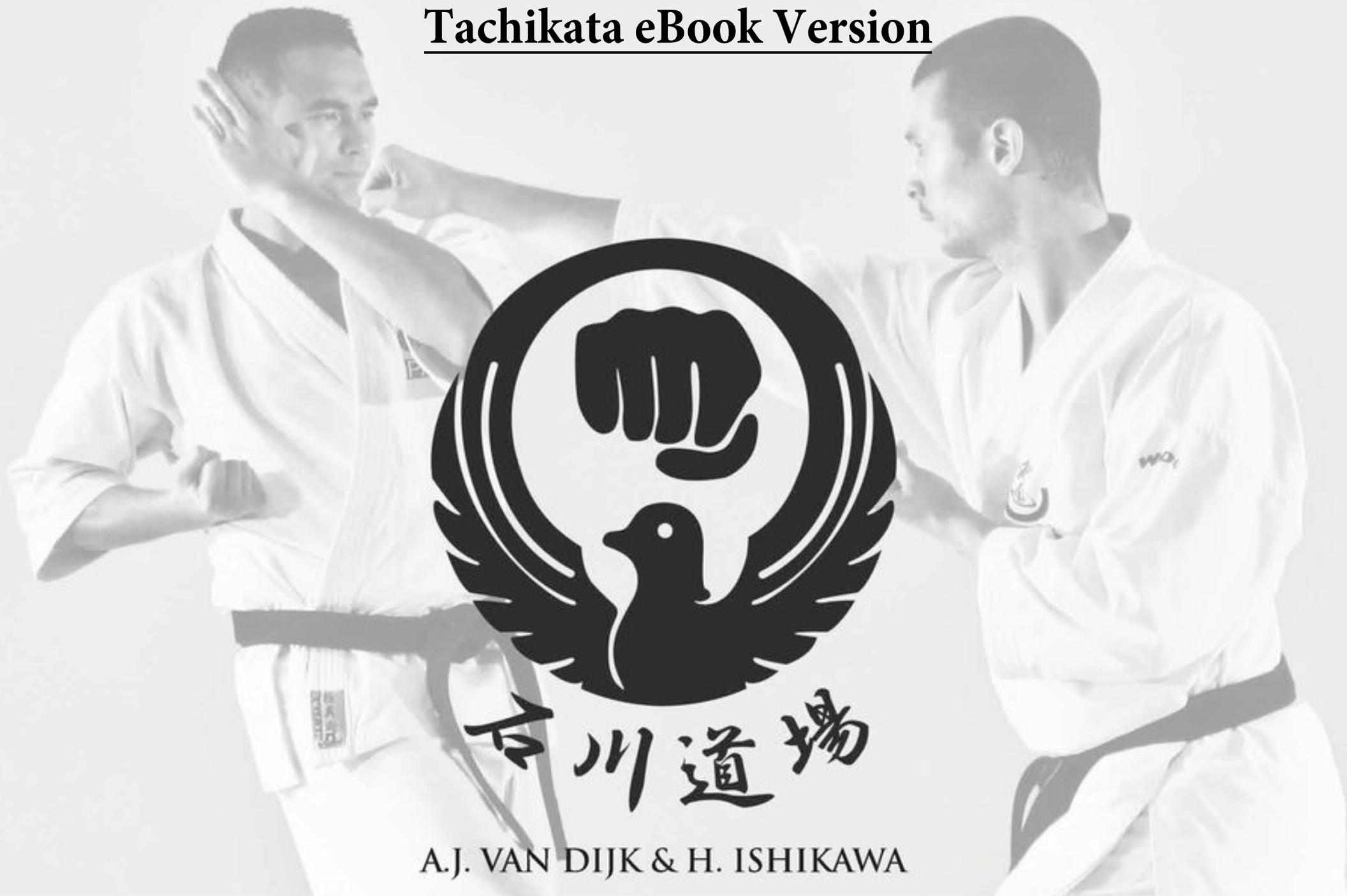


# WADO NO MICHI

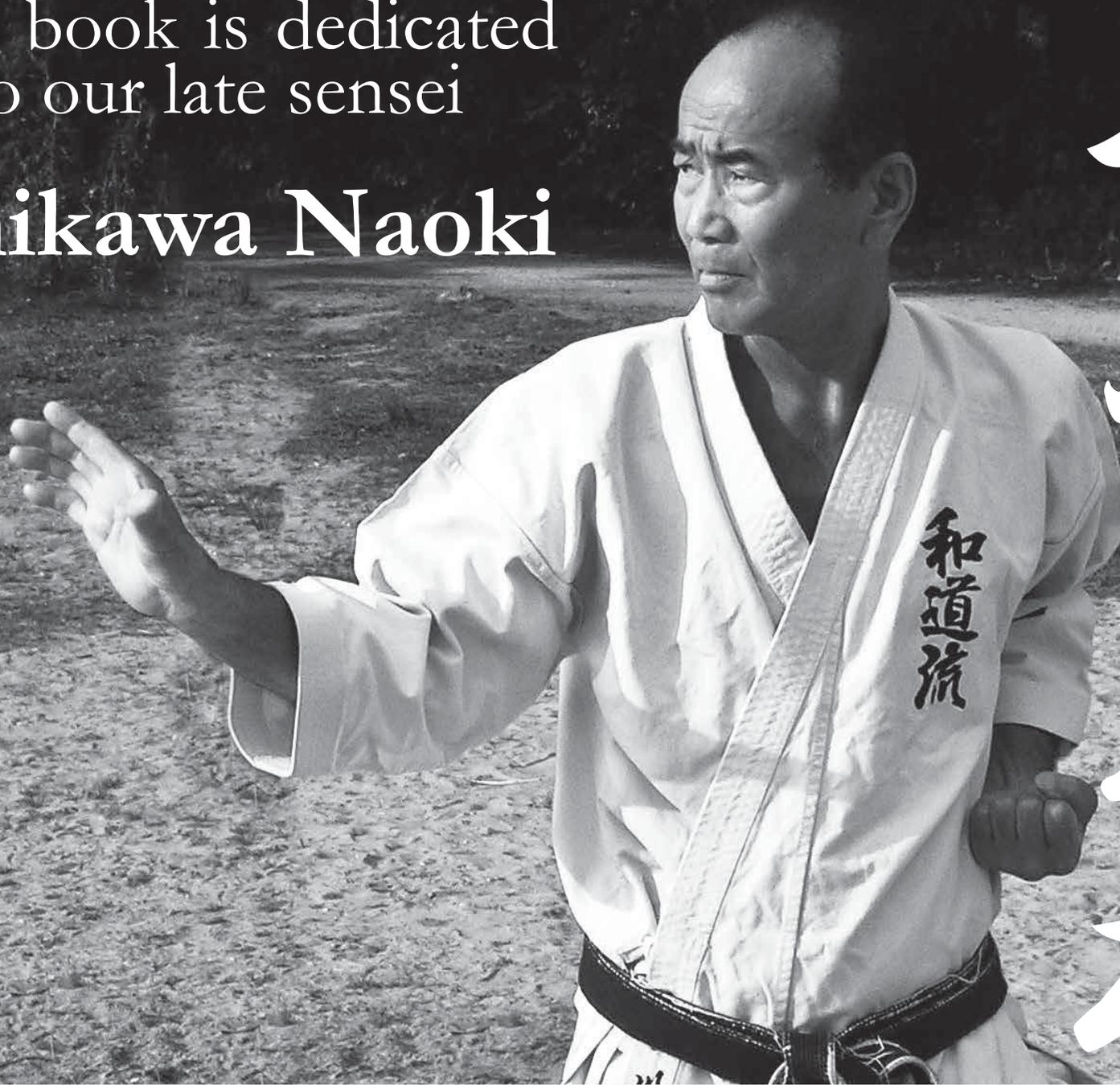
Tachikata eBook Version



A.J. VAN DIJK & H. ISHIKAWA

This book is dedicated  
to our late sensei

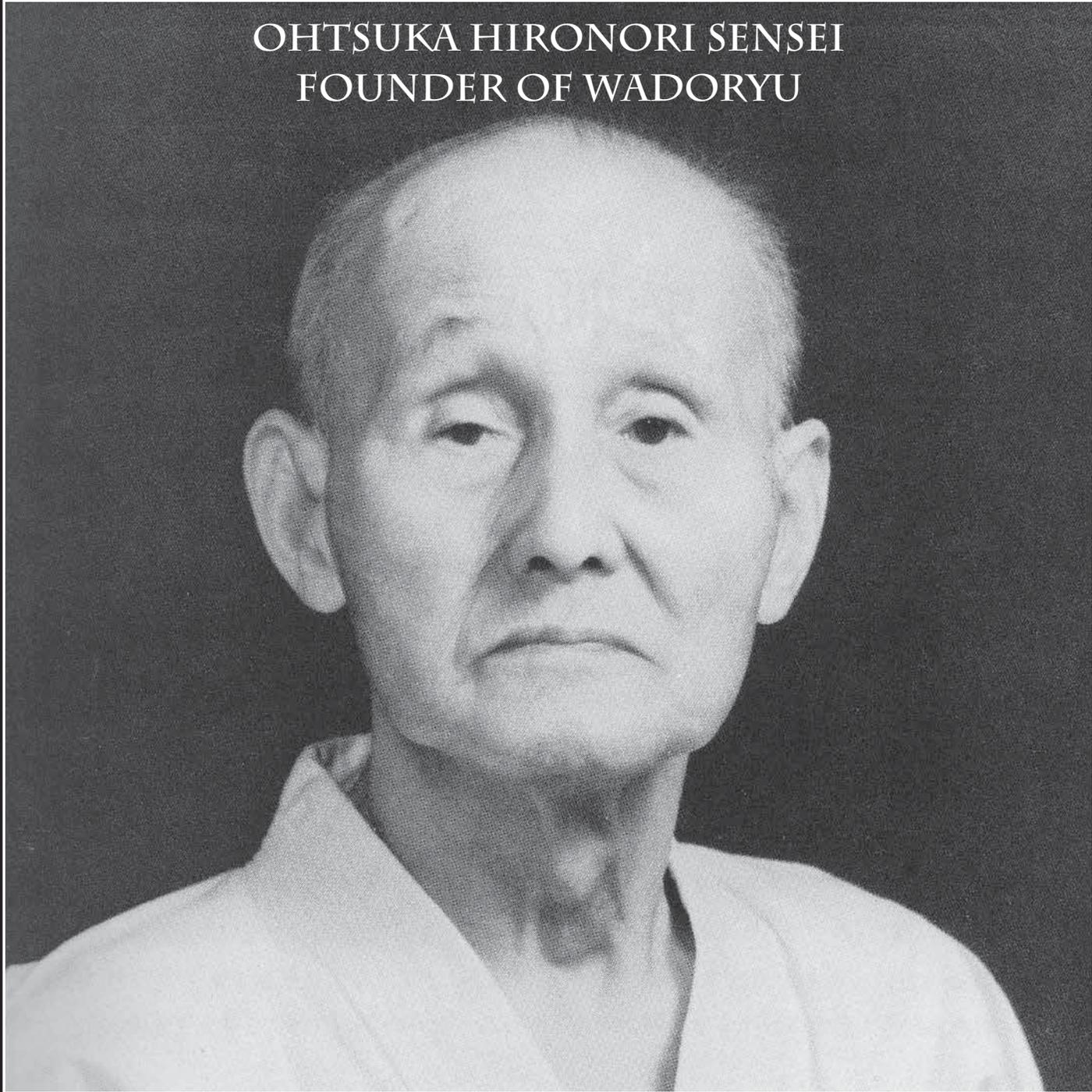
Ishikawa Naoki



石川  
道樹

大塚博紀先生

OHTSUKA HIRONORI SENSEI  
FOUNDER OF WADORYU



和道流創始者

Dear reader,

Thank you for your interest in our karate.

A lot has happened over the last couple of years. As you know Ishikawa Naoki sensei passed away in August 2008, which left us (his son Hiroki Ishikawa and myself) with a huge gap and also a big responsibility.

Our dojo in Gorinchem has been running since 2005 and was under the guidance of Ishikawa sensei. I still remember that I used to train weekdays at Ishikawa sensei's and virtually copied his classes to do myself on Fridays. Of course, by now I have developed my own style, but it's based on Ishikawa sensei's classes. Anyway, when he passed away it really came down to us and we had to do everything ourselves. I can tell you it is quite difficult if you have new students, because you want to train on your own level but this is difficult sometimes, because you have to instruct easier techniques to new students. Then there are the children's classes. We are not sport karate based, so our children are not raised in a dojo that emphasises competition. Hence, we want to teach them real karate. The usual methodology is boring for kids, so we had to do something about it, but still teach them real karate.

The solution we found has now been realised, which is a curriculum that uses Wado techniques, but is more adaptable to children's classes of real karate. This curriculum contains Ippon gumite, Goshin jutsu and partnered Renraku waza and of course basics and kata. We wanted to make a book of this but soon realised that we could add this and that as we were

busy anyway. This led to the fact that Hiroki proposed to make a "Way to the Black Belt" book as his father did a couple of times.

However, the same effect occurred and I thought that if you do Kihon Gumite 1 - 4 then I might as well do 1 - 10. I then decided to just do our whole curriculum and had to drop the original idea of the children curriculum because the amount of pages just became too much. I ended up writing this book of more than 500 pages. It took me about 3 years to complete it. It was fun and I learned a lot, but it was frustrating at times as well. Sometimes I just got stuck writing for one reason or another. My students have helped and encouraged me to keep writing. I remember I was teaching Niseishi and one of my students asked me a question about a movement. I explained it to him and realised that I did not write that in the book yet. So I could get back to continue writing. I think I have re-written the whole thing about six or seven times before getting close to finalising it. I know that when I read this book in a couple of years I will say "Ahh! I should have added this or that", but I guess it will be minor issues. I have to let it go now and just hope that you will enjoy everything I have written because this is my karate.

Throughout this book I have made references to Ishikawa sensei, Sakagami sensei, Peter May sensei, Nukina sensei and Yokoyama sensei from Shorin Ryu. I asked them for permission and here and there I used their explanations for several techniques. I learned this from them and I understand and can do that physically because of my training and experience. Hence, I wrote it myself and not always mentioned their names out of convenience. I would like to thank all of

them for their efforts that have helped me making this production possible.

Last but not least there is my friend and a fellow Wadoka David Shephard, student of Frank Johnson (who has been a student of Sakagami sensei since the early 1970's and also the late T. Suzuki sensei) for proof reading the book. As you can imagine, proof reading over 500 A4 is not an easy task. Hence, I would also like to thank him for his assistance.

I have really done my best to make this book the best it could be and naturally I hope you will enjoy it very much. To conclude, I would like to say that our dojo, seminars and summer camps are open to all who are interested to learn from my sensei, my friend Hiroki Ishikawa and myself.

Please enjoy your karate and be loyal to your sensei.

A.J. van Dijk



Sensei N. Ishikawa +1942 - 2008.

I dedicate this book “Wado No Michi” to my friend and father; Ishikawa sensei. His immense love, persistence and discipline for Wado Karate in its many facets convinced me to publish this book together with my colleague A.J. van Dijk. My fathers energetic contribution to karate is both nationally and internationally admired and deserves all commendation.

I am very happy that this book “Wado No Michi” is published and that it is now available for everybody. A book for Karateka’s and all that are interested in this dynamic style of karate. I would like to thank all people that have helped realise this book for their contribution and dedication, especially A.J. van Dijk.

Every day I am still grateful that my father taught me Karate from my sixth year onwards. As a child, I had to do the heavy basic Ido kihon training that I had to repeat again and again. I have a pragmatic mentality and this is something you can see in my karate. Basic skills are extremely important and I use these often during my instruction lessons in the dojo. For me, karate is a life style and it has formed me to the person I am today. Next to my work in the dojo, I work for the Dutch police organization. In this work I can put my karate knowledge and skills into practice.

Whatever the future may bring us, I have good hope for the further developments in Wado Karate. Hereby, I would like to express my wish that my two sons follow in the footsteps of their father and especially their grandfather: karateka’s in heart and soul. In any case I will follow my father’s example.

I am convinced that this book will contribute to all practitioners of this efficient and dynamic art.

Lastly I wish you a lot of reading pleasure!

Hiroki Ishikawa. Rotterdam, Netherlands



The first book written in English about wado karate was published in 1965 by the late Tatsuo Suzuki 8th dan Hanshi. Prior to this publication the only books printed on Wado were by the founder Hironori Ohtsuka which were written in the Japanese language. The founder’s book on Wado kata was later translated to English but left a lot to be desired with incorrect translations.

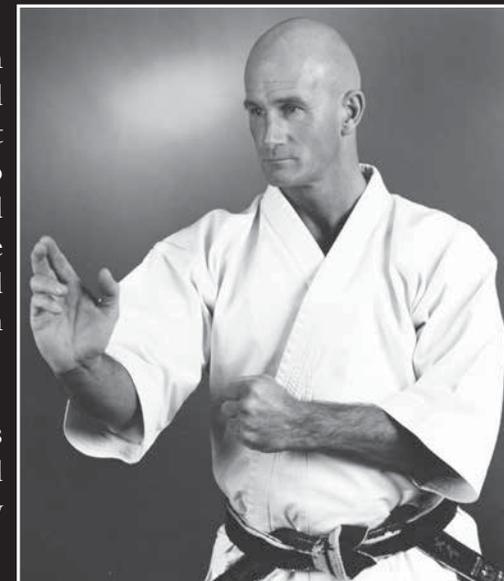
I have followed the Wado way since 1969 and believe Wado karate is probably the least published in all the styles of karate. I can never understand why more experienced practitioners of Wado have not published their works and experiences. I have often heard is said by the Wado Hierarchy “you cannot learn Wado from a book; the only way is by correct diligent practise”. This is true on many levels, but I feel everyone needs written reference to progress; our studies in Wado have to be physical but also supported by the written word.

I first met A.J. van Dijk many years ago at a Federation of European Championships which was held in London, England. He was competing and traveling with his long time teacher Ishikawa sensei. A.J.’s thirst for knowledge was apparent even in his younger years, always questioning, always probing into the deeper learnings of Wado.

A.J.’s teacher and mentor Ishikawa sensei sadly passed away 4 years ago. This passing greatly affected him and for a while his direction in Wado was suspended in a state of uncertainty. He finally decided, after a lot of deliberation, to follow the Wadokai way and along with the teaching of Nobuyuki Nukina sensei and the mentoring of Kuniaki Sakagami sensei refound his direction.

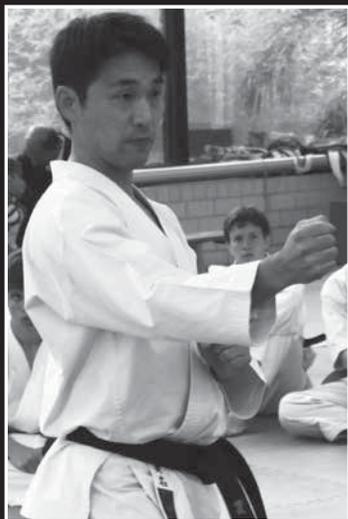
Over his years of study A.J. was diligent in collecting information from many sources and studying the slightly different interpretations that can occur within the Wadokai – Wadoryu – Wado Kokusai way. He has painlessly researched and cross referenced these differences within the three main styles of Wado, his clear interpretations and explanations of Wado technique are clearly shown in this publication.

We have a saying in England “everyone who has lived has a book with in them”. I for one applaud A.J.’s book and feel this will be the first of many on the Way of Wado.



Peter May. UK

I first met the author, A.J. van Dijk, through the late Ishikawa Naoki Sensei who resided in the Netherlands. At the time, he was a fledgling high-school teacher, and my first impression of him, if put nicely, was that he was a passionate and knowledgeable young man, with an overwhelming desire to learn. In a negative way, he could be seen as a big-headed maniac, whose techniques had not caught up with his abundant knowledge, a fact which he tried to cover up with theories.



Since my first meeting with him, through many gasshuku, practices, conversations, e-mails and chats, he has evolved into a karateka with techniques and knowledge that few in Europe possess. This book summarises the techniques and knowledge that he has acquired through passion and soul.

From my point of view as a Japanese man, Japanese acquire skills by feeling their sensei's movement using their five senses, in practices as well as in everyday life. While gradually internalising the movements, they also constantly repeat and eventually master the technique. Westerners, on the other hand, have a tendency to master by understanding the theory behind the movement first, followed by physical practice.

From that respect, the author has benefitted from the ideal combination. He had years of training under Naoki Ishikawa Sensei, practising with the five senses, but in the same time was always deepening his theoretical knowledge. Hence, he should have many clues to bridge the gap between practice using the five senses and theoretical understanding.

A European karate friend of mine once said: Karate training is like a jigsaw puzzle. Each technique, or each piece of the puzzle (training with the five senses), when given a certain clue, approach or theory, will gradually start hinting to the image of the jigsaw puzzle. Following further practise along these principles will clarify the whole picture, and lead to the completion of the puzzle.

Even though your karate practice may not reach completion within your lifetime, this book will without doubt enlighten the way to improve your karate. Praying for the further development of Wado Karate.

Nobuyuki Nukina. Bucharest, Romania

It is with great pleasure that I write an introduction to this book on Wado Ryu by my good friend AJ van Dijk. Wado Ryu as a karate style is unique in that it has its roots in Japanese koryu budo and as such it has very different principles and perspectives to many of its techniques and kata than that of its Okinawan counterparts.

There are many books on the market on karate but not very many on Wado Ryu. This is because of the complexities of the subject and it is certainly not an easy task to put those complex issues into writing in an easy to understand coherent manual. AJ set himself that task 3 years ago and this book is the end result. I think he should be proud of his work. This book not only gives step by step instructions to Wado, but also the reasoning behind the execution and delivery as well as the correct mental attitude required for the techniques of Wado Ryu.

I know AJ will be the first to advise that any karate book can only ever be an 'aide memoir' for the karateka's training. There is simply no substitute for dojo time with a good sensei. But I sincerely hope that this book will go some way in helping the reader in their journey along the Wado road.

I wish all readers well in their training and endeavours.

David Shephard  
Shropshire, UK



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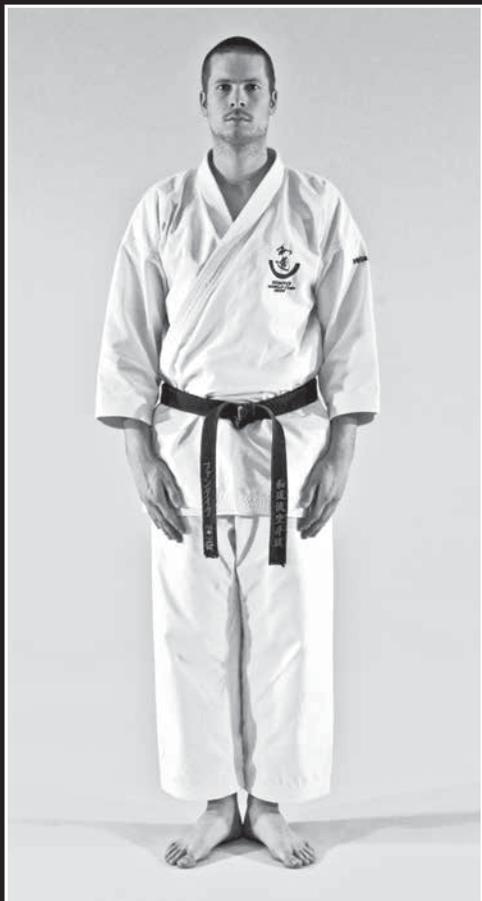
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# 基本



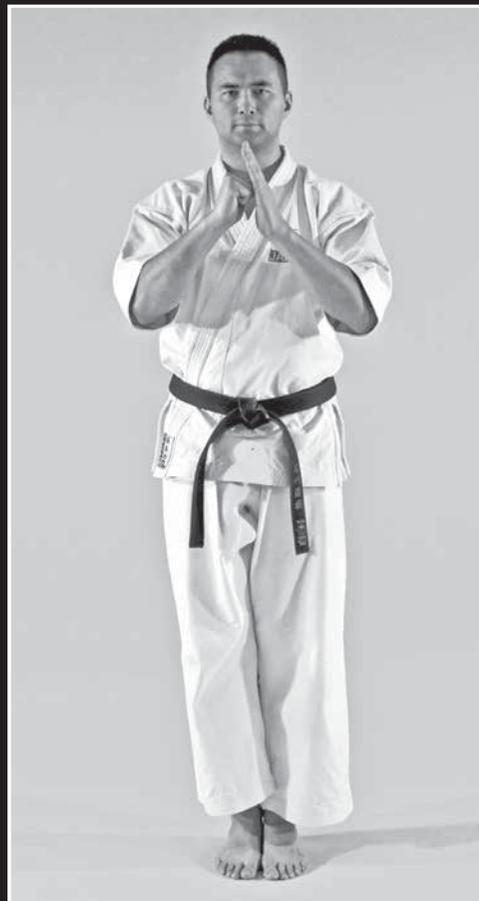


立方



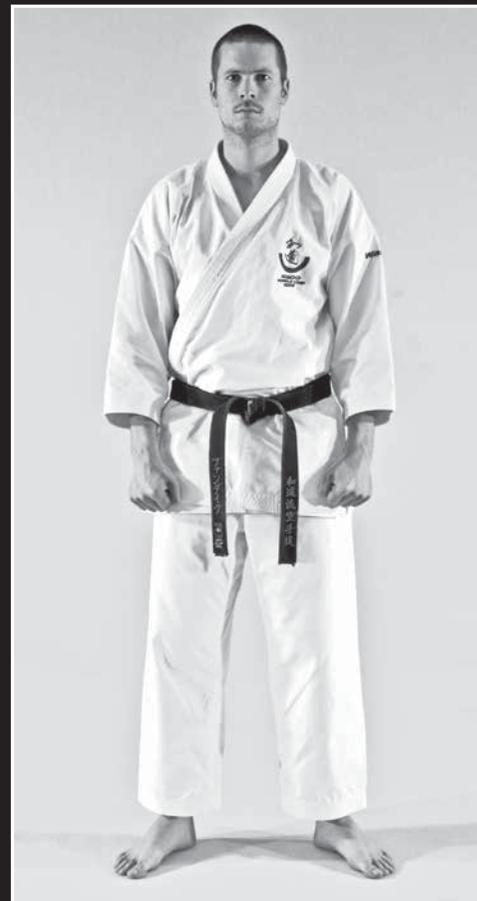
**Musubi dachi 結び立ち**

Heels touching, feet spread apart about 60 degrees. Formally, one stands in musubi dachi.



**Heisoku dachi 用足立ち**

Feet closed, divide your weight equally. This stance is probably to facilitate movement in kata or to check previous positions. This is also an unnatural and unstable position. However, if this stance is used seichushin and seichusen must be aligned perfectly to maintain balance. Hence, it could be an effective stance for development of balance.



**Shizentai 自然体**

About hip width, spread your weight equally and don't let any unnecessary tension remain anywhere in the body. Bend the knees slightly until the kneecaps rise. Shizen means natural. Hence, this is the most basic stance of all. It should also feel comfortable. Nevertheless, try to achieve a similar feeling in the other stances.



**Hidari or migi shizentai  
左右自然体**

Hidari or migi shizentai is used to facilitate practicing movement from the front foot, like tobikomizuki. Therefore this position is used when training tobikomizuki. All characteristics of regular shizentai apply, however this time have one foot in the front and point the front foot forward.



Junzuki dachi 順突き立ち

This stance is used to facilitate 'junte' thrusting movement. This can either be junzuki, or morote uke from Pinan Shodan to name a few. Junte is the situation where the body is 'opened' and away from the front leg. The principle of junzuki dachi is not to have a strict 50/50 or 60/40 distribution, it is about the facility of junte thrusting movement that has to be possible. For beginners 60/40 is advisable. For advanced practitioners should try to keep the knee above the ankle as pictured.



Gyakuzuki dachi 逆突き立ち

This stance is to facilitate 'gyakute' rotational movement. The principle is to facilitate a 'closing' body, close the body in the direction of the front leg. In order to use this principle accurately, have a shorter and wider stance comparing to junzuki dachi. Make sure the edge of the front foot is at least straight forward, a little inward if this doesn't create too much tension in the ankles. The back foot should be pointing slightly diagonally to the side, not straight forward.



Tsukkomi dachi 突っ込み立ち

Tsukkomi dachi facilitates the possibility to use the upper body effectively in order to fully penetrate the target. The heels should not cross each other, but the edges of the heels should be aligned. Bend the front knee further than in junzuki dachi. The front foot should point straight ahead and the back foot should point to the side. This stance is hanmi.



Kokutsu dachi 後屈立ち

Kokutsu dachi is used for evasion by shifting the weight to the back foot and tilting the upper body slightly backwards, there is no need to tilt as much as tsukkomi dachi. However, you should have the feeling to tilt the upper body in order to be able to tilt more if necessary. Use kokutsu dachi for (to set up) entering movement, the position of the front foot is what is entering at the same time when the upper body is avoiding. Shifting the weight to the front foot dramatically changes the maei.



**Shomen neko ashi dachi**  
正面猫足立ち

Neko is the Japanese word for cat, because a cat always stands on his tiptoes. It appears to be common in other styles to use neko ashi for close combat as well as for the use of kicking with the front leg. However, in Wadoryu the primary purpose is to use the weight distribution to facilitate the practice of the principles. Shomen neko ashi is used for rotating motion to other directions for example. Your body should be completely facing forward. This can be seen in several kata.



**Hanmi neko ashi dachi**  
半身猫足立ち

Neko ashi is used for proper weight distribution. Hanmi neko ashi is used to facilitate pressing and entering movement. This pressing is very difficult to explain. It is a feeling of entering and applying kuzushi in a forward pressing manner. Point the front foot straight ahead and the back foot to the side. The important point is the intent of your mind and your body being hanmi due to this intent.



**Mahanmi neko ashi dachi**  
真半身猫足立ち

Mahanmi neko ashi dachi is used to facilitate principles of dropping movement (otosu) as well as evasive techniques (nagasu). Also, by using mahanmi neko ashi the centre of gravity can remain in place while – like kokutsu dachi – the front foot moves closer to the opponent. The back foot should point outwards about 135 degrees and the front foot should point straight forward. The distribution of weight is equal in all neko ashi dachi 2/3 - 1/3.



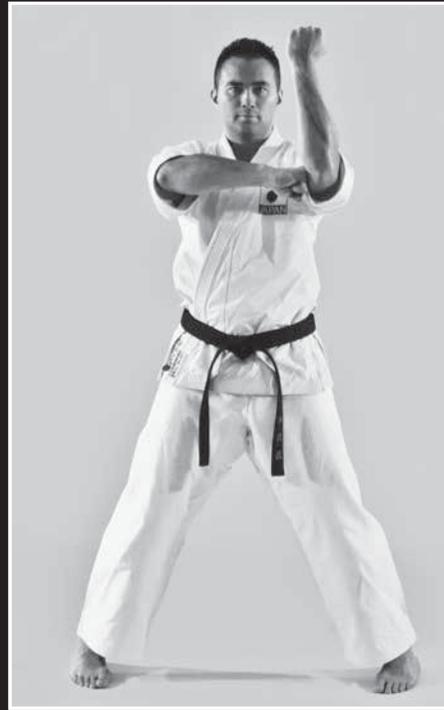
**Shiko dachi** 四股立ち

Shiko dachi implies nagasu and a shift of seichusen (centre line) while narrowing target. Align the heels and distribute your weight equally, bend both knees sufficiently and point your knees in the direction of your feet. Open the knees, but relax the muscles that do so. Shiko dachi easily transfers into kokutsu dachi without much effort. Shiko dachi is a very stable stance, that protects many vital parts of the body by using the back like a turtle uses his shell. Shiko dachi is also used to stop momentum (tettsui) and a good stance to practice vertical dropping.



**Nagashizuki dachi** 流し突き立ち

Nagashizuki dachi and tsukkomi dachi, both have tilted upper bodies. However, as explained in tobikomi nagashizuki, nagashizuki is to become mahanmi. Nagashizuki dachi is a mahanmi posture, the most important point of this stance is the opened back foot to an angle of about 135 degrees. This angle will occur naturally when a mahanmi posture is used, due to the opening of koshi and the upper body.



**Naihanchi dachi** ナイハンチ立ち

Naihanchi dachi doesn't exist in old style Japanese martial arts, however this is a very effective method. Naihanchi dachi facilitates the proper study of the internal muscle. Naihanchi, Seishan and Chinto is different from Pinan and Kushanku which do not use this stance. Naihanchi is the basic kata to practice internal muscle development. Stand with the whole body, have the edges of the feet straight forward with the toes pointing inside. This is uchiwa dachi.



**Yoko and Tate Seishan dachi** 横 縦 セイシャン立ち

This stance is derived from Naihanchi dachi as it is a variation of Naihanchi dachi. The use and development of the internal muscle is maintained, while maneuverability and practicality is increased from different angles and therefore allows for variation. The stance is in principle the same as Naihanchi dachi, adjust by aligning the edge of the toes with the edge of the heels. There is yoko and tate Seishan dachi.





Hanmi dachi 半身立ち

Bend both knees to an appropriate level, keep the body erect and turn the body halfway to either the left or the right. Let your front hand lead your kamae. Point the front foot forward (for higher grades slightly inward progressing to tate Seishan dachi) and the back foot diagonally to the side. Distribute your weight equally. This is a basic stance that should mature into tate Seishan dachi eventually.



Heiko dachi 平行立ち

Heiko dachi facilitates a narrow seichusen, by having the heels on the same line and pointing the feet and knee in the same direction, parallel to each other. Distribute your weight equally.



Moto dachi 基立ち

Moto dachi is in essence the same as junzuki dachi. This stance is frequently used by Okinawan styles. In Wadoryu it can be seen in Bassai and Niseishi. Moto dachi is shorter than junzuki dachi, so ones centre of gravity is higher than in junzuki dachi. Perhaps it is used to facilitate easy transition of movement as well as to be able to drop the body deeper from this higher position.

Gyaku neko ashi dachi  
逆猫足立ち

This stance is also called tsumasaki dachi, due to the lifting of the heel of the back foot. This stance facilitates the use of the whole body weight being as far forward as possible. This means that your centre of gravity is as close to the front foot – together with the whole body – as possible. This can be seen in Pinan Yondan tate uraken. Also, the pulling of the back leg means to be able to avoid an attack. You should counterattack immediately, hence stay close to the opponent.

# MEET AJ

AJ van Dijk is a teacher, Chief Instructor of Wadokai Holland and Kenshinkai Kobudo Europe, founder of The Digi Dojo and published author of several books such as Wado No Michi, Wadokai Karate Special Edition and Kata Applications and Analysis.

Over the last 20 years, AJ has become internationally recognised Wado and Karate instructor to beginners, advanced students and instructors - reaching Karate enthusiasts worldwide through internet and up close in person at international seminars.

AJ's mission is to help Karate students and instructors understand and implement simple yet extremely powerful Key Points and Training Methods that can unlock shortcut-like growth and get you to the next level without wasting time, money or theoretical overwhelm. His unique and holistic approach combines traditional training with cutting-edge training methodology leveraging fun and illuminating experiments with effective and straight forward Training Methods.

When not training, teaching or being busy with Karate, AJ is interested in science, enjoys spending time with his wife and sons and binge-watching Netflix series while secretly still thinking about Karate.



This book is a reference for all interested in Wado Karate. Inside are over 1800 photos that show many of the techniques of Wado in detail.

What is inside?

- History and etiquette
- Mentality
- 50+ articles on the terminology, principles and martial theories of Wado karate.
- 70+ Kihon and applications
- 10 Ido Kihon
- 15 Kata including kaisetsu
- 64 Kumite

Below are some highlights of the introductions of H. Ishikawa, P. May, N. Nukina, D. Shephard and A.J. van Dijk to give you an impression of the quality of the content and the author of this 512 A4 Wado Karate book.

“I dedicate this book “Wado No Michi” to my friend and father; Ishikawa sensei. I am convinced that this book will contribute to all practitioners of this efficient and dynamic art.” – Hiroki Ishikawa

“Since my first meeting with him, through many gasshuku, practices, conversations, e-mails and chats, he has evolved into a karateka with techniques and knowledge that few in Europe possess. Even though your karate practice may not reach completion within your lifetime, this book will without doubt enlighten the way to improve your karate.” – Nobuyuki Nukina

“This book not only gives step by step instructions to Wado, but also the reasoning behind the execution and delivery as well as the correct mental attitude required for the techniques of Wado Ryu.” – David Shephard

“A.J.’s thirst for knowledge was apparent even in his younger years, always questioning, always probing into the deeper learnings of Wado. Over his years of study A.J. was diligent in collecting information from many sources and studying the slightly different interpretations that can occur within the Wadokai – Wadoryu – Wado Kokusai way. He has painlessly researched and cross referenced these differences within the three main styles of Wado, his clear interpretations and explanations of Wado technique are clearly shown in this publication.” – Peter May

“It took me three years to write this book and have re-written it about 6 or 7 times before coming close to finalising it. Throughout this book I have made references to Ishikawa Naoiki sensei, Sakagami Kuniaki sensei, Peter May sensei, Nukina Nobuyuki sensei and Yokoyama Kazumasa sensei from Shorin Ryu. I have really done my best to make this book the best it could be and naturally I hope you will enjoy it very much.

**Please enjoy your karate and be loyal to your sensei.”** – A.J. van Dijk