors are very suspect, because they may result in creating edges that are Sha Qi. An offset door may view another part of the house, an edge or corner, which is not good. Worse case, which it is perhaps too soon to look for in the U.S., is an offset door that was placed there for feng-shui reasons, because a problem already existed. It is advised to investigate offset doors very carefully, perhaps even calling in a feng-shui expert.

The Art of Feng Shui



Main Door: Looking In

We have been looking outside for Sha Qi, but we should also turn around and, standing in the doorway, look into the house, as well. Let's say the Qi can get to the front doorway. Now what happens? Is there anything just inside the doorway that will impede its progress or can the entering Qi freely circulate?

The Art of Feng Shui

Entranceways



Entranceway: Facing Toilet

Something not desirable, and most western architects know better than to do this, is to walk in and face a toilet. For the most part, we don't encounter this, but it does happen. In this case, the Qi enters the house and goes right down the toilet. Easy come; easy go. Of course, you can keep the door to the toilet closed, and this can help, but you don't want this configuration in the first place.

The Art of Feng Shui



Entranceway: Mirrors

Mirrors in the entranceway, while perhaps not encouraged, are not considered to produce Sha Qi. Not all people are happy to see themselves, anymore than some people like to be photographed, but there is nothing wrong with having a mirror there. Some feel that the addition of the mirror helps to magnify the incoming Qi, but most experts would not recommend it.

The Art of Feng Shui



Entranceway: Back Door Visible

Another piece of classic feng-shui advice is that you don't want to walk into a home and see the back door directly in front of you. The obvious thought is the Qi comes in and immediately goes out the back door and on its way. The point of all feng-shui advice is to capture and pool the Qi, so that it benefits the occupants. This seeing of the back door is not recommended and, if present, can be remedied several ways, the easiest being to position a screen inside the front (or back) doors, forcing the incoming traffic to move around this. Still, this is not the best situation to have in the first place.

The Art of Feng Shui



Entranceway: Door within a Door

What if the first thing you see when you step through the main door is another door and a room? In general, this is considered inauspicious, because all the incoming Qi flows into this inner room and pools there, and the rest of the house goes dry of Qi. We are not talking here of passing through a short entranceway or hallway and into a room, although whatever room you enter from the main door will, from a Qi point of view, be very important.

If this inner room is not a major room leading to the rest of the house, through which Qi can continue to circulate throughout the house, but rather some small or inconsequential room, like a storeroom or closet that will trap the Qi, this is considered very inauspicious.

The Art of Feng Shui



Entranceway: Confronting Stairs

Here is another bit of feng-shui that the public has already become aware of, that of facing stairs inside the entrance. All things being considered, this is to be avoided, if possible, because Qi from within the house flows down and out the front door, while Qi from outside fights to get in, a battle of the tides of Qi.

If the staircase facing the door is more than, say, six feet from the door, this is not considered much of a problem, unless the house itself is cottage size, in which the whole scale of things is smaller. A deeply set-back set of stairs is nothing to worry about, in particular if there is an area (Bright Hall) between the stairs and the main doorway for the Qi to accumulate.

In cases where the stairs are just too close, and a remedy is sought, removing part of the stairs to

The Art of Feng Shui

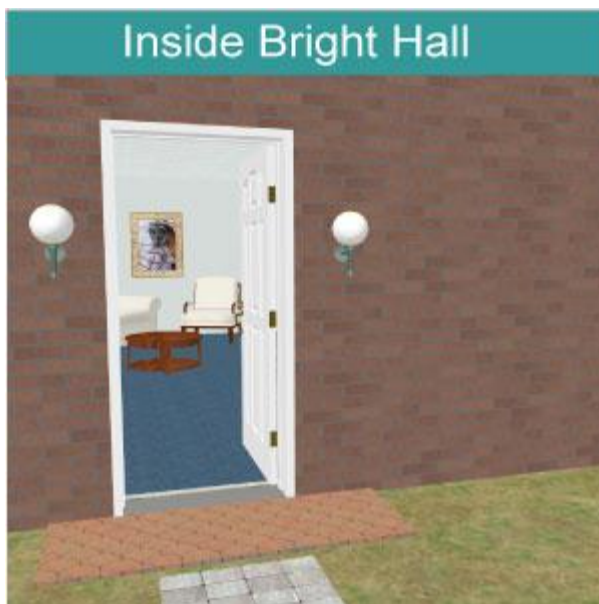
create a short landing, and then turning those last few steps 90 degrees can be an acceptable remedy.



Entranceway: Pillar in Hallway

Although this is rare in interior architecture, you don't want the entrance blocked by a pillar or object just inside the front entranceway. This is considered very bad Sha Qi, and should be avoided. Either remove the pillar or pass on the home.

The Art of Feng Shui



Entranceway: Inner Bright Hall

After you have entered a home through the main door, there should be some space or room for the incoming Qi to pool or accumulate, much like we look outside for a Bright Hall in front of the home. Some sort of inner Bright Hall is also considered very advantageous. Once you have passed through whatever form of entryway the house has, and in Northern climates there may be a short passageway to blunt the cold wind, you should find yourself in a room that widens and is large enough for the incoming Qi to spread out and collect.

The Art of Feng Shui



Entranceway: Inner Overhang

If, upon entering the home, there is an overhang or beam above you as you step into the interior Bright Hall, this is considered a form of Sha Qi, because it limits the inflow of Qi and looms over the guests who are entering.

The Art of Feng Shui



Entranceway: Entering to a Corner

If upon entering through the main door of the home, you encounter the sharp corner of a hallway or another inner room, this is considered quite inauspicious. It may be possible to alter the offending room or wall so that the corner is removed. Otherwise, this is not an appropriate entranceway.

The Art of Feng Shui



Entranceway: The Cave

If the main door looks into what appears like a dark cave, with no natural lighting, this is considered inauspicious. The foyer or entranceway just inside the house should be bright, naturally lit, and inviting. It may be possible to easily remedy this situation through installing some windows or lights that will brighten up the entryway.

The Art of Feng Shui



More on the Main Door

Almost all feng-shui experts would agree that the front or "main" door is the single most important avenue for Qi to enter the home, and must be unobstructed, both inside and out. By "unobstructed," it is meant that you have completed an exterior examination, not only of the actual property on which the house stands, but of the landforms in the area surrounding the property, up to several miles out.

The front door, as mentioned earlier is the mouth of the home where any Qi that is out there will enter. If there is no Qi in the neighborhood, of course none will be entering, but if the mouth itself, the front door, is blocked, there also will be no Qi to go around within the house, and your efforts at room allocation will be to no avail. Don't assume that Qi will

The Art of Feng Shui

somehow find its way to you, just because the house has air and you can breathe in it.

The reverse is also true. If you have an auspicious front door, one that is supported and fueled by positive landforms on the property itself and from the surrounding areas, then Qi can pour into the house and very much remedy any interior room placements or problems you may find.

We have covered most of the exterior problems earlier in this course, such things as telephone poles directly in front of the main door or power pylons looming too near, and these kinds of structures cause Sha Qi (bad energy) to pour toward and through the front door. Just closing the door is not enough, because the "door" open or shut is where the Qi enters your mandala or atmosphere. The house is oriented in that direction.

The Art of Feng Shui



Main Door: Facing and Palace

Once you have applied the Nine-Palace grid to the house floor plan and determined the facing direction of the building itself, you will want to examine the position of the main door. We have mentioned earlier that the direction that house faces, perhaps as determined by the original architect, and the main door may be different. No need to go over that again, here.

Here we want to distinguish between the direction the home is facing and the Nine-Palace sector in which the main door is placed. One is a compass direction, and the other is one of the Nine-Palaces in the grid. For example, a home may be facing South, which is usually considered the best direction to face, BUT, in addition, you can have that main door on that south-facing side ALSO in the most

The Art of Feng Shui

auspicious sector of the Nine-Palace grid, at least you have a choice of the three on that side.

That door might be located anywhere along that North face, so that it could occur in one of three palace sectors. In this case, you would chose to place the door at #1 (Shen Qi), the best of the auspicious palaces, and not at #3 (Jue Ming), perhaps the worst of the inauspicious sectors.

In general, the rule is that a good Nine-Palace sector overrules a poor facing direction. In other words, it is better to have your main door in a good palace, than it is to have the house facing in the best direction. Of course, this is a generalization, and many other factors can come into play and can modify this rule.

The Art of Feng Shui



Standing In the Door

You want to stand in the doorway of the home, with your back to the inside of the house, and your front looking straight ahead and look. In particular, you want to look at the space directly in front of the doorway itself, as if you could extend two invisible lines, one from the right side of the door and the other from the left, out in front of you. What objects fall within those two lines?

We have covered this in our examination of the exterior of the property, but it won't hurt to repeat it here. If there is some sharp object or corner sending piercing Sha Qi at your front doorway, in particular between those invisible lines we spoke of, this can be a serious problem. For example, you cannot demand that the city take down a tall lamppost or telephone pole directly in front of your home. It probably won't happen.

The Art of Feng Shui

You had better move on and look at another property. If the Sha Qi object is OUTSIDE those two invisible lines extending from your doorway, you have some wiggle room, and may be able to salvage the situation.



The Front Door: What Is Desirable?

We have discussed what we don't want in front of the main door, so let's look at what we do want to find, and that is some clear and open space.

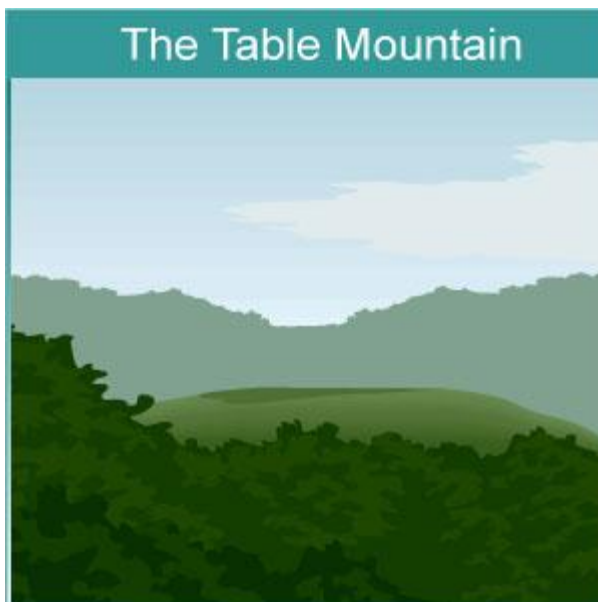
Technically such a space is called the Bright Hall, and we look for it on the facing side of any house or property. In a word, the Bright Hall is some place for Qi to gather and accumulate, before entering the house. Such an area would be the opposite of the tight-fitting fence or wall that might border the property. Qi can flow down the city sidewalk, but there should be some place for it to pause and

The Art of Feng Shui

gather in front of our home, instead of just rolling by, and this is the Bright Hall.

A Bright Hall could be an extended or circular sidewalk or driveway. Of course, the front lawn would be ideal, provided it is not filled to the brim with brush and trees. What we are looking for is like a mini-meadow, with perhaps a very slight depression in the center, like a land pool. It is here that the flowing Qi can pause and gather.

The Art of Feng Shui

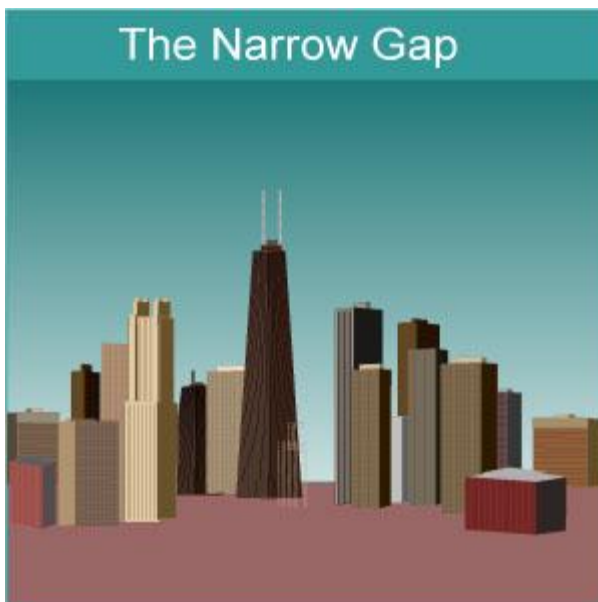


The Table Mountain

The Table Mountain is a useful feng-shui concept, as relates to the front or main door of the home. In brief, a Table Mountain is a natural landform, such as a hill or mountain, that rises up and is visible as we look out of our main door. Such a Table Mountain is considered very auspicious, because it is said to stop the loss of Qi, like a back stop, from flowing away. It assists the Qi to collect and pool.

The table mountain rises above the general plain of the landscape and opposes the main door. The mountain or rise should be higher than the surrounding countryside, but lower than the top of the door frame. In other words, if the mountain rises above the level of the main doorframe (as we stand in it), and thus towers over us, it is not considered beneficial.

The Art of Feng Shui



The Narrow Gap

If looking outward from your main door, you are looking either into an alley or there is a definite gap in the landscape just opposite the door, this is considered inauspicious. It could be a gap or valley in mountains you might be facing or it could be a missing house or vacant lot facing you from across the street. This is an example of Sha Qi, and probably should be avoided or remedied.

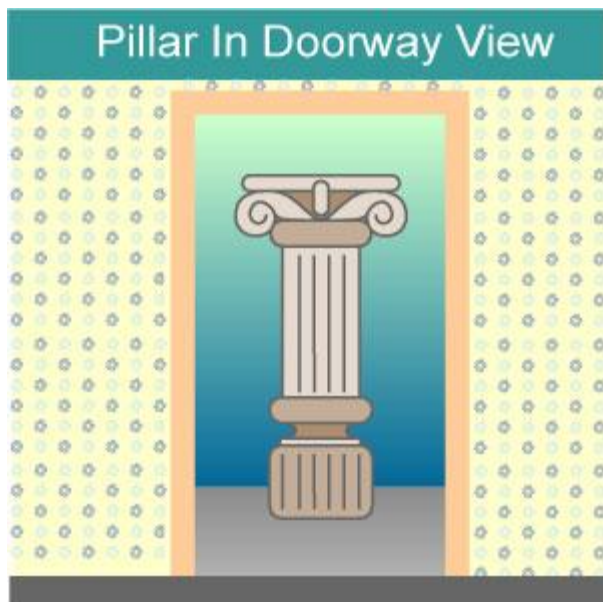
The Art of Feng Shui



Overhanging Trees

If when you stand in the front doorway of the house and look out, you are always in the shadow of overhanging trees or shrubbery, then this is considered Sha Qi. This Yin Sha Qi occurs when sunlight (Yang) fails to reach the front door in the cycle of a day. The door is in perpetual shadow, and this is considered inauspicious. Often this type of Sha Qi is as easy to remedy as trimming the bushes or carefully removing a tree.

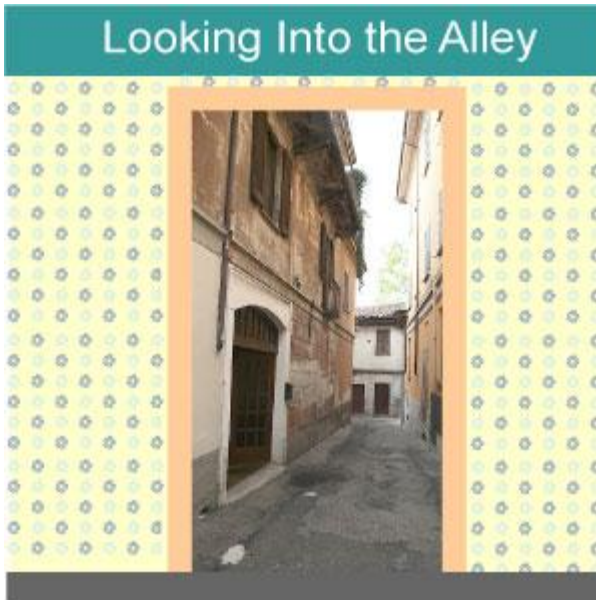
The Art of Feng Shui



Pylon or Pillar in the Doorway

One of the most famous and dreaded forms of Sha Qi is the case where, as you look out from your front door, you are looking directly at a telephone pole, streetlight, or porch pillar. In general pillars on a porch are not considered auspicious, as they are like teeth or bars, preventing Qi from entering or leaving. If the object is close, like a porch pillar, then it pierces whatever Bright Hall you might have, and is often difficult to impossible to remedy.

The Art of Feng Shui



The Alley View

Looking out the front door right into an alley is considered very inauspicious, a glaring example of Sha Qi and such a situation usually cannot be remedied. Sometimes you just have to walk away, and that is the remedy.

The Art of Feng Shui

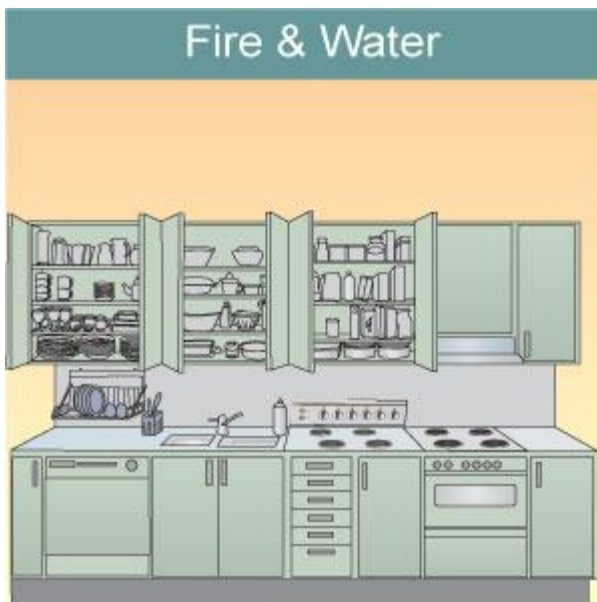


The Kitchen

Once you are through the main door examination, the next most important room is the kitchen, which many feel represents the very heart of the house itself. Placement of the kitchen is very important, and there are many areas it does well in, excluding the very center of the house, the middle palace.

The center of each house should not be an area where Yang activity (like a kitchen) takes place. This is why round houses are difficult, because the Qi is driven to the center, where calm and tranquility should occur. For this same reason, never locate the kitchen in the center of the home, but always in one of the peripheral rooms.

The Art of Feng Shui



The Kitchen: Fire and Water Don't Mix

It is traditional feng-shui advice that you don't want to have the sink and the stove too close to one another, because the elements Fire and Water don't mix. In other words, they should not be right next to one another, side by side. Try to make sure there is a gap of a couple of feet or so between them.

The Art of Feng Shui



The Kitchen: Sink and Stove opposite

Kitchens where the stove and sink are directly opposite one another are not recommended because the elements Fire and Water are not friends, so try to offset these to from one another, if at all possible. There should be a minimum of four feet between them.

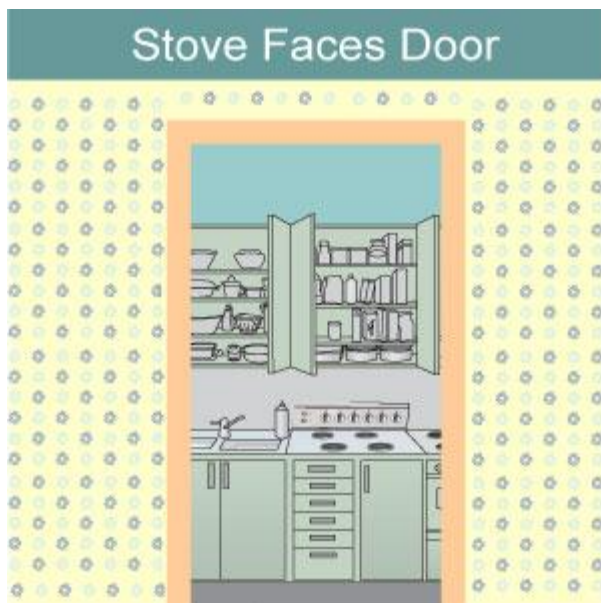
The Art of Feng Shui



The Kitchen: The Island

In the modern kitchen, the island stove is very popular, but traditional feng-shui always wants to place the stove against a solid wall, stabilizing it, and shielding it from wrap-around Qi - Qi getting at the stove from all sides. As nice as the new island stoves are, try to avoid placing the stove in one.

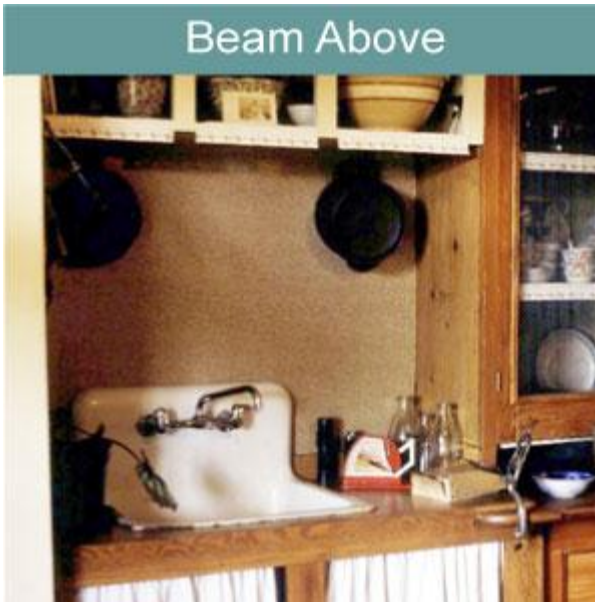
The Art of Feng Shui



The Kitchen: Stove Facing a Door

Another age-old bit of kitchen feng-shui advice is to avoid placing the stove directly in front of the entrance to the kitchen. In fact, the stove should not face any door leading into the kitchen as the incoming Qi may affect the food being cooked, exposing the family to adverse Sha Qi.

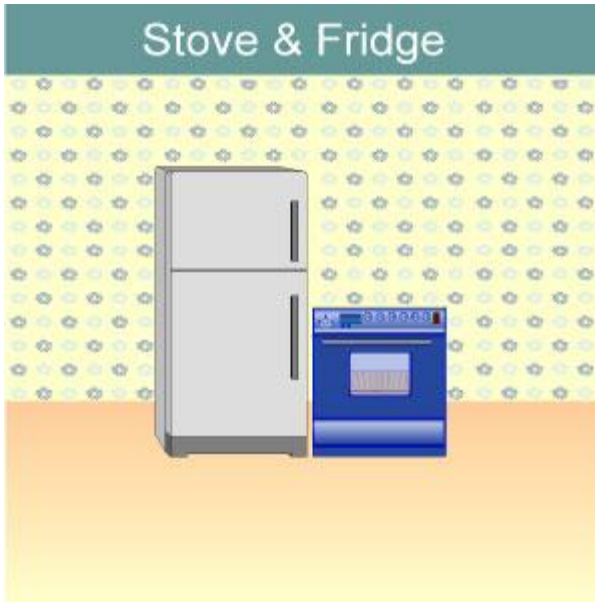
The Art of Feng Shui



The Kitchen: Under the Overhang

If there is an overhang or beam above the position of the stove, this is to be avoided. As you may know, beams in feng-shui, no matter where they are in the house, are considered "bad" feng-shui, but no where is this truer than in the kitchen. The stove should be moved.

The Art of Feng Shui



The Kitchen: Stove and Refrigerator

Some feng-shui books recommend that the stove and refrigerator should not be next to one another, and cite the Water-Fire element clash as the rule. Although many modern refrigerators actually have ice water pipes inside them, it is not generally considered inauspicious to place the stove next to the refrigerator.

The Art of Feng Shui



The Kitchen: Which Palace?

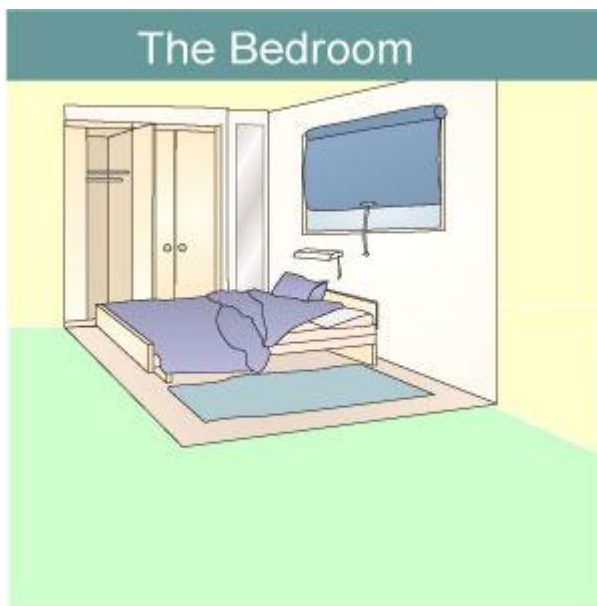
The kitchen can be located in any of the palaces, with the exception of the central palace, the heart of the house. It is too Yang or active to be placed in the center, which always should be a room with low-key activity, peaceful, calm.

Perhaps more important is the fact that the kitchen (as well as the toilet) can be located in an inauspicious or negative sector, where it will serve to contain the negativity. Some feng-shui experts point out that when the kitchen is placed in a negative section, the stove should be oriented in an auspicious direction within that room.

As for which of the four inauspicious palaces to choose, that is up to you. The most dreaded Jue Ming is often selected, because the kitchen then helps to diminish its strength. However, it is recommended that you read about each of the four

The Art of Feng Shui

inauspicious palaces to determine if the qualities of a particular one are what you especially need to quell or diminish in your life.

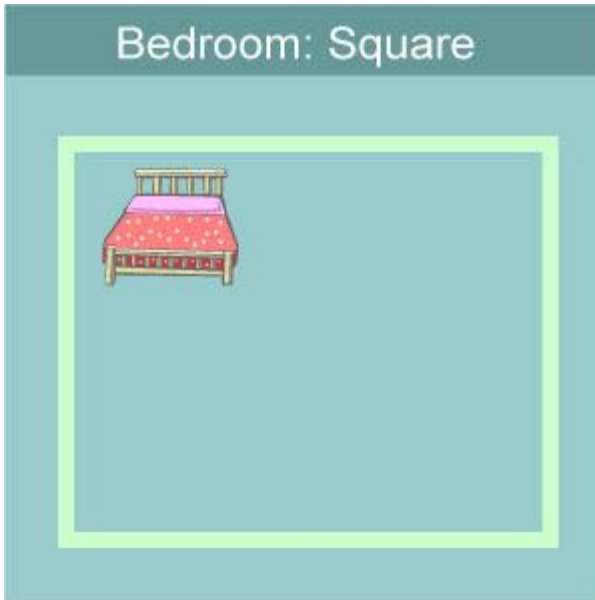


The Bedroom

The main door, the kitchen, and the bedroom are the three areas of the house of most concern to the feng-shui analyst and in that order. The bedroom is crucial because we spend approximately one third of our life in the room.

Bedrooms should be calculated based on the House Gua, the common palaces, if more than one person is sleeping in that room. If the bedroom is for a single person, using the Personal Gua can be used. Because so much time is spent in this room, the position of the bed and orientation to windows is very important.

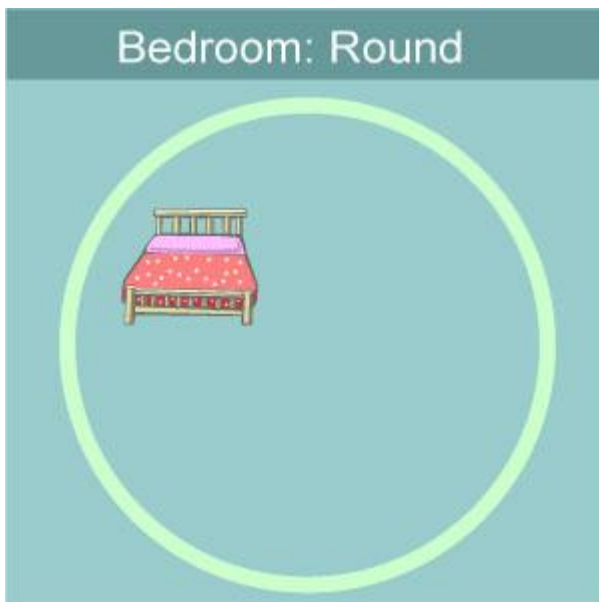
The Art of Feng Shui



The Bedroom: Square Rooms

The physical shape of the bedroom is perhaps more important than it is for other rooms in the home. A square room is best, but a rectangular room will work, the more square-ish it is, the better.

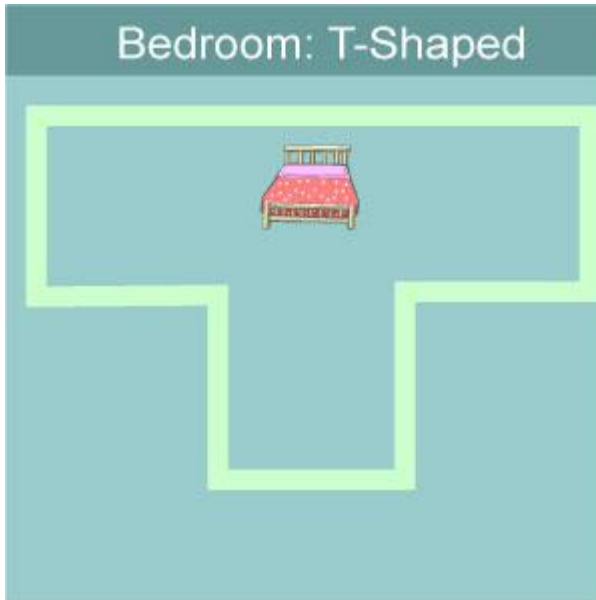
The Art of Feng Shui



The Bedroom: Round or Oval Rooms

Round rooms, like round houses, are to be avoided, because a round room tends to concentrate the Qi toward the center of the room and to magnify or energize it. In the bedroom, we want just the opposite; we want to relax and get some rest, so avoid a round bedroom. If you have no choice, don't place the bed in the center. Offset it.

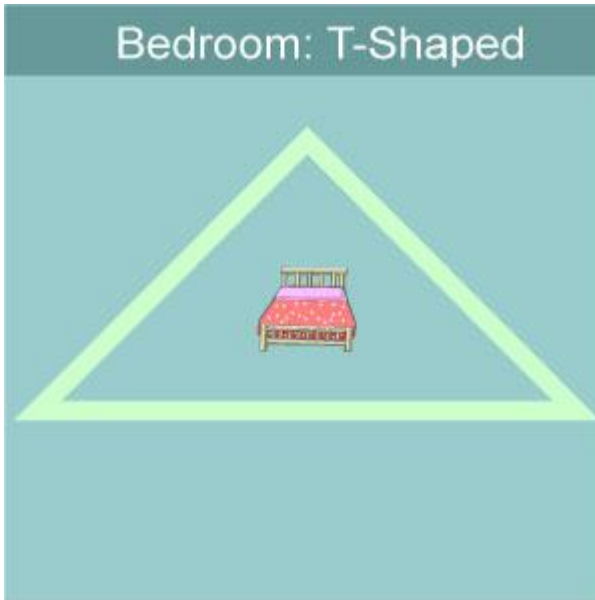
The Art of Feng Shui



The Bedroom: T-Shaped Rooms

The T-shaped room, just like the T-Junctions in roads, is not recommended, and this is because the "T" introduces sharp corners into the room that cannot help but point at something, hopefully not the bed.

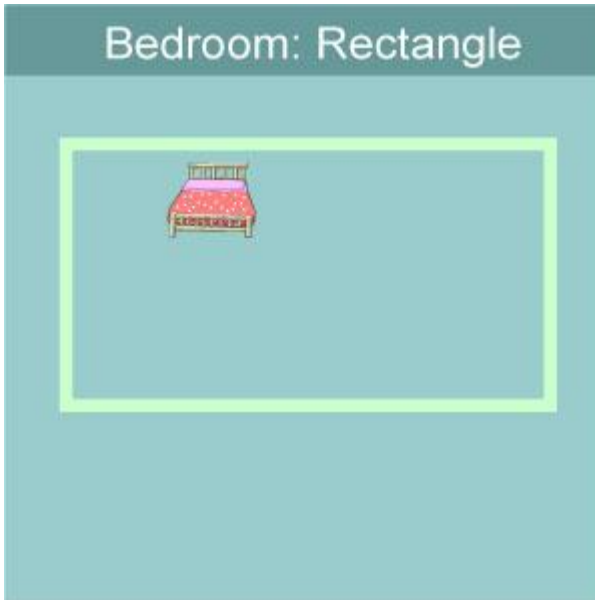
The Art of Feng Shui



The Bedroom: Triangular Rooms

Triangular rooms, by definition, introduce sharp corners, corners less than square, and are not considered auspicious. In fact, triangles, in general, are not welcome in feng-shui analysis.

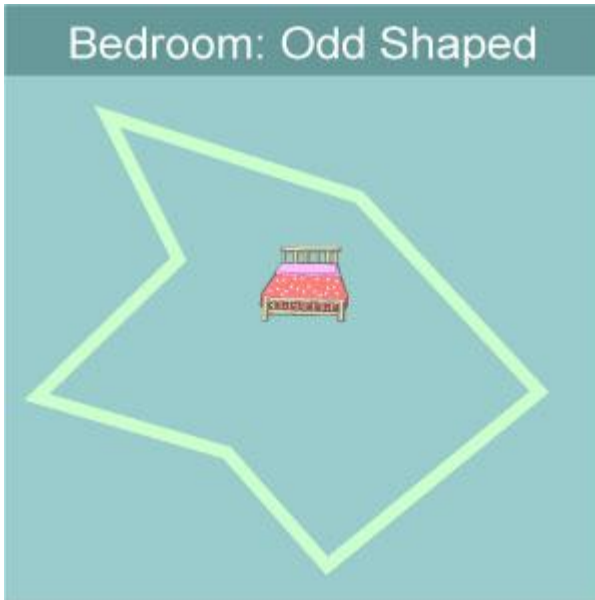
The Art of Feng Shui



The Bedroom: Rectangular

If you can't have a square bedroom, a rectangular-shaped room is the next best thing, and is considered auspicious.

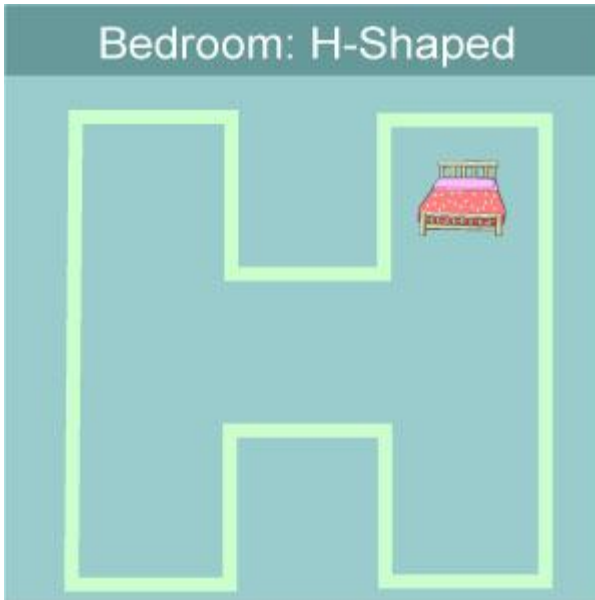
The Art of Feng Shui



The Bedroom: Odd-Shaped

An odd-shaped room, one with many corners or zigzags, is to be avoided, and the Qi in such a room never achieves any real balance.

The Art of Feng Shui



The Bedroom: H-Shaped Rooms

The H-shaped room, like the T-shaped room, introduces many sharp corners that point into the room and serve to prevent the internal Qi of the room from achieving balance and harmony.

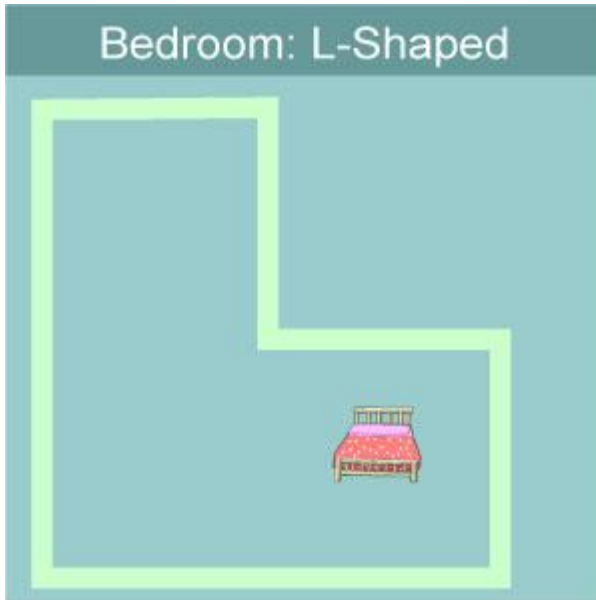
The Art of Feng Shui



The Bedroom: Trapezoid-Shaped Rooms

While trapezoid-shaped rooms are better than round-shaped rooms, they are basically imbalanced as regards the stability of Qi and should be avoided.

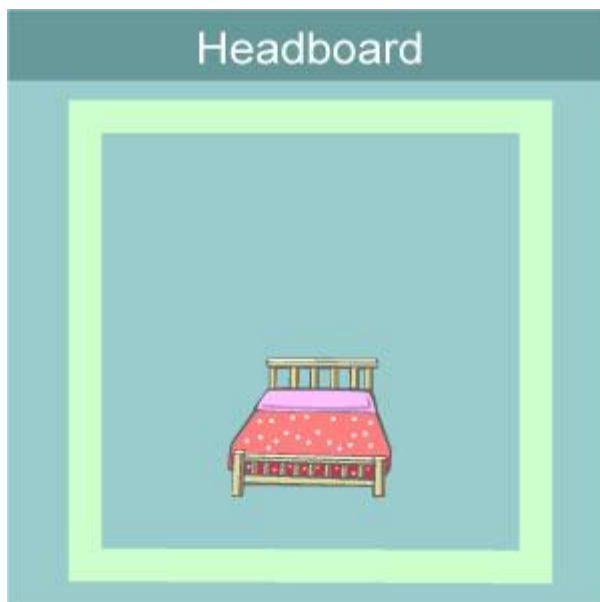
The Art of Feng Shui



The Bedroom: L-Shaped

The L-shaped room presents the same kind of problem it does elsewhere, the problem of missing sectors, not to mention that the inner side or elbow of the room creates a sharp corner. One remedy is to use the long (rectangular) section of the L-Shape, and reserve the shorter section for a study or walk-in closet.

The Art of Feng Shui



Bed Direction: Headboard

Much is made in room analysis as to which direction the bed should face; where should your head be pointing when you sleep? We can start by pointing out that you do not want to have the head of the bed pointing toward the center of the room.

The Art of Feng Shui



Bed Direction: Facing Windows

The foot of the bed should not face or be in front of a window, which is a Yang feature, where Qi can enter and exit. It is best to move the bed elsewhere in the room.

The Art of Feng Shui



Bed Direction: Headboard to Windows

The headboard of the bed should not face or be in front of a window, as this is a Yang feature and this is where Qi can enter and exit.

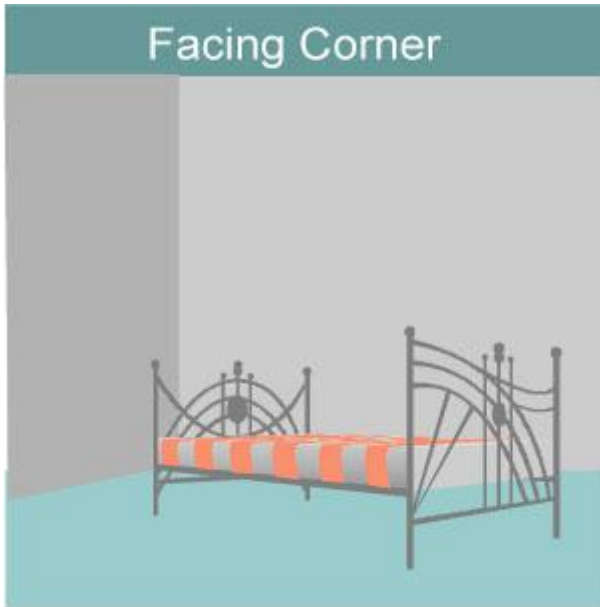
The Art of Feng Shui



Bed Direction: Toward the Wall

The best direction for a bed to face is into a wall, not too close to either side of the room, for the wall (like the mountain) is the most Yin and stable form in the room.

The Art of Feng Shui



Bed Direction: Toward a Corner

This is a real "no-no," facing the headboard (or bottom of the bed) toward a corner, which sends Sha Qi directly at the top of your head or feet. This should not be done.

The Art of Feng Shui



The Bedroom: The Beam

Every book on feng-shui talks about the unwelcome beam hanging from the ceiling. This is particular true for beams or overhangs in the bedroom, where you spend the most time. You don't place the head of the bed under a beam or overhang, no matter how lovely it might be. Beams and overhangs disturb the Qi, generate corners and should be avoided completely.

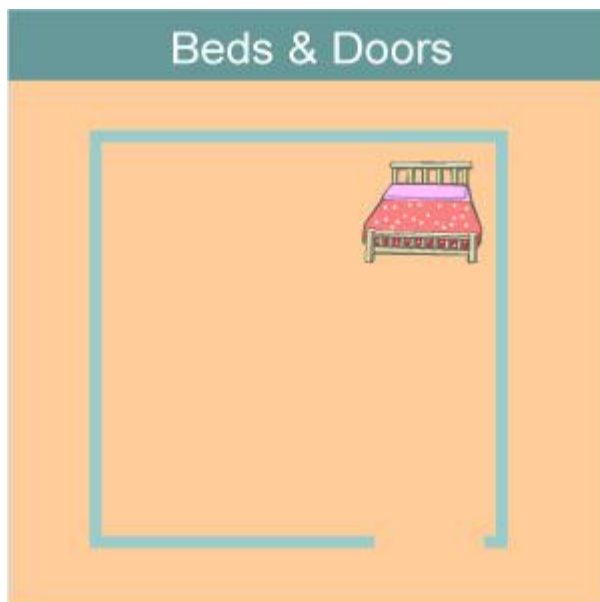
The Art of Feng Shui



The Bedroom: Mirror

To have a mirror or not to have a mirror in the bedroom, a perennial question. Most feng-shui experts say it does not really matter, one way or the other. I personally find them distracting, so I don't use them there, but it is up to you.

The Art of Feng Shui



The Bedroom: Where the Feet Point

The foot of the bed should not point at an expanse of window. It should not point toward a sharp corner. In the Chinese tradition, it has been written that the foot of the bed should not point in the direction of the door to the room, as that is the position a corpse is removed from a room in that culture. It is like assuming a death position.

Positioning the bed in front of either a door or window is not suggested, as both are the route Qi takes into and out of the room and this can disturb your sleep. The foot of the bed should also not point toward any other door in the room, such as a closet or bathroom. If you cannot move the bed, place a folding screen between you and the bathroom.

The Art of Feng Shui



The Bedroom: Waterbeds

Waterbeds were a big craze back in the 1960s and 1970s, and still manage to hang on to a certain percentage of the market. The problem with waterbeds is that Water, which moves, is Yang and sleep requires stability and a Yin environment. Here Yin and Yang clash, so they are not recommended.

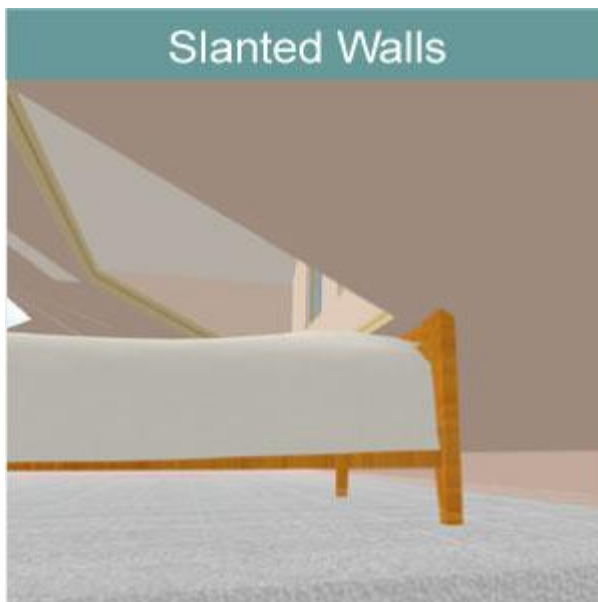
The Art of Feng Shui



The Bedroom: Four-posters

Four-poster beds, with an overhead canopy or hanging drapes are not bad feng-shui, but are considered acceptable.

The Art of Feng Shui



The Bedroom: Slanted Ceiling

Since bedrooms are mostly located on the second floor and, as many second floors, particular in small or older homes can be cramped due to a steep roof incline, it is not uncommon to have upstairs bedrooms with one or more slanted sides or ceilings.

We can tell intuitively, when we walk into one of these rooms, that this is not what our mind would choose. Feng-shui agrees and these kind of rooms do not make the best bedrooms, as the Qi tends to be unstable and overly active. If you have no choice, it is best to sleep against a wall in one of these rooms, where the ceiling is at its highest.

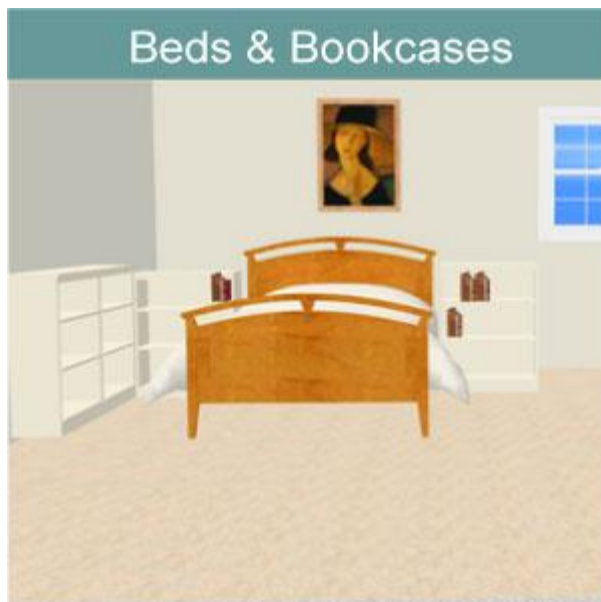
The Art of Feng Shui



The Bedroom: Basement

Basement bedrooms are not recommended, because they tend to be dark and damp, no matter what you do to alter this fact. This is not where you want to be sleeping. However, a lot can be done to improve such a basement room, like installing sunken windows that are four or five feet deep, literally shafts of light and air. This can help.

The Art of Feng Shui



The Bedroom: Bookshelves

There seems to be mixed opinion among feng-shui experts as to whether one should have bookshelves or open shelving (with art objects, etc.) in the bedroom. Some experts point out that all the edges from the shelves disturb the Qi. Others say that if you do have shelving, the shelving should be on the same wall as the head of the bed, with both the shelving and the bed facing out into the room.

Other say that low shelving is fine, and that you don't want shelving higher than the top of the headboard. feng-shui expert Joey Yap says shelving is fine, anywhere in the room you want.

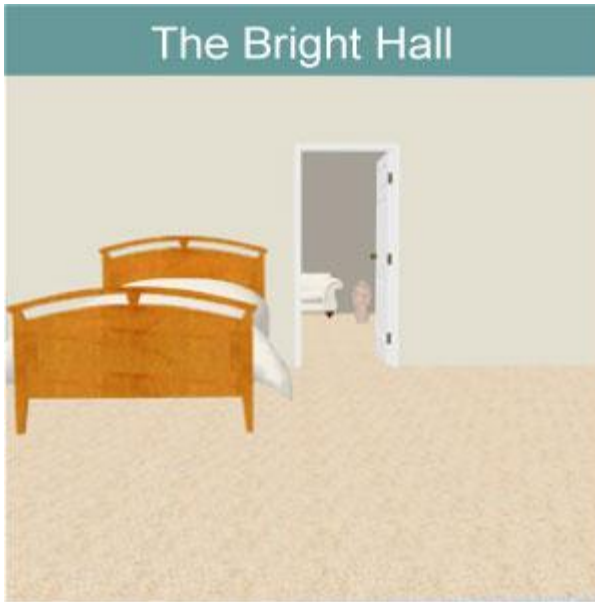
The Art of Feng Shui



The Bedroom: The Pillar

The pillar in the bedroom, like the pillar most places, is unwelcome and is considered to disrupt the flow of Qi in the room and is a form of Sha Qi. Round pillars are not good, but square pillars are even worse, due to their sharp corners.

The Art of Feng Shui



The Bedroom: The Hallway - Bright Hall

Like so many other areas, it is best if the bedroom door opens unto some form of Bright Hall, a space outside the room where Qi can pool. No space outside the bedroom door means there is no room for the Qi to collect and be transferred into the bedroom. Here we can see a small bright hall.

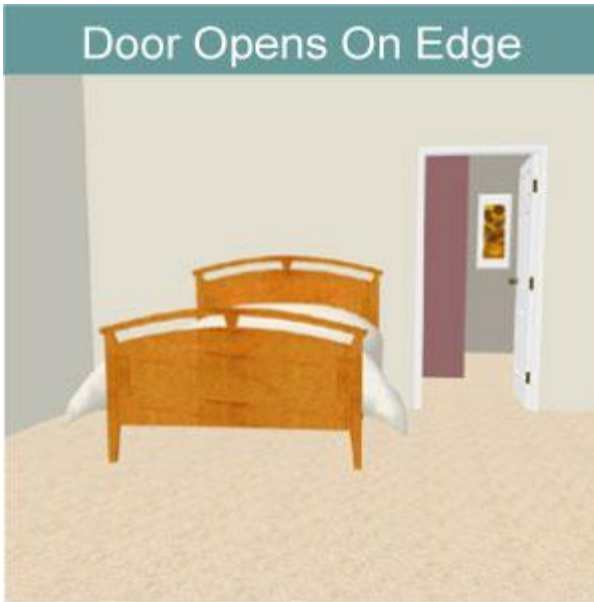
The Art of Feng Shui



The Bedroom: Door to Door

In general, it is not the best to have the door of the bedroom open directly to face a door opposite it. Unfortunately, this happens a lot in modern architecture. It is not the worst thing, and is greatly alleviated if there is a reasonable amount of space between the two doors, some sort of wide hallway or landing. It is better for Qi to flow not in a straight line.

The Art of Feng Shui



The Bedroom: Opens On an Edge

Sometimes a bedroom door opens to view the edge of another room or the corner of a hallway. This is classic "bad" feng-shui, and the bedroom should probably be dedicated to some other purpose.

The Art of Feng Shui

| Eight Forms of Ch'i | | | |
|-------------------------|-------------------------|--------------------------|---------------------------|
| Auspicious Ch'i | | | |
| Sheng Qi Life Force | Yan Nian Long Life | Tian Yi Heaven Doctor | Fu Wei Stability Peace |
| Inauspicious Ch'i | | | |
| Jue Ming End Of Fate | Liu Sha Six Killings | Wu Gui Five Ghosts | Huo Hai Mishaps |
| Ordered by Strength | | | |

The Bedroom: The 8 Forms of Qi

It is important for a bedroom to be positioned in one of the four auspicious palaces, and not in the four inauspicious ones. Any of the "good" palaces will do, although the more auspicious, the better. You don't want to sleep in one of the inauspicious palaces.

If a married couple or partners are sleeping in the same room, then you want to always use the House Gua diagram to select a bedroom. If it is just yourself, you can instead use the Personal Gua to select an auspicious palace.

The Art of Feng Shui



Bathrooms

The placement of the bathroom and toilet is always a concern in Nine-Palace analysis, in particular if you determine that the toilet is in the Sheng Qi palace, the most auspicious one. It is not so much that all of the Shen Qi (the good Qi) goes down the toilet, as it is that that room really should be available for the occupants of the house to use for other purposes, such as a den or dining room – a place to spend time.

The Art of Feng Shui



Bathroom: Toilet above the Main Door

Here we are not talking about there being a bathroom positioned above the main entrance to the building, but the toilet bowl itself directly above (and within the width dimension) of the main door. This is considered very inauspicious and the remedy is to move the toilet away from that position or don't use that toilet.

The Art of Feng Shui



Bathroom: Toilet Above the Stove

Fire and Water don't mix, so it is considered very inauspicious for the bowl of the toilet to be directly above the stove in a kitchen. Reposition the stove.

The Art of Feng Shui



Bathroom: Toilet above the Bed

If it is considered inauspicious if the toilet bowl is directly above the bed. In this case, you want to move the bed.

The Art of Feng Shui



Bathroom: Toilet above the Dining Room

If the bowl of the toilet is directly above the dining room table, this is considered inauspicious and you should consider moving the dining area.

The Art of Feng Shui



Bathroom: Toilet at the end of the Staircase

If a set of stairs leads up or downward and into a toilet, with no landing or Bright Hall, this is considered inauspicious. The Qi flows directly into the toilet and does not have a chance to flow around the other rooms.

The Art of Feng Shui



Bathroom: Toilet Opposite Bedroom Door

If, when you open the bedroom door, you look directly into the door of the bathroom, this is considered inauspicious, as the incoming Qi moves directly into the bathroom and into the toilet. One remedy would be to place a folding screen in front of the bathroom door.

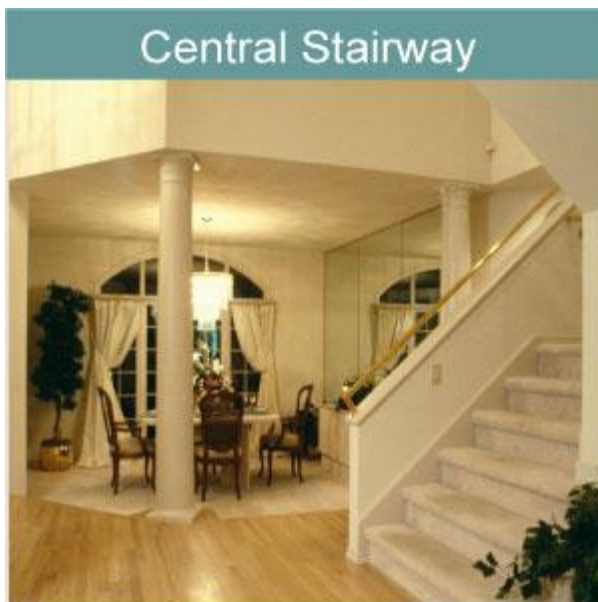
The Art of Feng Shui



Stairs

Although not as common in Asia, the staircase is an integral part of most homes in Europe and the United States. Just as the main door is the key formation in examining a home, so the staircase is key to getting the Qi from the downstairs to the upstairs. Stairs are the entrance to the second floor. You want to make sure that the stairs are located in an auspicious place.

The Art of Feng Shui



Stairs: In the Center

As we have learned elsewhere in this course, the central palace is the very heart of the house and should never be disturbed. In fact, the center of the house should be a place of stability and no real activity. Since stairs involve a lot of Qi activity, it is not considered auspicious to have the staircase in the center of the house. Should the stairs be off-center, in any direction, this is considered acceptable (but not preferable). It is stairs located in the very center of the home that need to be avoided. In this image, there are also some undesirable pillars.

The Art of Feng Shui

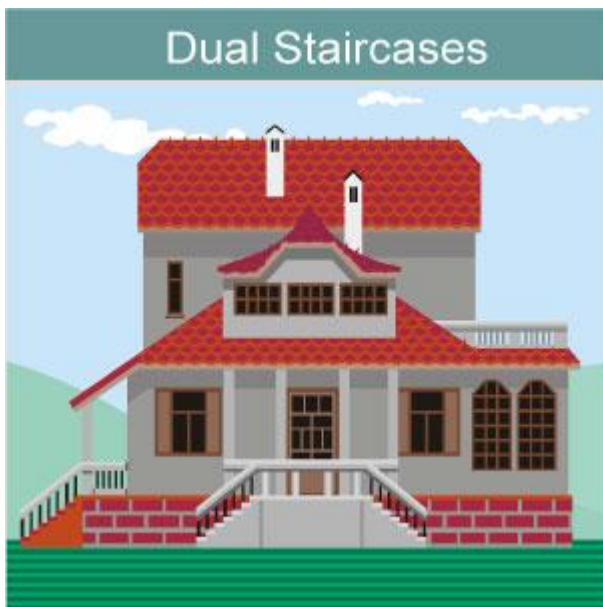


Stairs: The Spiral Staircase

The spiral staircase, something we are seeing more and more of in newer homes, gets a mixed review from feng-shui experts. Some are dead-set against them; others are more tolerant. All agree, they should never be in the center of the home.

Some experts point out that a spiral staircase is not a problem, in itself. It is more a question of what the staircase is composed of and how narrow and confining it is. If the spiral staircase is one of these very narrow corkscrew types, all metal and with open stairs, like you might find in a submarine, then this is not good. It is not the staircase, per se, that is objected to, but the sense of confinement. Qi won't be able to easily get to the second floor, anymore than a person can. There is a resistance to using them.

The Art of Feng Shui



Stairs: Dual Staircases

In many very large homes, there can be dual sets of stairs, one to the right, another to the left of a central door or hallway. If the building is very large, like a grand hotel or something, then this is not considered a problem. With smaller buildings, like homes, the objection is that the Qi is not unified. It is going in two directions. If the double staircases enclose the main entranceway, this is not considered auspicious, as the Qi is too quick to leave the home.

The Art of Feng Shui



Stairs: Over the Main Door

If a stairway passes directly above the main door and entranceway, this is considered inauspicious in the same way that a beam or overhang is inauspicious; the Qi is being suppressed or constricted by the overhang.

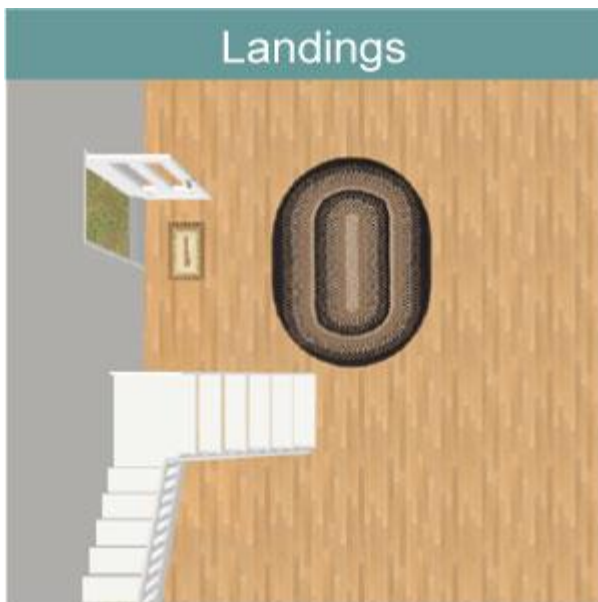
The Art of Feng Shui



Stairs: Away From Main Door

As mentioned in the section on the main door, it is better if the stairs do not directly face the main door. This is considered very good.

The Art of Feng Shui



Stairs: Landings

Feng Shui does not encourage straight lines, unless you want to really speed your life energy up, and then in great moderation. This holds true for stairs as well. The straight-shot stairway, in particular if it is steep, is not desirable. In fact, the more turns or landings the better, giving Qi the chance to meander down, pooling at each landing, on its way up or down.

The Art of Feng Shui



Stairs: Inside the Front Door

You don't want stairs just inside the front entryway.

The Art of Feng Shui



Stairs: Going Down

Stairs that go straight down, like those you might find leading to a basement room should always end at some form of landing or open space, and not abruptly at a room, with or without a door. It makes for very aggressive Qi.

The Art of Feng Shui



Stairs: Going Down

Stairs that go straight down, like those you might find leading to a basement room should always end at some form of landing or open space, and not abruptly at a room, with or without a door. It makes for very aggressive Qi. Here there is a small Bright Hall.

The Art of Feng Shui



Stairs: The Master Bedroom

Stairs leading up to the master bedroom should not end abruptly at the door to the bedroom, but always lead to a small landing (mini Bright Hall), where the Qi can collect, before entering the bedroom.

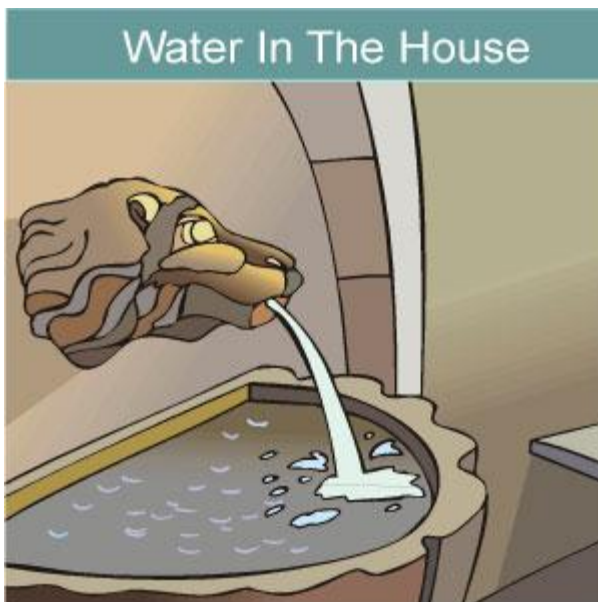
The Art of Feng Shui



Stairs: The Master Bedroom

Stairs leading up to the master bedroom should not end abruptly at the door to the bedroom, but always lead to a small landing (mini Bright Hall), where the Qi can collect, before entering the bedroom.

The Art of Feng Shui



Water in the House

Water, which is Yang and thus very active, is very potent, and should be used sparingly and with guidance within or near to a home. It is easier to do damage with the wrong placement of water, than it is with many other forms of placement. Water placement is often left to the feng-shui consultant or expert.

The Art of Feng Shui



Water: Pool in the House

Many homes in warmer climates have a swimming pool within the house itself, often at the very center of the building. While this may be acceptable for a public building, where you will not be spending too much time, this is considered very inauspicious in a home.

The center palace of the home should be very Yin, quiet, while Water is Yang, and very active. Placing a Yang formation where you want the most Yin, is literally stirring up trouble. These kinds of homes should be avoided.

The Art of Feng Shui



Water: Pool Partially in the House

Another popular feature today are homes where the pool is half in and half out of the house itself, perhaps with a sliding fold-back door that opens or closes access to the outside. It is important to examine which palace the part of the pool inside the house affects, with an eye to the fact that water, being very Yang, will greatly disturb whatever that sector is, with resulting problems.

Also important is that the part of the pool inside the house does not reach or touch upon the central palace.

The Art of Feng Shui



Water: Above the Main Entrance

Although rarely found, you do not want to have a swimming pool positioned directly above the main entrance to the house.

The Art of Feng Shui

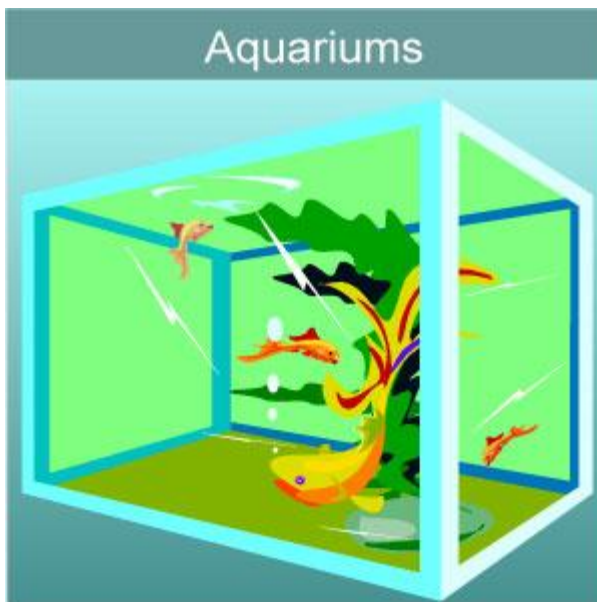


Water: Inside Waterfalls

Water flowing formations, like a mini-waterfall, are to be very carefully looked at. We are not talking here about the flat stones over which water flows, silently. Those are acceptable. Instead, we are talking about if there is a full-scale miniature waterfall within the home with various terraces or what-have-you. For either of these formations, it is important to determine what palace the water is in and if you really want to stir or disrupt that sector.

If the waterfall makes any noise above a whisper, this alone is considered by most feng-shui experts to prey upon the consciousness and be disruptive.

The Art of Feng Shui

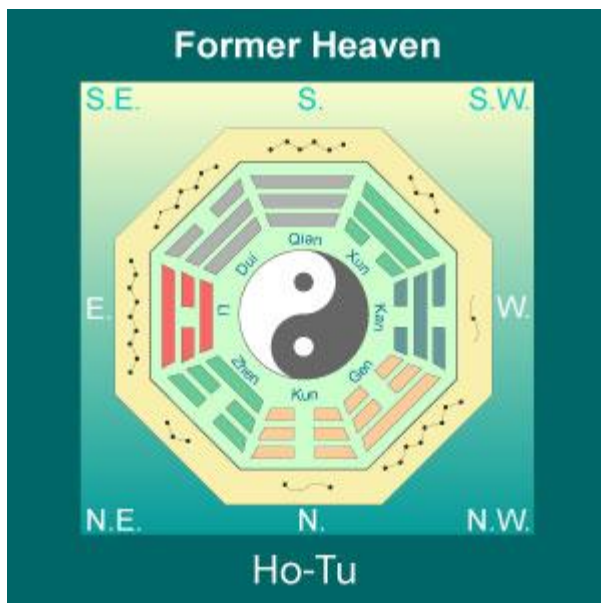


Water: Aquariums

Aquariums are, in essence, placing water in the house, and in a specific location. Often this is a needed remedy, and while a quiet fountain or small pool might be ideal, a fish tank is much easier to pull together. The fish are just window dressing for the water, which is what many feng-shui directed aquariums are all about.

Since water is Yang and represents the Water element, it stirs things up and thus should be used as a remedy with great care. Often water placement is left to real feng-shui experts.

The Art of Feng Shui



Xiantian "Prior To Heaven"

At the heart of the history of both feng-shui and the Yi-Ching is the legend of the Ho-Tu, the proverbial river map that is said to have appeared ages ago. As the story goes, the Ho-Tu diagram was carried on the back of a dragon-horse that arose out of the Huan-Ho (the Yellow River). On the flank or side of this creature was a plate with an inscription indicating the order of the eight trigrams and directions, one trigram for each of the basic compass directions. This arrangement of trigrams has come to be known as the Former Heaven sequence or arrangement of the trigrams, sometimes called the Early Heaven sequence or the Ho-Tu diagram.

As mentioned, the Former Heaven sequence assigns a single trigram (and number) to each of the eight primary directions. The number "5" is assigned to the center, which represents where one resides.

The Art of Feng Shui

This in itself is fascinating, but even more interesting is the fact that the arrangement of the eight trigrams is such as to indicate how these trigrams change, producing an endless cycle of Yin and Yang.

The trigram Qian (three solid or Yang) lines represents the father and the direction South. The trigram Kun (three broken lines) represents the mother and the direction North. The six other trigrams fill in the sequence, each changing one line to become the next phase in the cycle. The arrangement is remarkable and offers an endless cycle of phases - changes. In fact, it is said of this Former Heaven sequence that it is perfect in itself, a template of what life should and could be on earth, but not as it is today.

The Art of Feng Shui



The Lo-Shu Diagram or Houtian

For life as you and I live it, there is a second diagram that has evolved, historically somewhat later than the Former Heaven sequence. It is called, appropriately enough, the Later Heaven sequence, or more popularly the "Lo-Shu" diagram. It was also derived from a natural event, just like the original River Map, but this time the map was inscribed on the breast plate (some say the back) of a large tortoise that emerged from the Lo River during a flood. On the bottom of the tortoise was inscribed a series of nine numbers in a particular order. This diagram is called the Lo-Shu diagram and the inscription on the shell is that of the Magic Square, a square containing nine numbers in rows of three, all three numbers in any row adding up to 15.

The Art of Feng Shui

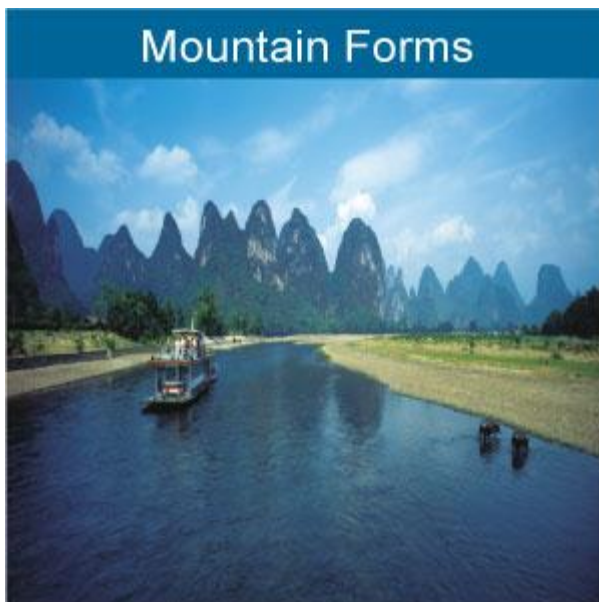
The arrangement of the eight trigrams in the Later Heaven sequence comes directly from the numbers in the classic lo-shu diagram, which is called the Magic Square.

| | | | | | | |
|----|---|---|---|----|---|---|
| SE | | S | | SW | | |
| 4 | | 9 | | 2 | | |
| E | 3 | | 5 | | 7 | W |
| 8 | | 1 | | 6 | | |
| NE | | N | | NW | | |

The Later Heaven sequence is a direct pull of these numbers (as they represent the trigrams), placing the trigram that corresponds with the number in the direction the number appears in the Magic Square or lo-shu. This assumes that the Magic Square is positioned with the "9" (trigram Li) pointing South, the "1" (trigram Kan) pointing North, "3" (trigram Zhen) pointing East, and on around.

In other words, the placement of the nine numbers in the traditional lo-shu diagram indicates which trigram governs each of the eight directions. As far as I understand, there is no other reason for this arrangement.

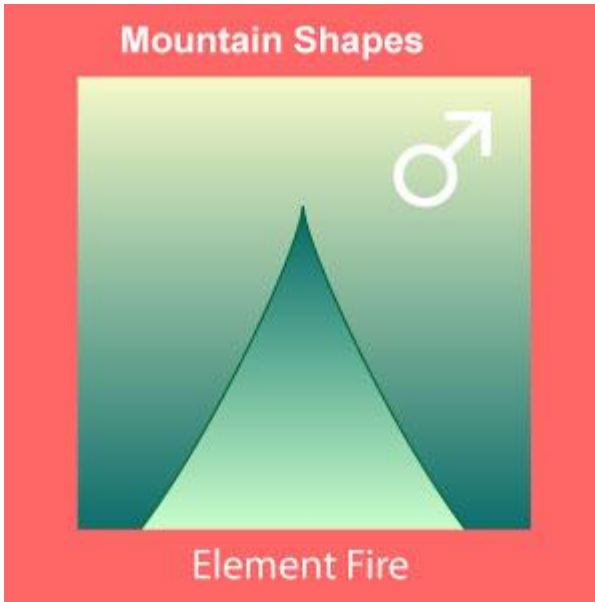
The Art of Feng Shui



Elemental Mountain Forms

The Five Elements (Fire, Wood, Earth, Metal, and Water) play an important part in feng-shui analysis and, as we have seen, are associated with the eight trigrams. They are also associated with land forms, in particular mountains. Each element has a distinct mountain shape that represents its nature. These are detailed in the next five sections.

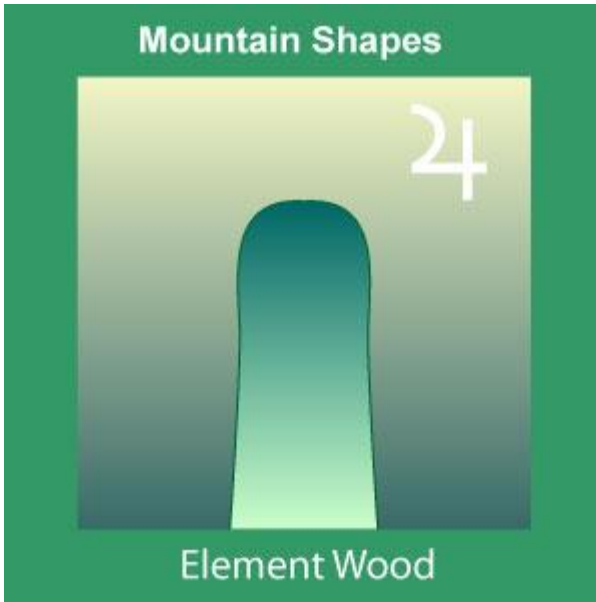
The Art of Feng Shui



Fire Shape Mountains

Fire-shaped mountains are sharply pointed; they stab at the sky. The same is true for fire-shaped buildings like the Empire State Building in New York City and the Transamerica building in San Francisco.

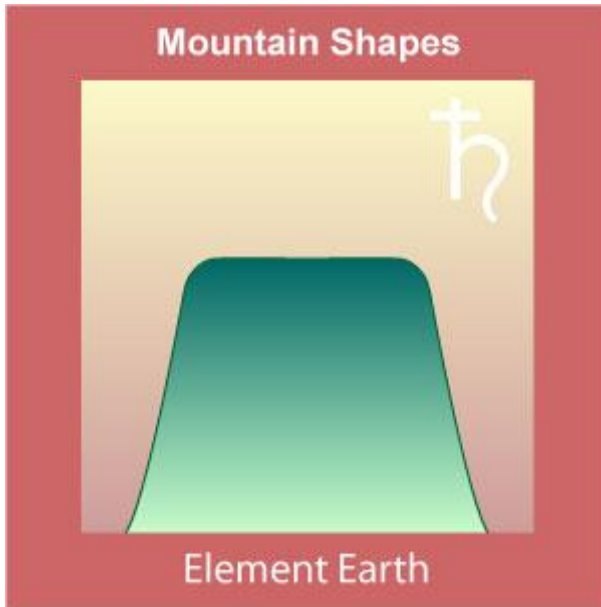
The Art of Feng Shui



Wood Shape Mountains

Wood-shaped mountains are high, with steep sides and a square-like top. Wood-shaped buildings would include most modern skyscrapers.

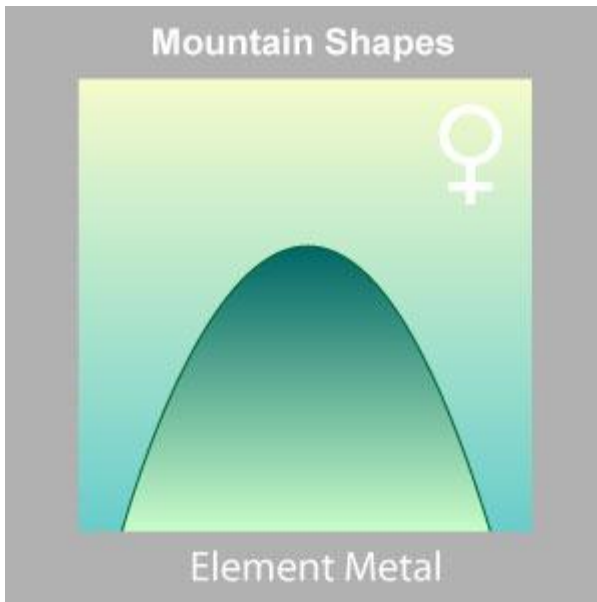
The Art of Feng Shui



Earth Shape Mountains

Earth-shaped mountains are low and broad, like some of the buttes that can be seen in the American Southwest. In cities, this would equate to low buildings with a flat roof often found in warehouses and storage buildings.

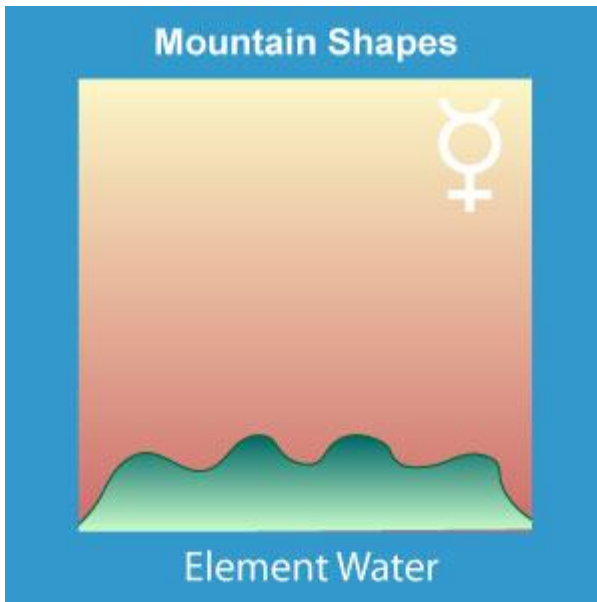
The Art of Feng Shui



Metal Shape Mountains

Metal-shaped mountains are dome-like, with gently-sloping sides and an arched top. In cities, often sports arenas are dome shaped, like the Superdome in New Orleans.

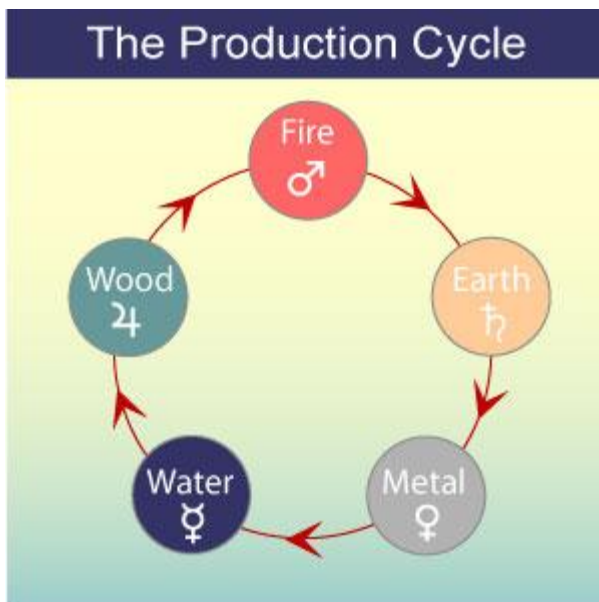
The Art of Feng Shui



Water Shape Mountains

Water mountains have a ripple-shaped top, never flat, but uneven. Buildings are seldom water shaped, but the opera house in Sidney, Australia is somewhat of a water shape, if you could take away those fire-shaped points.

The Art of Feng Shui



Five Elements: Production Sequence

The Five Elements in Chinese philosophy can be traced back to around 300 B.C. and the work of the philosopher Chou Yen. From the very beginning these five elements were not seen as static states, but were considered phases or stages in the ongoing cyclic process of life. They were said to produce one another, to exhaust one phase and turn into the next. This is what is called the Production Sequence of the five elements, and it takes the order of Wood, Fire, Earth, Metal, and Water, each changing into the next as follows:

Wood burning produces...

Fire, which in the end leaves ...

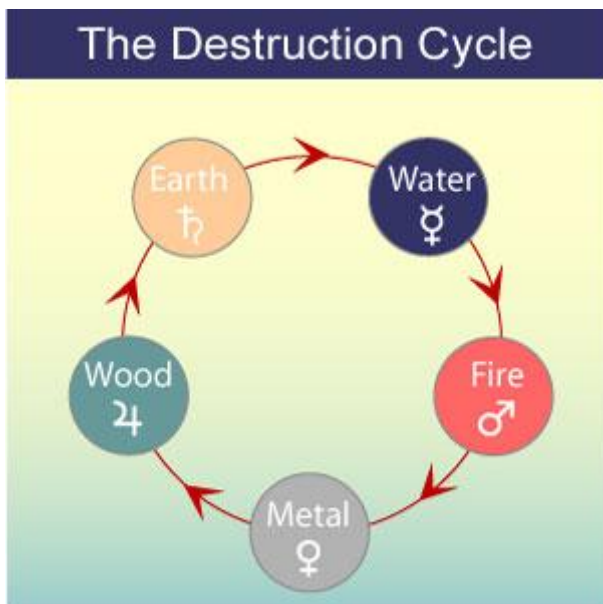
Earth, as ashes, from which we derive...

Metal, which can be melted down to flow like ...

The Art of Feng Shui

Water, which nourishes ...

Wood, and so on.



The Destruction Sequence

At the other extreme is what is called the Destruction Cycle. For each element, there is one other element which is particularly adversarial, an "enemy," so to speak. The Destruction Cycle or sequence is: Wood, Earth, Water, Fire, and Metal, and is often explained:

Wood absorbs or eats...

Earth, which drinks up and removes...

Water, which puts out ...

Fire, which melts ...

Metal, which cuts up...

Wood, etc.

The Art of Feng Shui

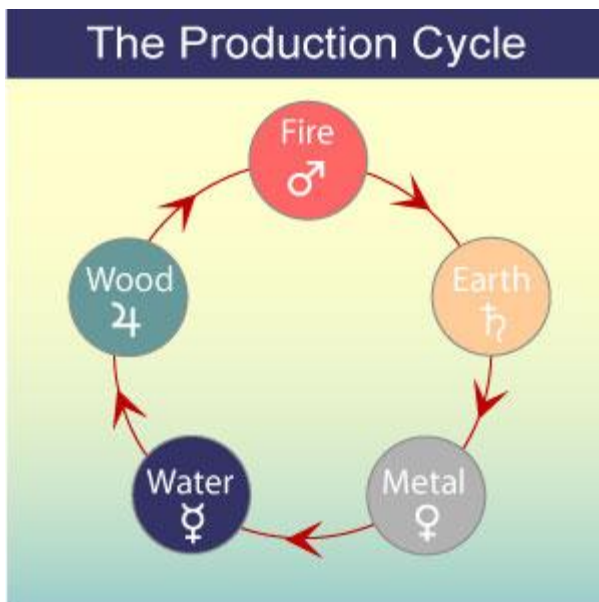
In fact, in terms of explanation, the destruction sequence makes more immediate sense than does the production sequence. In comparison to the production sequence, the destruction cycle is simply every other element, in strict rotational order.

In the production cycle, the element that produces the second element is said to be the "mother" of that element, and the element that is produced is said to be the "child" of the mother element. Therefore, the mother element in every combination is considered very important to the health and welfare of the child element. The child element looks to the mother for nourishment and support, just as a human child depends on its mother.

It should not surprise us to learn that when any element is attacked or threatened by the destruction or adversarial element, increasing the strength of the mother element of that element under attack will strengthen and protect it. In fact, as you will soon learn, each of the five elements has a direct and identifiable relationship with each of the other four. From this stems much of the familiar feng-shui remedies, which consist of strengthening or weakening the various elements in order to arrive at a functioning harmony of the elements.

When all is said and done, most of interior feng-shui analysis and their remedies has to do with examining the elements relating to the various compass directions, determining their strength or weakness, and adjusting or weakening the strength of one element or another.

The Art of Feng Shui



The Production Cycle

Sometimes there is a need to enhance or make an element stronger, to somehow make or produce more of that element, and this is called the Production Cycle. The Production Cycle reveals which element is the mother (or producer) of any given element, and this is what is called the Production Cycle, one element is the mother of or produces another. Here is that cycle:

Wood produces Fire

Fire produces Earth

Earth produces Metal

Metal produces Water

Water produces Wood

There are a number of explanations why a particular element is the mother of another, and some seem

The Art of Feng Shui

more logical than others. One of the more popular ones goes like this:

Burning Wood produces Fire

Fire produces ash or Earth

Earth contains ore and therefore produces Metal

Metal, when cold, produces Water on its surface

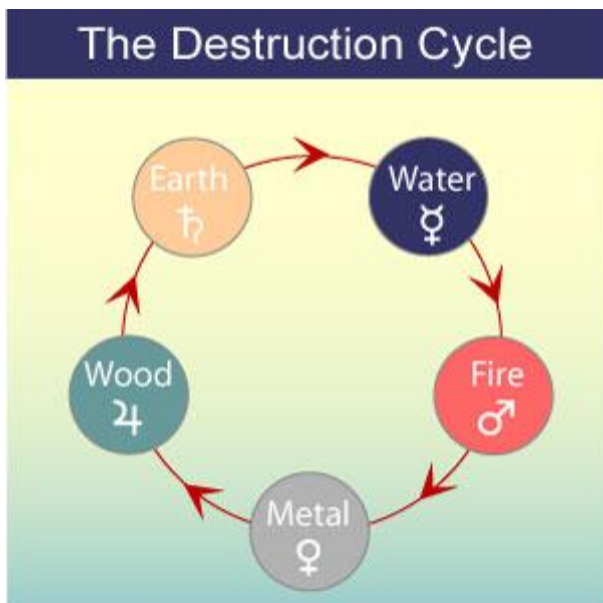
Water produces Wood or plants

There are several variations on how the production cycle of the Five Elements may be derived. While these might be helpful aids to memorize the sequence, they (or parts of them) require stretches of credulity that I find hard to make.

Easier to handle is declaring that these five elements are linked together in a cycle. Once that is known, then the phases of any cycle have to be similar, like the cycle of the breath or the heartbeat – expansion and contraction, and on around.

This cyclic sequence places Wood at the direction East, Fire toward the South, Metal toward the West, and Water to the North. The element Earth is placed in the center of the diagram.

The Art of Feng Shui



The Destruction Cycle

On the other hand, sometimes an element is just too strong, overbearing, or too dominant. It needs to be removed, and thus the Destruction Cycle. For each element there is a nemesis or anti-element that will destroy it and cause it to go into decline. Here is the list.

Water destroys Fire

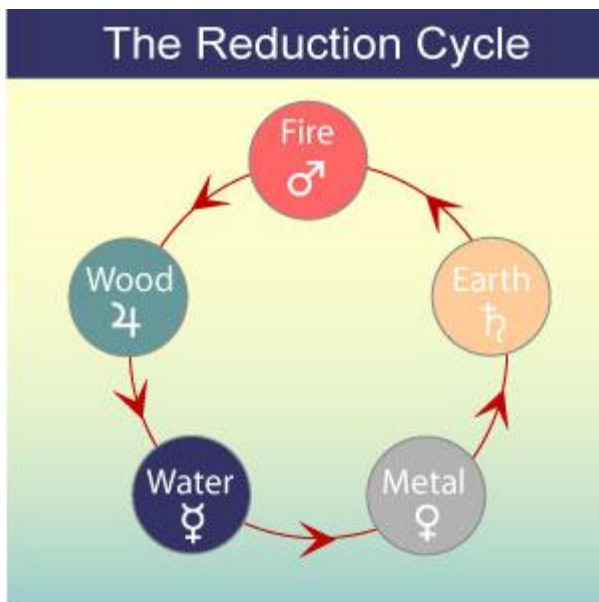
Fire destroys Metal

Metal destroys Wood

Wood destroys Earth

Earth destroys Water

The Art of Feng Shui



The Reduction Cycle

Sometimes you don't want to out-and-out destroy an element, but just weaken or deemphasize that element. Each element has another element that reduces or weakens that element. This is called the Reduction Cycle, and it is the exact opposite of the Production Cycle. This cycle is also called the Control Cycle, because any element can be controlled (reduced) through invoking a second element.

For example, in the production cycle we know that Water produces (is the mother of) Wood. In the reduction cycle, therefore, Wood weakens Water, by the fact that it drains it in order to make the Wood grow stronger.

For every element there is another element that drains or reduces it. Here is the list:

The Art of Feng Shui

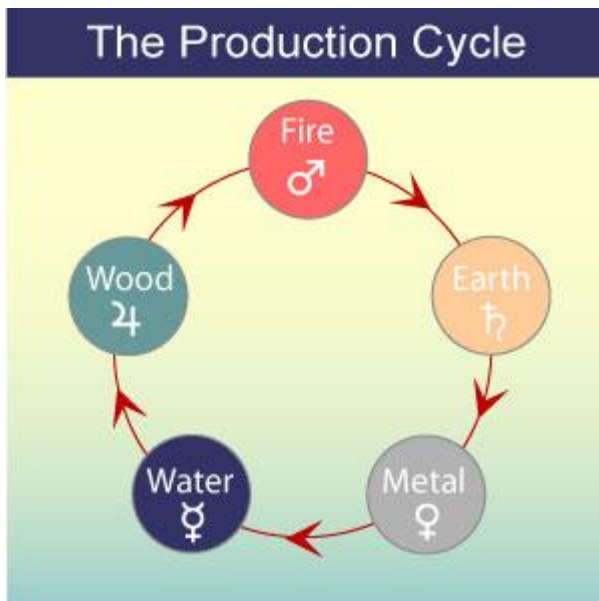
Earth reduces Fire

Fire reduces Wood

Wood reduces Water

Water reduces Metal

Metal reduces Earth



The Masking Cycle

The Masking Cycle, which is the same as the Production Cycle, is not as frequently mentioned as the other cycles, and has to do with supporting or propping up an element that, for one reason or another, is being destroyed or harmed.

Using the Masking Cycle, we apply an element to shore up or support the element being destroyed or harmed. The Masking Cycle is:

Wood produces Fire

The Art of Feng Shui

Fire produces Earth

Earth produces Metal

Metal produces Water

Water produces Wood



Two Diagrams

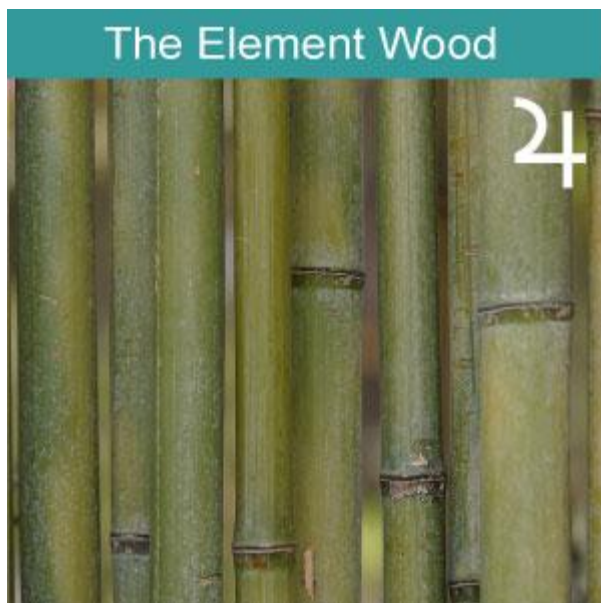
So there are two major diagrams that are used to illustrate the sequence of the five elements and, unfortunately, each has flaws. In the one on the right, we see the production sequence clearly, but there is no convenient way to line up five elements with the four seasons, the four directions, and so forth.

With the diagram at the top left, we see how four of the elements line up with the four directions and four seasons, but the Earth element is out of sequence. It is in the center.

The Art of Feng Shui

The diagram at the lower right shows how the Chinese tradition integrates the Earth element into a five-seasonal approach. Both methods and diagrams are used, but when all is said and done, the four-seasonal diagram (upper left) seems to be the default.

The Art of Feng Shui



Element Wood - Creativity

Jupiter among the planets. The keyword for Wood is "Creativity." Wood indicates outward growth and development, a phase where things are born and come into existence. As Jupiter rules Wood, this suggests that this element is progressive, leads us onward, a way into the future, the next logical step.

Wood is supple and strong – fresh. The Yang quality here overcomes the Yin quality, so this is the element of springtime and strong new growth. We expand and continue through Wood.

Physically, Wood is said to relate to the liver, the gallbladder, and to digestion, in general. Wood's mother is Water, so Wood always needs moisture or feelings to thrive.

The Art of Feng Shui

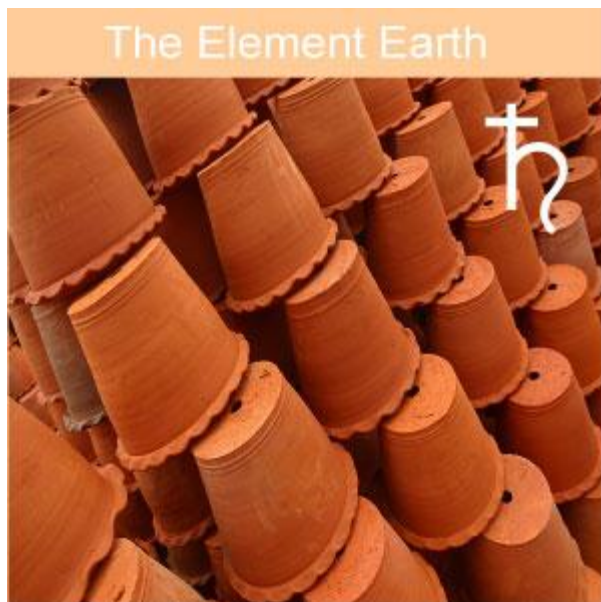


Element Fire

The element Fire corresponds to summer among the seasons, the direction South on the compass, and the planet Mars among the planets. Fire brings drive and excitement to a situation – sheer energy. Like its season, summer, Fire likes things hot and dynamic.

Physically, Fire is related to the heart. Fire's mother is Wood, so Fire always needs something to feed upon, something to stimulate it.

The Art of Feng Shui



Element Earth

The element Earth corresponds to stability and solidity, and among the planets, to Saturn. It typically is placed in the center of the compass, rather than having an outward direction. Earth is the least active element and indicates stasis and duration, often connected with building construction and land. Earth is patient and stubborn.

The Art of Feng Shui

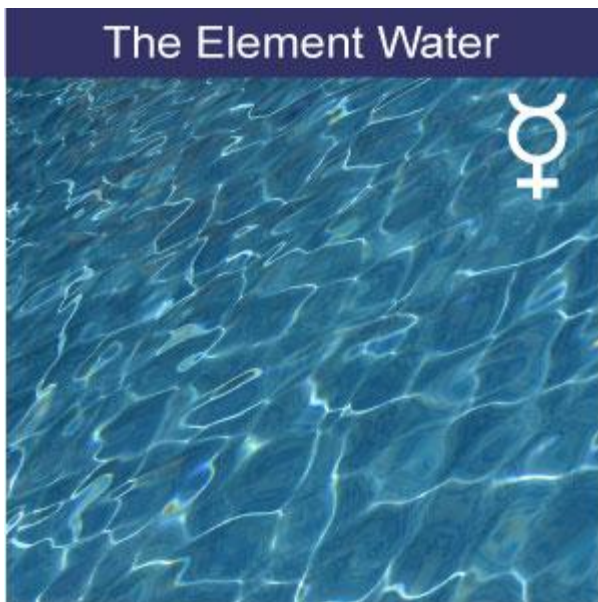


Element Metal

The element Metal corresponds to autumn among the seasons, the direction West on the compass, and the planet Venus among the planets. Metal is related to business, and to gathering in or accumulation – harvesting. Metal sorts the wheat out from the chaff.

Physically Metal governs the lungs. Metal's mother is Earth, so it needs plenty of stability and support.

The Art of Feng Shui

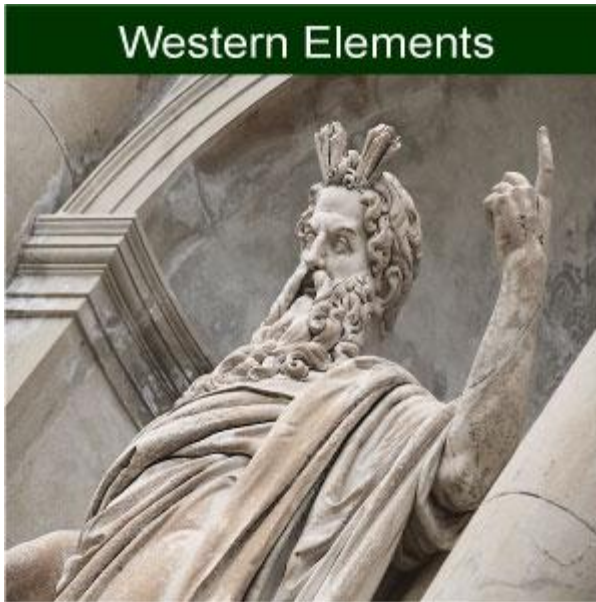


Element Water

The element Water corresponds to winter among the seasons, the direction North on the compass, and the planet Mercury among the planets. Water and the planet Mercury indicate fluidity and communication, sparkling intellect and all things relating to the mind – intelligence. Water governs travel.

Physically Water relates to the kidneys.

The Art of Feng Shui



Element Interplay

The Five Elements (Wood, Fire, Earth, Metal, and Water) are not to be confused with the four elements used by the ancient Greeks (Fire, Air, Earth, and Water), the scientist's Periodic Table of Elements, or the four elements (earth, air, water, fire) as used in astrology. There is no direct relationship between these three groupings of elements and the way the Five Elements are used in China. Although they have many similarities, they are not the same.

The Art of Feng Shui

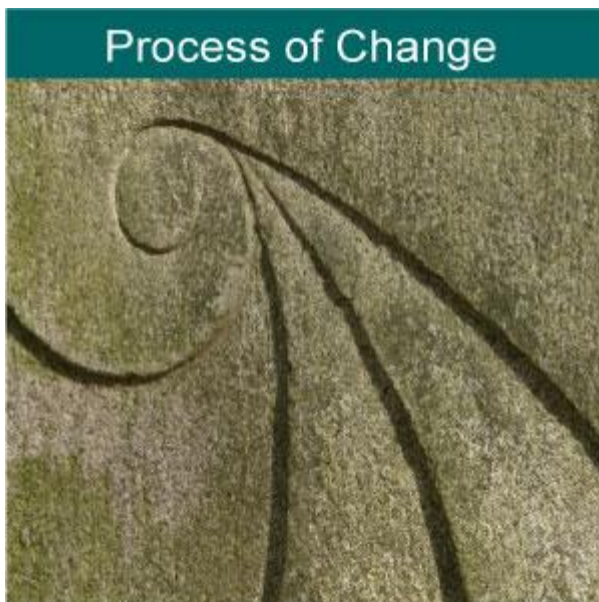


Natural Elements

And let's not confuse the Chinese Element "Fire" with the fire in a campfire or the element "Earth" with simple soil, although there is obviously some correspondence.

In the chemist's Periodic Table of Elements, elements refer to physical states like iron, nickel, copper, and so on. The Greeks and others refer to elements as static qualities that make up our universe – things or states. The earth is made up of these elements. The astrological elements Fire, Air, Earth, and Water are also states or qualities.

The Art of Feng Shui

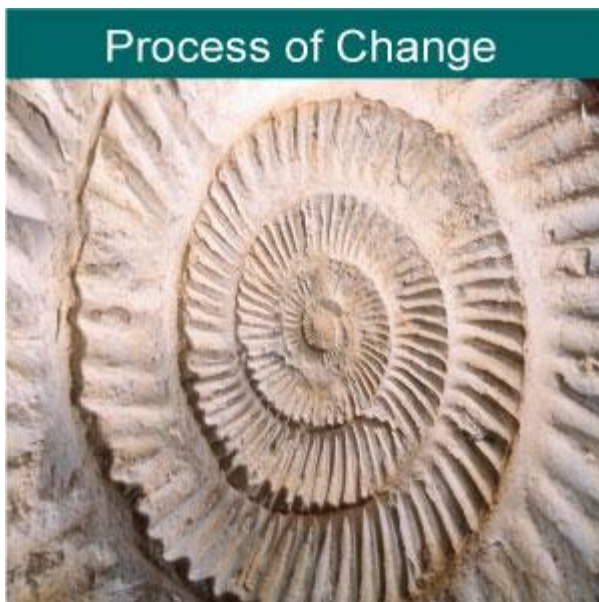


Process and State

The Chinese elements are not so much "things" or states as they are simultaneously both processes and states. In other words, think of the Chinese Five Elements as active and always in motion – pure energy in flux. These five elements mark the kind of changes going on around us all the time, rather than something permanently there and static.

It may be more helpful to think of the Five Elements as reminders or pointers as to the phase or kind of change going on around us rather than something in themselves. When we refer to the element Wood, we are pointing to the act of starting forth and initial growth. Wood is not a place or a state, but a state of change or a way something is changing, in this case developing or growing. That is the general idea.

The Art of Feng Shui

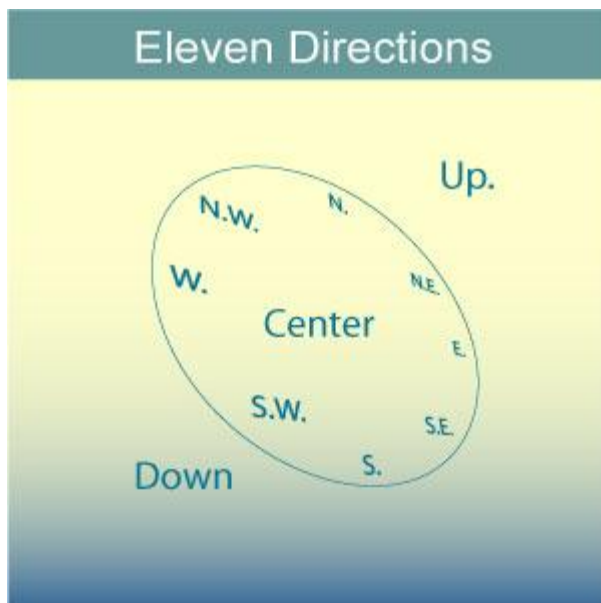


Process of Change

When all is said and done, these five elements are of critical importance to feng-shui analysis as they constitute one of the principal forms through which feng-shui remedies can be applied.

In the cycles of change going on in the life around us, everything is constantly turning into its opposite and back around again – transformation. One thing leads to the next, and then turns into the next, and so on. The Five Elements mark distinct phases or ways of changing in the endless cycles of life.

The Art of Feng Shui



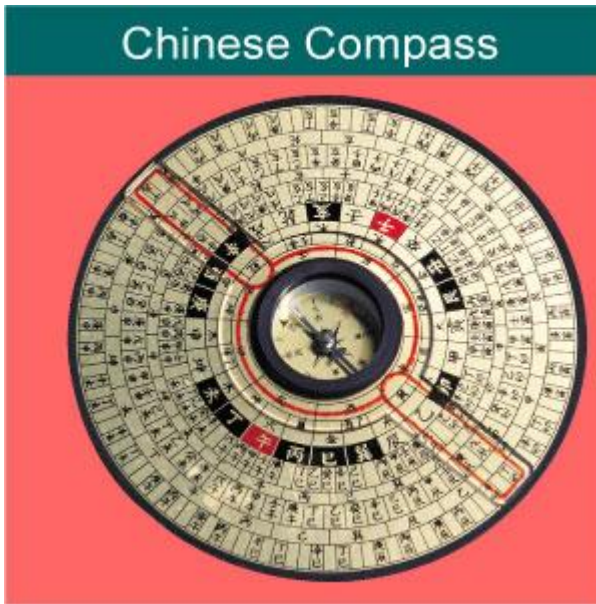
Elements and Directions

From very early on in history the five elements were associated with the four directions and the stable center. In Tibet there is constant reference to the Three Times (past, present, and future) and the Ten Directions. The ten Directions were, of course, East, South, West, North, and the four intermediate directions S.E., S.W., N.W., and N.E. To these were added the directions Above and Below. Perhaps the center or non-direction should be added to this, to give 11 directions!

In ancient China, and it is also true today, the future is said to come to us from one of these directions, so the pairing of the five elements with the four compass directions (and center) took place very early on in history. We either get up and go in a particular direction, or something appears from a direction, coming out way.

The Art of Feng Shui

Certain directions were favored, like the southern direction, since (at least in the Northern Hemisphere) that was the direction from which the most light and warmth came – the direction of the Sun each day.



Chinese Maps

It is important to understand that Chinese terrestrial maps always have the direction south to the top and north at the bottom, east on the left, and west on the right. The western tradition of having North at the top of the map is a relatively recent invention, compared to the much more ancient Chinese tradition.

The Art of Feng Shui

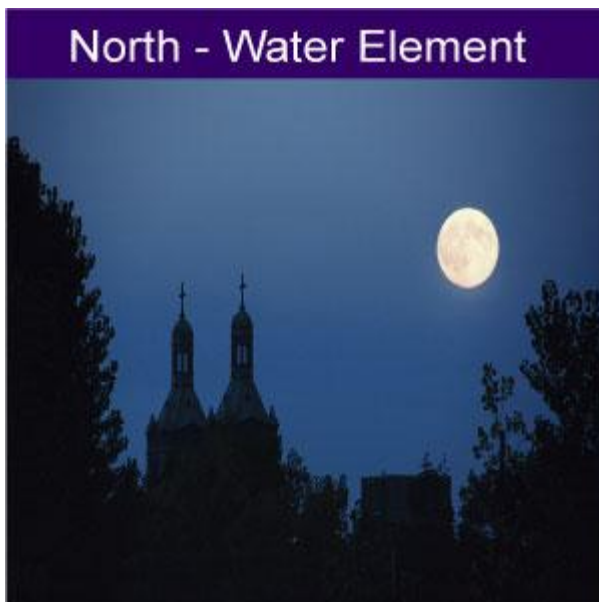


The South - Element Fire

The direction of the Sun appears always to make a large arc through the sky each day toward the South. The Sun's rays come from the South and cast shadows toward the North.

Since the Sun is where all warmth, light, and life come from, that direction has always had a special importance. It is obvious that the Sun reaches its maximum heat and strength in the summer, so summertime became associated with heat, brightness, and the color Red, and, of course, Fire. The Fire Element is associated with the direction south.

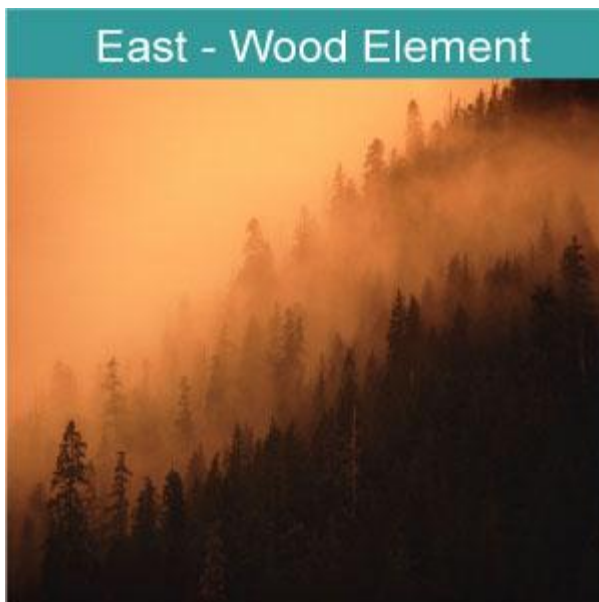
The Art of Feng Shui



The North - Element Water

If south represents summer, heat, and dryness, then north (its opposite) represents winter, cold, and wetness. The north corresponds to the element Water and its traditional color is black (darkness) or a deep blue (indigo). If the front door and windows of houses in the Northern Hemisphere all tend to point to the south, then the north sides of homes tend to be closed and windowless. Literally, the north side of a house never sees the rays of the sun, but is always shrouded in shadow. If the south is welcomed, then the north is to be avoided. If the south brings the harvest and plenty, then the north points to mean times and dearth.

The Art of Feng Shui



The East - Element Wood

The direction east is where the Sun rises, where morning comes, and things revive and start moving for the day. In most cultures the direction east is considered a very auspicious direction. For one, east is associated with spring and the return of life and green to the world once again. Everything is revitalized and grows, takes fresh form, and has new renewed life, after the harshness of winter. Spring is associated with the Wood Element and, naturally enough, with the color green.

The Art of Feng Shui

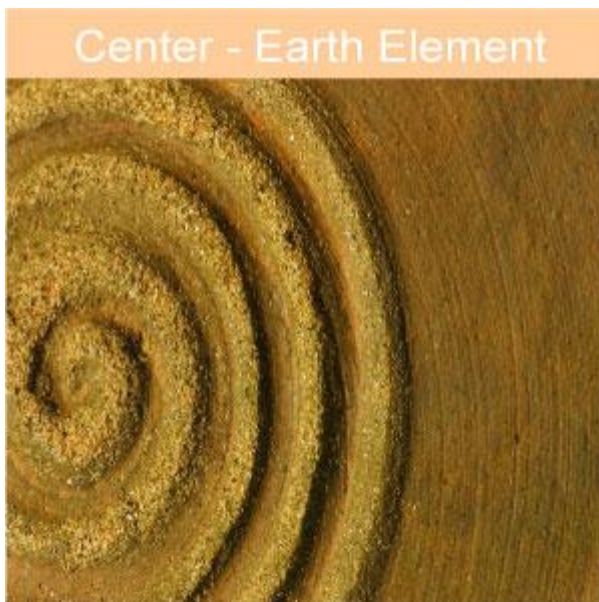


The West - Element Metal

The West is where the Sun sets, where day ends, and night comes forth. If East is associated with springtime, then West is associated with autumn, with the gathering of the harvest and the preparing for winter – husbanding things inside. In the Eastern culture, the direction West is associated with death and dying, and burial. Amitabha, the Buddha of the West direction, oversees the setting sun, death and burial – preparing us to transition to the bardo or intermediate states.

Unlike here in the West, where the color of death is always black and we dress in black for funerals, in China the traditional color of death is white, and white cloth indicates the dead and funerals. The Metal Element is the element of the direction west and its color is white or silver-gray.

The Art of Feng Shui



The Center - Element Earth

In the study of the five elements, four of the elements (Wood, Fire, Metal, and Water) indicate a particular kind of movement and change. The so-called fifth element's (Earth) phase is that of no movement – non-movement.

It is positioned at the center and the other four elements rotate and move around it. The element Earth is stationary, solid, and unmoving. The color of the Element Earth is, of course, earth colored, some shade of yellow or ochre. The Earth element refers to land and all that is most stable and unmoving.

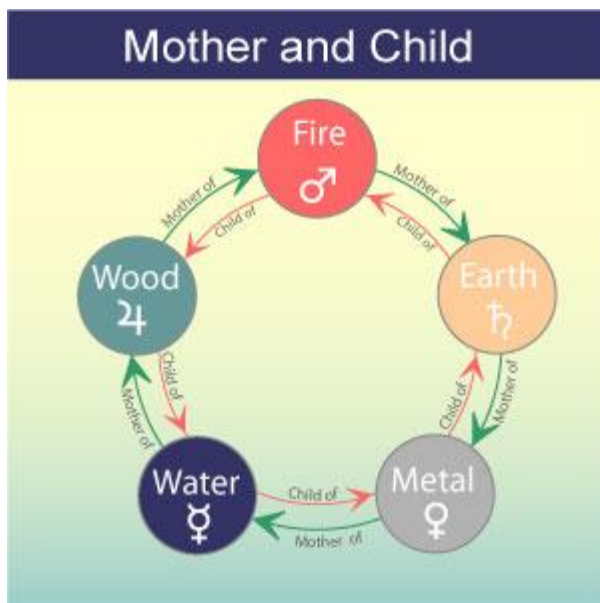
The Art of Feng Shui



Remedies

Elemental remedies are key to understand, if you want to work with feng-shui. Without grasping the theory of the five elements and how to balance them, most of the modern tradition of feng-shui will remain a mystery to you. So, although this type of theory can at first appear to be difficult to understand, you will be much better off if you just bite the bullet and learn it now. Otherwise, you will close the door on most of what feng-shui remedies are all about. I know this from experience, because I tried to ignore or put it off for a long time, and finally have to return to the beginning and just learn it. It really helps.

The Art of Feng Shui



Remedies - Mother and Child

The most important elemental relationship may be that of mother and child. In the standard elemental sequence Wood, Fire, Earth, Metal, and Water, when considered in a clockwise rotation, the element clockwise to any other element is the child. The element counterclockwise to any other element is the mother.

The mother produces the child and is capable of providing or withholding nourishment and strength.

In fact, any particular element is positioned between its mother and its child, each of which are capable of affecting its health and strength. In fact, manipulating the mother and child of an element as a standard way to increase or decrease its strength and power.

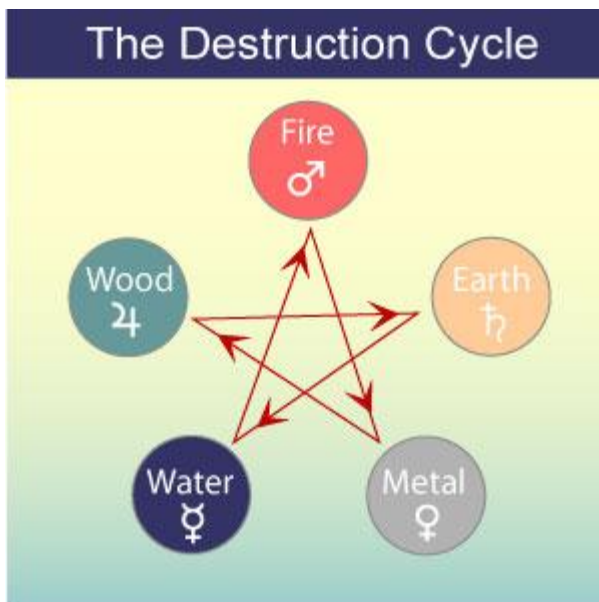
If an element is too strong and that increased strength is causing problems in the feng-shui

The Art of Feng Shui

analysis, one remedy is to simply decrease its strength using its mother, its child, or both.

By removing or decreasing the mother element, you automatically cut off the supply of nourishment to its child, the element that is getting out of hand. On the other hand, by increasing the strength of the child element to the element that is too strong, it automatically demands more nourishment and strength from its mother, and decreases its strength accordingly. So an element can be controlled by increasing or decreasing its mother, its child, or both.

The Art of Feng Shui



Destroying Element

An even more aggressive approach to toning down an unruly element is to invoke the element that destroys it. For each element, there is one other element that is its destroyer. Looking at the standard production sequence for any element, its destroyer element is always that element that is two elements back, that is the third element counterclockwise to the element you are considering, given that the element you are seeking to control is the first element.

This destroying element is also called the Grandparent of the element that needs to be controlled, in other words: the parent of the parent of the element you are looking at. This is the destroyer. By increasing the strength of the destroyer element, you automatically decrease the strength of the element you wish to control. This is about as

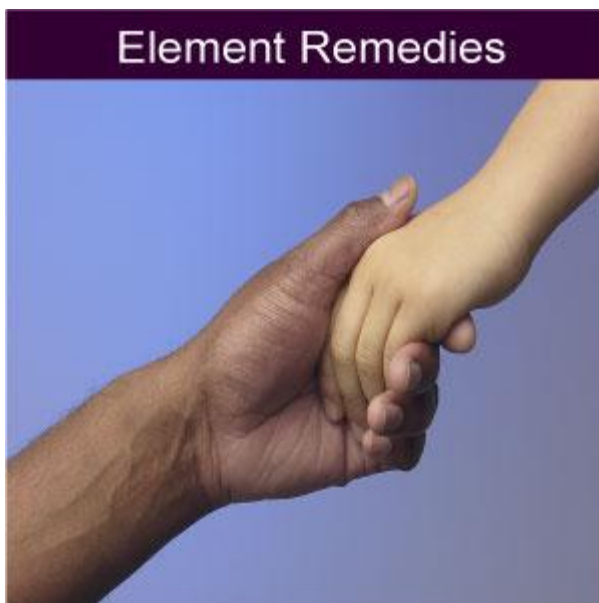
The Art of Feng Shui

aggressive a measure of control as you can leverage.

Of course, in many or even most cases, you don't need to go to the extreme of invoking the destroyer element. Often just backing off the strength of the parent or increasing the strength of the child is enough to temper and tone down the element that needs some adjustment.

The only other measure that can be undertaken is to increase the strength of the element called the "grandchild," which is the third element forward from the element that needs toning down, counting that element as number one. By increasing the grandchild element, which is automatically under attack from the element you want to tone down, it draws strength away from your element, thus contributing to decreasing its strength.

The Art of Feng Shui



Helping an Element

The reverse process is also true. Sometimes what is needed is to strengthen an element that is weakened, one that needs a boost. There are several ways to do that, as well.

You can increase the strength of its parent, so that it receives more nourishment and protection. You can decrease the strength of its child, so it does not pull so much strength from its mother, the element you are considering. By the same token, you can decrease the strength of its destroying element, so that it does not impinge on your chosen element, and lastly, you can decrease the strength of the grandchild element, so that it takes less strength to attach. You get the idea.

The Chinese concept of the Five Elements and feng-shui for that matter is all about balance and harmony. To show what I would consider a perfect

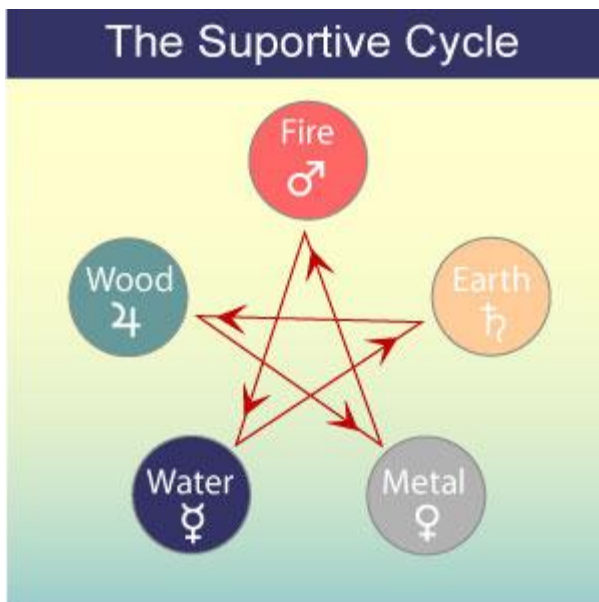
The Art of Feng Shui

example of the difference between Eastern and Western philosophy:

Looking at the elemental balance from a Western perspective, if you are missing an element, you are said to lack that quality. However, in the Eastern view of the five elements, when you are missing an element, this element is termed your "Luck Element," because only when you add it or come across it can you ever be balanced. In other words, it is through what you want or lack that you will become whole, so that missing element is lucky.

The difference between the two views may be subtle, but very revealing in how the Chinese approach works.

The Art of Feng Shui



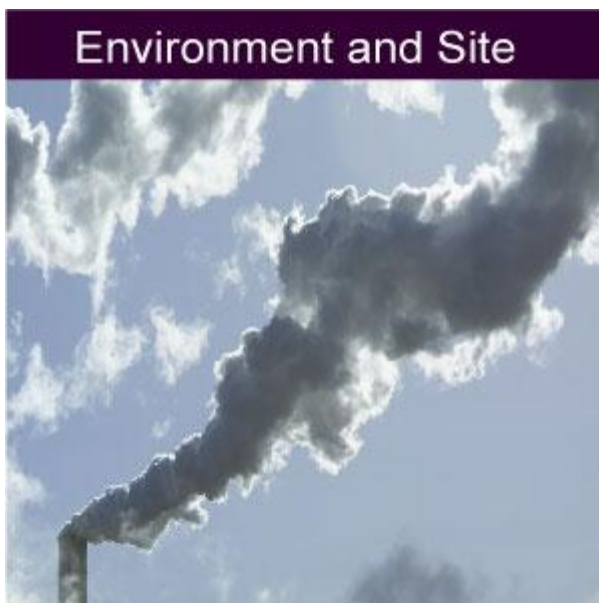
The Enemy of the Enemy Is My Friend

Another valuable feng-shui tool, when it comes to elemental balance, is to invoke the "enemy of my enemy, which is my friend." Let's take an example:

Supposing that we are looking at the element Earth, which happens to be weakened for some reason, and is under intense attack from a very strong Wood element. Remember that Wood is the natural enemy of Earth. A common remedy is to increase the strength of Wood's enemy, which as it turns out is the child of Earth, Metal. In fact, the enemy of your enemy will always be your child. In this sense, the child comes to the aid of the parent.

By increasing the strength of the child element, it automatically puts your enemy under direct attack, which means they have less strength to waste on destroying the element you are trying to protect.

The Art of Feng Shui



Environment and Your Site

One of the most frequently encountered feng-shui tasks involves constructing or finding a building within a particular type of environment. By environment, we mean the area directly surrounding a particular house or building. For any given environment, it usually can be said to belong to one of the Five Elements: Wood, Fire, Earth, Metal, or Water.

Although all five elements are involved everywhere we look, typically a particular area can be said to be more of one element than the rest, such as a Fire environment, if there are lots of tall spires, pointing roofs, and what not, or the Earth environment, if the area is flat and has many low flat-topped buildings, and so on.

Once you have determined which is the predominant element for that environment, then you have useful

The Art of Feng Shui

information as to what kind of building will go well there, whether you are looking at real estate or considering constructing one. Here are the five different kinds of element environments, and some thoughts on how buildings of a second element might fare.



The Wood Environment

The Wood environment may consist of forests and surrounding woods, or perhaps buildings made of wood or mostly of wood. Also, columns and columnar buildings (like most skyscrapers and high-rise structures) belong to the Wood element. In fact, a typical modern city landscape is an example of the Wood environment. Wood indicates growth and developmental energy.

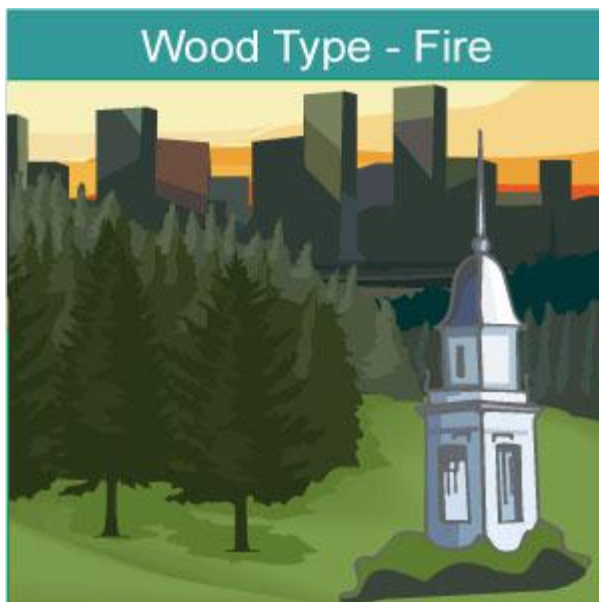
The Art of Feng Shui



Wood Environment - Wood Building

Wood on Wood is friendly and fits right in. This combination is neither particularly auspicious nor inauspicious. If rural, such an area would be good for agriculture, landscape work, nurseries, and farming in general. If a city landscape, then you have a typical high-growth business environment, forward-looking and energetic.

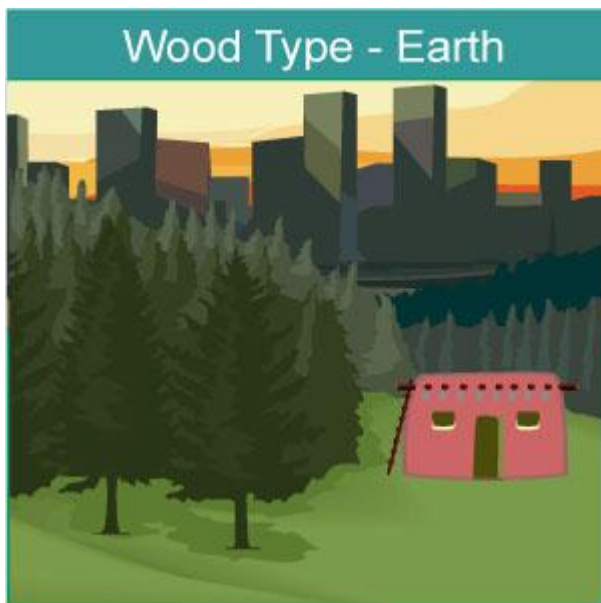
The Art of Feng Shui



Wood Environment - Fire Building

Wood is the mother or producer of Fire, so a Fire building in a Wood environment is very auspicious and the Wood environment will naturally take care of, nourish, and provide for the welfare of the Fire building, with no hard feelings. It is, after all, a mother's job. For both homes and commercial projects, this combination indicates success and prosperity

The Art of Feng Shui



Wood Environment - Earth Building

Wood destroys Earth by absorbing all its nutrients, so an earth building would not survive well in a Wood environment, unless that building was designed to literally-speaking "feed" the environment, like many government or official buildings are intended to do. If the building was created for public consumption, this would be a good choice. If it was a personal home or business, there would be danger of giving everything to the local environment and getting nothing back, in fact, being destroyed.

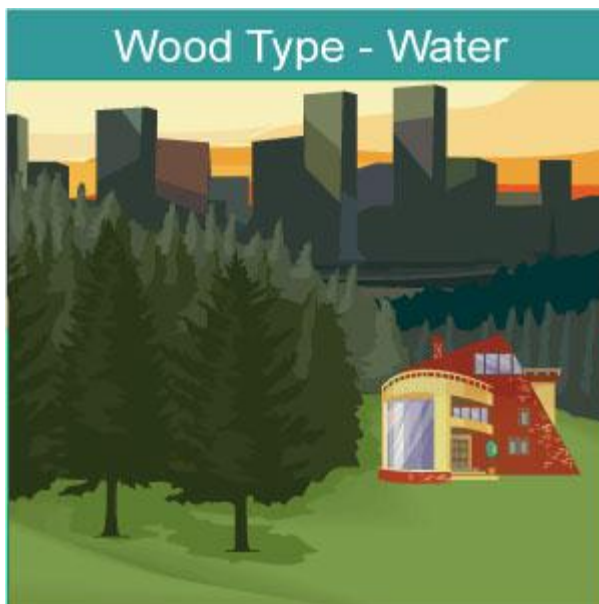
The Art of Feng Shui



Wood Environment - Metal Building

Metal Destroys Wood, so a Metal building placed in a Wood environment will thrive in and on that environment, but probably will garner no good will and even perhaps be resented by all around. Metal cuts or preys on Wood, is its master and destroyer, and Metal cutting (slashing) Wood is perhaps the least subtle of the element pairs. If you are a business looking for a killing, this might work well, provided you have a very thick skin.

The Art of Feng Shui



Wood Environment - Water Building

Water is the mother or parent of Wood, so this kind of Water building would very much benefit the entire Wood community, which would draw from it constantly. This is probably not the best combination to have if you have a personal residence or small business, and the Wood environment could easily drain you dry. Better would be some public building, designed to give to and nourish the community, like a theater, a concert hall, a group shelter, or other government offices. The idea is that whatever it is will serve to feed the entire community. The strain on a single homeowner or small business could well be too much.

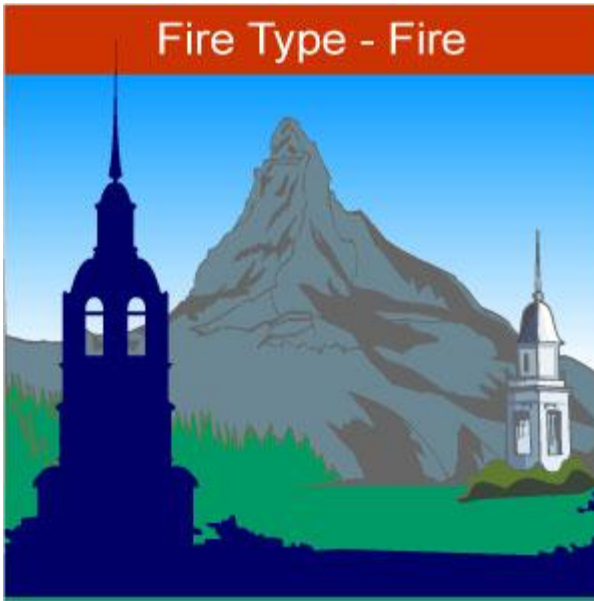
The Art of Feng Shui



The Fire Environment

Fire buildings typically have sharp peaks or spires with sharply sloping roofs. The Eiffel Tower and the Transamerica Building are examples of Fire buildings. On the more mundane level the Fire environment would include animal and man-made products. If the surrounding area has many peaks and gables, church steeples stabbing at the sky, and all manner of sharp corners and edges, you may have a Fire Environment.

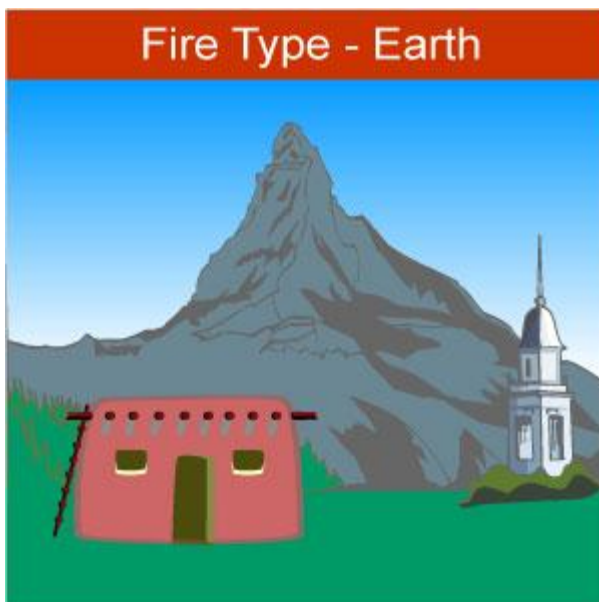
The Art of Feng Shui



The Fire Environment - Fire Building

Fire to Fire are friends, so this is a good combination, but perhaps a little unstable, due to the possible overabundance of the Fire element. Fire sites are high-energy, very active environments. That should be kept in mind.

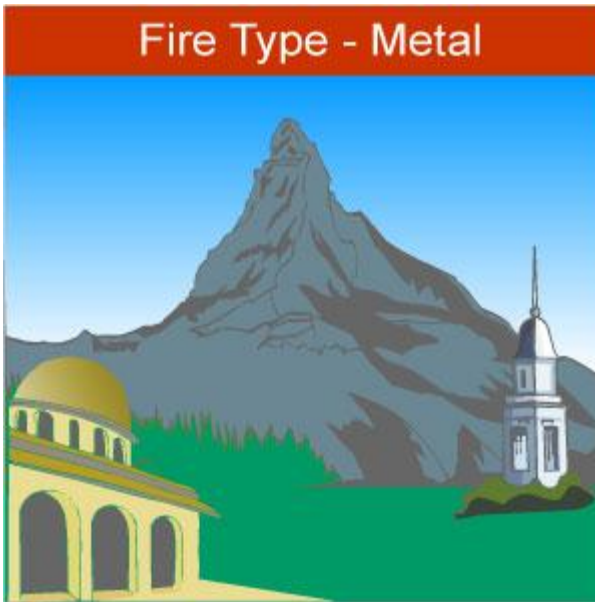
The Art of Feng Shui



The Fire Environment - Earth Building

Fire is the mother and producer of Earth, so any Earth building placed in a Fire environment will thrive and receive support and nourishment. Both residential homes and business of the Earth type will benefit from being within the Fire environment, and on a long-term basis. In other words, Fire being the producer of Earth, it will continue to nourish and care for any Earth dwelling in its environment.

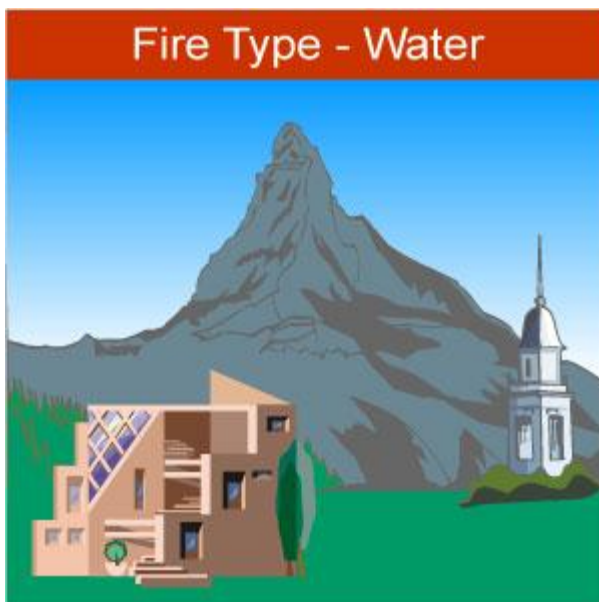
The Art of Feng Shui



The Fire Environment - Metal Building

Fire destroys Metal and is its natural enemy, elementally speaking, so putting a single Metal building in the midst of a large Fire environment would subject the Metal building to constant attack, not something that would be good for either a residential home or a business.

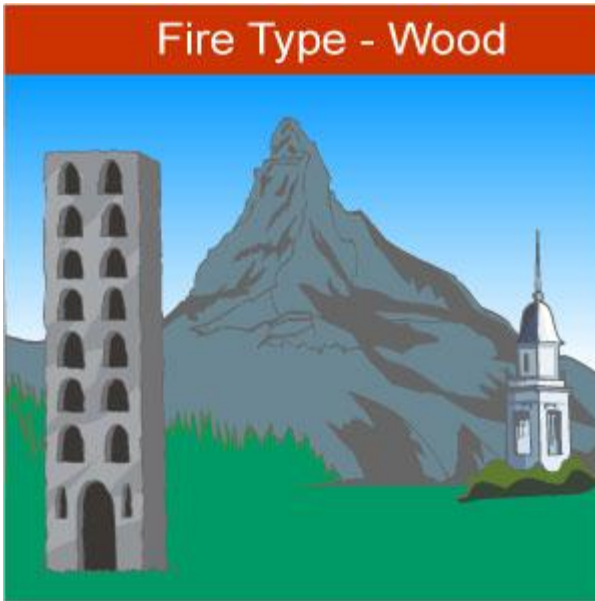
The Art of Feng Shui



The Fire Environment - Water Building

Fire is destroyed by Water, so placing a Water building in the midst of a Fire environment is like throwing a fox in the henhouse. There will be problems. Yes, the Water structure will survive, but at the expense of the entire surrounding environment. Whether a residence or business, the Water presence will be resented and taken as an aggression, no matter how hard the Water residents might try to play down their influence. Plain and simple, it is a poor combination. Perhaps a dome-shaped pawn shop in the midst of a Fire environment would be an example of how this might work.

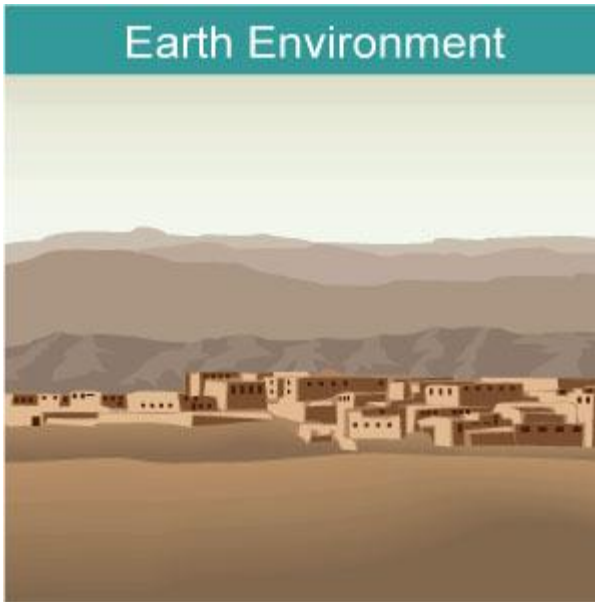
The Art of Feng Shui



The Fire Environment - Wood Building

Wood is the mother and producer of Fire, so whatever else is true, the Wood building will benefit the community. But keep in mind, you have one mother building (Wood) in an entire Fire environment, and a mother can only nourish so much before she runs dry, so while this is a happy pairing, it does not bode well for a long-term relationship, either as a residence or a business. In particular, a business would have trouble surviving in an environment that continually sapped their resources.

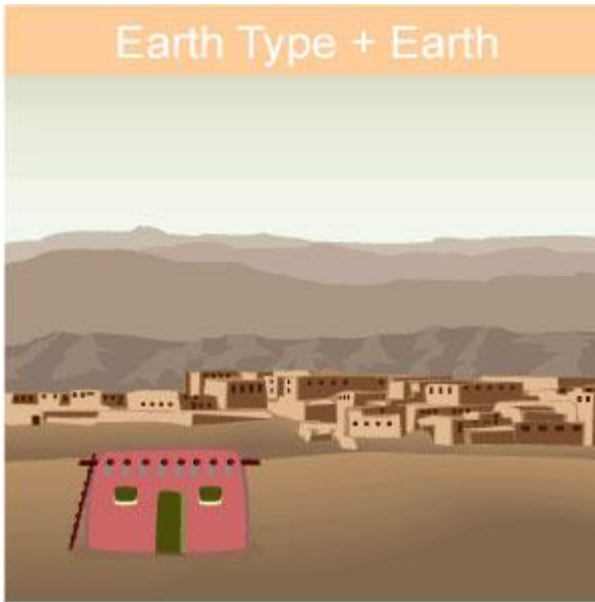
The Art of Feng Shui



The Earth Environment

The earth environment includes everything made of earth and brick, from adobe huts to brick and mortar-lined exteriors. Mostly these are Earth structures of low, flat-roofed affairs, similar to warehouses and storage buildings. Many ranch-style houses would qualify as Earth structures. Also, land that is flat and plain-like indicates Earth.

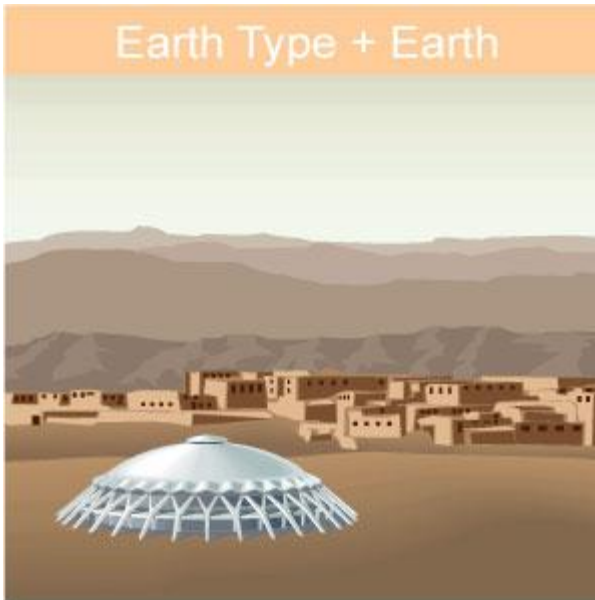
The Art of Feng Shui



The Earth Environment - Earth Building

Earth to Earth is a friend, so such a pairing is neither overly auspicious nor inauspicious. The idea is to blend in. If the neighborhood is commercial, then you would want a commercial building. If it is residential, then a residential building is in order. There is no natural chemistry here, so stability would be the goal of this combination.

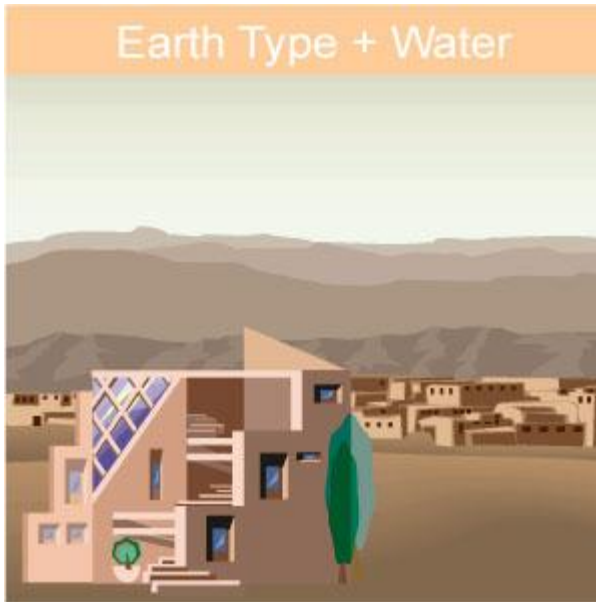
The Art of Feng Shui



The Earth Environment - Metal Building

Earth is the mother or produces Metal, so this is a very auspicious site to place a Metal building, which usually is a domed building, or one with many arches, etc. Since you have an entire environment as an Earth mother, this will be a very fortunate place for either a residential or a commercial Metal building, with all that constant support available. Good pairing.

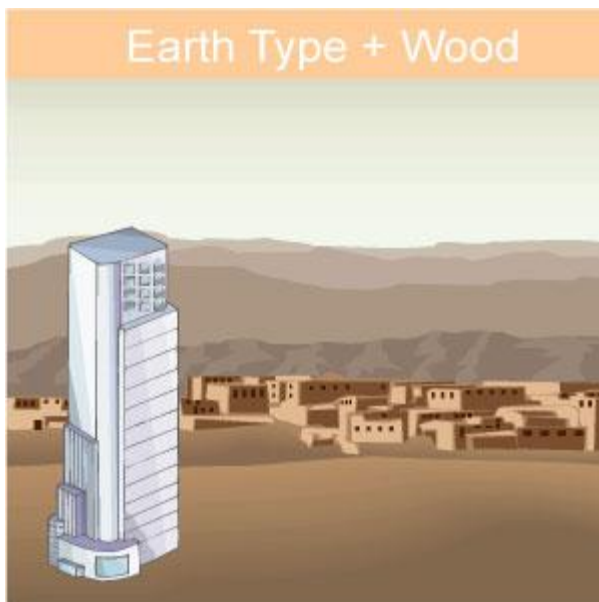
The Art of Feng Shui



The Earth Environment - Water Building

Earth destroys Water, plain and simple, and by muddying it, as they say, so this is not an auspicious place to build or be. A building here, whether commercial or residential, would be under constant attack from the entire environment, and never have much of a chance. This is a very inauspicious pairing and should be avoided. The tradition says that the waters will be muddied, and the reputation of the inhabitants tarnished.

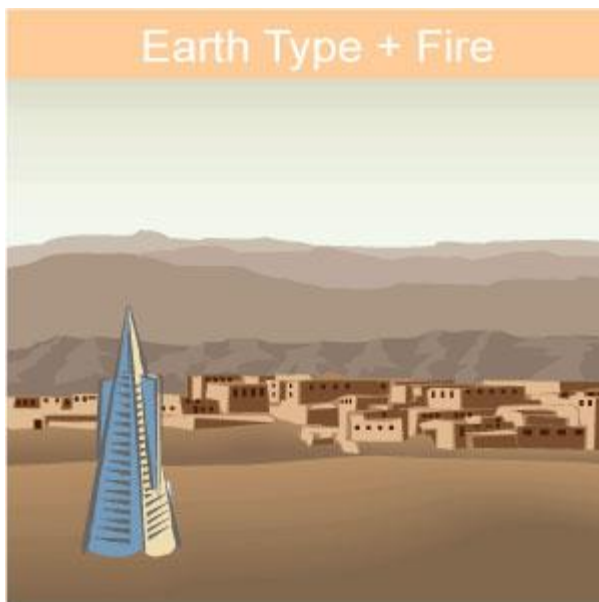
The Art of Feng Shui



The Earth Environment - Wood Building

Wood destroys Earth, so while a Wood building would perhaps thrive and be successful in the Earth environment, there would be no loss of love on the part of the Earth inhabitants for those in the Wood building. This would be true for both residential and commercial placement. Sooner or later, there would be some kind of backlash. Perhaps a very specialized business could thrive in this environment, one that could feed on the Earth without arousing resentment.

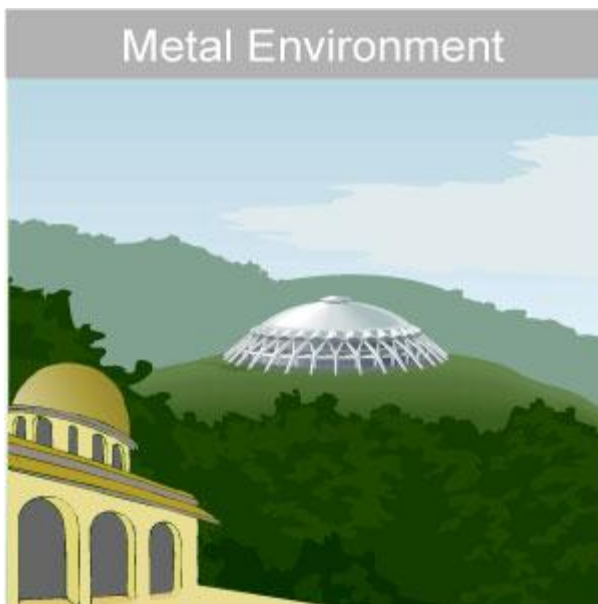
The Art of Feng Shui



The Earth Environment - Fire Building

Fire is the mother or producer of Earth, so will be welcomed to the community, and it will be perceived as a giver, one who nourishes. However, keep in mind that you have the one Fire mother and the surrounding Earth children, all of which will appreciate nourishment. How strong is the mother? How much can she give? This might be the perfect pairing for a counseling or mentor-based business, or a place for a wise guru to settle.

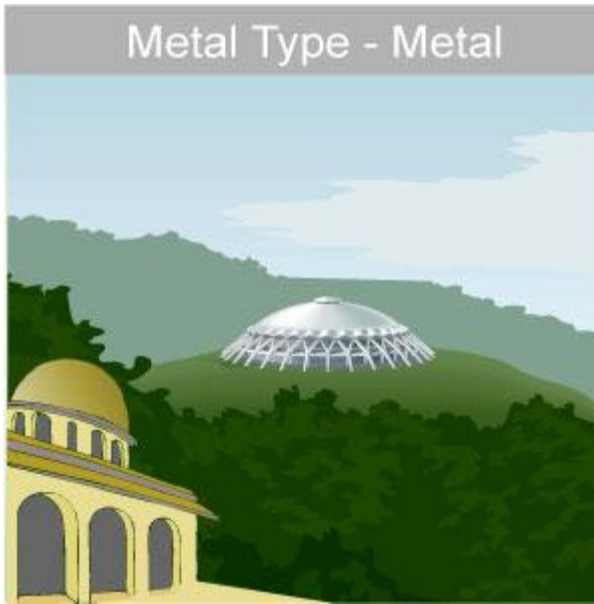
The Art of Feng Shui



The Metal Environment

The Metal environment is perhaps the most rare, as the elemental form for Metal is circular, in particular the arch and dome shape. In the rural setting this is satisfied by round, dome-shaped hills and mountains. In the city, aside from stadiums, state, and government buildings (with domes), there are not a whole lot of Metal buildings. Do the McDonald arches qualify as a Metal building? The physical elements of metal, as in iron and steel, which definitely correspond to the Metal element, do not in themselves make a building Metal. It is in the form.

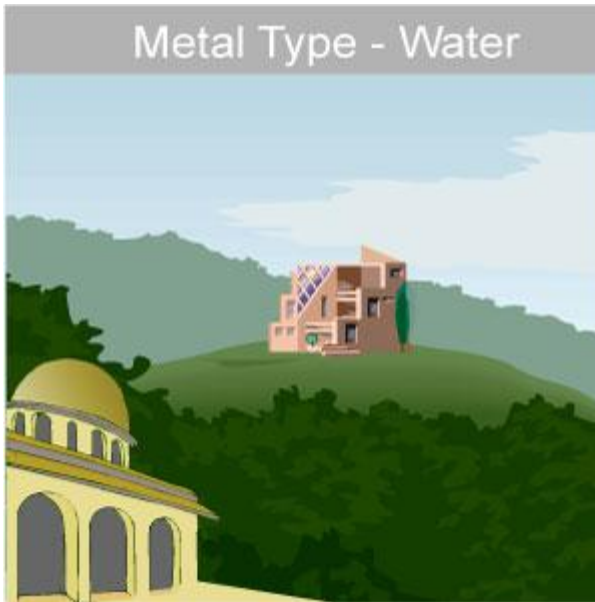
The Art of Feng Shui



The Metal Environment - Metal Building

Metal is Metal's friend, and is considered neither auspicious nor inauspicious. This is a rather rare combination, because it would be a bunch of domed shaped structures or some dome-shaped hills with a geodesic dome built on it, or something similar.

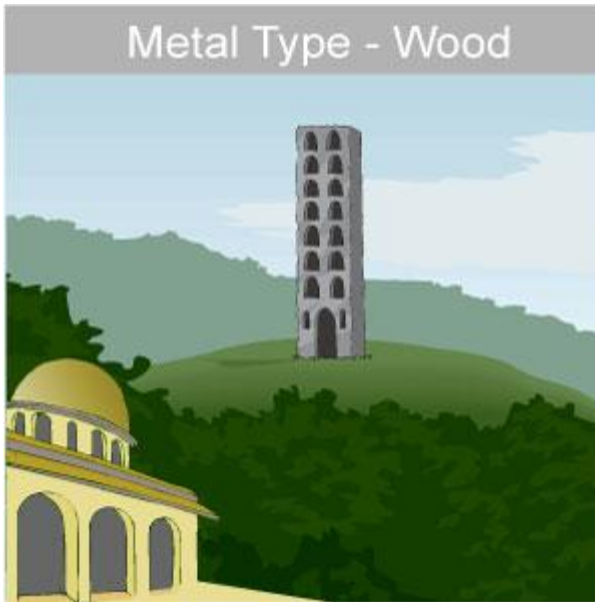
The Art of Feng Shui



The Metal Environment - Water Building

Metal is the mother or producer of Water, so this is a very auspicious, probably ideal, environment to find oneself. Since Metal nourishes Water, and the entire environment is Metal, one will never lack for support and funds. This works for either a residential or a commercial building, and points to prosperity and wealth.

The Art of Feng Shui



The Metal Environment - Wood Building

Metal destroys Wood, so this is a very inauspicious placement, putting a Wood building in the middle of a dangerous Metal environment. Metal hacking Wood is one of the more obvious ways of being destroyed, and not the least ways subtle. A business would suffer greatly and a home not be a place of refuge and peace.

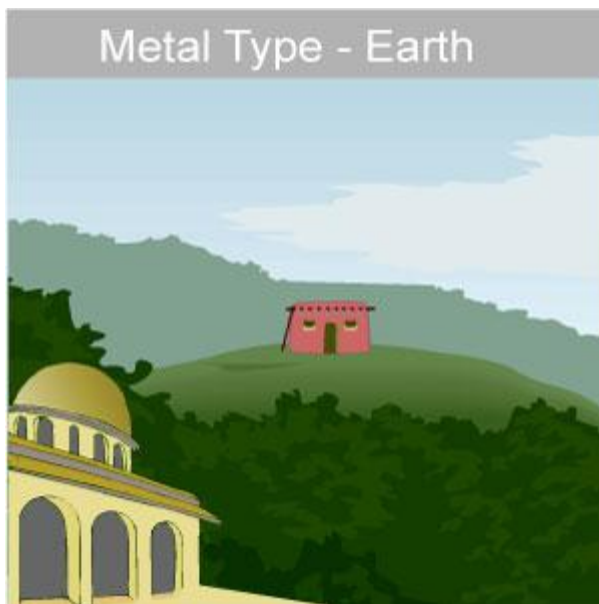
The Art of Feng Shui



The Metal Environment - Fire Building

Fire destroys Metal, so placing a Fire building in a Metal environment works from the point of view of the Fire building, but very much at the expense of the Metal environment. We could imagine certain money-grubbing businesses that take advantage of the community they live in (money lenders, pawn shops, etc.) would thrive here. There is however, somewhat of a parasitic concern here, with the Fire preying upon the Metal, so don't expect love and appreciation.

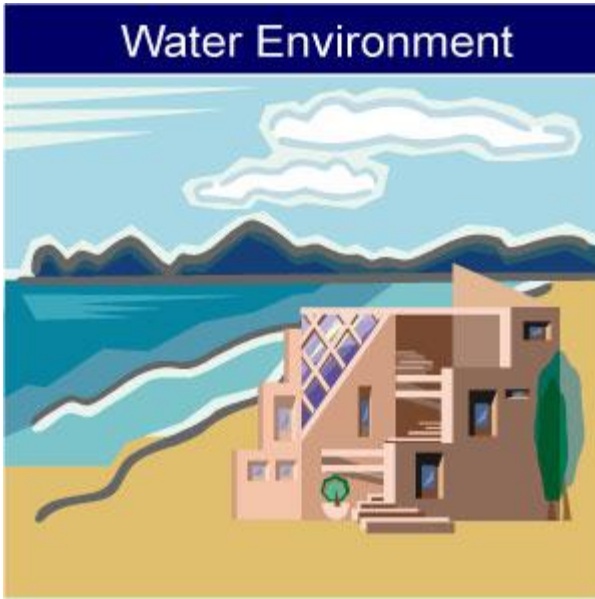
The Art of Feng Shui



The Metal Environment - Earth Building

Earth is the mother or producer of Metal, so they will be welcomed in this community, which will gladly absorb whatever they have to offer. However, the same community has the capacity to exhaust the resources of the Earth building, so be forewarned. This might be a good placement for a community-oriented concern whose goal is to give and nourish the community, like a church or a school.

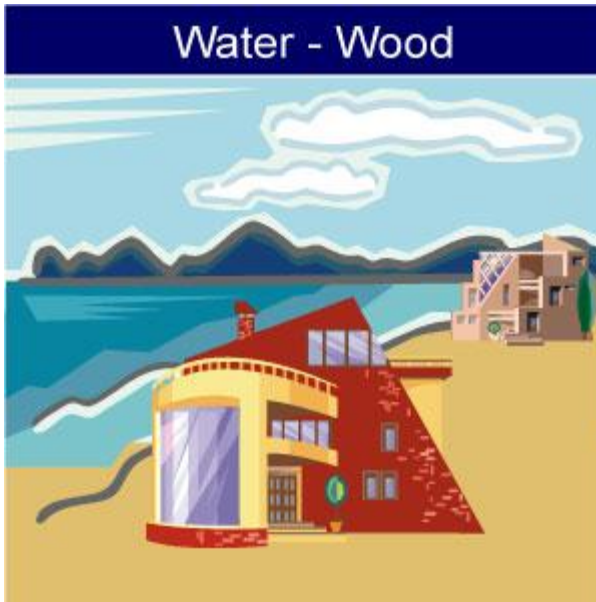
The Art of Feng Shui



The Water Environment

The Water shape is the most difficult to define, because in many ways it has not "one" shape, but many. In other words, the Water shape is often said to refer to whatever cannot be otherwise classified as Fire, Earth, Metal, or Wood. The Water-shaped environment consists of all manner of round shapes, like a string of ripple-like mountains, or the famous Sydney opera house. We might say that Water-shaped structures are organic looking, irregular and defying symmetry, naturally flowing. And of course, ponds, rivers, lakes, and the like fit the Water environment.

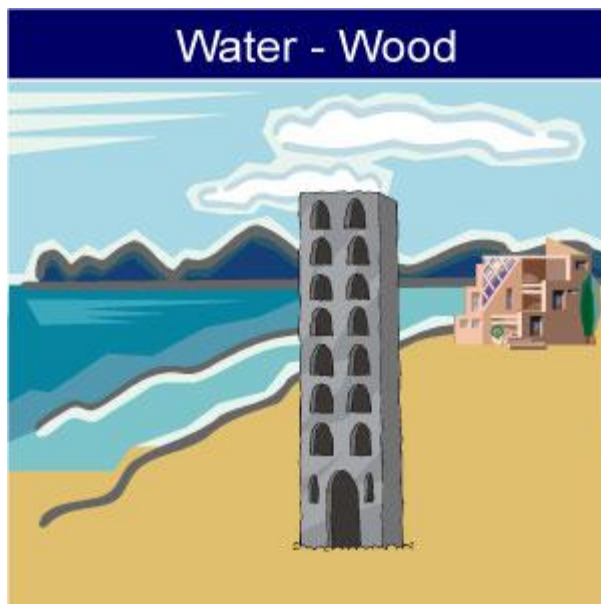
The Art of Feng Shui



The Water Environment - Water Building

Water and Water are, of course, the same and therefore friends, so you will fit right in, and this is what is recommended: to be inconspicuous. Of all the Friend-Friend combinations, this is perhaps the most successful, and the least likely to go stale.

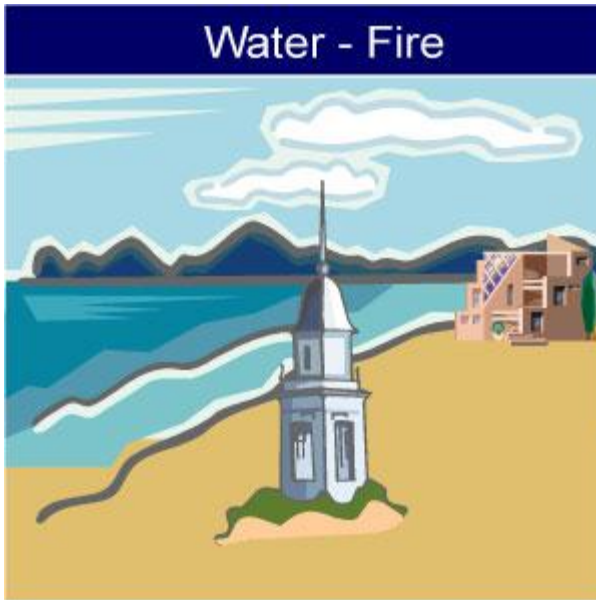
The Art of Feng Shui



The Water Environment - Wood Building

Water is the mother or producer of Wood, so this is the most auspicious of combinations, because the Wood building can draw on the entire Water environment for growth and sustenance. This works both for a residential home and any type of business arrangement; they will thrive and prosper, bring happiness and success.

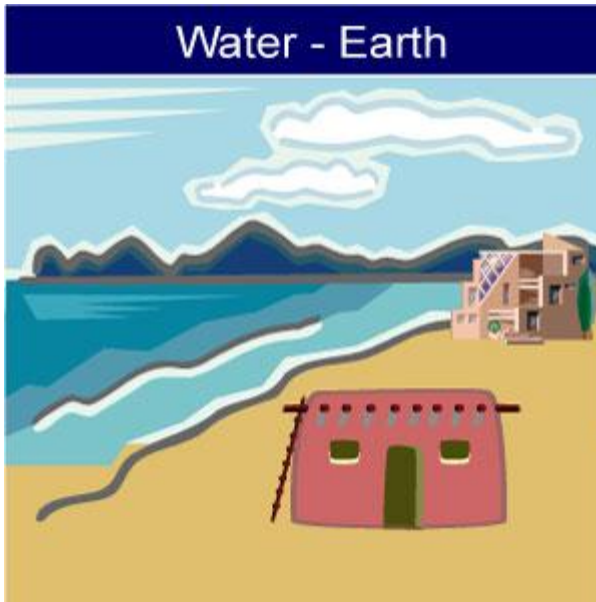
The Art of Feng Shui



The Water Environment - Fire Building

Water destroys or puts out Fire, so this is not a good placement for either a residential home or a commercial business. The Water environment would conspire to drown you out, extinguishing whatever spark of enterprise and energy you might manage. Avoid this placement.

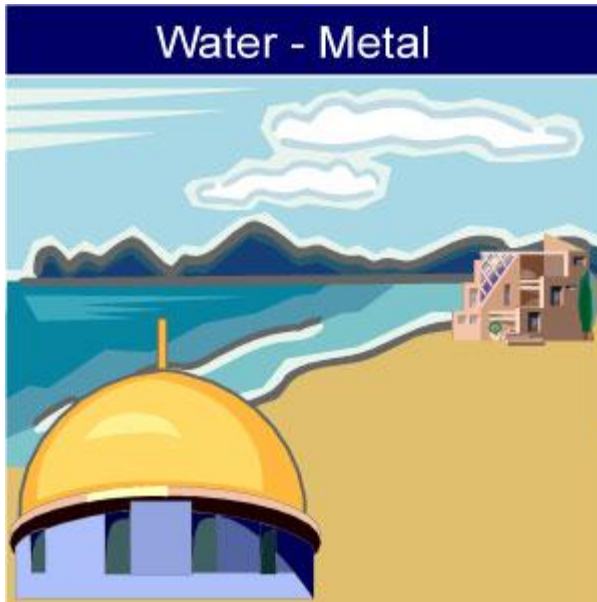
The Art of Feng Shui



The Water Environment - Earth Building

Earth destroys or pollutes Water, so while Earth may survive and even thrive here, it will be at the expense of the Water environment and not be welcomed. Certain tough-skinned businesses may choose this location, because they can literally overcome their adversaries, but they will never be loved or welcomed in this community. They may have respect, but probably never love.

The Art of Feng Shui



The Water Environment - Metal Building

Metal is the mother or parent of Water, and will be welcomed in this community, but may not be able to live up to the task. The demand may be greater than the supply, and exhaustion could ensue. This is especially not recommended for a financial enterprise, and the environment can easily drain away all the resources. Not a good placement for a residence. However, a dome-shaped stadium or public building whose function it is to provide for the community may be successful.

The Art of Feng Shui

| Annual 1940-1979 | | | |
|------------------|-------|------------------|-------|
| Feb 4 1940 22:50 | M6 F9 | Feb 4 1960 19:23 | M4 F2 |
| Feb 4 1941 04:42 | M5 F1 | Feb 4 1961 01:15 | M3 F3 |
| Feb 4 1942 10:34 | M4 F2 | Feb 4 1962 07:07 | M2 F4 |
| Feb 4 1943 16:26 | M3 F3 | Feb 4 1963 12:58 | M1 F5 |
| Feb 4 1944 22:17 | M2 F4 | Feb 4 1964 18:48 | M9 F6 |
| Feb 4 1945 04:07 | M1 F5 | Feb 4 1965 00:37 | M8 F7 |
| Feb 4 1946 09:57 | M9 F6 | Feb 4 1966 06:26 | M7 F8 |
| Feb 4 1947 15:46 | M8 F7 | Feb 4 1967 12:14 | M6 F9 |
| Feb 4 1948 21:34 | M7 F8 | Feb 4 1968 18:01 | M5 F1 |
| Feb 4 1949 03:22 | M6 F9 | Feb 3 1969 23:49 | M4 F2 |
| Feb 4 1950 09:09 | M5 F1 | Feb 4 1970 05:36 | M3 F3 |
| Feb 4 1951 14:57 | M4 F2 | Feb 4 1971 11:24 | M2 F4 |
| Feb 4 1952 20:44 | M3 F3 | Feb 4 1972 17:11 | M1 F5 |
| Feb 4 1953 02:32 | M2 F4 | Feb 3 1973 22:60 | M9 F6 |
| Feb 4 1954 08:20 | M1 F5 | Feb 4 1974 04:49 | M8 F7 |
| Feb 4 1955 14:09 | M9 F6 | Feb 4 1975 10:39 | M7 F8 |
| Feb 4 1956 19:59 | M8 F7 | Feb 4 1976 16:30 | M6 F9 |
| Feb 4 1957 01:49 | M7 F8 | Feb 3 1977 22:21 | M5 F1 |
| Feb 4 1958 07:40 | M6 F9 | Feb 4 1978 04:13 | M4 F2 |
| Feb 4 1959 13:32 | M5 F1 | Feb 4 1979 10:05 | M3 F3 |

Annual Number 1900-1939

Each person has an Annual Number, the number for everyone born in that year. It is useful in itself, but you will also need it to determine your Natal Number in the next section. Finding your Annual Number is easy.

In the table above (or the next couple of pages if you are younger), find the year of your birth. In the row (horizontal line) next to your year, you will see a number for men and one for woman, marked as follows:

Feb 4 1900 05:45 M1 F5

In the above example for 1900, "M1" stands for Male and the annual number is "1" for men, and the "F5" stands for Female and the annual number is "5" for women.

The Art of Feng Shui

Be sure that your birth date and time are equal to or follow that date and time given for each year. Otherwise use the pervious year. Here is an example, using Feb 4 1902.

Feb 4 1901 11:37 M9 F6

Feb 4 1902 17:28 M8 F7

If you were born on February 4th 1902 at 17:28 GMT or later, then use the numbers for 1902. If you were born before 17:28 on February 4th, 1902, then use the numbers for February 4, 1901.

Note: All times are given in military or 24-hour time, thus 17:28 equals 5:28 PM, and so forth. Also all times are given in GMT (Greenwich Mean Time), which is that used in Great Britain and has a time zone of 0 hours. If you were born in the U.S., you would have to deduct the number of hours for your time zone to determine the correct time. For example, using the time of 17:28 given above, here is what that time would be for the four U.S. time zones:

17:28 GMT = 5:28 PM Greenwich Mean Time

12:28 EST = 12:28 PM Eastern Standard Time (-5 hours)

11:28 CST = 11:28 AM Central Standard Time (-6 hours)

10:28 MST = 10:28 AM Mountain Standard Time (-7 hours)

09:28 PST = 09:28 AM Pacific Standard Time (-8 hours)

And last, but also important, if you are on Daylight Savings Time, there would be one hour less or using the same times above, but in summer time (DST), the times would be:

17:28 GMT = 5:28 PM Greenwich Mean Time

13:28 EDT = 01:28 PM Eastern Daylight Time (-4 hours)

12:28 CDT = 12:28 AM Central Daylight Time (-5 hours)

The Art of Feng Shui

11:28 MDT = 11:28 AM Mountain Daylight Time (-6 hours)

11:28 PDT = 10:28 AM Pacific Daylight Time (-7 hours)

Don't get mad at me if the above is tricky. I didn't invent the time zones.

The Art of Feng Shui

| Annual 1940-1979 | | | |
|------------------|-------|------------------|-------|
| Feb 4 1940 22:50 | M6 F9 | Feb 4 1960 19:23 | M4 F2 |
| Feb 4 1941 04:42 | M5 F1 | Feb 4 1961 01:15 | M3 F3 |
| Feb 4 1942 10:34 | M4 F2 | Feb 4 1962 07:07 | M2 F4 |
| Feb 4 1943 16:26 | M3 F3 | Feb 4 1963 12:58 | M1 F5 |
| Feb 4 1944 22:17 | M2 F4 | Feb 4 1964 18:48 | M9 F6 |
| Feb 4 1945 04:07 | M1 F5 | Feb 4 1965 00:37 | M8 F7 |
| Feb 4 1946 09:57 | M9 F6 | Feb 4 1966 06:26 | M7 F8 |
| Feb 4 1947 15:46 | M8 F7 | Feb 4 1967 12:14 | M6 F9 |
| Feb 4 1948 21:34 | M7 F8 | Feb 4 1968 18:01 | M5 F1 |
| Feb 4 1949 03:22 | M6 F9 | Feb 3 1969 23:49 | M4 F2 |
| Feb 4 1950 09:09 | M5 F1 | Feb 4 1970 05:36 | M3 F3 |
| Feb 4 1951 14:57 | M4 F2 | Feb 4 1971 11:24 | M2 F4 |
| Feb 4 1952 20:44 | M3 F3 | Feb 4 1972 17:11 | M1 F5 |
| Feb 4 1953 02:32 | M2 F4 | Feb 3 1973 22:60 | M9 F6 |
| Feb 4 1954 08:20 | M1 F5 | Feb 4 1974 04:49 | M8 F7 |
| Feb 4 1955 14:09 | M9 F6 | Feb 4 1975 10:39 | M7 F8 |
| Feb 4 1956 19:59 | M8 F7 | Feb 4 1976 16:30 | M6 F9 |
| Feb 4 1957 01:49 | M7 F8 | Feb 3 1977 22:21 | M5 F1 |
| Feb 4 1958 07:40 | M6 F9 | Feb 4 1978 04:13 | M4 F2 |
| Feb 4 1959 13:32 | M5 F1 | Feb 4 1979 10:05 | M3 F3 |

Annual Number 1940-1979

Here are the annual numbers for 1940 to 1979.

The Art of Feng Shui

| Annual 1980-2019 | | | |
|------------------|-------|------------------|-------|
| Feb 4 1980 15:56 | M2 F4 | Feb 4 2000 12:28 | M9 F6 |
| Feb 3 1981 21:48 | M1 F5 | Feb 3 2001 18:19 | M8 F7 |
| Feb 4 1982 03:38 | M9 F6 | Feb 4 2002 00:08 | M7 F8 |
| Feb 4 1983 09:28 | M8 F7 | Feb 4 2003 05:57 | M6 F9 |
| Feb 4 1984 15:17 | M7 F8 | Feb 4 2004 11:45 | M5 F1 |
| Feb 3 1985 21:06 | M6 F9 | Feb 3 2005 17:33 | M4 F2 |
| Feb 4 1986 02:53 | M5 F1 | Feb 3 2006 23:20 | M3 F3 |
| Feb 4 1987 08:41 | M4 F2 | Feb 4 2007 05:07 | M2 F4 |
| Feb 4 1988 14:28 | M3 F3 | Feb 4 2008 10:55 | M1 F5 |
| Feb 3 1989 20:15 | M2 F4 | Feb 3 2009 16:43 | M9 F6 |
| Feb 4 1990 02:03 | M1 F5 | Feb 3 2010 22:31 | M8 F7 |
| Feb 4 1991 07:51 | M9 F6 | Feb 4 2011 04:20 | M7 F8 |
| Feb 4 1992 13:40 | M8 F7 | Feb 4 2012 10:10 | M6 F9 |
| Feb 3 1993 19:29 | M7 F8 | Feb 3 2013 16:00 | M5 F1 |
| Feb 4 1994 01:20 | M6 F9 | Feb 3 2014 21:52 | M4 F2 |
| Feb 4 1995 07:11 | M5 F1 | Feb 4 2015 03:43 | M3 F3 |
| Feb 4 1996 13:02 | M4 F2 | Feb 4 2016 09:35 | M2 F4 |
| Feb 3 1997 18:54 | M3 F3 | Feb 3 2017 15:27 | M1 F5 |
| Feb 4 1998 00:46 | M2 F4 | Feb 3 2018 21:18 | M9 F6 |
| Feb 4 1999 06:37 | M1 F5 | Feb 4 2019 03:09 | M8 F7 |

Annual Number 1980-2019

Here are the annual numbers for 1980 to 2019.

The Art of Feng Shui

| The Natal Number | | | | |
|------------------|----------------|-------|-------|-------|
| Annual Number -> | | 1-4-7 | 2-5-8 | 3-6-9 |
| Jan 5-7 | 15° ♍ to ♌ 15° | M6 F9 | M9 F6 | M3 F3 |
| Feb 4-5 | 15° ♌ to ♈ 15° | M8 F7 | M2 F4 | M5 F1 |
| Mar 5-7 | 15° ♈ to ♉ 15° | M7 F8 | M1 F5 | M4 F2 |
| Apr 4-6 | 15° ♉ to ♊ 15° | M6 F9 | M9 F6 | M3 F3 |
| May 5-7 | 15° ♊ to ♋ 15° | M5 F1 | M8 F7 | M2 F4 |
| Jun 5-7 | 15° ♋ to ♌ 15° | M4 F2 | M7 F8 | M1 F5 |
| Jul 7-8 | 15° ♌ to ♍ 15° | M3 F3 | M6 F9 | M9 F6 |
| Aug 7-9 | 15° ♍ to ♎ 15° | M2 F4 | M5 F1 | M8 F7 |
| Sep 7-9 | 15° ♎ to ♏ 15° | M1 F5 | M4 F2 | M7 F8 |
| Oct 8-9 | 15° ♏ to ♐ 15° | M9 F6 | M3 F3 | M6 F9 |
| Nov 7-8 | 15° ♐ to ♑ 15° | M8 F7 | M2 F4 | M5 F1 |
| Dec 7-8 | 15° ♑ to ♒ 15° | M7 F8 | M1 F5 | M4 F2 |

The Natal Number

For this calculation you will need your Annual Number, which is explained in the preceding lesson, so be sure to have that with you.

The Natal Number is derived from the solar month during which you were born. Solar months are measured in the Tropical Zodiac, as measured from the 15th degree of each zodiac sign until the 15th degree of the next zodiac sign.

If you look at the accompanying table, you can see the twelve solar months as measured from January through December of any year. Just look for the interval during which you were born.

For example, I was born on July 18th, so I see from the table that the nearest solar month begins around July 7th and 8th and extends until August 7th to the

The Art of Feng Shui

9th. July 18th is safely within that range, so I don't have to look any farther.

I will be looking for my Natal Number in the horizontal row to the right of the dates July 7-8. My Annual Number is "2," so I must use the column with the number "2" in it, shown in red at the top of the diagram. There is a column that covers the numbers 2, 5, and 8, so that is my column.

Now, looking across (horizontally) the row from July 7-8, and under the second column I see "M6 F9," where the "M" stands for male and the "F" for female. Since I am a male, my Natal Number is "6." If I were female, my number would be "9." That's it.

However, if I were born on July 7th or 8th, things are not so simple, but still workable. There starting dates change very slightly from year to year, and there is one simple way of establishing whether I use the July row or have to use the row before it, which would be June. For this you will need your astrology chart.

There are all kinds of free services online that will calculate your natal chart and give you an on-screen list of your planet positions. The only position you need is that of the Sun, showing you which degree of the zodiac the Sun is in.

In order for me to use the Jul 7-8 row, the position of my Sun would have to be greater or equal to 15-degrees of the zodiac sign Cancer and less than 15-degrees of the zodiac sign Leo. This is fairly easy to establish. Using this method you can be sure which Natal Number is your number.

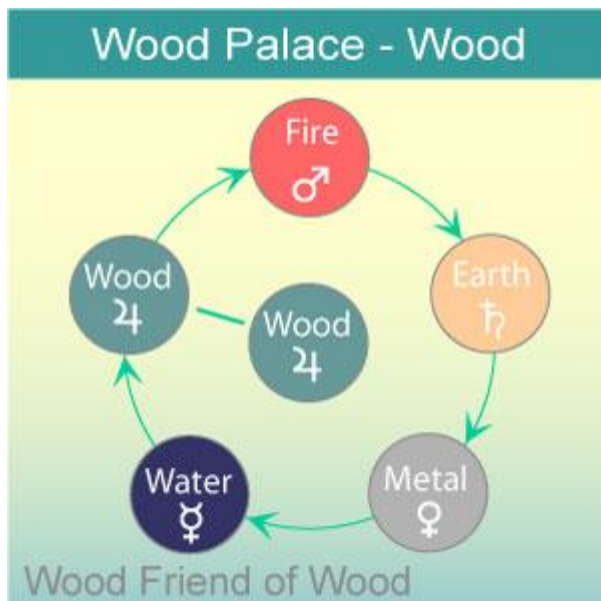
The Art of Feng Shui



The Wood Palace

The Wood palace is connected with the direction East (Yang Wood) and Southeast (Yin Wood) in the Later Heaven Sequence, which is used in most interior feng-shui analysis. In the Former Heaven Sequence (used in burial and many outdoor feng-shui analyses), Wood is connected to the direction Northeast (Yang Wood) and Southwest (Yin Wood).

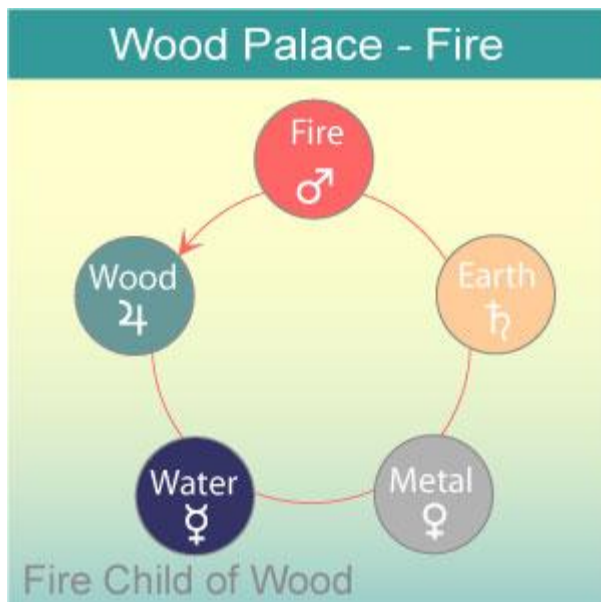
The Art of Feng Shui



Wood Palace - Wood Natal Number

Wood on Wood is friendly and fits right in. This combination is neither particularly auspicious nor inauspicious, but is generally considered favorable.

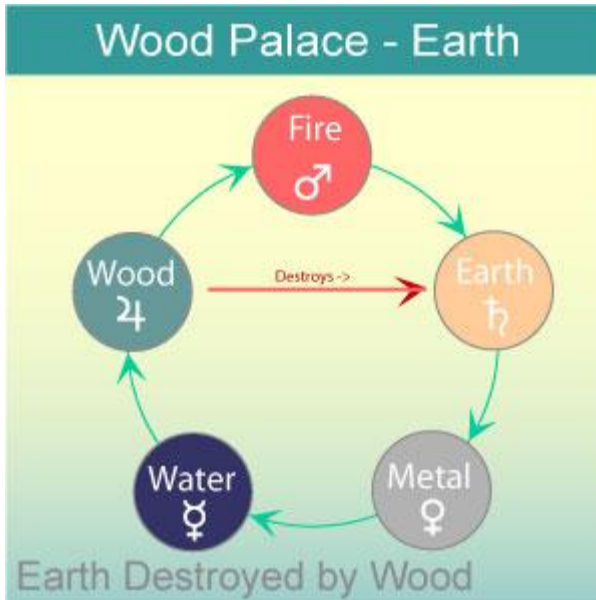
The Art of Feng Shui



Wood Palace - Fire Natal Number

Wood is the mother or producer of Fire, so a Fire natal number in a Wood palace is very auspicious and the Wood palace will naturally take care of, nourish, and provide for the welfare of the Fire natal number, with no hard feelings. It is, after all, a mother's job. This combination indicates success and prosperity.

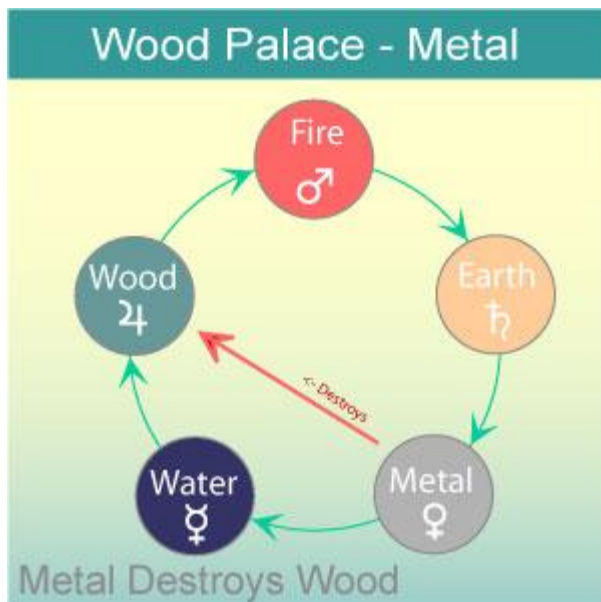
The Art of Feng Shui



Wood Palace - Earth Natal Number

Wood destroys Earth by absorbing all its nutrients, so an earth natal number would not do well in a Wood palace. Vitality would be sapped, and literally the occupant would be under constant attack of one kind or another.

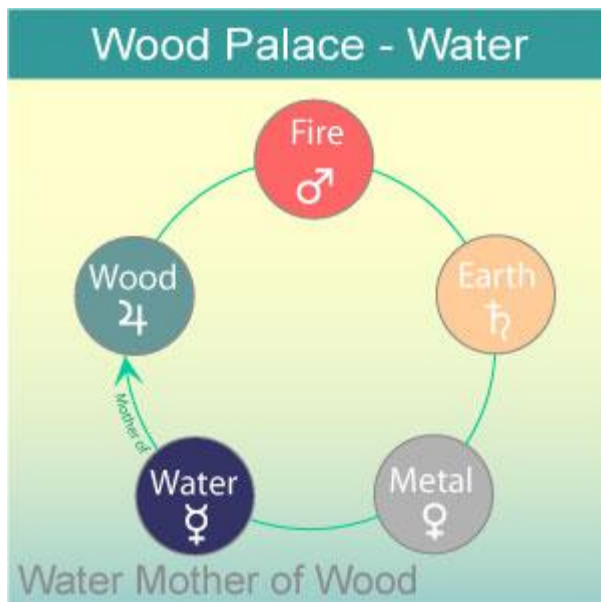
The Art of Feng Shui



Wood Palace - Metal Natal Number

Metal Destroys Wood, so a Metal natal number placed in a Wood palace will be very active in that palace, but the room will be anything but peaceful. If this is to be an exercise room or perhaps even a study, where a certain level of excitement or activity needs to be maintained, then this would do. Not a good place for a bedroom.

The Art of Feng Shui



Wood Palace - Water Natal Number

Water is the mother or parent of Wood, so this kind of Water natal number would be sapped and weakened by the Wood Palace. This room might be fine for short stints, but not as a bedroom or a room where any significant amount of time is spent.

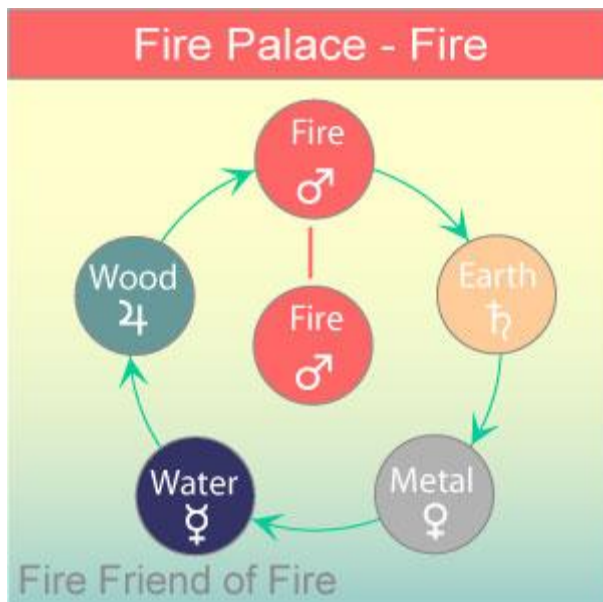
The Art of Feng Shui



The Fire Palace

The Fire palace is connected with the direction South in the Later Heaven Sequence, which is used in most interior feng-shui analysis. In the Former Heaven Sequence (used in burial and many outdoor feng-shui analyses), Fire is connected to the direction East.

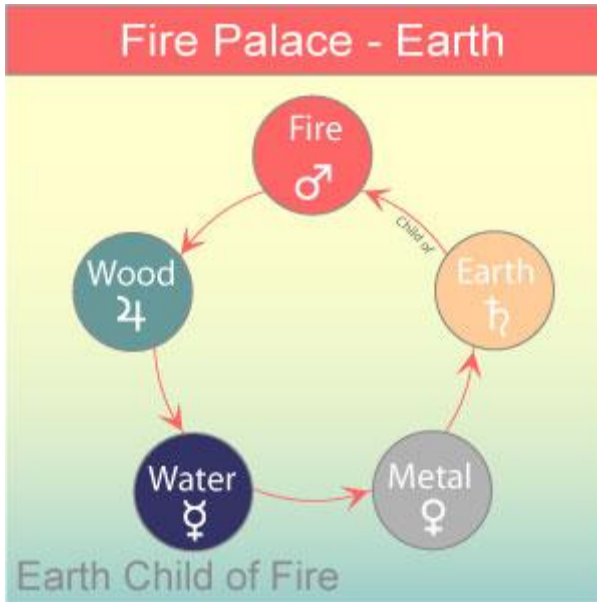
The Art of Feng Shui



The Fire Palace - Fire Natal Number

Fire to Fire are friends, so this is an acceptable combination, but perhaps a little unstable, due to the possible overabundance of the Fire element. Fire sites make high-energy, very active palaces. That should be kept in mind. Probably not good for a bedroom.

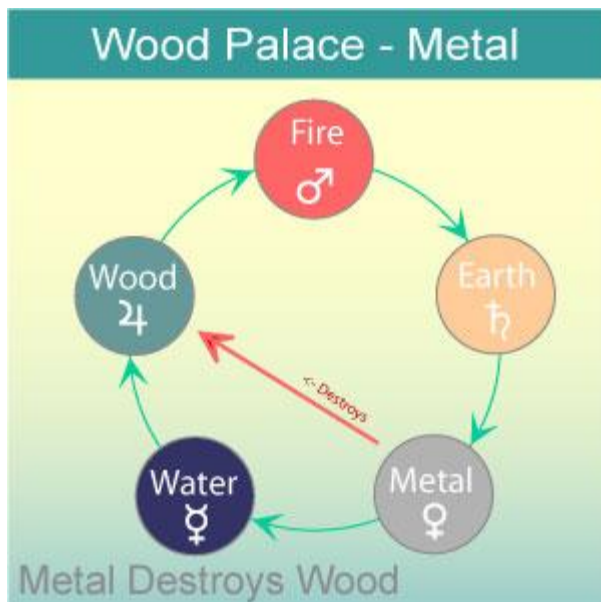
The Art of Feng Shui



The Fire Palace - Earth Natal Number

Fire is the mother and producer of Earth, so any Earth natal number placed in a Fire palace will thrive and receive support and nourishment. The occupant of this room will feel protected and nourished, supported. This would make an excellent bedroom.

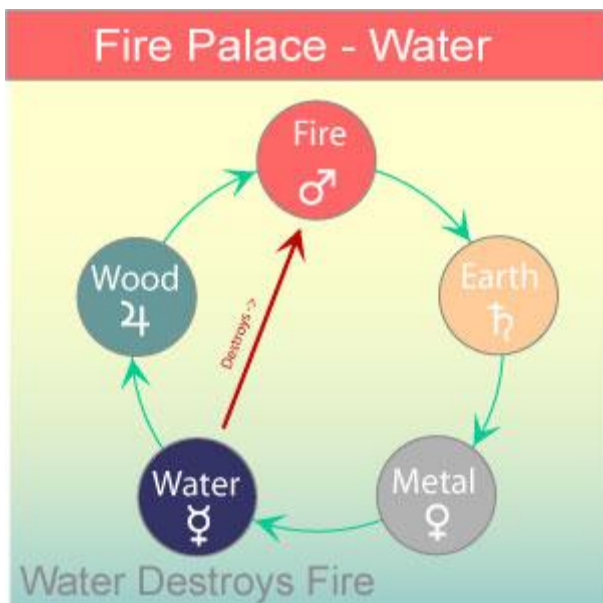
The Art of Feng Shui



The Fire Palace - Metal Natal Number

Fire destroys Metal and is its natural enemy, elementally speaking, so putting a single Metal natal number in the midst of a Fire palace would subject the Metal natal number to constant attack. This combination should be avoided.

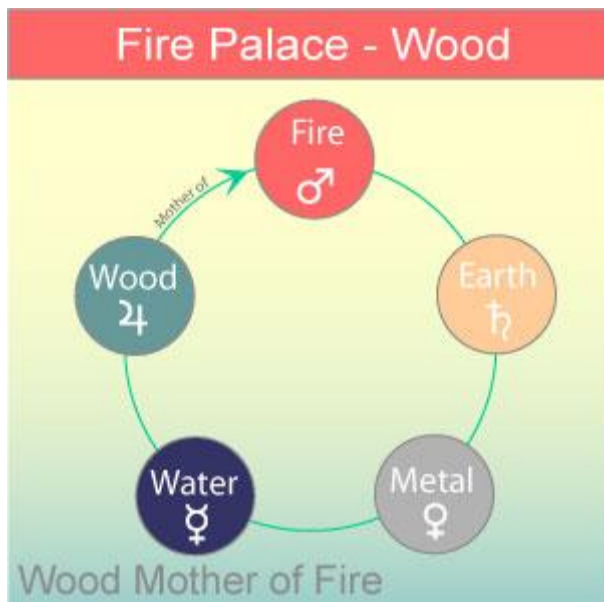
The Art of Feng Shui



The Fire Palace - Water Natal Number

Fire is destroyed by Water, so placing a Water natal number in the midst of a Fire palace is like throwing a fox in the henhouse. There will be problems. Yes, the Water occupant will survive, but at the expense of the entire surrounding palace. The occupant will not feel comfortable here, but will not be under attack.

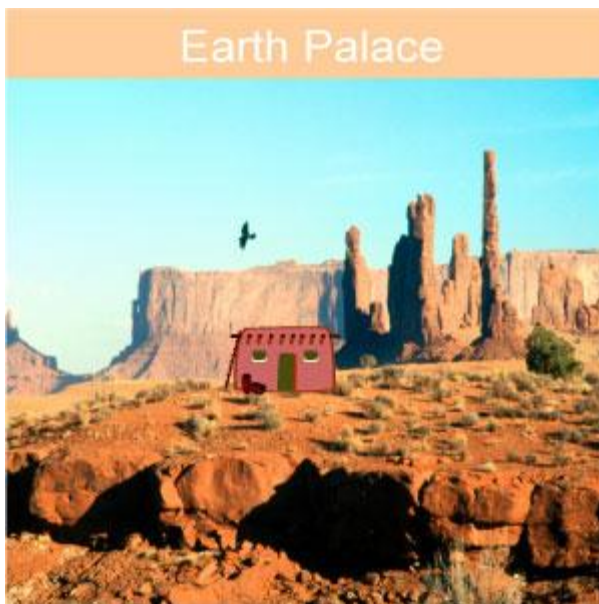
The Art of Feng Shui



The Fire Palace - Wood Natal Number

Wood is the mother and producer of Fire, so whatever else is true, the Wood will have its health and strength sapped by being in the Fire Palace. This combination should be avoided.

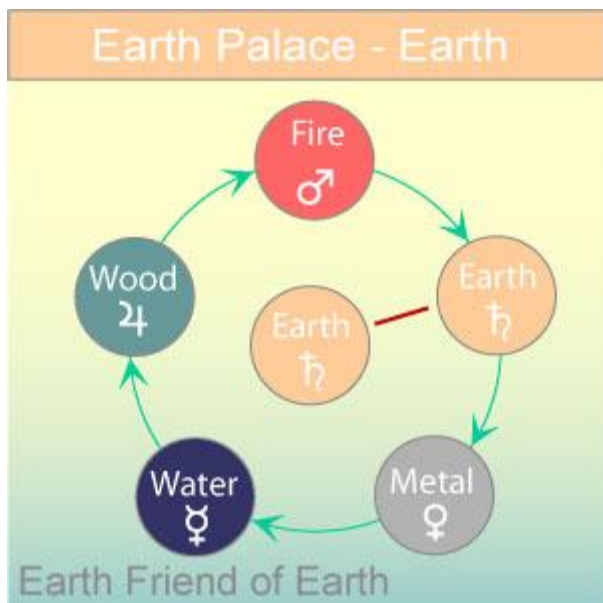
The Art of Feng Shui



The Earth Palace

The Earth palace is connected with the direction Southwest (Yang Earth) and Northeast (Yin Earth) in the Later Heaven Sequence, which is used in most interior feng-shui analysis. In the Former Heaven Sequence (used in burial and many outdoor feng-shui analyses), Earth is connected to the direction North (Yang Earth) and Northwest (Yin Earth).

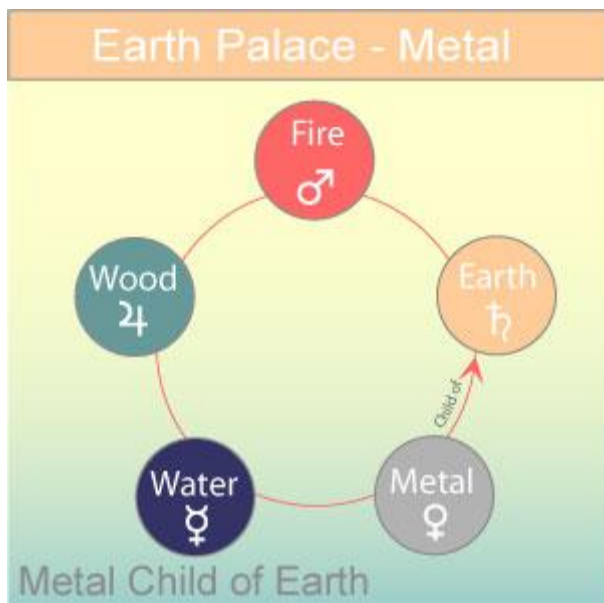
The Art of Feng Shui



The Earth Palace - Earth Natal Number

Earth to Earth is a friend, so such a pairing is acceptable, neither is overly auspicious nor inauspicious. There is no natural chemistry here, so stability would be the goal of this combination. The occupant will feel at home here.

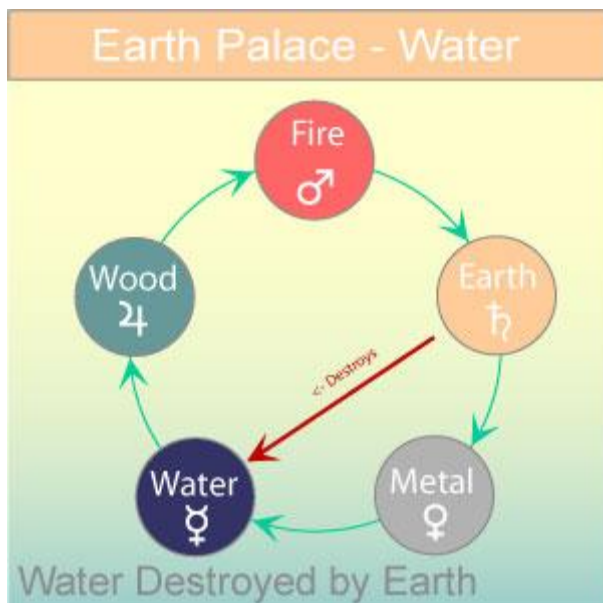
The Art of Feng Shui



The Earth Palace - Metal Natal Number

Earth is the mother or produces Metal, so this is a very auspicious site to place a Metal natal number, in fact the best possible. The occupant will feel supported and nourished in this environment.

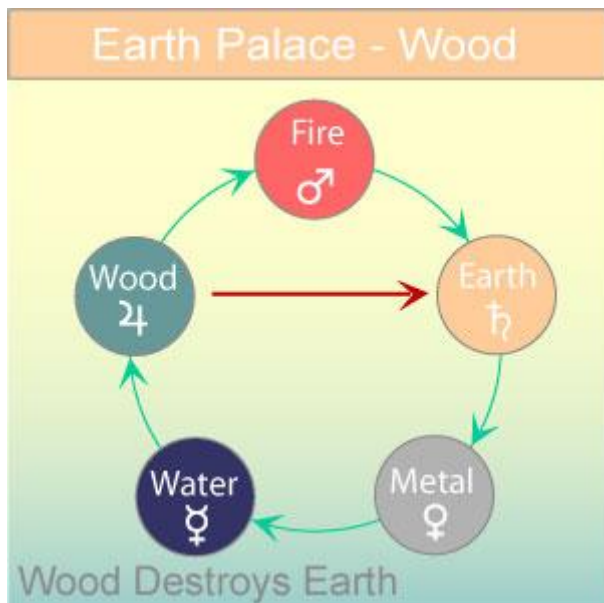
The Art of Feng Shui



The Earth Palace - Water Natal Number

Earth destroys Water, plain and simple, and by muddying it, as they say, so this is not an auspicious place to build or be. The occupant would be under constant attack from the entire palace, and never have much of a chance. This is a very inauspicious pairing and should be avoided

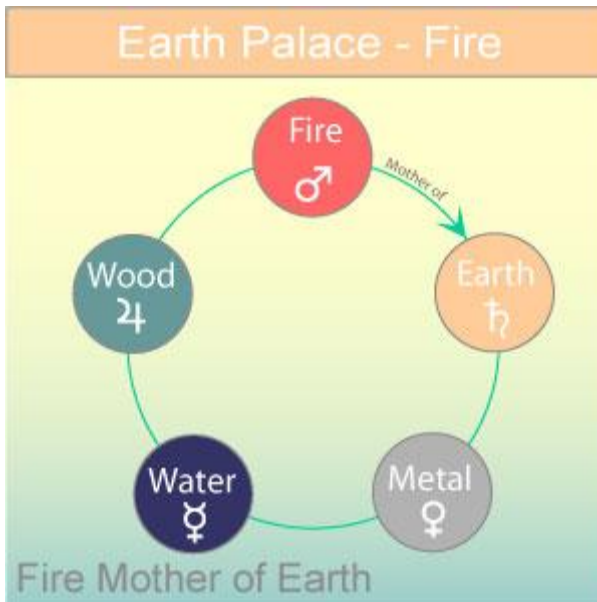
The Art of Feng Shui



The Earth Palace - Wood Natal Number

Wood destroys Earth, so while a Wood natal number would perhaps do well and be successful in the Earth palace, there will be constant unrest and, over time, the occupant will outgrow the room or become tired of it.

The Art of Feng Shui



The Earth Palace - Fire Natal Number

Fire is the mother or producer of Earth, so the room will take away from the strength and resources of the occupant, gradually seriously weakening him or her. This combination should be avoided.

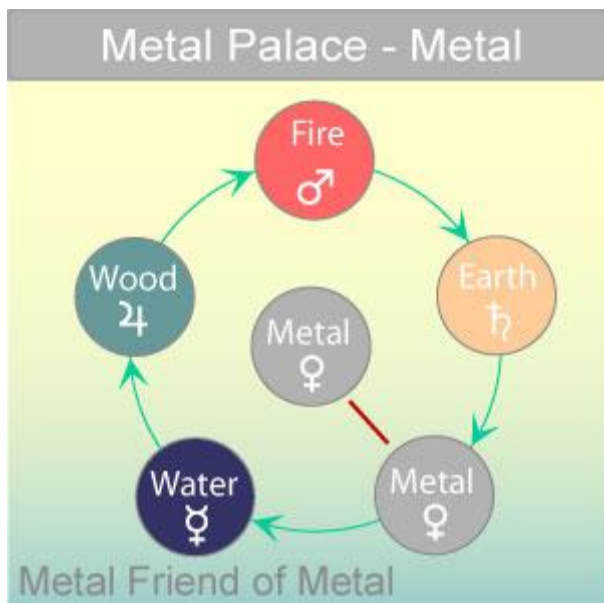
The Art of Feng Shui



The Metal Palace

The Metal palace is connected with the direction Northwest (Yang Metal) and West (Yin Metal) in the Later Heaven Sequence, which is used in most interior feng-shui analysis. In the Former Heaven Sequence (used in burial and many outdoor feng-shui analyses), Metal is connected to the direction South (Yang Metal) and Northeast (Yin Metal).

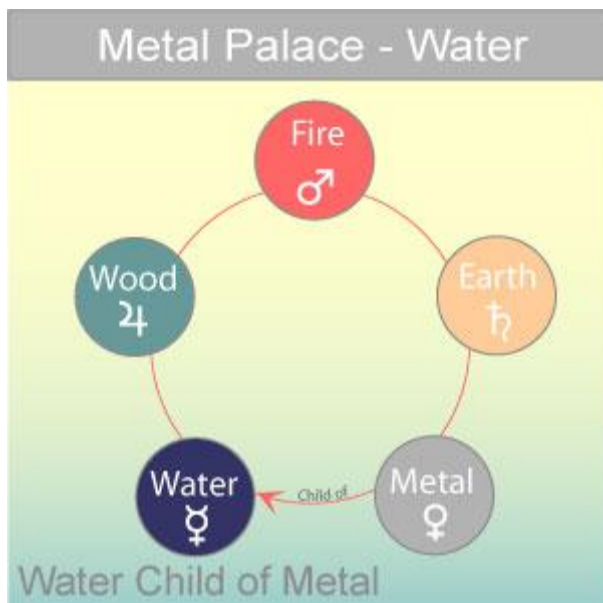
The Art of Feng Shui



The Metal Palace - Metal Natal Number

Metal is Metal's friend, and is considered neither auspicious nor inauspicious, but generally good. This would make a particularly good room for a study, where the financial records were kept and the books juggled.

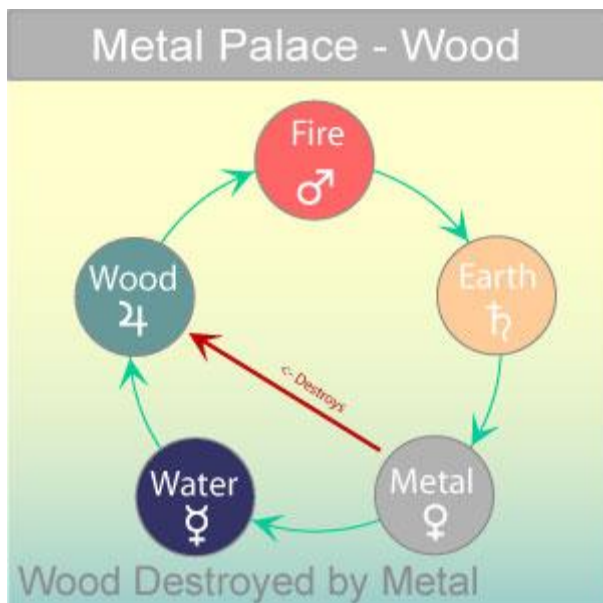
The Art of Feng Shui



The Metal Palace - Water Natal Number

Metal is the mother or producer of Water, so this is a very auspicious, probably ideal, palace to find oneself. Since Metal nourishes Water, and the entire palace is Metal, one will never lack for support and funds. This room points to prosperity and wealth.

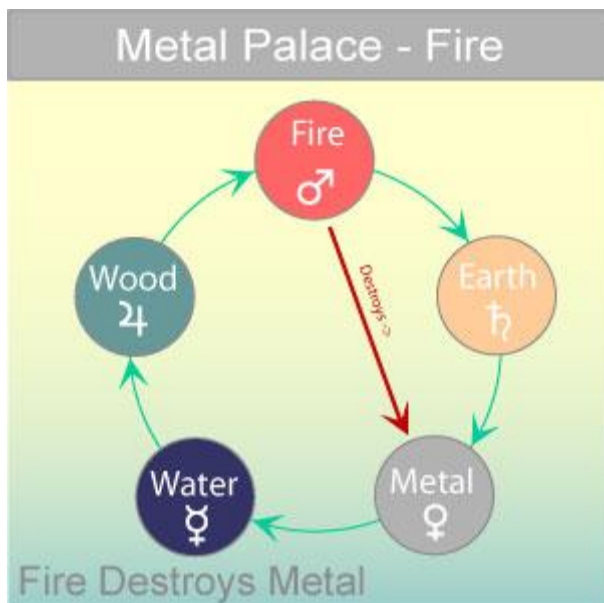
The Art of Feng Shui



The Metal Palace - Wood Natal Number

Metal destroys Wood, so this is a very inauspicious placement, putting a Wood natal number in the middle of a dangerous Metal palace. Metal hacking Wood is one of the more obvious ways of being destroyed, and not the least ways subtle. Avoid this room.

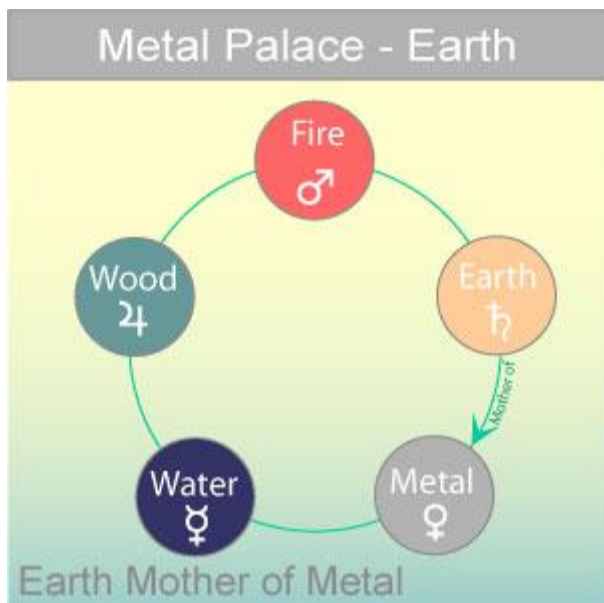
The Art of Feng Shui



The Metal Palace - Fire Natal Number

Fire destroys Metal, so placing a Fire natal number in a Metal palace works from the point of view of the occupant, but very much at the expense of the Metal palace. This room may lose its appeal, over time, as the Fire wears out the welcome of the Metal room.

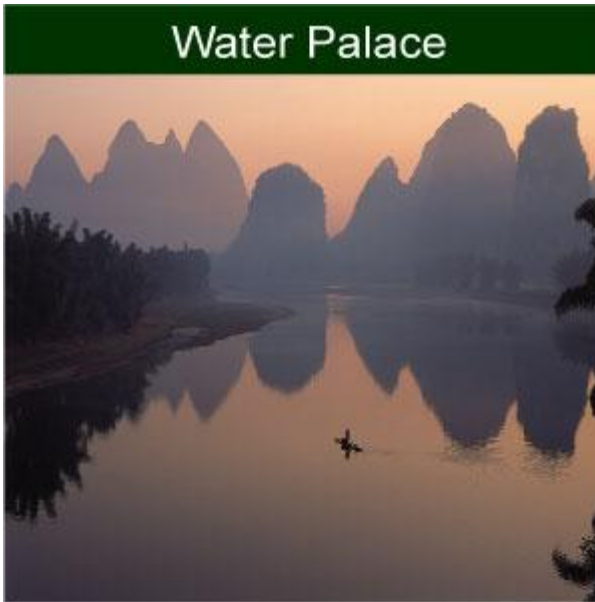
The Art of Feng Shui



The Metal Palace - Earth Natal Number

Earth is the mother or producer of Metal, so the room will take up and absorb considerable energy from the occupant. There may be a sense of exhaustion, so this is probably not the place for a bedroom or a room where you spend any great amount of time.

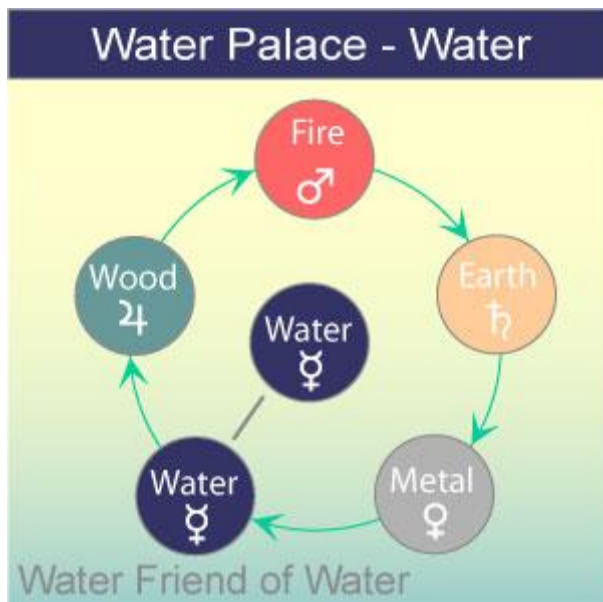
The Art of Feng Shui



The Water Palace

The Water palace is connected with the direction North in the Later Heaven Sequence, which is used in most interior feng-shui analysis. In the Former Heaven Sequence (used in burial and many outdoor feng-shui analyses), Water is connected to the direction West.

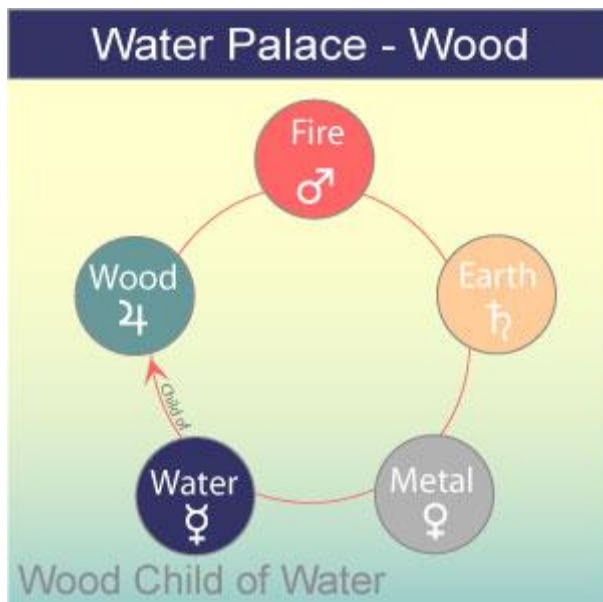
The Art of Feng Shui



The Water Palace - Water Natal Number

Water and Water are, of course, the same and therefore friends, so you will feel at home in this room. Of all the Friend-Friend combinations, this is perhaps the most successful, and the least likely to go stale.

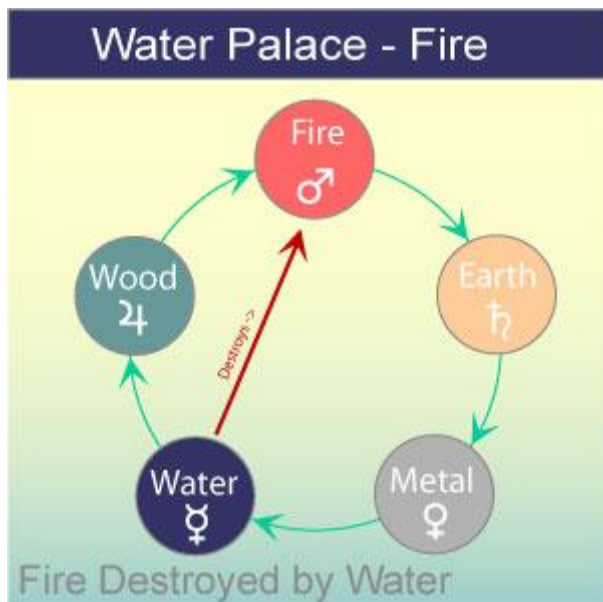
The Art of Feng Shui



The Water Palace - Wood Natal Number

Water is the mother or producer of Wood, so this is the most auspicious of combinations, because the Wood natal number can draw on the Water palace for growth and sustenance. The occupant will thrive and prosper, bringing happiness and success.

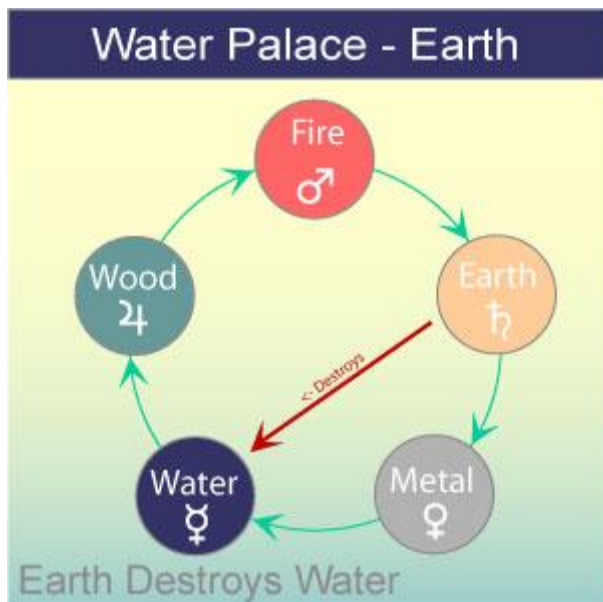
The Art of Feng Shui



The Water Palace - Fire Natal Number

Water destroys or puts out Fire, so this is not a good placement. The Water palace would conspire to drown you out, extinguishing whatever spark of enterprise and energy you might manage. Avoid this placement.

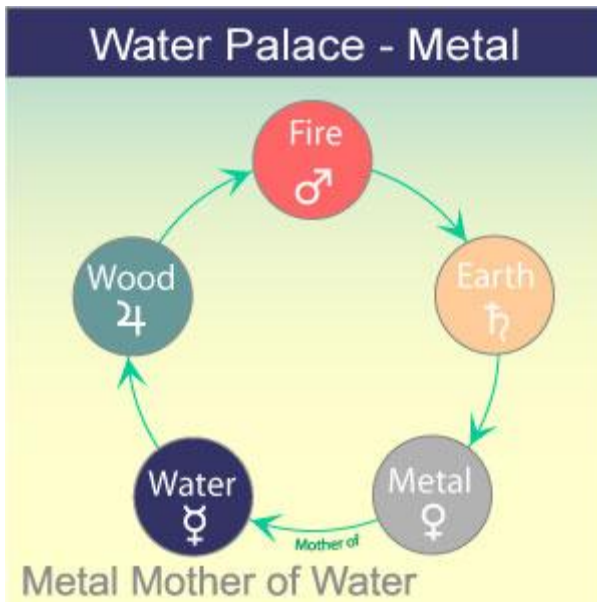
The Art of Feng Shui



The Water Palace - Earth Natal Number

Earth destroys or pollutes Water, so while Earth may survive and even thrive here, it will be at the expense of the Water palace, and ultimately wear out the environment. This can be used as a room of minor importance, but should be chosen as a main room, such as a bedroom.

The Art of Feng Shui



The Water Palace - Metal Natal Number

Metal is the mother or parent of Water, and the room will take up too much time or attention and ultimately wear at the health and vitality of the occupant. The occupant may end up feeling exhausted after spending time in this room.

The Art of Feng Shui

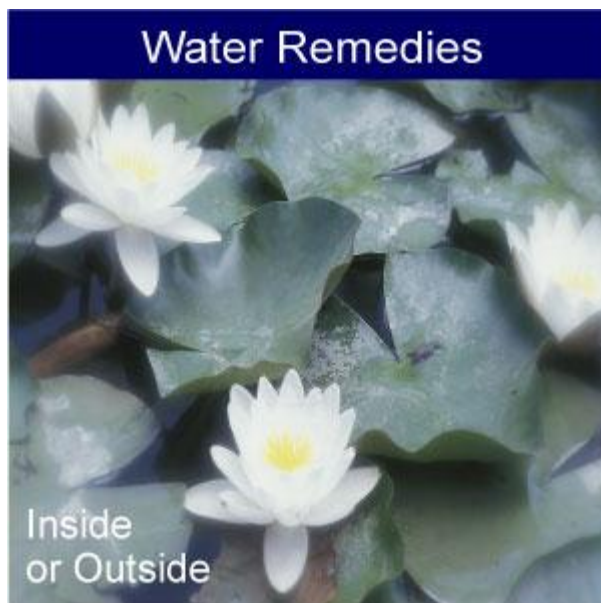


Remedies

You can always add more of the element itself, like adding water objects to increase the water element, but don't think that just adding more physical water is the key. The element Water is not a thing, but an energy process, and remedies are trying to address the need to stimulate a certain kind of energy and get it moving.

In fact, remedies in general are attempts to prime the pump, push the element over the top into the next element, kind of trying to work with the universe in its natural tendency to cycle from one phase to the next.

The Art of Feng Shui

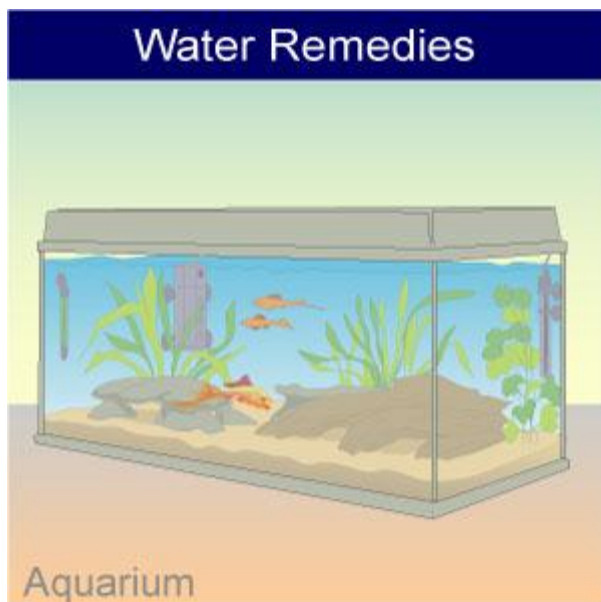


Water Remedies

To energize Water, the most common thing is to actually add water itself, in the form of a fish tank or perhaps a clear vase with a flower or two, as long as you don't let the water get stale and cloudy as the flowers fail. Another popular remedy is one of these small interior fountains, where water pours over a flat rock or a group of stones.

If you can't add water itself to the room, then you might consider using Water's traditional color, which is black and deep blue (indigo). Light blue, like sky blue, will not help, so it must be very dark. It could be as simple as a dark blue mat around a picture or photo. You don't have to paint the room black. What a remedy should provide is stimulation for the element, not a tidal wave.

The Art of Feng Shui



Aquariums

The classic Water remedy is the fish tank and many feng-shui manuals state that there should be an odd number of fish to keep things moving. Even numbers suggest stasis and lack of movement – stagnation. Speaking of stagnation, you want to be very careful to have filters and air pumping through the tank, just to prevent the water from becoming foul, which would work against you and destroy the whole idea of a remedy.

Also the aquarium should be proportional in size to the room it sits in. A giant aquarium in a smallish room may overpower the space with too much Water energy and require a remedy in itself. Often Chinese place gold-colored fish ("goldfish") in the tank, as gold is the color of wealth and prosperity.

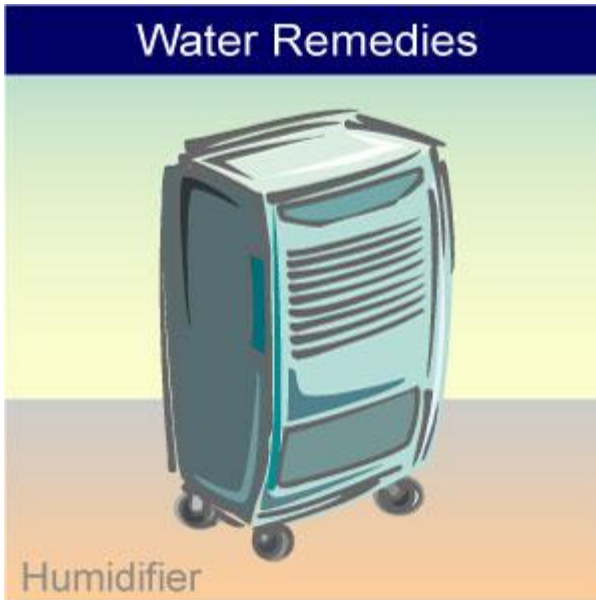
The Art of Feng Shui



Fish Bowls

Can't afford the space for an aquarium, you might consider a small fish bowl. However, without proper aeration and water filtering, the bad karma you gain from putting a live creature in such a situation may far outweigh any benefit you get from the remedy. Better to stick with a full aquarium, filters and all.

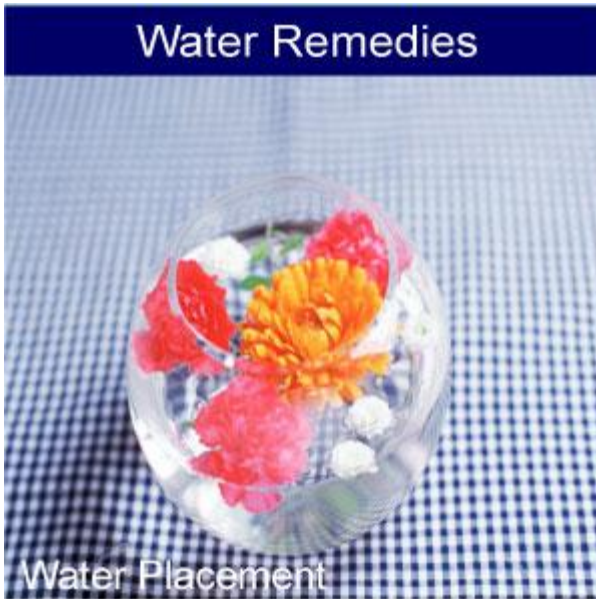
The Art of Feng Shui



Humidifiers

Depending on the room, of course, adding a small humidifier is one way of putting water directly into the environment. You probably don't want one in your living room.

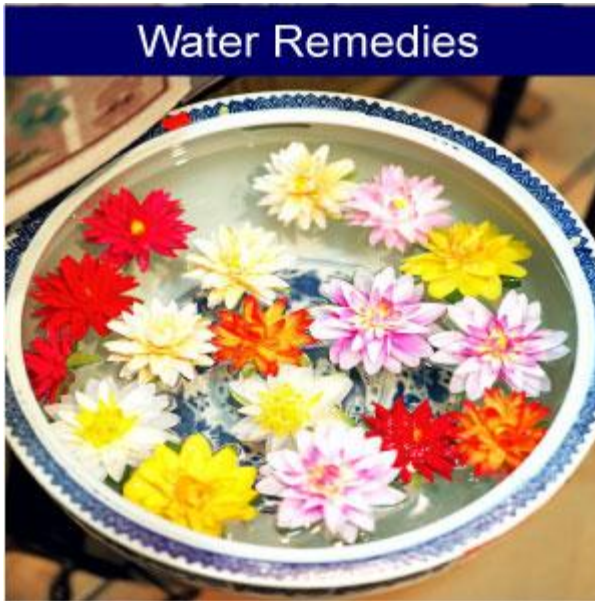
The Art of Feng Shui



Water

Adding water under any reasonable guise may do the job. There are all kinds of ways to add this element.

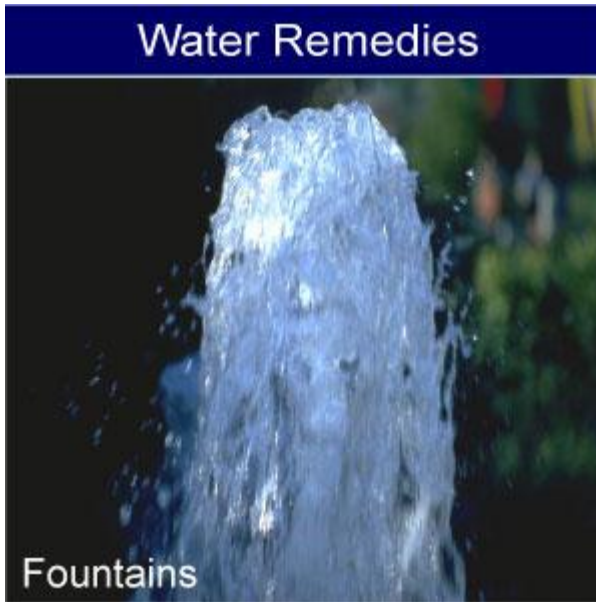
The Art of Feng Shui



Bowl of Water

Adding water can be as simple as laying out a bowl with cut flowers displayed in it. However, make sure you watch that the water does not go bad as the flowers age.

The Art of Feng Shui



Fountains

There are all kinds of miniature fountains that can be placed in a house. Some of them are quite attractive and they don't all have to be fast moving. There are fountains that do nothing other than have water pour silently over a flat upright stone. There are also miniature waterfalls, but be careful not to speed the energy up too much.

The Art of Feng Shui



Drinking Water

Adding a water fountain sends the Water message, provided the room is such that one would not seem out of place. A pitcher of water and some glasses would also do.

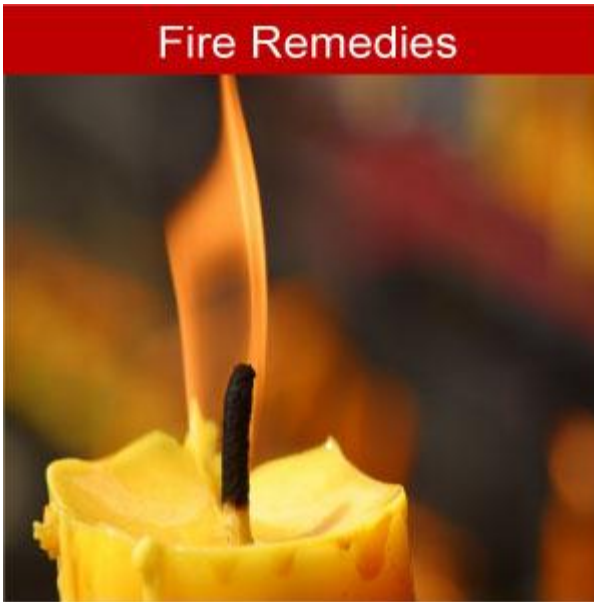
The Art of Feng Shui



Simple Water

And you can always just set out a glass of water with a flower or even a piece of lemon in it.

The Art of Feng Shui



Fire Remedies

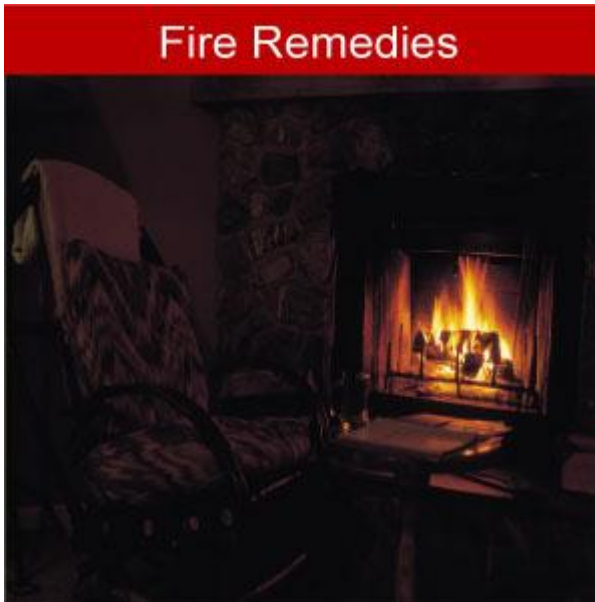
Fire is one of the easier remedies to add to a room, like a candle or one of those candles carefully protected, like a lantern. Equally acceptable would be a wood stove or gas-fired fireplace. For that matter, even one of those totally fake fireplaces, where the flames are simulated in different ways would do. The point is to signify fire, and actual fire is not required. Also: when using real fire, be careful to avoid an actual fire in your home. That would be a really destructive remedy.

Fire can also be signified by how the room is lit, everything from expensive fixtures, letting sunlight flow in, or even a string of lights carefully positioned.

Stimulating fire in the room can be as easy as having something bright red in the room, like a painting on the wall, a lampshade, or a wall hanging. And they

The Art of Feng Shui

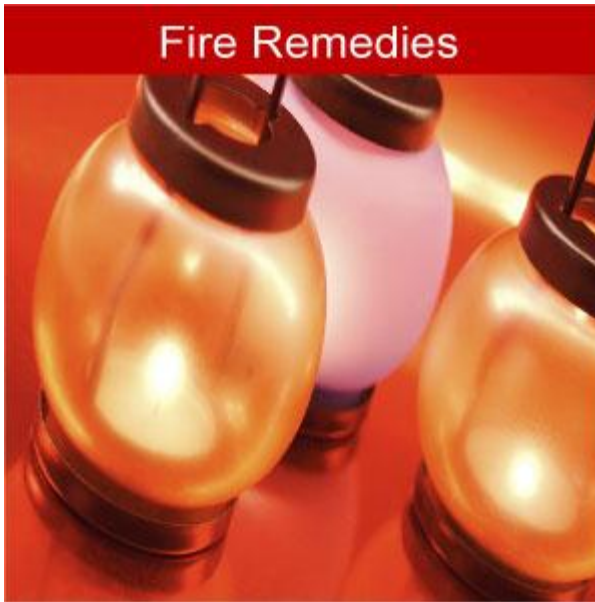
don't call it "Chinese Red" for nothing. The fire remedy color is bright red and not adobe or some shade of off red.



Fireplace

That old fashioned fireplace in the corner is an excellent way to add Fire to a room. It does not matter whether it is a working fireplace or not.

The Art of Feng Shui



Lanterns

There are all kinds of lanterns that can be used in the house, some with candles, and some with small light bulbs. The lantern does not have to work to be an appropriate symbol. It just has to send the message of light and Fire. In fact, you want to be VERY careful around the house with fire, of course.

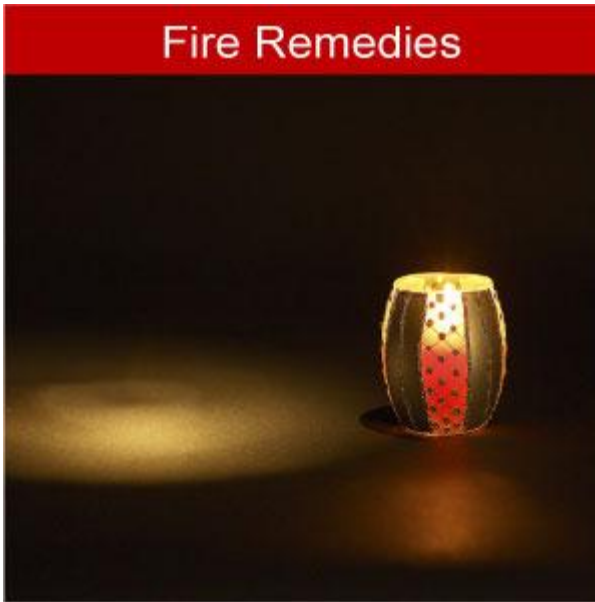
The Art of Feng Shui



Fake Fire

They even make fake fireplaces. I don't like them much, but in a pinch they will sure do the job. Keep in mind that Fire is a symbol for an Element of change, and that is what we are trying to stimulate.

The Art of Feng Shui



Candles

A candle here and there also does the job, and it does not have to be lit to serve as a stimulus to the element Fire.

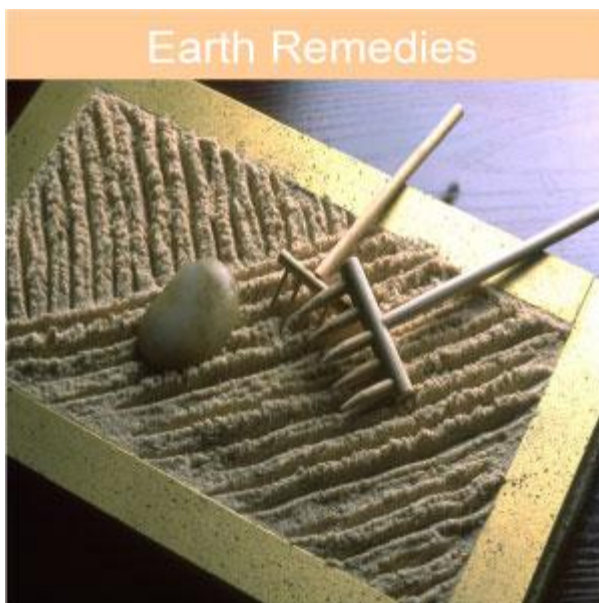
The Art of Feng Shui



Something Red

A Fire element remedy can be as simple as a piece of red cloth or paper, a red-upholstered carpet, couch or chair, and a red mat around a favorite photo or painting.

The Art of Feng Shui



Earth Remedies

With Earth remedies, traditionally there are two main types, actual objects from the earth (stones, crystals, etc.) or the use of earthen colors – the colors of the earth.

Crystals are a very popular Earth remedy and are readily available. Not just crystals, but rocks, fossils and stones. The pebbles you gather at the beach on vacation would fit right in as Earth remedies.

If you don't like actual stones, try using earthen pottery, clay objects, tiles, and all kinds of ceramics, especially those without no glaze or only one part glazed. These are all Earth remedies.

The Earth colors of all shades of yellow, the darker the better, so ochre and deep clay-colors are what you are looking for. Colors could appear in carpet,

The Art of Feng Shui

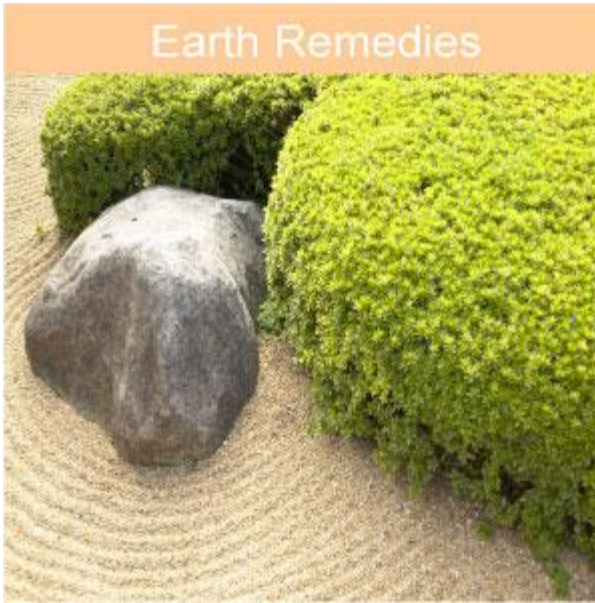
throw rugs, upholstery, wall hangings, mats for pictures, etc. You get the idea.



Pottery

When it comes to adding Earth to a room, there is a whole world of wonderful ceramics to choose from. The ones with only partially glaze are my favorites, because they reveal a lot of unglazed material which says "Earth."

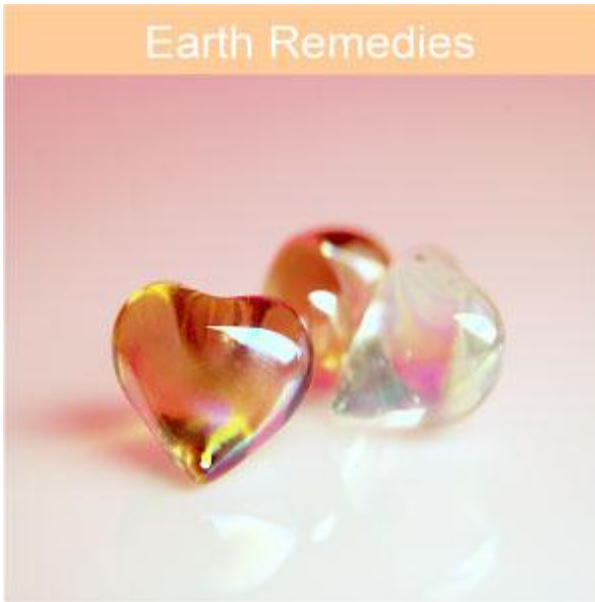
The Art of Feng Shui



Zen Garden

If you have room somewhere, one of those perfectly manicured Zen gardens are really lovely things to look at.

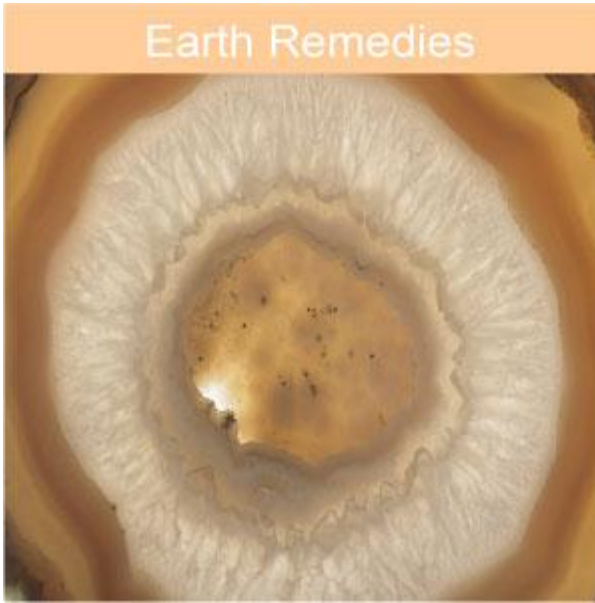
The Art of Feng Shui



Crystals

Crystals of all kinds belong to the Earth element, and they can be placed just about anywhere. I used to put prisms in the upper window sills, so that morning or evening Sun could reflect light around the room.

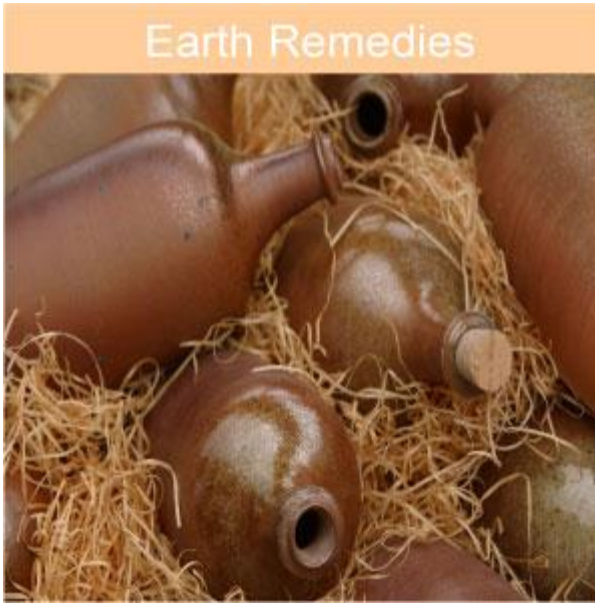
The Art of Feng Shui



Geodes

Similar to crystals, geodes are popular and easy to find. They make a great Earth remedy.

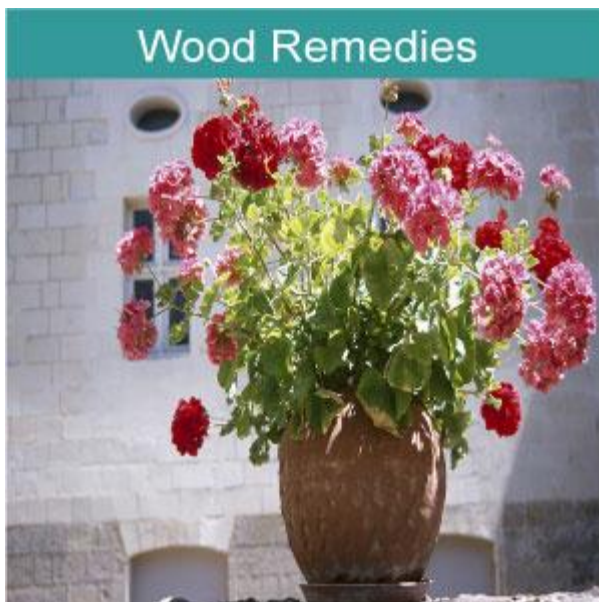
The Art of Feng Shui



Earthenware

Look around and you will find all kinds of bottles and what-not that are ceramic or made of pottery of one kind or another.

The Art of Feng Shui



Wood Remedies

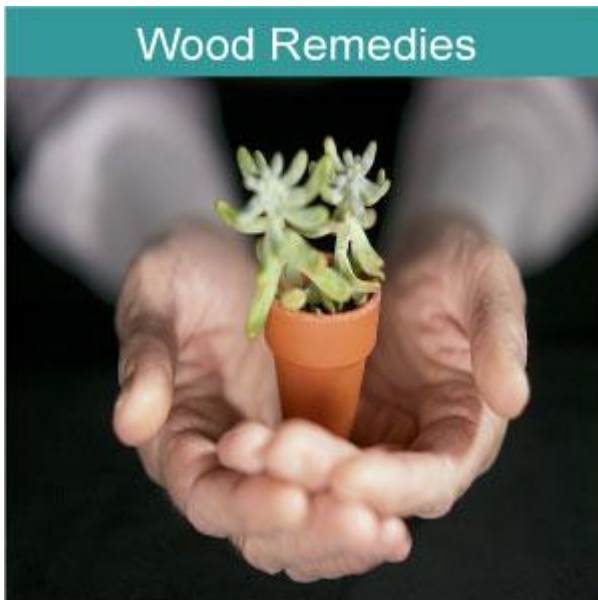
Wood is as easy as adding an indoor plant or two, some fresh flowers, or something from the garden to display – whatever is growing and fresh. Bamboo is a Chinese favorite and we have all seen these little bamboo plants available for sale here and there.

While growing plants are preferred, wood of any kind will do, including finished wood such as found in furniture and wood objects of all kinds. However, if you can, living plants are very much recommended.

There is considerable argument as to whether artificial plants and flowers need apply, and while I personally would not consider them, anything that suggests or symbolizes the Wood element is fair game. However, dead plants and cut flowers are probably not sending the right kind of message and can be avoided.

The Art of Feng Shui

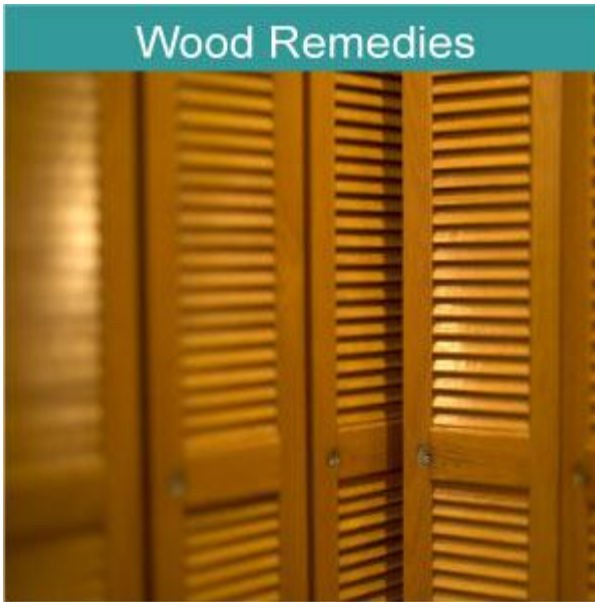
Color-wise, the Wood element is green, so shades of bright green as carpets, slip covers, wall hangings, etc. will also stimulate that element.



Indoor Plant

Adding the Wood element can be as simple as picking up an indoor plant or two and placing them in strategic locations. Remember to water them or the remedy will turn into a problem for you. Even a tiny plant will do.

The Art of Feng Shui



Finished Wood

Although live plants are best, even finished wood is still wood, and you may have wood paneling or wood closet doors as shown here. Wood furniture also does the job.

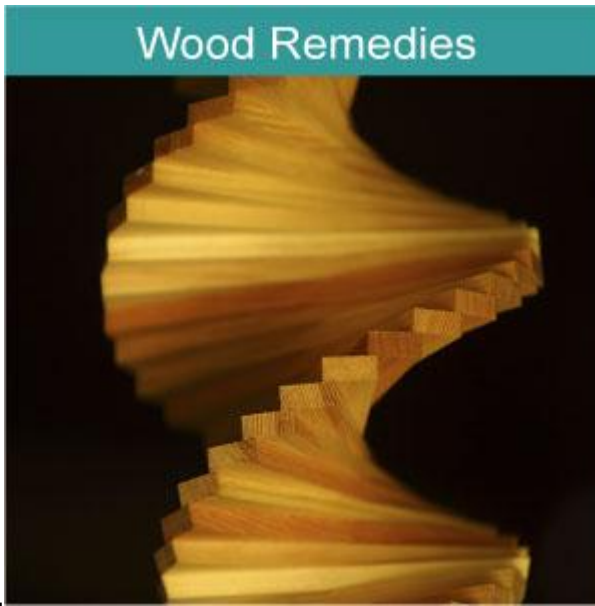
The Art of Feng Shui



Wood Flute

One of the favorite feng-shui remedies in Asia is placing a wooden flute or a set of pan pipes around the room as a Wood remedy

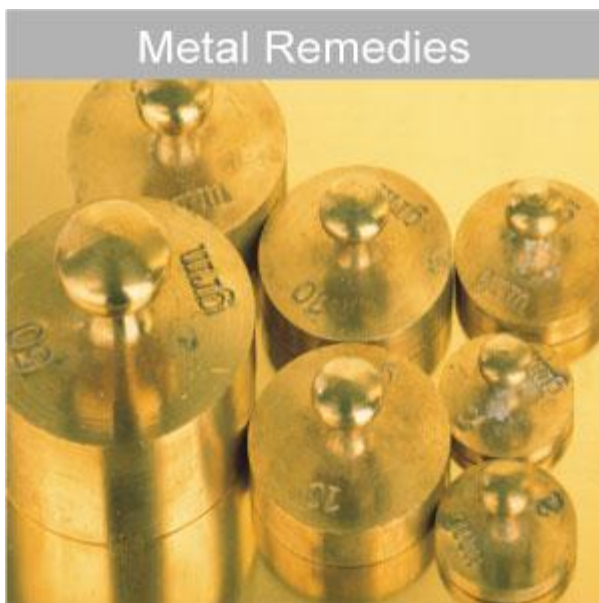
The Art of Feng Shui



Wood Decoration

Wood objects of all kinds can be found and positioned here or there. Shown here is a wooden hanging decoration that also moves, bringing activity to the Wood remedy.

The Art of Feng Shui



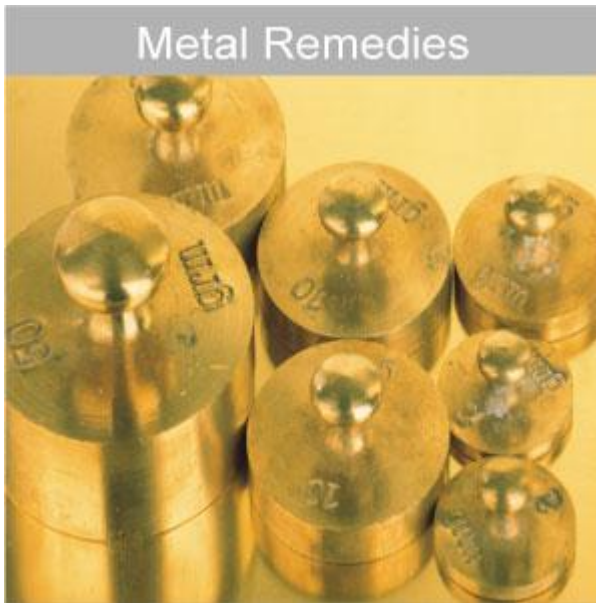
Metal Remedies

Metal remedies are a little different from the other elements, because metal suggests something not only that you can find in a natural state (like iron or copper nuggets, but something specifically manmade like sheet metal, copper fittings, and what-have-you? When we think of metal objects, we may think of copper and tin roofs, corrugated sheets, and a host of other manufactured metal items.

Modern feng-shui concepts of metal have come to include most appliances, and in particular any and everything to do with televisions, stereos, and, most of all, computers and everything connected to them. Placing some sort of electronic appliance in a room, like a television or computer, is a perfect example of a Metal remedy.

The Art of Feng Shui

As for the colors of Metal, they are varied. Traditionally, Metal's color consists of shades of white, most often silver. However white, in the Chinese culture, is the color of burial and death, so silver is preferred. In fact, in most cases some sort of shade gold is used to represent the Metal element.



Metal Objects

Metal remedies can be any metal object, the more pure the better. Here some apothecary weights are shown, but it could be almost anything made of metal.

The Art of Feng Shui



Coins

A favorite Chinese Metal remedy is coins of one kind or another, perhaps something as simple as a penny jar.

The Art of Feng Shui



Clocks

Mechanical clocks, in particular those that let you see some of the inner metal workings are classic Metal remedies.

The Art of Feng Shui



Sculpture

There are all kinds of copper and bronze figures that can be both decorative and satisfy the need to have a Metal remedy in a particular room.

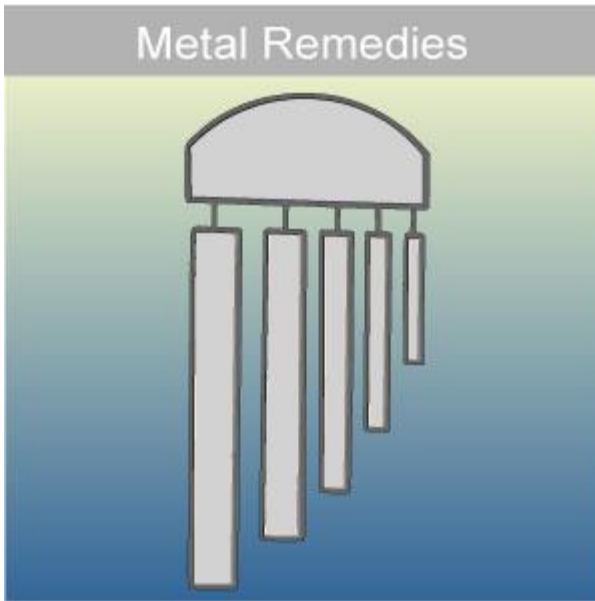
The Art of Feng Shui



Statues

Statues cast in one metal or another make perfect Metal remedies and are easily found.

The Art of Feng Shui



Wind Chimes

One of the favorite Chinese Metal remedies is a set of tubular metal wind chimes, usually with an odd number of hollow cylinders

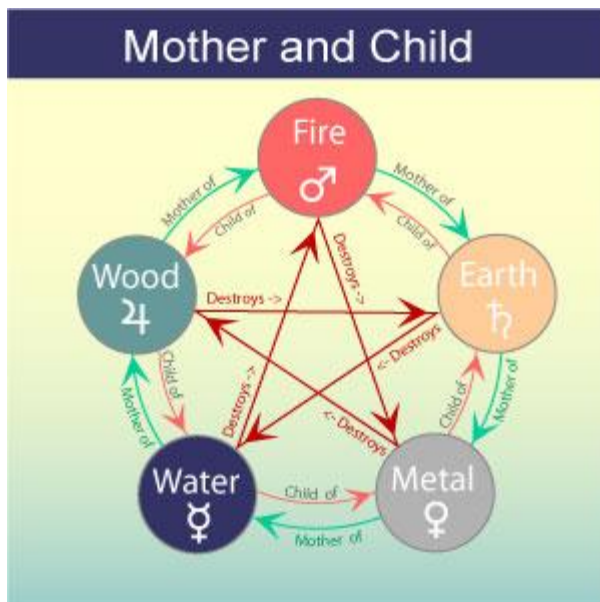
The Art of Feng Shui



Cabinets

Depending on the nature of the room, one of those standard metal file cabinets is a perfect Metal remedy.

The Art of Feng Shui



The Element Diagram

Here you have a diagram of the Five Elements, showing all of the possibilities, including the production, reduction, and destruction cycles. Many manuals on feng-shui show different diagrams for these various cycles, in that the Production Cycle is shown (Fire, Earth, Metal, Water, Wood), the Reduction Cycle is shown (Fire, Wood, Water, Metal, Earth), the Destruction Cycle is shown (Fire, Metal, Wood, Earth, Water) and so on.

The problem with this approach is that by continually moving the various elements around on the page, it makes it harder (and it takes longer) to learn these very important relationships.

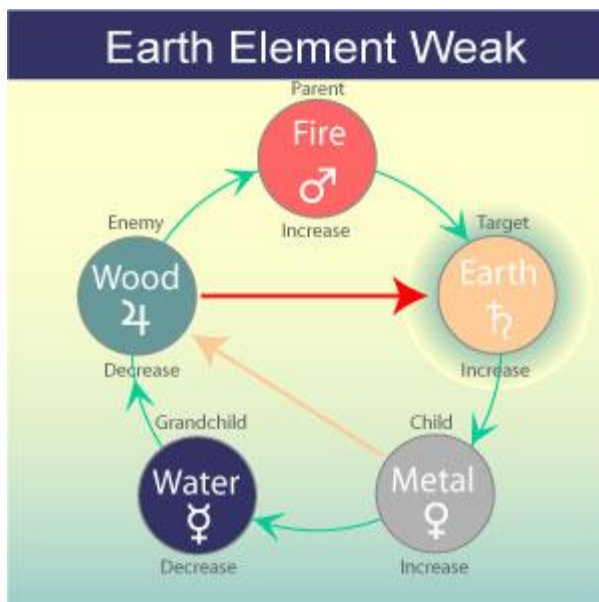
To make it easier for you, I have found that a single diagram, one which shows the five elements always

The Art of Feng Shui

in the same spot on the page, and indicating the various relationships with arrows, etc., works better.

Here, in one diagram, you have them all. You can see how each element is the mother of the next in the clockwise direction, how each is the child of the next using the counterclockwise direction, and how each destroys one other element, using the pentagram and arrows in the center of the diagram. Become familiar with these relationships.

The Art of Feng Shui



Weak Earth Element

Here the Earth element is under attack by an overly strong Wood element. There are several things that can be done depending upon how serious is the attack and how weak the Earth element is. You can do one or all of these elements in order to achieve balance.

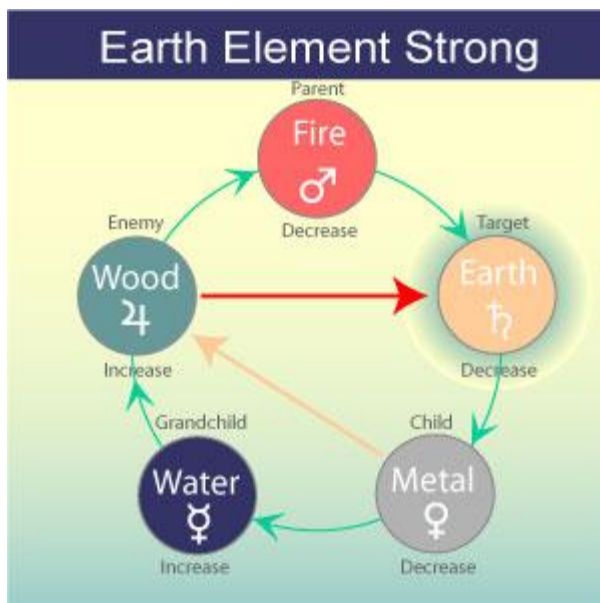
The most severe remedy is to attack the Wood element by increasing the Metal element, which is the enemy of Wood. However, this also pulls energy from Earth, as Metal is Earth's child and tends to deplete Earth, the stronger it gets.

Next, you can increase the Fire element, since Fire is the mother of Earth, and this sends more strength and nourishment to the Earth element. Increasing the Fire element also depletes the Wood element, since Fire is Wood's child and draws strength away from Wood.

The Art of Feng Shui

Of course, you can always add more of the Wood element, thus making it stronger.

And last, you can decrease the Water element, since Water is the parent of Wood, and provides Wood with strength.



Earth Element Too Strong

If the Earth element is too strong and out of control, there are several things you can do to tone it down and make it more manageable. Here they are in order of decreasing severity.

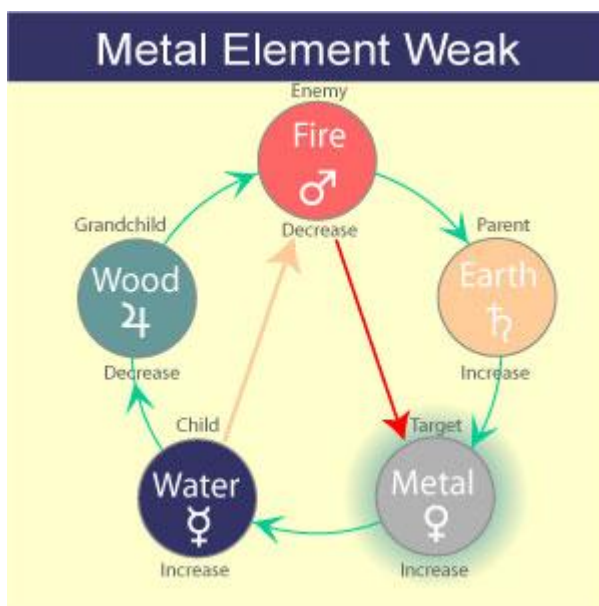
The most radical move would be to increase the Wood element, thus bringing the Earth element under direct attack.

Next, you could decrease the Fire element, since Fire is the Mother of Earth, and provides support and nourishment. Cut off the supply.

The Art of Feng Shui

Next you could increase the Metal element, since Metal is the child of Earth, and draws strength and nourishment from Earth.

And last, you could increase the Water element, as Water is the mother of Wood, and this would increase Wood's strength to attack Earth.



Weak Metal Element

Here the Metal element is under attack by an overly strong Fire element. There are several things that can be done depending upon how serious is the attack and how weak the Metal element is. You can do one or all of these elements in order to achieve balance.

The most severe remedy is to attack the Fire element by increasing the Water element, which is the enemy of Fire. However, this also pulls energy

The Art of Feng Shui

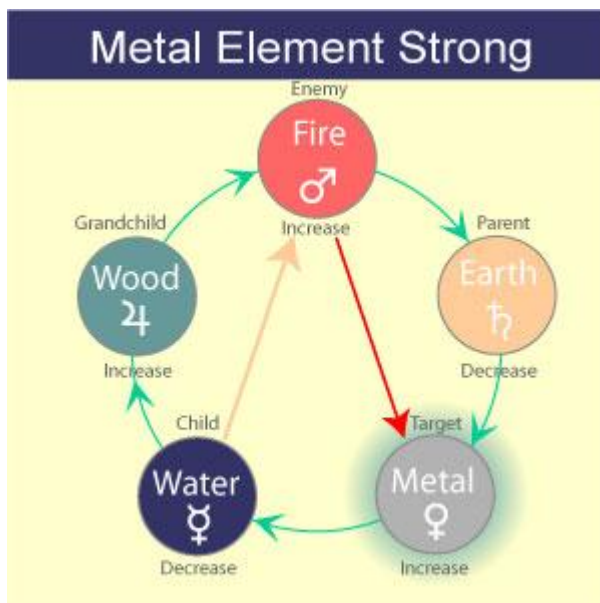
from Metal, as Water is Metal's child and tends to deplete Metal, the stronger it gets.

Next, you can increase the Earth element, since Earth is the mother of Metal, and this sends more strength and nourishment to the Metal element. Increasing the Earth element also depletes the Fire element, since Earth is Fire's child and draws strength away from Fire

Of course, you can always add more of the Metal element, thus making it stronger.

And last, you can decrease the Wood element, since Wood is the parent of Fire, and provides Fire with strength.

The Art of Feng Shui



Metal Element Too Strong

If the Metal element is too strong and out of control, there are several things you can do to tone it down and make it more manageable. Here they are in order of decreasing severity.

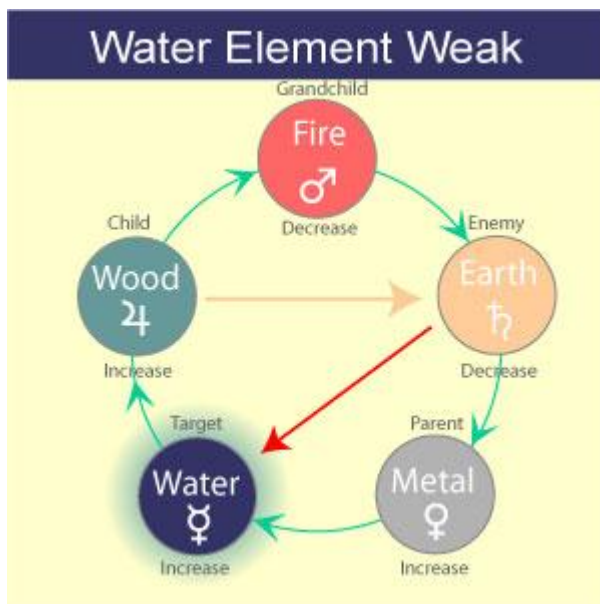
The most radical move would be to increase the Fire element, thus bringing the Metal element under direct attack.

Next, you could decrease the Earth element, since Earth is the Mother of Metal, and provides support and nourishment. Cut off the supply.

Then you could increase the Water element, since Water is the child of Metal, and draws strength and nourishment from Metal.

The Art of Feng Shui

And last, you could increase the Wood element, as Wood is the mother of Fire, and this would increase Fire's strength to attack Metal.



Weak Water Element

Here the Water element is under attack by an overly strong Earth element. There are several things that can be done, depending upon how serious is the attack and how weak the Water element is. You can do one or all of these elements in order to achieve balance.

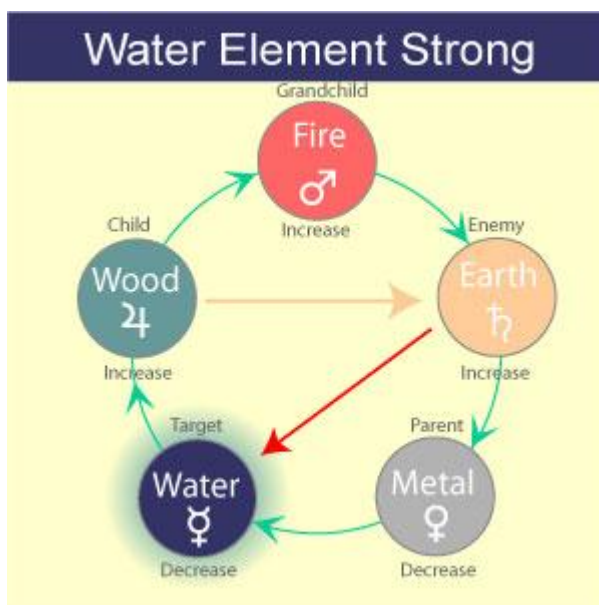
The most severe remedy is to attack the Earth element by increasing the Wood element, which is the enemy of Earth. However, this also pulls energy from Water, as Wood is Water's child and tends to deplete Water, the stronger it gets.

The Art of Feng Shui

Next, you can increase the Metal element, since Metal is the mother of Water, and this sends more strength and nourishment to the Water element. Increasing the Metal element also depletes the Earth element, since Metal is Earth's child and draws strength away from Earth.

Of course, you can always add more of the Water element, thus making it stronger.

And last, you can decrease the Fire element, since Fire is the parent of Earth, and provides Earth with strength.



Water Element Too Strong

If the Water element is too strong and out of control, there are several things you can do to tone it down and make it more manageable. Here they are in order of decreasing severity.

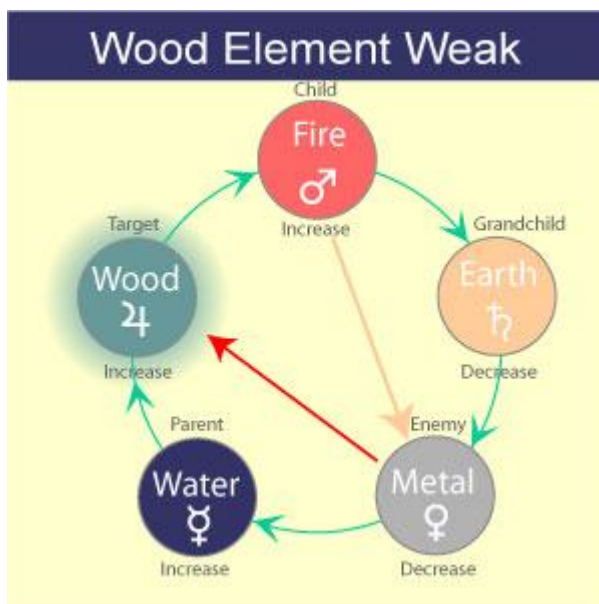
The Art of Feng Shui

The most radical move would be to increase the Earth element, thus bringing the Water element under direct attack.

Next, you could decrease the Metal element, since Metal is the Mother of Water, and provides support and nourishment. Cut off the supply.

Then you could increase the Wood element, since Wood is the child of Water, and draws strength and nourishment from Water.

And last, you could increase the Fire element, as Fire is the mother of Earth, and this would increase Earth's strength to attack Water.



Weak Wood Element

Here the Wood element is under attack by an overly strong Metal element. There are several things that

The Art of Feng Shui

can be done depending upon how serious is the attack and how weak the Wood element is. You can do one or all of these elements in order to achieve balance.

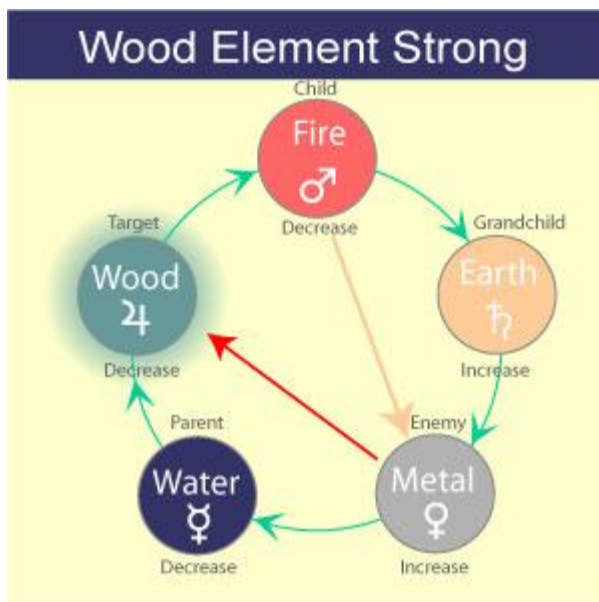
The most severe remedy is to attack the Metal element by increasing the Fire element, which is the enemy of Metal. However, this also pulls energy from Wood, as Fire is Wood's child and tends to deplete Wood, the stronger it gets.

Next, you can increase the Water element, since Water is the mother of Wood, and this sends more strength and nourishment to the Wood element. Increasing the Water element also depletes the Metal element, since Water is Metal's child and draws strength away from Metal.

Of course, you can always add more of the Wood element, thus making it stronger.

And last, you can decrease the Earth element, since Earth is the parent of Metal, and provides Metal with strength.

The Art of Feng Shui



Wood Element Too Strong

If the Wood element is too strong and out of control, there are several things you can do to tone it down and make it more manageable. Here they are in order of decreasing severity.

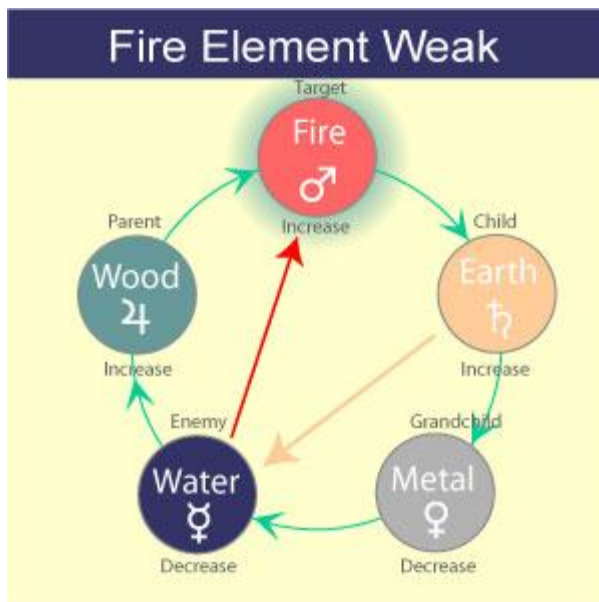
The most radical move would be to increase the Metal element, thus bringing the Wood element under direct attack.

Next, you could decrease the Water element, since Water is the Mother of Wood, and provides support and nourishment. Cut off the supply.

Then you could increase the Fire element, since Fire is the child of Wood, and draws strength and nourishment from Wood.

And last, you could increase the Earth element, as Earth is the mother of Metal, and this would increase Metal's strength to attack Wood.

The Art of Feng Shui



Weak Fire Element

Here the Fire element is under attack by an overly strong Water element. There are several things that can be done depending upon how serious is the attack and how weak the Fire element is. You can do one or all of these elements in order to achieve balance.

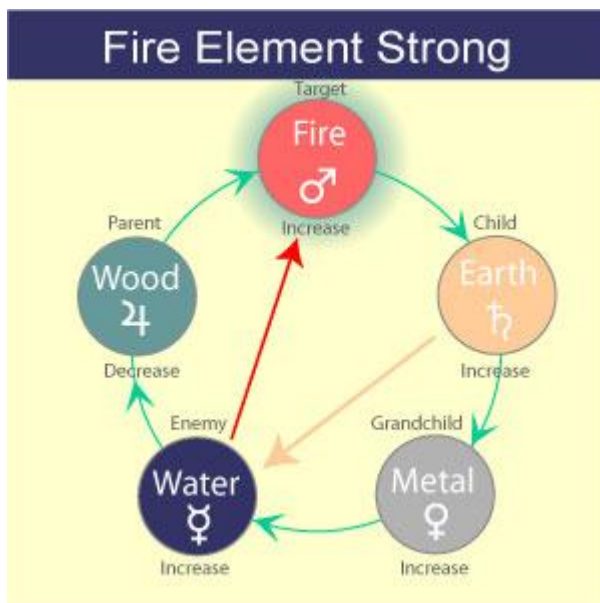
The most severe remedy is to attack the Water element by increasing the Earth element, which is the enemy of Water. However, this also pulls energy from Fire, as Earth is Fire's child and tends to deplete Fire, the stronger it gets.

Next, you can increase the Wood element, since Wood is the mother of Fire, and this sends more strength and nourishment to the Fire element. Increasing the Wood element also depletes the Water element, since Wood is Water's child and draws strength away from Water.

The Art of Feng Shui

Of course, you can always add more of the Fire element, thus making it stronger.

And last, you can decrease the Metal element, since Metal is the parent of Water, and provides Water with strength.



Fire Element Too Strong

If the Fire element is too strong and out of control, there are several things you can do to tone it down and make it more manageable. Here they are in order of decreasing severity.

The most radical move would be to increase the Water element, thus bringing the Fire element under direct attack.

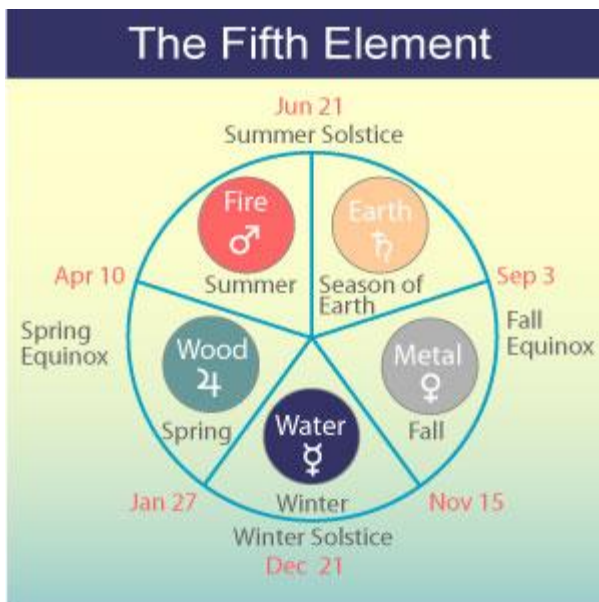
The Art of Feng Shui

Next, you could decrease the Wood element, since Wood is the Mother of Fire, and provides support and nourishment. Cut off the supply.

Then you could increase the Earth element, since Earth is the child of Fire, and draws strength and nourishment from Fire.

And last, you could increase the Metal element, as Metal is the mother of Water, and this would increase Water's strength to attack Fire.

The Art of Feng Shui



The Fifth Element

In many feng-shui and Chinese astrology books the five elements are shown in rotation as five phases in a cycle or circle, one following the other. In actual use, however, the four elements Wood, Fire, Metal, and Water are paired with the corresponding four seasons, and the fifth element Earth is relegated to the center and to the intermediate directions Southwest and Northeast. In addition the Southeast is allocated to the Wood element and the Northwest to the Metal element. This leaves only the South and the North direction representing a single element, Fire and Water, respectively, two opposites.

The Art of Feng Shui



Western vs. Eastern

In marking seasonal epochs, there is one very important distinction between Eastern and Western methods and that involves where we mark the beginning of the various time periods. As we in the West well know, here we mark the beginning of spring at the Vernal Equinox, the beginning of summer at the Summer Solstice, and so on.

In the East, you can be sure that these same seasonal events (solstice, etc.) are well noted, just as we note them, but in the East these same epochs are not considered the "start" of these areas, but rather the center or very heart of them.

In other words, the Vernal Equinox, in Chinese Astrology, is not the beginning of spring, but the center of the spring period, a period that begins in late January and extends until around April 10th. The center of that time period is the Vernal Equinox.

The Art of Feng Shui



The Four Astronomical Events

If we place the element Earth in the center, and allocate the other four elements to the four astronomical seasonal events, the Spring Equinox, the Summer Solstice, the Autumn Equinox, and the Winter Solstice, we get a diagram like the one above. Note that these four celestial events (in the Chinese system) do not mark the beginning of these four seasons, but rather the exact center of the seasons. If you stop and think about it, this approach makes real sense and serves to feature these very important astronomical events.

The Art of Feng Shui



Odd Number Five

In the older texts, the five elements are frequently displayed as the four elements (Wood, Fire, Metal, and Water) on the four corners of a square, and the fifth element (Earth) placed in the center.

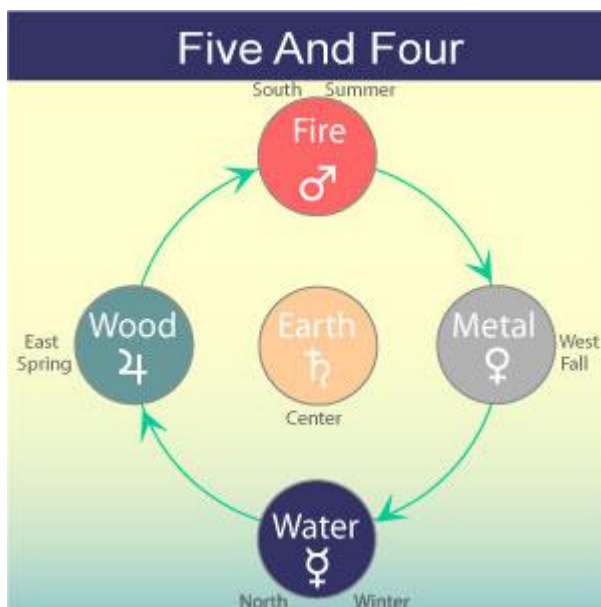
Of course, this is very helpful from a cycle point of view, because these four elements neatly fit into the four-fold phases of any cycle. In fact, Wood is said to be the direction East (season: Spring), Fire in the direction South (season: Summer), Metal in the direction West (season: Fall), and Water in the direction North (season: Winter). Earth, as mentioned is placed into the center of the square.

It is said that Earth, which relates to the Earth itself as well as the earth we stand on, is of greater importance than the other elements, thus its position at the center of the square. Earth is literally the ground on which the other four elements operate or

The Art of Feng Shui

stand on, the pivot. In this sense the element Earth is considered to be the ruler of the other four.

The five Elements are also called the Five Movers or the Five Modes of Change. Each in turn gives rise to the next element and on around. There are many and varied rationalizations as to why each element overpowers the next in sequence and some are more convincing than others. We can all understand how Water can destroy Fire, but it is less clear, for example, how Wood Destroys Earth, although the traditional explanation for this is that Wood absorbs or eats Earth in order to grow.



Four and One

In the older texts, the five elements are frequently displayed as the four elements (Wood, Fire, Metal, and Water) on the four corners of a square, and the fifth element (Earth) placed in the center.

The Art of Feng Shui

Of course, this is very helpful from a cycle point of view, because these four elements neatly fit into the four-fold phases of any cycle. In fact, Wood is said to be the direction East (season: Spring), Fire in the direction South (season: Summer), Metal in the direction West (season: Fall), and Water in the direction North (season: Winter). Earth, as mentioned is placed into the center of the square.

It is said that Earth, which relates to the Earth itself as well as the earth we stand on, is of greater importance than the other elements, thus its position at the center of the square. Earth is literally the ground on which the other four elements operate or stand on, the pivot. In this sense the element Earth is considered to be the ruler of the other four.

The five Elements are also called the Five Movers or the Five Modes of Change. Each in turn gives rise to the next element and on around. There are many and varied rationalizations as to why each element overpowers the next in sequence and some are more convincing than others. We can all understand how Water can destroy Fire, but it is less clear, for example, how Wood Destroys Earth, although the traditional explanation for this is that Wood absorbs or eats Earth in order to grow.

The Art of Feng Shui



The Seasons

These five elements are usually ordered in a sequence or cycle, one after another, and they are meant to be understood in this way, as modes of change – phases of activity – one leading to the next.

For example, Wood is said to correspond to spring, the direction East, and the activity of growth and development. Fire corresponds to summer, the direction South, and maximum fullness or presence. Metal corresponds to autumn, the direction West, and harvesting or bringing things to a conclusion. Water corresponds to winter, the direction North, and a quiet time, when new ideas are born. The element Earth refers to the center, no-direction, and suggests stability and order. The other four elements are said to revolve around or depend on the element Earth.

The Art of Feng Shui



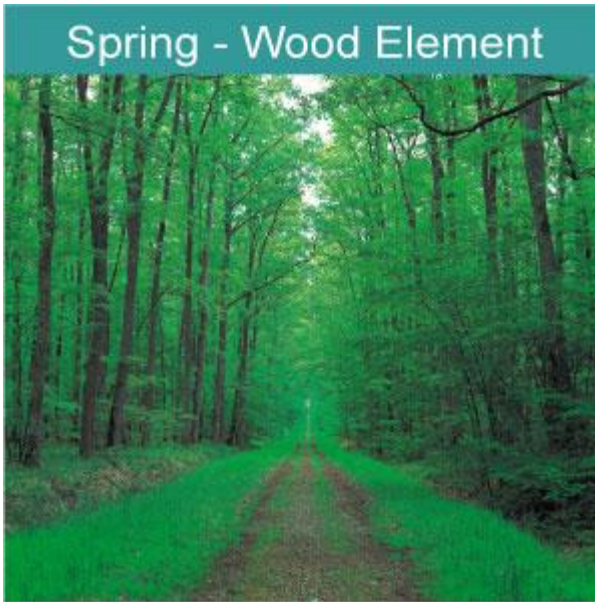
The Four Seasons

When allocated the Five Elements to the Four Seasons, Wood, Fire, Metal, and Water are allocated (as pointed out earlier) to spring, summer, autumn, and winter, respectively. But what to do with that pesky fifth element Earth? Obviously, it does not fit in anywhere easily.

Various methods have been used to put five items into four seasons, including adding a few days on to the end of the four primary seasons.

What is done in the ancient texts is to make a special 'season' following summer and before autumn, sometimes termed the "Middle Season." The only serious discussion of this can be found in Derek Walter's book "*Chinese Astrology*," which I very much recommend to you.

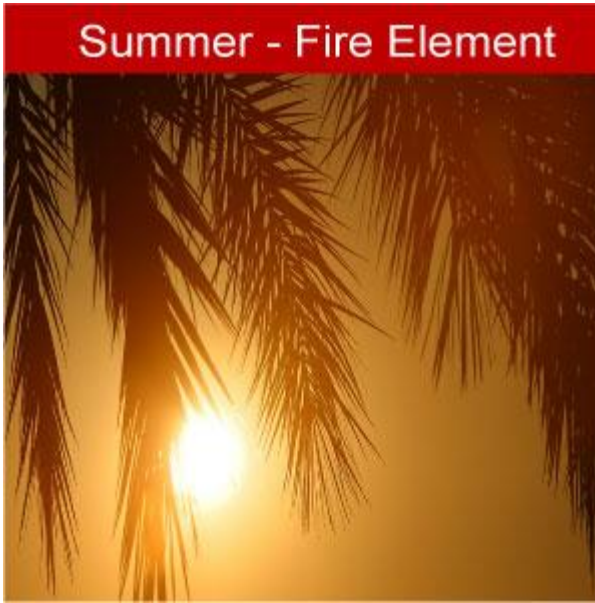
The Art of Feng Shui



Spring - Wood

Spring, the season of growth and development traditionally is allocated to the Wood element.

The Art of Feng Shui



Summer - Fire

Summer, the season of greatest heat and activity traditionally is allocated to the Fire element.

The Art of Feng Shui



Autumn - Metal

Autumn, the season of harvesting and preparation for winter is traditionally allocated to the Metal element.

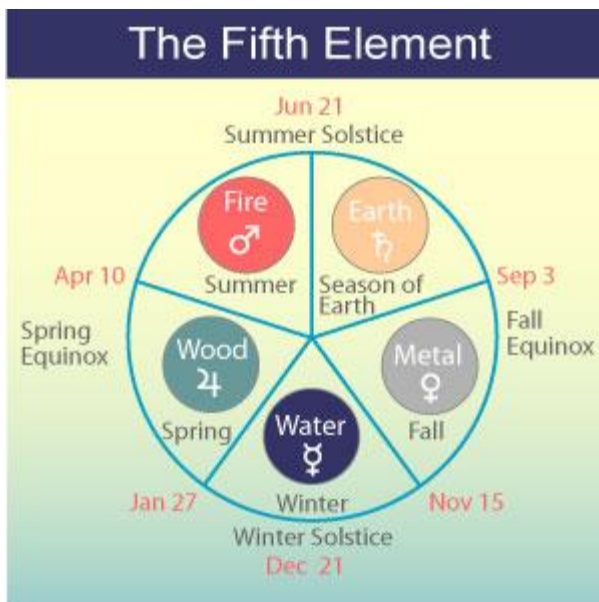
The Art of Feng Shui



Winter - Water

Winter, the season of cold and hibernation is allocated to the Water element.

The Art of Feng Shui

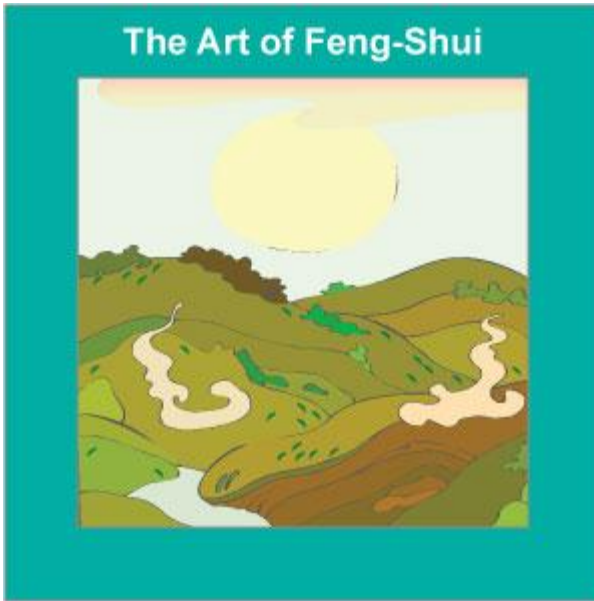


All Seasons - Earth

The Earth element is handled one of two ways, as mentioned earlier. Various methods have been used to put five items into four seasons, including adding a few days on to the end of the four primary seasons.

What is done in the ancient texts is to make a special "season" following summer and before autumn, sometimes termed the "Middle Season."

The Art of Feng Shui



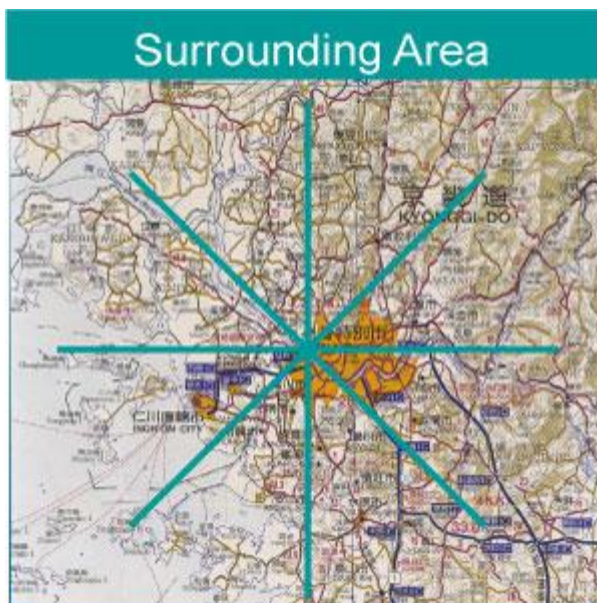
Examining Property

It is pretty much axiomatic among feng-shui experts that, when examining a property, that the place to begin is not walking into the house, but rather looking at the property it sits on and, more important yet, the surrounding area. And this is because feng-shui is all about the Qi.

The reason is that no matter how perfect a home may be on the inside, if there is no Qi in the area or if the Qi is bad, what is called "Sha Qi," you might as well skip this location and move on in your search for property.

Interior feng-shui is all about getting the Qi inside the house, not in the house generating Qi. The Qi comes from outside the home and is present courtesy of the surrounding landforms. You can't circulate Qi in a home, if it is not present in the surrounding area.

The Art of Feng Shui



Drive Around

The next step is to take a drive for a radius of a couple of miles surrounding the house you are looking at. If you have a GPS (global positioning system) that you can carry around, all the better. As you find an object of interest, you can note its coordinates along with its name on a sheet of paper. When you are all done you can plot the points on a map, mark the center where the house is, and draw your eight sections right on the map, knowing you are correct.

Otherwise, try to ascertain the general direction of each land formation or object you encounter, so you have some idea where that object is in relation to the property itself.

You will be looking for mountain formations (high places), water formations (or roads). These are essential to your work. In addition you will be on the

The Art of Feng Shui

lookout for various objectionable formations like power pylons, active railroads, large buildings, parks, stadiums, major highways, and what-have-you? Some of the features to be aware of might include:

Hills

Mountains

Water (rivers, streams, lakes, fountains, ponds, waterways)

Meadows and open areas

Domes and arches

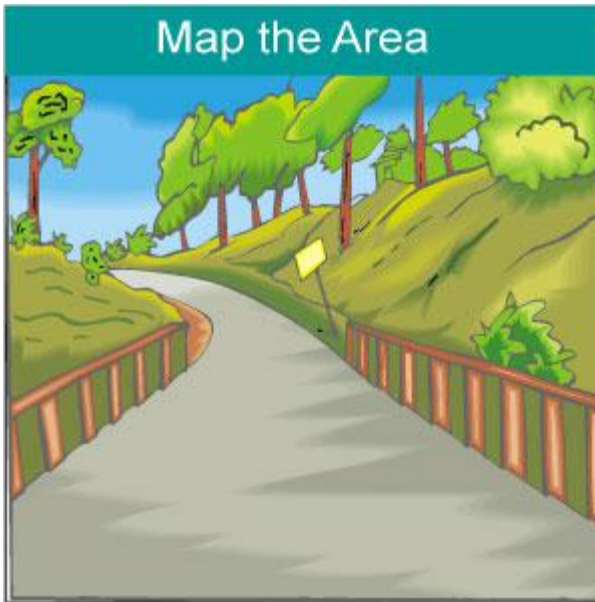
Very tall buildings or objects

Poles, pillars, posts

Neighboring houses and roofs

Wires entering, crossing, or visible from home

The Art of Feng Shui



Looking at Property: Mountains and Rivers

If you are looking for a new home, it is not enough to walk through the home for sale and note how it fits or does not fit feng-shui principles. In fact, experienced feng-shui masters tell us that we should not bother to go into a house until we have determined that the property that it sits on is acceptable. If the physical property the home is located on and the surrounding land on all sides is not workable from a feng-shui perspective, then the advice is to save time and suffering and let that home pass. Search elsewhere.

In general, it is suggested that the appropriate first step in home hunting is to drive through the land around the property within a radius of perhaps as much as a mile, making notes where the land rises, where it falls, where there is water or lack thereof.

I live in Michigan, which is mostly flat, so we don't have mountains, but we do have hills and the point is

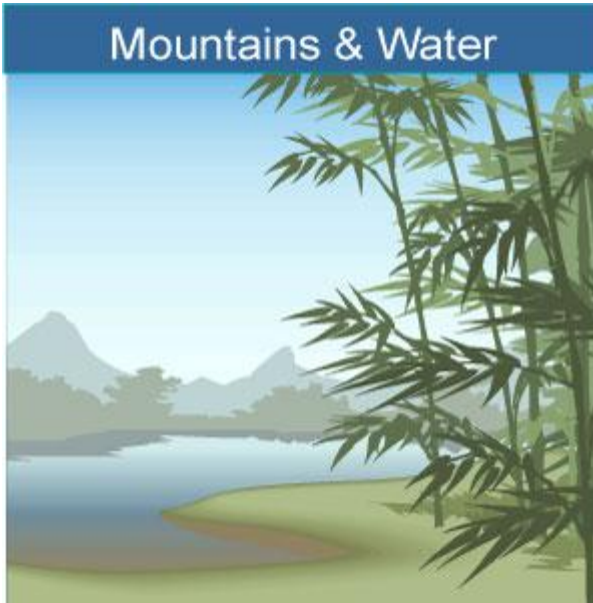
The Art of Feng Shui

to determine where the higher land is and where are the water formations. We should write down on a city or county map what we see on our drive around the site and note in which direction from the house and property each formation is located. City maps are usually available and are perfect marking where the various surrounding land forms occur.

The point is that if the land areas beyond the property limits are not acceptable from a feng-shui point of view, don't even bother to look further. Just move on. There is no point in falling in love with a house, only to find out later (and painfully) that the whole area surrounding it just does not work from a feng-shui perspective.

The first question to ask and get answered: Is there Qi present in your area and, if so, what type of Qi and how can you take advantage of it?

The Art of Feng Shui



What You Need

Above all, you need to locate the sources of Qi and how that Qi can move and collect, and this means: mountains and rivers (or other water). And things are all relative. If you don't have mountains, then whatever hills or high places you have in the area become your mountains. If there is no water, then you will have to make do with the various roads surrounding the place. If there are absolutely no hills or rises in the level of the land within several miles, it is best to give up on that site, for there could not be much Qi, and it is the availability of Qi that feng-shui is all about.

The Art of Feng Shui



Mountains and Water

When we look at the countryside surrounding the home we are considering purchasing, what are some of the things we want to look for? Where do we start?

The whole point of feng-shui analysis is to assess the state of the Qi, the life energy for a particular house or property, and then estimate how that energy moves and flows. Too much movement and life becomes one hectic blur and we struggle to keep up. This is why most of us would not choose to live right by a high-speed freeway. Everything is moving too fast. Too little Qi movement and things become stagnant and stuck. What we need is a happy medium, a smooth flow.

Each of us will want to tune our lives for the kind of energy flow we most enjoy. Some like it hot; some not. Traditionally, the feng-shui texts say that the

The Art of Feng Shui

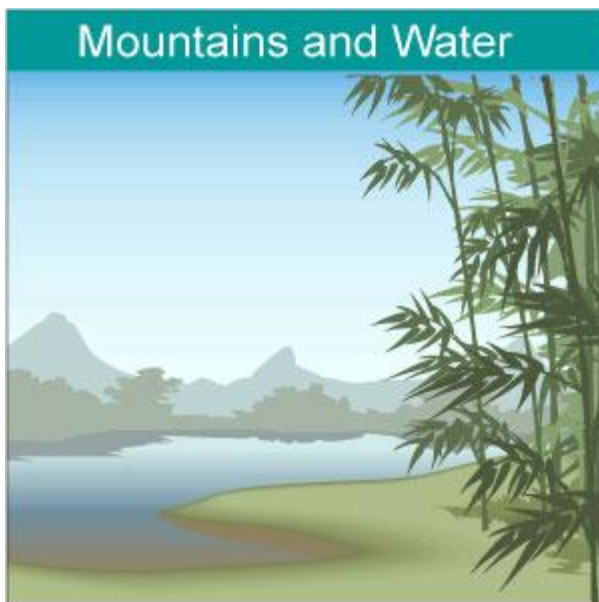
ideal flow of Qi is like a slowly-moving river that meanders peacefully along, curving, pooling here and there, but always moving on – never becoming stagnant.

Straight lines speed up the movement of Qi and curves and spirals slow it down. In the history of feng-shui, straight lines, sharp points, tight corners have become the "bad" feng-shui, while smooth lazy curves are said to be desirable – "good" feng-shui. Yet, each of us is different, so suit yourself. Don't just follow the book. Find out how you feel in a place.

Like hot sauce, some like a little (or none) and some like a lot, so there is no hard and fast rule. It is pointed out that, for the most part, nature moves in curves and circles, rather than straight lines – organic. Humankind is often said to be in a hurry and thus creates most things with straight lines, lines which speed up development and push for quick progress. This is fine if we are in a hurry, but not so good if our home is to be a place for rest and relaxation. We have to find just the right mix for us.

For example, younger people like things to be more active than older folks. It is a matter of life style and preference. Modern civilization is mostly based on straight lines, opting for fast development and pushing the Qi, rather than slowing it down. It would make sense to note that adding more curves, spirals, and perhaps even some circles to our life might greatly improve the quality of life by slowing things down.

The Art of Feng Shui



The Yin and Yang of Land

In general, mountains and all fixed land objects are said to represent the feminine and Yin energy. They don't change. There they are. It is said that Yin objects, like hills and mountains, are the mother of Qi this is where Qi comes from. Having some "mountains" (hills, raised land) in the vicinity of your property, even at a considerable distance, is important. Raised land forms are a sign that there is Qi present in the surrounding area.

While mountains are Yin, all water is considered Yang or masculine in feng-shui analysis, because for the most part it is active. It moves. Whatever Qi is generated by the mountains or land masses is conveyed, circulated (rivers, streams), and collected (ponds, lakes) by the water in the area.

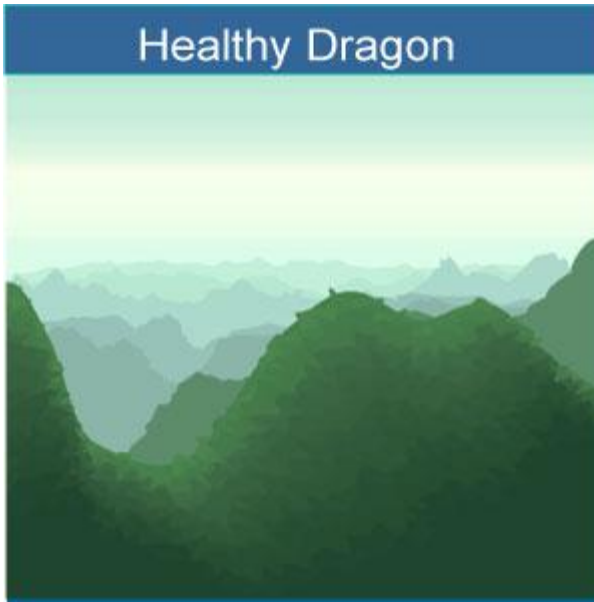
You want to be looking for raised land masses that generate Qi in the first place, and then for various

The Art of Feng Shui

forms of water to distribute and collect the Qi. In modern towns and cities, to some degree, roads have replaced or provide somewhat the same function as rivers and streams. In other words, Qi also flows down roads and alleys and collects in intersection, depressions, and meadows. What have you? If you live in an arid climate, you may have few or no rivers, but you do have roads and can look to these for Yang Qi.

Where water and mountains (Yin and Yang) meet or come together is traditionally known as the 'dragon spot'. This is where the best Qi can be found. In fact, modern philosophy, in general, has been pointing out that it is at the borderlines, where things come together and meet, that the most significant action can be found. This is very true in feng-shui.

The Art of Feng Shui



Healthy Dragons

What mountains or hills you do find, what shape are they in? Are the hills or mountains covered with verdant vegetation, alive with oxygen-bearing trees and filled with wildlife (healthy dragon) or are you looking at a mined-out hillside, eroded, and with only sparse vegetation. Such a poor mountain will not be a great Qi producer.

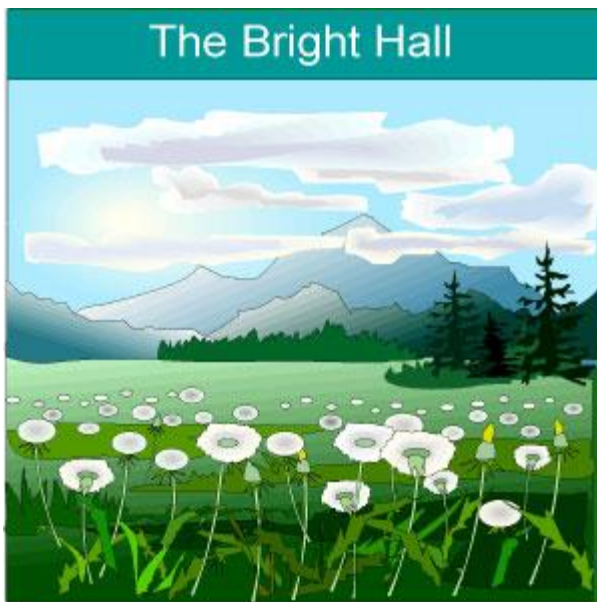
The Art of Feng Shui



Sick Dragons

This is what is called a "sick" dragon. Only if you have found an acceptable mountain source and good rivers or roads (water) should you actually proceed to examine the house itself. I know this seem kind of hard advice to follow, but then this course is about feng-shui, not real estate.

The Art of Feng Shui

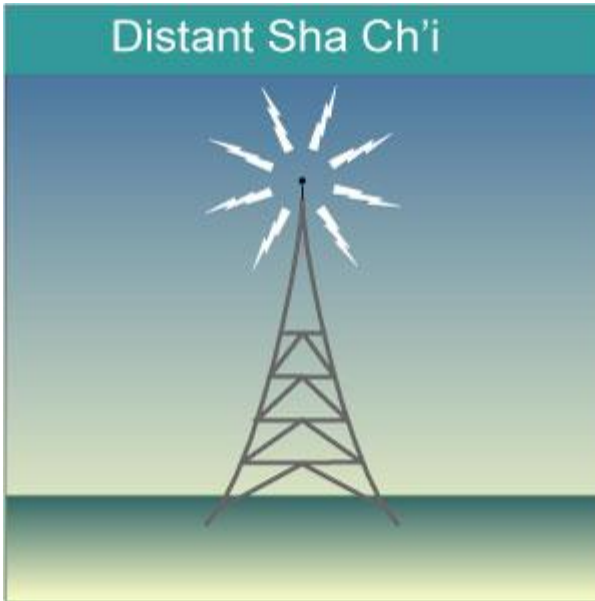


The Bright Hall

We have seen how Qi is born or arises from the mountains or high land forms (Yin), and is conveyed and collected via water (Yang) forms. But Qi does not only collect or accumulate in ponds and lakes. It also can collect in virtually any open space, and these spaces are referred to in feng-shui terminology as "Bright Halls." The Bright Hall is another essential feature in selecting a house or property. So, we have mountains, water, and the Bright Hall – all essential ingredients for good feng-shui.

As mentioned, feng-shui requires mountains or Yin raised land forms to generate Qi, water or Yang forms to move and energize the Qi, and either ponds or Bright Halls to store the Qi energy. All must be present to make a property and the general area viable from a feng-shui perspective.

The Art of Feng Shui



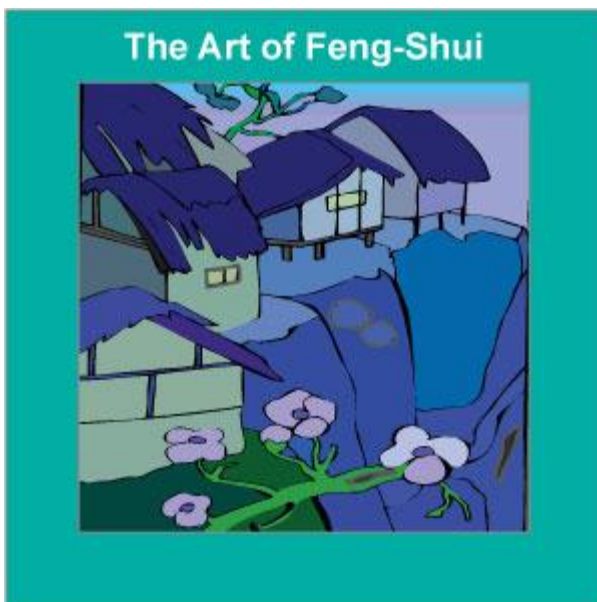
Sharp Object at a Distance - Sha Qi

In almost all property, there is some sort of sharp object (Sha) somewhere on the horizon. Especially those of us who live in cities, where there are telephone poles, TV antennae, spires, spikes, and all manner of sharp corners on objects. If we look far enough into the distance, there is sure to be some object that we might find objectionable and that may be a source of what is called Sha Qi – harmful Qi. The question is not if there exists some Sha object, for they will be out there, somewhere, but rather: how far away is far enough?

Again, you must use your own common sense and intuition and try to sense if the object is really something to worry about. As for a 'Sha' object right in front of your home, the general rule is: if it is not directly in front of your front door (the actual width of your front door frame), then it is probably not a

The Art of Feng Shui

serious problem. According to feng-shui expert Joey Yap, the ancient Chinese texts state that if the Sha object is at (or beyond) a distance of 1,000 horses, it will have no effect. Here we are not talking about a sharp stick, but some very large object like a huge electricity tower. The average length of a horse is something like 8 feet, so the distance, which translates into one and one-half miles, which is fair piece. Those of us living in a city seldom have the luxury of that kind of distancing.



Surrounding Area

In summary, you want to take a leisurely drive not only through the neighborhood, but through the entire surrounding area, within a radius of lets say at least one mile. Armed with a city or county map, clearly mark where you find hills, valleys, streams and rivers, and meadows – anything of interest.

The Art of Feng Shui

If within a city, mark where there are expressways, stadiums, parks, and also high-rise buildings, churches (especially with sharp steeples), government and utilities buildings, power substations, power pylons, and whatever there is on interest in the area.

Once you have such a map, you are ready to examine it to see if the surrounding area contains the signs of Qi being present, and what bad or Sha Qi object there might be. If things look reasonable, that is the time to proceed to the location and home in question.



The Facade or Facing

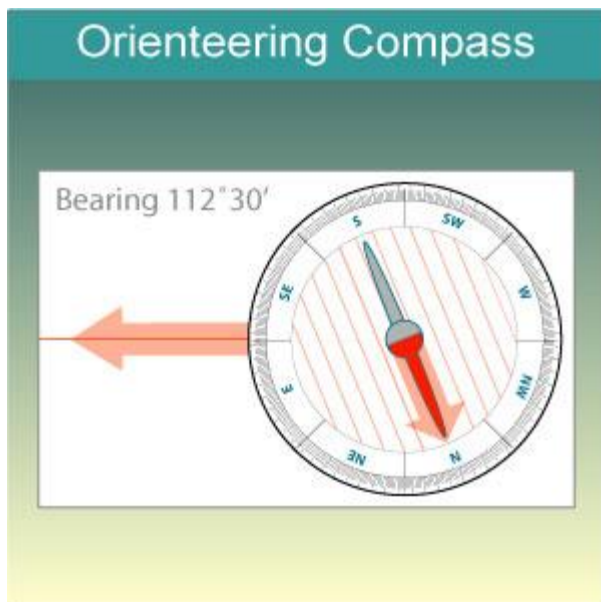
An important first step in looking at property is to determine what is called the façade or facing of the home or building. The direction a home is facing is not always the direction that the front door happens to face, although in the majority of cases this is true.

The Art of Feng Shui

It is important to look at the building and determine in which direction the house was designed to face.

When we speak of where the home "faces," we mean: as it originally was designed, where was it intended to face. For example, in most cases homes built along a street or road face the street. This is particularly true for homes in a city or subdivision. Often this is mandated. However, outside of town and sometimes in more expensive homes, the home may not face the local street, but rather the South direction or a lake or some other view.

As mentioned, in most cases the direction a home faces and the direction of the front door are the same. This is not difficult to determine. Just take a look.



The Art of Feng Shui

The Compass Direction

Once we have determined the façade (where a house is facing), we need to find out what direction on the compass that is. To do this requires a small (but accurate) compass, either something like you used to use in boy or girl scouts or one of the new (and more accurate) electronic compasses.

A simple round compass may work in a pinch, but if you plan to really get into feng-shui, what you will want is what is called an "orienteeing" compass, which is a round compass mounted on a rectangular clear plastic rectangle, like the one pictured above.

In either case, with compass in hand, go to the center of the front of the building, the center of the façade of the home, and with your back to the house, facing out, take a compass reading. This point is most often the front door of the house. So, standing in the front doorway, with your back toward the inside of the house, and your front facing outward, take a compass reading. This will be the direction of the façade or "front face" of the property.

The Art of Feng Shui



Compass Reading

All you need is an inexpensive compass, the kind you will find at any decent outdoor store or even fishing/bait shop. A good brand is "Silva," and I have their "Type 7" version. This is an orienteering compass, and it consists of a round liquid-filled disk with an arrow floating in it, mounted on a clear flat rectangular piece of plastic. See illustration.

In other words, there are three separate parts to the compass: (1) the flat rectangular piece of clear plastic, (2) the round 360-degree dial, and (3) the floating arrow.

(1) Holding the compass in your hand or placing it on a flat level surface, allow the red end of the floating needle to point to the North direction. The other (white) end of the needle will naturally point to the South.

The Art of Feng Shui

(2) Once this has been done, align the small RED arrow or marker on the underside of the round dial with the floating needle until both the floating needle and the red marker are pointing in the same direction.

(3) Now, turn the direction arrow on the flat clear base plate in the direction of the front of the house or whatever object you are trying to mark, while maintaining the alignment detailed in #2 above.

(4) Look where the 360-degree dial on the round dial and the direction arrow on the base plate meet and read the degree it is pointing to. This is the number we are looking for.

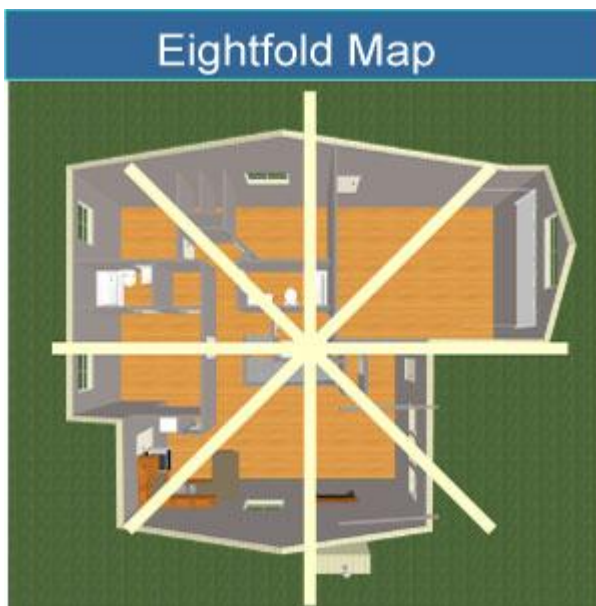


The Front of the Building

In summary, to determine the direction that a building is facing, stand in the front doorway, with your back to the inside of the house and your front

The Art of Feng Shui

looking out the doorway toward the street or whatever is directly in front of you. Using your pocket compass, take a reading. You may want to double-check your work by standing to the right and left of the front doorway, again, with your back to the house and looking straight out and ahead. Take a couple more readings and average them together. The main idea in taking several readings is to note if any one of them is wildly off from the others. Any metal object can affect the compass needle, so taking several readings safeguards that. Since your initial reading could be off, taking additional readings helps to insure you have not make a mistake or been influenced by metal objects near you when you took the first reading. Mark down the reading you have taken.



The Art of Feng Shui

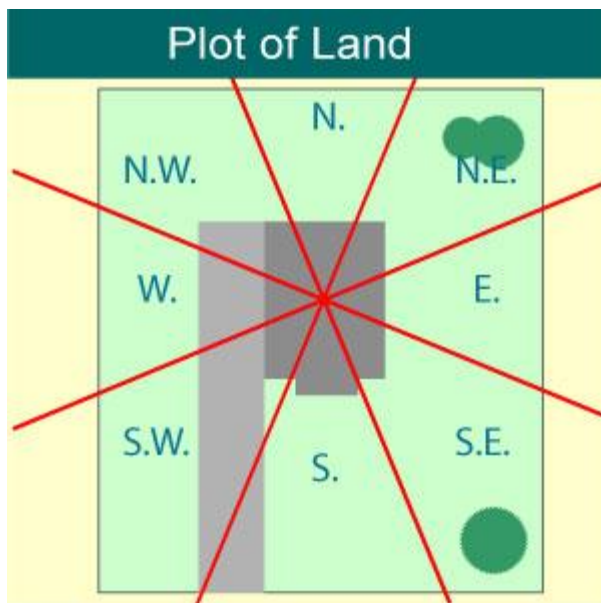
The Eight Directions on the Property

Now, we are ready to go inside the house. To determine the basic eight-fold analysis of the house, we go to the middle of the house (midway between the front and back, midway between the two sides), set up our compass, and determine the North-South line, the East-West line, and the four intermediate directions, the "corners" S.E., S.W., N.E., and N.W.

You may find that a sheet of paper is helpful at this point on which you draw the room layout for the house, as accurately as you can. Over this layout, using your compass, you extend the lines in the eight directions, effectively dividing the house into eight partitioned areas.

Keep in mind that this division is NOT for looking at the interior of the house, but rather for establishing a central point from which we can extend the eight directions BEYOND the house and to the edges of the property and even farther into the surrounding area.

The Art of Feng Shui



Mapping the Area

Just for the sake of being thorough, let's map the area to the nth degree. I am not suggesting you should go to there measures, but it won't hurt to know that it can be done and what it might look like.

For starters, here is a roughly-drawn map of the actual plot of land on which the building sits. From a point in the middle of the physical home, we have drawn lines marking out the eight main segments. Please note that we are using the Chinese method of marking the direction, as segments surrounding the various directions, North, South, etc.

The Western method would be to mark the points North, South, East, West, and the four intermediate directions at those exact points. As you can see, the Chinese method marks the segment surrounding the point North, the point South, and so on.

The Art of Feng Shui



Satellite Photos

Something easy to do now that we have the Internet is to go on Google or some of the other sites that offer satellite maps and capture an image of your own neighborhood. I have done that here where I live in Big Rapids, Michigan. You can see the eight directions, again marked using the Chinese style of marking directions, centered on my home.

As you can see, there is a school track and football area in the lower left-hand part of the image, the S.W. section of the map. You might not be able to spot it, but there is a stream running all around the upper edge of that track field, and so on. This kind of image can give you a pretty good idea of where things are at, and you can back off with the view as far as you like.

The Art of Feng Shui



The Town

Here is a section of a road map that includes my town of Big Rapids, and I have marked the eight sectors on this map. Note the large Muskegon River running from the North through the town and on to the Southwest. Just an added view and more information.

The Art of Feng Shui



The State of Michigan

And just for fun, here are the eight sectors surrounding my town as seen against a map of the State of Michigan. You can see why locals here say that the town of Big Rapids is in the "middle of the mitten." Of course you can keep going and plot your location on a map of the U.S.A. or of the world.

In fact, I invented an astrological technique that does just that many years ago, called Local Space. It is used today by astrologers all over the world.

The Art of Feng Shui



Using the Trigrams

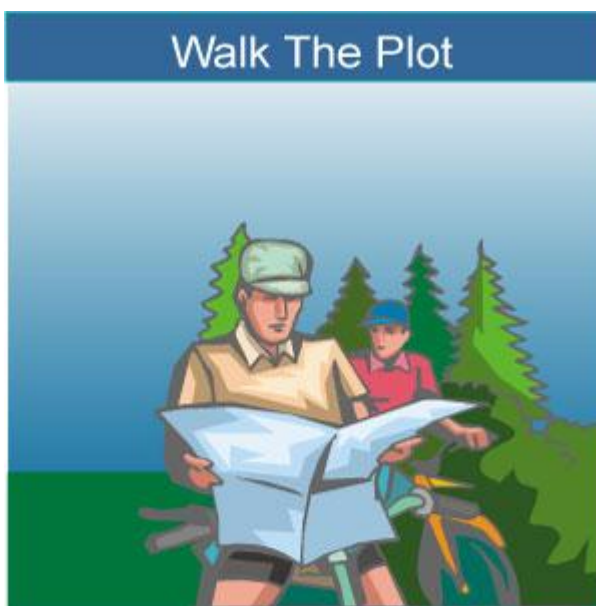
Once you have calculated the direction of the North-South meridian, and laid out the eight-fold template over the house/property, it is easy to look at what objects fall in the various eight sectors and make interpretations using each sector.

For example, let's say we have laid out the eight-fold template on a map of the property. Looking at the property map, we have some object, let's say a tall, sharp tower, that is considered an example of Sha Qi – negative energy – is right in front (or nearly so) of the main door to the house. What are the effects?

This tower (and the main door) falls in the North-East sector, that of the trigram "Gen" and looking at our trigram tables (elsewhere in this course) we can see that Gen affects the fingers, nodes, back, and spine.

The Art of Feng Shui

Next, we can see that, as far as what type of persons might be affected, it would be younger persons, children, in particular. If we have no small children, then this particular Sha Qi has no target and may not present any actual problem. It is important to look at where we are vulnerable, and take note. If there is no vulnerability, then we may simply ignore the warning.



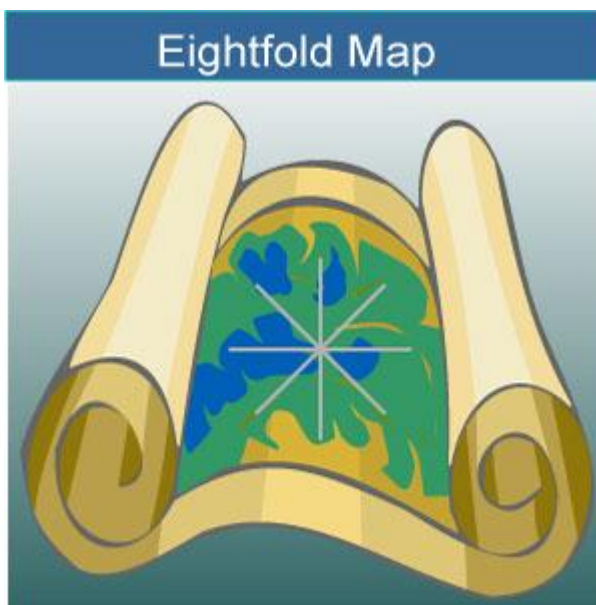
Looking at the Plot

If the rivers and mountains check out, you are ready to examine the house and the property it sits on. If possible, you want to get a map of the land itself, preferably showing the precise position and direction of the house on the land.

Short of that, you can undertake to draw a rough map of the land, the dimensions of the house, and the orientation of the house on the map itself. This

The Art of Feng Shui

will involve a little bit of work, but the results are well worth the effort.



Eight-Fold Map

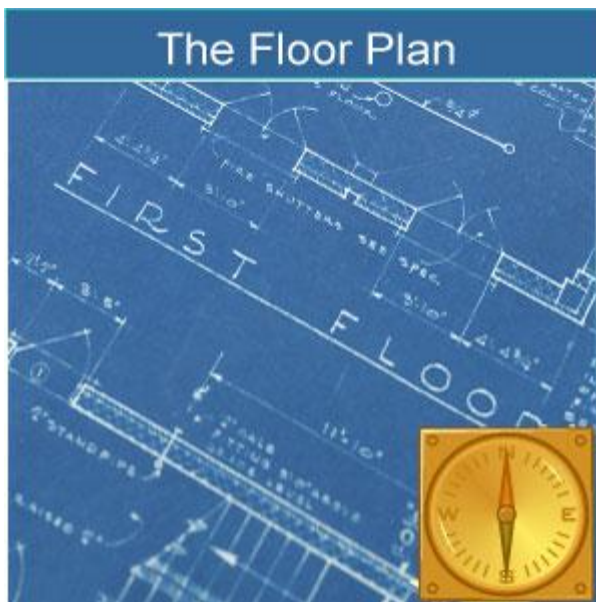
At this point you should have the eight-fold template laid out on the house plan. The eight spokes of the wheel should extend from the center of the house, outward and beyond the edges of the property. I find it useful to lay these eight sections out on a county or city map, and for this short of a distance, the curvature of the Earth will not really be a factor. Straight lines are fine.

On this map, you will want to pencil in the various land formations and the good and bad objects (hills, water, obstructions, etc.) you have found during your car tour of the surrounding area.

The Art of Feng Shui

Using the eight trigrams and their correspondences, you want to examine each of the eight sectors to see what is in that sector and which occupants of the house might be affected. If you have a sector that will adversely affect a daughter, but have no daughter, then this is not a problem for you. Move on. All of this is done before actually looking at the feng-shui of the inside of the home.

The Art of Feng Shui



The House

Once you are satisfied with the surrounding area, the actual plot of land itself, and the orientation of the house on the plot, you are ready to work with an interior house plan, relating it to what you have found on the surrounding area up to this point. You already have learned how to use a compass, and are able to locate the North, South, East, and West directions (and the four intermediate directions). In addition, you can locate the degree orientation of the front door. All this should be calculated and marked on the map of the house plan, along with how that house plan fits on the property plot

The Art of Feng Shui



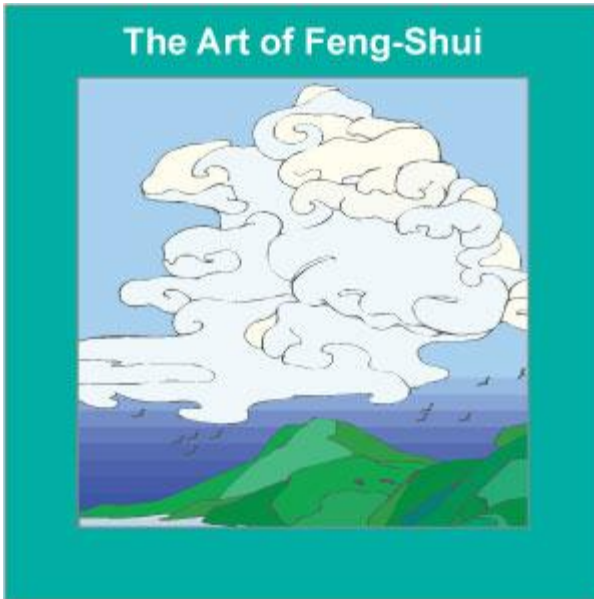
The Interior Nine-Fold Diagram

When looking at the interior of a house or building, we need to have either an architectural rendering of the house floor plan or a floor plan we draw ourselves that is more or less accurate. More accurate is better.

Once we have that floor plan, we overlay on that plan the Nine Palace Grid, so that the grid adjusts to the shape of the house as much as possible. Unless the house is exactly square, you will have to adjust the grid, fitting at least two sides firmly to the edges of the house, top and bottom. With any shaped house, other than square, when the top and bottom are aligned, there will be somewhere that the grid protrudes beyond the edges of the floor plan.

Again: the point is to superimpose the Nine Palace Grid onto the floor plan, and note which rooms in the house fall in which palaces.

The Art of Feng Shui



Summary of Initial Steps

There are many reference sections in this course, where images and details will explain the point under consideration. Please refer to those. What follows is just a quick overview of how to approach a new property. Some of what was given above will be restated.

The Art of Feng Shui



The Four Animals

In looking at the property itself in relation to the surrounding area, one first examines the land forms in the area to determine if there is the requisite Qi available to recommend the site, and secondly, using a compass and the eight major directions, whether the building is properly oriented to receive that Qi.

It is important to make an effort to locate the four directional animals, the Green Dragon, White Tiger, Red Bird, and the Black Tortoise.

The most important feature to locate in the surrounding area is that of the Green Dragon, which is always to the left, traditionally to the east if the house faces south. The Black Tortoise, with its support from behind, is also very auspicious, and so on. Ideally the Green Dragon and the White Tiger embrace the site on both sides, like the arms of a chair, with the Green Dragon (left side) being slightly

The Art of Feng Shui

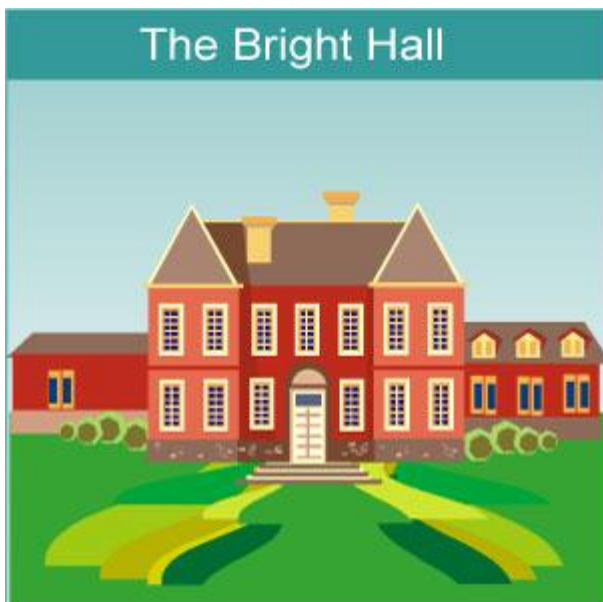
more elevated than the White Tiger (right side). Best of all is when the Green Dragon and White Tiger meet somewhere behind the site, so that they are intertwined as in a sexual embrace, the two now taking on the shape of a horseshoe,

With the Black Tortoise at the back of the site, this leaves the Red Bird or Phoenix to the front, what is called the Bright Hall (Ming Tang), an open area where the Qi can accumulate and pool.

It can be rare to find all four of these formations in one location in their ideal configurations, but usually one or two are present, at the very least. If you can find the Green Dragon and the White Tiger, these are considered the most important of the four, although all four configurations are really to be sought for.

As long as we are considering the ideal, if all four animals are present, the finishing touch would be to have a stream or water source running from the east to the west, with a pool formed in the center. The eastern stream flowing in to the central pool should be visible, but the western stream (after the water leaves the pool) should angle sharply to the incoming stream and vanish underground after a short distance.

The Art of Feng Shui



The House and Walkway

Stand at the front and look to see how the driveway (if there is one) and any path that leads to the front door is oriented. Is the path a direct line to the door or does it curve and meander. The more it curves, the better.

It is important that the front door to a home open inward and not outward, which most homes in North America do anyway. Is this door the one actually used for entrance or is there already a habit of entering the home from another side? If so, that other door may have to be considered as the main entrance.

If there is an entranceway or a front porch and a second door. Are both that and the main door hung on the same side?

The Art of Feng Shui

Stepping inside, can you see a rear door or window from the main door or does the main door immediately face another inside door. These are all questions that may require remedies. Inside, in the foyer, does a staircase to the second floor immediately face the front door?



Walking Through the Home

As you walk through the home, be sure to look out each window, at least the ones facing to the front. What do you see out there? Is there any Sha Qi object directly in view from a window? Look for windows directly opposite one another.

Notice how the various rooms connect with one another. What kind of flow does the Qi have through the house? Are there any obstructions, like overhead beams on the ceiling? These are especially not welcome if they are located just above the main door, where you enter.

The Art of Feng Shui

One of your first stops should be the living room and family rooms, which should be scrutinized to make sure that the flow of Qi is fluid, preferably meandering through this area. If there are windows in these areas, they should open out to attractive views, preferably to the South or West. Look to make sure no couch or chair has its back to a door or window.

Another very important room is the dining room, where meals are shared. An ideal place for the dining room (sometimes the family room) is toward the rear of the house, and in a corner spot, so that there can be cross windows.

The kitchen too, one of the two wet rooms, should be examined, and you will want to examine the placement of the stove and sink, in relation to one another, and to any windows.

Bathrooms (the other wet room) in traditional feng-shui were often situated on the north side, which is ruled by the element Water. Bathrooms should be bright and the Qi encouraged to move more quickly in these rooms, sending the unwanted down the drain.

A key room is the bedroom, where we spend roughly one third of our lives, so special care is taken to make sure that room is peaceful and secure. Traditionally east-facing windows in bedrooms are best for young people, west-facing for the elderly. The head of the bed should not be toward a window or facing the door.

If your home has a study, it should not be as quiet as the bedroom, but with enough Qi to activate whatever work needs to be done there.

The Art of Feng Shui

It is best to keep notes on paper as you tour the various rooms of the house. Ere we have just touched on a few points. These different parts of feng-shui analysis are gone into much greater detail in the sections that follow. Enjoy.

The Art of Feng Shui



Michael Erlewine

Internationally known astrologer and author Noel Tyl (author of 34 books on astrology) has this to say about Michael Erlewine:

Michael Erlewine

“Michael Erlewine is the giant influence whose creativity is forever imprinted on all astrologers’ work since the beginning of the Computer era! He is the man who single-handedly applied computer technology to astrological measurement, research, and interpretation, and has been the formative and leading light of astrology’s modern growth. Erlewine humanized it all, adding perception and incisive practical analyses to modern, computerized astrology. Now, for a second generation of astrologers and their public, Erlewine’s genius continues with StarTypes ... and it’s simply amazing!”

The Art of Feng Shui

A Brief Bio of Michael Erlewine

Michael Erlewine has studied and practiced astrology for over 40 years, as an author, teacher, lecturer, personal consultant, programmer, and conference producer.

Erlewine was the first astrologer to program astrology, on microcomputers and make those programs available to his fellow astrologers. This was in 1977. He founded Matrix Astrology in 1978, and his company, along with Microsoft, are the two oldest software companies still on the Internet.

Michael, soon joined by his astrologer-brother Stephen Erlewine, went on to revolutionize astrology by producing, for the new microcomputers, the first written astrological reports, first research system, first high resolution chart wheels, geographic and star maps, and on and on.

Along the way Matrix produced programs that spoke astrology (audio), personal astrological videos, infomercials, and many other pioneering feats.

Michael Erlewine has received major awards from UAC (United Astrological Conferences), AFA (American Federation of Astrologers), and the PIA (Professional Astrologers Incorporated), and scores of on online awards.

Michael and Stephen Erlewine have published a yearly calendar for almost 30 years, since 1969. Michael Erlewine has produced and put on more than 36 conferences in the areas of astrology and Buddhism.

The Art of Feng Shui



Example Astro*Image Card

Aside from his current work as a consultant for NBC's iVillage and Astrology.com, Erlewine has personally designed over 6,000 tarot-like astrology cards, making authentic astrology available to people with little or no experience in the topic. These Astro*Image™ cards are available through a variety of small astrological programs and in eBooks. Some examples can be found at WWW.StarTypes.com, where there is also a link to his astrological software.

The Art of Feng Shui

Personal Astrology Readings

Michael Erlewine has been doing personal astrology readings for almost forty years and enjoys sharing his knowledge with others. However, his busy schedule makes it difficult to honor all requests. However, feel free to email (Michael@Erlewine.net) him if you wish a personal chart reading. He will let you know if his current schedule will allow him to work with you.

The sections that follow will give you more details about Michael Erlewine and his very active center.

The Art of Feng Shui



The Heart Center House

In 1972, Michael and Margaret Erlewine established the Heart Center, a center for community studies. Today, the Heart Center continues to be a center for astrological and spiritual work. Over the years, hundreds of invited guests have stayed at the Heart Center, some for just a night, others for many years. Astrologers, authors, musicians, Sanskrit scholars, swamis - you name it, the Heart Center has been a home for a wide group of individuals, all united by their interest in spiritual or cultural ideas.

The Art of Feng Shui



Heart Center Library

Erlewine also founded and directs The Heart Center Astrological Library, the largest astrological library in the United States, and probably the world, that is open to researchers. Meticulously catalogued, the current library project is the scanning of the Table of Contents for all major books and periodicals on astrology.

The library does not have regular hours, so contact ahead of time if you wish to visit.

Michael@erlewine.net.

The Art of Feng Shui



The All-Music Guide / All-Movie Guide

Michael Erlewine's devotion to studying and playing the music of Black Americans, in particular blues, led to his traveling to small blues clubs of Chicago and hearing live, blues greats like Little Walter, Magic Sam, Big Walter Horton, and many others. He went on to interview many dozens of performers. Much of this interviewing took place at the Ann Arbor Blues Festivals, in 1969 and 1970, the first electric blues festivals of any size ever held in North America, and than later at the Ann Arbor Blues & Jazz Festivals.

With their extensive knowledge of the blues music, Erlewine and his brother Daniel were asked to play host to the score or so of professional blues musicians and their bands. They were in charge of serving them food and (of course) drink. Michael went on to interview most of the performers in these early festivals, with an audio recorder, and later on with video.

The Art of Feng Shui

The interviewing led to more study and ultimately resulted in Michael founding and developing AMG, the All-Music Guide, today the largest single database of music reviews and documentation on the planet.

Erlewine started from a one-room office, and the reviewers and music aficionados of the time laughed at his attempt to cover all music. But he persisted, and the all-Music Guide appeared as a Gopher Site, before the World Wide Web even existed—a database of popular music for all music lovers.

Over the years AMG grew, and the All-Movie Guide and All Game Guide were born, and also flourished. Later, Erlewine would create ClassicPosters.com, devoted to the history and documentation of rock n' roll posters, some 35,000 of them.

These guides changed the way music was reviewed and rated. Previous to AMG, review guides like the "Rolling Stones Record Guide" were run by a few sophisticated reviewers, and the emphasis was on the expertise of the reviewer, and their point of view. Erlewine insisted on treating all artists equally, and not comparing artist to artist, what can be important, Michael points out, is to find the best music any artist has produced, not if the artist is better or worse than Jimmie Hendrix or Bob Dylan.

Erlewine sold AMG in 1996, at which time he had 150 fulltime employees, and 500 free-lance writers. He had edited and published any number of books and CD-ROMs on music and film. During the time he owned and ran AMG, there were no advertisements on the site and nothing for sale. As Erlewine writes, "All of us deserve to have access to our own popular culture. That is what AMG and ClassicPosters.com

The Art of Feng Shui

are all about.” Today, AMG reviews can be found everywhere across the Internet. Erlewine's music collection is housed in an AMG warehouse, numbering almost 500,000 CDs.



Heart Center Meditation Room

Michael Erlewine has been active in Buddhism since the 1950s. Here are his own words:

“Back in the late 1950s, and early 1960, Buddhism was one of many ideas we stayed up late, smoked cigarettes, drank lots of coffee, and talked about, along with existentialism, poetry, and the like.

“It was not until I met the Tibetan lama, Chogyam Trungpa Rinpoche, in 1974 that I understood Buddhism as not just Philosophy, but also as path, a way to get through life. Having been raised Catholic, serving as an altar boy, learning church Latin, and all that, I had not been given any kind of a path, other than the path of faith. I hung onto that faith as long

The Art of Feng Shui

as I could, but it told me very little about how to live and work in this world.

“I had been trying to learn the basics of Tibetan Buddhism before I met Trungpa Rinpoche, but the spark that welded all of that together was missing. Trungpa provided that spark. I got to be his chauffer for a weekend, and to design a poster for his public talk.

“More important: only about an hour after we met, Trungpa took me into a small room for a couple of hours and taught me to meditate. I didn’t even understand what I was learning. All that I know was that I was learning about myself.

“After that meeting, I begin to understand a lot more of what I had read, but it was almost ten years later that I met my teacher, Khenpo Karthar Rinpoche, the abbot of Karma Triyana Dharmachakra Monastery in the mountains above Woodstock, NY. Meeting Rinpoche was life-changing.



Heart Center Symbol

“It was not long after that we started the Heart Center Meditation Center here in Big Rapids, which is still going today. My wife and I became more and

The Art of Feng Shui

more involved with the monastery in New York, and we ended up serving on several boards, and even as fundraisers for the monastery. We helped to raise the funds to build a 3-year retreat in upstate New York, one for men and one for women.

“We also established KTD Dharma Goods, a mail-order dharma goods business that helped practitioners find the meditation materials they might need. We published many sadhanas, the traditional Buddhist practice texts, plus other teachings, in print and on audio tape.

Years have gone by, and I am still working with Khenpo Rinpoche and the sangha at the Woodstock monastery. Some years ago, Rinpoche surprised my wife and I by telling us we should go to Tibet and meet His Holiness the 17th Karmapa, and that we should go right away, that summer, and I hate to leave the house!

That trip, and a second trip that followed some years later, turned out to be pilgrimages that were also life changing. Our center in Big Rapids has a separate building as a shrine room and even a small Stupa.

I can never repay the kindness that Khenpo Rinpoche and the other rinpoches that I have taken teachings from have shown me.

The Art of Feng Shui



Music Career

Michael Erlewine's career in music started early on, when he dropped out of high school and hitchhiked to Venice West, in Santa Monica, California, in an attempt to catch a ride on the tail end of the Beatnik era. This was 1960, and he was a little late for that, but right on time for the folk music revival that was just beginning to bloom at that time. Like many other people his age, Erlewine traveled from college center to center across the nation: Ann Arbor, Berkeley, Cambridge, and Greenwich Village. There was a well-beaten track on which traveled the young folk musicians of the future.

Erlewine, who also played folk guitar, hitchhiked for a stint with a young Bob Dylan, and then more extensively with guitar virtuoso and instrumentalist Perry Lederman. Erlewine helped to put on Dylan's first concert in Ann Arbor. He hung out with people like Ramblin' Jack Elliot, Joan Baez, The New Lost City Ramblers, and the County Gentlemen.

The Art of Feng Shui

In 1965, the same year that the Grateful Dead were forming, Michael Erlewine, his brother Daniel, and a few others formed the first new-style band in the Midwest, the Prime Movers Blues Band. Iggy Pop was their drummer, and his stint in the band was how he got the name Iggy. This was the beginning of the hippie era. Michael was the band's lead singer, and played amplified Chicago-style blues harmonica. He still plays.

Erlewine was also the manager of the band, and personally designed and silkscreened the band's posters.

The Prime Movers became a seminal band throughout the Midwest, and even traveled as far as the West Coast, where the band spent 1967, the "summer of Love," playing at all of the famous clubs, for example, opening for Eric Clapton and Cream at the Fillmore Auditorium.

As the 60s wound down, and bands began to break up, Erlewine was still studying the music of American Blacks, in particular blues. Because of their knowledge of blues and the players, Michael and his brother Dan were invited to help host the first major electric blues festival in the United States, the 1969 Ann Arbor Blues Festival. They got to wine and dine the performers, and generally look after them.

Michael interviewed (audio and video) most of the players at the first two Ann Arbor Blues Festivals, they included: Big Joe Turner, Luther Allison, Carey Bell, Bobby Bland, Clifton Chenier, James Cotton, Pee Wee Crayton, Arthur Crudup, Jimmy Dawkins, Doctor Ross, Sleepy John Estes, Lowell Fulson, Buddy Guy, John Lee hooker, Howlin' Wolf, J.B. Hutto, Albert King, B.B King, Freddie king, Sam Lay,

The Art of Feng Shui

Light-nin' Hopkins, Manse Lipscomb, Robert Lockwood, Magic Sam, Fred McDowell, Muddy Waters, Charlie Musslewhite, Louis Myers , Junior Parker, Brewer Phillips, Otis rush, Johnnie Shines, George Smith, Son House, Victoria Spivey, Hubert Sumlin, Sunnyland Slim, Roosevelt Sykes, Eddie Taylor, Hound Dog Taylor, Big mama Thornton, Eddie Vinson, Sippie Wallace, Junior Wells, Big Joe Williams, Robert Pete Williams, Johnny Young, and Mighty Joe Young.

Email:

Michael Erlewine can be reached at
Michael@Erlewine.net