



THE
ADVANCED
READ WITHOUT GLASSES METHOD™

Complete Transcription of the Audio Event

with
Dr. Ray Gottlieb
and
Martin Sussman, President
Cambridge Institute for Better Vision

THE READ
WITHOUT
GLASSES
METHOD™

- Mr. Sussman:* Who is on the line now? Why don't you say your name and the city or state that you're from?
- Male:* Bermuda.
- Mr. Sussman:* Bermuda, okay. Somebody else?
- Female:* Kate in Hawaii.
- Male:* Colorado, Boulder.
- Mr. Sussman:* Boulder, Bermuda, Colorado, Hawaii. All right, all over the United States.
- Male:* Yes.
- Female:* Uh-huh.
- Mr. Sussman:* All right, great.
- Mr. Sussman:* If you have that, that would be great. If you have the old chart with you, that's fine. And if you have the new chart with you, that'd be great, too. I'll get into all the officials of what we need to bring when we actually start the seminar.

Now it's 7:30, and so we'll begin the seminar. Again, this is the seminar on the Advanced Read Without Glasses Method. I know many of you; all of you in fact, have been using the Read Without Glasses Method. You've seen the DVD. You've seen me on there, and you've seen Dr. Gottlieb on there.

I wanted to begin this class tonight by just giving you a brief overview of Dr. Gottlieb and the experiences that he's had and the background that he has, because he is quite an amazing optometrist. He's not your ordinary optometrist. In fact, he successfully cured himself of myopia, nearsightedness, and also his presbyopia, through natural vision methods, including obviously the Read Without Glasses Method.

He's been a behavioral optometrist for over 30 years, and he uses vision training and vision therapy, natural vision exercises and syntonics therapy, which is light therapy for improving myopia, presbyopia, and also learning and attention deficit problems, brain injury, stroke recovery, and musicians' learning and performance skills.

He's served on the faculty of two different optometry schools, the University of California at Berkeley, and the University of Houston. He's been on the staff at a medical school, the University of Rochester, and he was also the research editor for the Brain-Mind Bulletin.

Currently, he's the Dean of the College of Syntonic Optometry. He's the staff optometrist at a psychiatric hospital, a low-vision specialist at a clinic for the visually impaired, and he's on the faculty at Chautauqua Institution Piano Department. Of course he also has a private practice in Rochester, New York.

He's written articles and chapters on vision. His PhD dissertation was on the neuropsychology of nearsightedness. He wrote two different books, the Fundamentals of Flow and Learning Music, and Tension and Memory Training. And of course he also developed the method the Read Without Glasses Method.

He goes all over the place. He lectures frequently in the United States, in Europe. So he goes all over the world spreading his information and his incredible knowledge. So Dr. Gottlieb, are you on the phone?

Dr. Gottlieb: I'm on the phone.

Mr. Sussman: All right, that's great. Good to have you tonight.

Dr. Gottlieb: Thank you.

Mr. Sussman: First of all, is it okay if I'm a little informal and call you Ray tonight?

Dr. Gottlieb: No problem.

Mr. Sussman: Okay, great. Before we get into things, Ray, let me just tell people a little about who I am, and what the Cambridge Institute for Better Vision does. The Cambridge Institute for Better Vision is an organization that I founded 30 years ago to spread the word about natural vision care and natural vision improvement.

I worked on improving my own eyesight, and since things began 30 years ago, I've done seminars also in the United States and Canada and Europe. And the basic thrust and purpose of the Cambridge Institute is to first of all spread the idea that it is possible to change the way that you see, and then secondly to provide concrete and specific methods to achieve that result.

We have different products for different problems. Obviously the one we're going to talk about tonight is presbyopia, or middle-aged sight. But the Cambridge Institute for Better Vision offers different products and different programs for a whole range of solutions, whether they're nearsightedness or cataracts, or presbyopia or computer eye strain, or astigmatism or children's vision; a whole variety of things.

In that context, it was really great for me to have met Dr. Gottlieb in 1981 for the first time, and then for he and I over the last four years or so to collaborate on bringing the Read Without Glasses Method to more and more people. It's been a great collaboration and it's a step forward in terms of the overall mission of the Cambridge Institute for Better Vision, and I'm really glad to have Ray Gottlieb as part of the team of the Cambridge Institute.

Before we get into things, Ray, what I want to tell people is to hang in here for the entire length of the call. Because at the end of the call, there's going to be a little surprise that I'm going to reveal to people. So when we get to the end of the call, I'll tell you a little more about that surprise and how you can get that surprise for yourself.

Don't worry; the surprise doesn't cost any money. It's all part of the event tonight, but it's a nice little surprise that we have for you. So I'll tell you more about that at the end of the seminar.

Now, I've already sent everybody who is on this call and email and told you where to go to download the new chart that we'll be discussing later tonight. It's called the String of Pearls Chart. And if you haven't already printed that out and you don't already have that with you, I strongly suggest that you go to the website that I'm about to give you so that you can download it and print it out.

The website address is www.bettervision.com/raycharts, r-a-y c-h-a-r-t-s. So again, that's www.bettervision.com/raycharts. And you go there, and just click where it says, "Click here to download the chart," and you'll get that string of pearls chart. And we're going to go over first how - advanced ways to use the basic chart that comes with the Read Without Glasses method, and then we'll get into the string of pearls chart later on. But I want you to make sure that you have that with you.

First of all, let's go over some of the basics before we get into the new things. Let's go over some of the basics with the Read

Without Glasses Method chart. Now, everybody is familiar already with getting the three dots and having that 3-D illusion where the center column recedes from you in part number 1, and comes closer to you in part number 2. But one of the questions, Ray, that I often get is what do I do when I've got that 3-D illusion?

So what are some suggestions that you have for people, what they should be doing, once they get that 3-D?

Dr. Gottlieb:

Well, the 3-D is to help you hold onto the convergence. Some people don't need so much help, and other people don't need a lot of help in order to hold those three images without using their finger.

The second reason that it's important is sometimes it's difficult to tell whether you're converging or diverging, whether you're looking by using your finger or you're looking at it by looking farther than the chart.

So if you think you're diverging by looking beyond the chart, and the chart appears to be behind - the middle chart paragraph appears to be behind the other charts, then you're actually converging. So when you're converging, the middle paragraph looks as if it's behind the other charts, and if you're diverging then it looks as if it's in front of the other charts.

So that's the second thing to do with it. And for some people, it's very important to experience depth because a lot of us have initials that are a little lazy when it comes to really paying attention to depth. And so having that experience with the depth is for some people especially important. On the bottom two paragraphs -

Mr. Sussman:

Okay, let me stop you there. So with the 3-D, once you get the center column to recede away from you when you're converging part number 1, it's possible to increase the sense of depth so it seems as if the center column is moving farther away.

Dr. Gottlieb:

It can change a little bit as you get better at seeing depth. But it's pretty limited. You don't really change it by doing anything. It kind of changes by itself.

Mr. Sussman:

Right, it changes by itself.

Dr. Gottlieb:

It's pretty set. The only time it changes is for the bottom two levels of paragraph, the smallest two lines of paragraphs.

Mr. Sussman: Okay, and we'll get to those in a little bit. So once a person gets that illusion of 3-D, one of the question is, as I've said before, that I often get is what do I do now? So tell me what some of the suggestions are that you have for what people should do once they get that 3-D?

Dr. Gottlieb: Well, then if often means that they have an easier time holding the convergence or divergence. And so it's useful to kind of spread your awareness instead of just some little central point. But spread it so that you're holding onto the paragraph, and that helps you control your convergence or divergence, part 1 or part 2.

Mr. Sussman: Okay, and so it's important -

Dr. Gottlieb: It allows you to travel around the chart and hold onto your convergence. Doing these exercises is not a passive experience. Some people do powerwalking, and other people just kind of walk along haphazardly, and there's a real difference in kind of the good that it does you. If you're working on your posture and you're working on your breathing and so forth, you're going to get more out of the walk in terms of it being good for your health than if you just kind of laze along and walk on the sides of your feet and so forth.

Just doing the exercises for six minutes or whatever isn't really going to get you as far as actually working to try to relax when you're looking at the chart. It's really important to learn how to see the chart and relax, and then let the mechanisms that are in the visual system actually begin to improve your focusing it near.

So one of the first things, which is described in the last paragraph, relaxed to clear this tiny print, that exercise or that one, is just working on being aware of whether or not you're tensing your eyes, tensing your forehead, you're squeezing your fists, whether you're breathing, whether you're tightening different places in your body, and you want to come to a more relaxed state.

So paying attention to your breathing, paying attention to your blinking, and relaxing your whole body, in doing that, you can watch your eyes kind of change focus a little bit. In fact, when you begin to clear something up, and then you pay attention to whether you're tensing up in order to do it, usually what happens is you say, "Oh, I'm really tensing up," and you let go of that tension. And often times, it'll get blurrier.

And then your job is to just stay with it. Keep your eyes on the print, stay with it. But try to relax and get into what might be called a meditative space inside your self, a meditative state of relaxation while you're observing it.

It's a way of being - a ways of having a kind of dynamic relaxation. You're there with it, it's not like you're going to sleep, but you're attempting to do it in a way - for example, somebody that's a juggler doesn't do it in a stiff way. They do it in a relaxed way. They feel their weight down and so forth.

Same thing with somebody that's a tightrope walker. You can't be tense because that's going to get you out of time. You have to be with it. You have to have your weight down. You have to be breathing, and you have to be relaxed enough to be in present time.

So in this case, it's not walking on a tightrope. It's looking at the print, and learning how to let yourself relax and observe without trying to make it happen.

Mr. Sussman: And so when - excuse me. Should a person then be looking at the - when you say, "Look at the prints," should they be looking at the center column, and should they be finding the boundary between where it's readable and where it's not yet clear? Or does it matter where they look in that center column?

Dr. Gottlieb: If you were lifting weights, you wouldn't pick the heaviest weight on the plate. You would pick something that you could do that was within your range of being able to do. And so with weight lifting, it would be weight, how much weight you have, how many times you're going to pick it up, how many times you're - how fast you're going to do it, how many repetitions and so forth.

In this, we're dealing with the size of the print. We're dealing with how light the environment is. So if you're doing it in bright sunshine, bright light, it's going to be easier to do than if you're doing it in darkness.

The other parameter is how far away it is from you. So if you're holding it at six inches away, it's going to be harder to do than if you're holding it at 16 inches away. So what you need to do to start with? Once you're able to hold onto the three, and you have that three-dimensional experience of the middle paragraph being a little bit farther away, then you kind of look down and say, "How far down can I read in this light at this distance?"

And at the beginning, you should start with the easiest situation, which is holding something 14 to 16 inches away, and have really bright light. Sunlight is really nice to use if possible. But bright light is really important. And then you go down the page and you say, “Okay, I can read this size print,” and then it gets a little smaller, a little smaller. And right about here, I can’t do it anymore.”

So then you go a little bit easier. You stay in the same light. You stay the same distance, but you go a little bit bigger. And then once you get it so that you can easily see it, you’re kind of a little bit easier than your threshold, it’s like it would be if you were lifting weights or working out with weights. And then when you get to that point, then you say, “Okay, am I relaxed while I’m doing it?”

And this is the point at which you, if you’re looking at it, it’s just above your threshold so you can easily do it, and if you relax you might find, “Gee, now it gets blurred.” You know you can do it, and now the job is learning how to do it without tensing up to do it. So the more you can understand yourself from a tension standpoint, the better you’re going to do at this. So things like yoga and so forth really work hand in hand with just covering tense places in yourself.

So once you find your threshold, you go easier than your threshold. You learn how to relax, and now it clears up and you’re able to do it without straining. Then you say, “Okay, this is great. I can do it without straining. It’s pretty easy to look at. I wonder if I can just get a little bit out of the light and still be able to do it?”

So you find now what your new threshold is by either bringing the print a little bit closer, or by going a little bit darker. So you make it a little bit more difficult, or you read down a little bit to smaller print. So you’re gradually training yourself through this mechanism of relaxing and watching to allow yourself to allow the print to clear by itself without making the effort to do it.

Mr. Sussman:

Well, that’s a great point, because I think a lot of people do almost exactly the opposite. You know, they get the 3-D illusion, and they immediately go to the bottom paragraph or near the bottom paragraph. They go to the maximum of what they can’t do, and then they try to work that. And that’s just too big of a leap too quickly.

And so you're really suggesting that you just chunk it down and you take a little step at a time, a little step at a time, and that way in the long run, you build up much more quickly.

Dr. Gottlieb: Exactly, because you don't want to be doing the straining. You don't want to be doing straining when you're actually reading without glasses and not converging. And it's really important to learn how to do that with a relaxed place.

Mr. Sussman: Now, one of the things that - I'm sorry, go ahead.

Dr. Gottlieb: That's going to allow -

Mr. Sussman: Let me just say something quick. We're on a little bit of a lag here. So if it sounds like I'm interrupting Ray, or he's interrupting me, it's just because we're hearing each other on a little bit of a delay. We'll try to work with that.

But one of the things that I noticed, Ray, when I do the method the way that you're describing, and I'm looking at the center column: sometimes I get so intent on looking at the text in the center column and going down to the smaller and smaller type that what happens is that I lose awareness of all five of the columns. I'm so intent on the center that I lose awareness of mostly the two outside columns.

Is it important to try to be aware of all five columns at the same time?

Dr. Gottlieb: If your eyes are working really well, then you're going to be aware of all five columns at the same time.

Mr. Sussman: Automatically?

Dr. Gottlieb: You're going to be aware of those - on the top set of paragraphs; you're going to be aware of all three dots, and a lot of people, one or the other or sometimes both of the sideways, because the dots on the sides will disappear. As you learn to relax and look at this, then they're going to begin to stay. So it represents a kind of fatiguing in a person's vision when they disappear.

Let me also say that when you're doing the converging and you have those outside paragraphs, the first one on the left and the last one on the right, sometimes it's difficult to hold those in your awareness because the backgrounds, they're kind of competing with the background like what's behind the chart.

So if the background is really bright or is really confusing, it can be interfering. So one thing that you might want to do is to get another piece of paper the same size, but put it sideways so that those last two paragraphs on the right and left side are - to the outside of those is another white piece of paper so that the background is not going to be interfering with it.

You're going to have a white piece of paper there so that the print in those outside ones is going to stand out a lot better from those. Is that clear? Did you get that?

Mr. Sussman:

Yeah, I got exactly what you're saying. So the peripheral awareness, the total awareness is important, but some of the physical factors in the environment make a difference. So having that white background will make it a lot easier for your eyes and your brain to see the wide view as well as the direct view.

The other thing that I do with the center column that recedes away is I'll keep the 3D, but what I will do is shift my focus so that I'm looking at one - the text on one column to the right, or the text on one column to the left, and I'm looking at the letters. And it says if I'm shifting in and out, as well as shifting left to right and up and down in the center column. So I've found that that helps me accentuate the experience of depth of that center column.

Dr. Gottlieb:

Yes, you'll see more depth if you actually look for it.

Mr. Sussman:

Right, exactly. One of the other questions in general that we get is people asking, at least when they first start, is when they do part number 1 and they converge, it's almost immediate for most people that that center column of text looks sharper and brighter and blacker. But when they start out in part number 2, the center column even though it's popping in forward in the 3-D illusion, it's nowhere as clear as it was in part number 1, and that disturbs a lot of people that we get coming back to us with questions.

They think that it should be immediately the same in part number 2 and part number 1. So can you talk a little bit about the differences between the convergence part and the divergence part, and what to expect and what not to pressure yourself on?

Dr. Gottlieb:

Yeah. I mean the chart was designed around convergence. It's really a mechanism of convergence that stimulates the focusing for near. And that was the basis of the idea for the chart. That's kind of the scientific basis for how it really works.

So anything that you're trying to do here is to learn how to converge and have that clear. So if it clears for you with convergence, that's a great sign. That means that it's going to work for you. Doing the divergence is important because if you're always doing the convergence, then you can kind of be biasing your system towards convergence.

And so if you give this a lot of days, a lot of minutes everyday, you're kind of over - you're converging, you're biasing your system. Your system will want to converge too much. So it's important to practice doing some divergence in order to keep your range of convergence and divergence on as broad or as long of a range as possible.

If you get really good at it, at this whole process, and you're accommodation really achieves more flexibility, you can actually diverge your eyes and see clearly. And that's for me with my level of experience and expertise in doing it on myself. I worked for that end point. When I work on my eyes, I work towards the end point of being able to diverge and actually clear it up. But I wouldn't expect to have that happen to somebody at the very beginning, because it's actually working against your clearing it up at near.

The more you converge to some extent, the more your eyes want to focus for close distances.

Mr. Sussman:

Let's focus on that for a moment. You're talking now about the second row that has the two larger dots on the two outer columns, the outermost left and the outermost right column. And it's possible to converge more so that those two dots, they turn into three just as the top row had. And in order to do that, you have to converge even more.

And so you bring your finger closer to you, and maybe move the chart a little bit farther away?

Dr. Gottlieb:

Not necessarily.

Mr. Sussman:

Okay, but at least you bring your finger closer to you?

Dr. Gottlieb:

Yes, just hold your finger closer to you. And then if you're able to do that, and some people can and some people can't. But if you're able to do that then you're going to get one big dot in the middle of the middle paragraph. And then the two other dots are going to be way out at the edge.

Mr. Sussman: Right. But instead of five columns, you're going to see seven columns in total.

Dr. Gottlieb: That's right.

Mr. Sussman: Okay. And so you say that some people can do that, and some people can't. For the people who find it -

Dr. Gottlieb: Some people have what's called a convergence difficulty. Convergence insufficiency is one word they use. And some people, as they get older, not only does their near focus, the accommodation, diminish, but for some people their convergence actually reduces.

And so for them, it's harder to do this convergence, but what they gain from doing this exercise is they gain more than just the accommodation part. They're actually increasing their focus, which is a really important aspect of their ability to use their eyes in the world.

This is going to be extra hard for you to do, but on the other hand, as you get better at doing it, it's going to serve you well because you're going to be protecting that part of your visual system, and that's going to be -

Mr. Sussman: So basically if a person doesn't - can't get to seven columns on that big dot row right away, if they work at it, they'll get better and better at it, and maybe eventually they will be able to do it. And just the process of working towards that extra convergence will stimulate their visual system, their accommodation -

Dr. Gottlieb: That's right. And like you mentioned about holding the chart farther away. You know, if you prop a chart up on something, and you want to learn how to converge that extra distance to those two side dots on the second set of paragraphs, you could put it farther away, which means that you're not having to converge quite as much.

When you get at a proper distance for your particular eyes, and you're able to converge those two outer dots, then what you can do once they're converged is you can actually start getting closer and closer to the chart in an effort to actually improve your convergence.

And so everybody has their own parameters, their own limitations. But if you're a poor converger, then you want to get a little bit further from the chart, and converge your eyes and see free with seven columns, as we mentioned before. And once you're able to do that comfortably, then you can start going closer. So you go five inches closer, then go another five inches closer, and then go another five inches closer.

Mr. Sussman: Now, when you say closer, you mean get closer to the chart?

Dr. Gottlieb: You actually move yourself closer to the chart.

Mr. Sussman: Right, but you keep your finger at about the same distance?

Dr. Gottlieb: Well, hopefully by then you don't need to use your finger. But if you do need to use your finger, you're going to have to hold your finger a little bit closer. Each time you move up, you're going to have to bring it closer.

Mr. Sussman: Let me just sort of clarify this a little bit for people. When we're working on the top row, the one that's most explained in the Read Without Glasses Method, you get the three dots with five columns. Then when you go down to the next row and you converge those big dots, you now get three dots on that row, but you get it with seven columns. So you get seven columns, and also the center column of those seven, the one that has the merged dot in there has a different experience of 3-D as well.

So we've moved from five columns on the first row to seven columns when you converge on this row with the big dots. And now, let's move down to the next row that has all of those dots in there. Because you say for those people who can read that small print there, and it says that you can converge these eight paragraphs on that row seven different ways.

So talk a little bit about what you mean by that?

Dr. Gottlieb: Okay. So if you look at the two center paragraphs, you can then cross your eyes and you can just overlap the two central ones so your converging the two dots that are right next to each other.

Okay, but it's also possible to converge two that are separated by one whole column of paragraphs. It's possible also then to converge not just those two, but you could go one over by moving your finger over closer to our face. You can converge the third

paragraph from the left-hand side with the third paragraph from the right-hand side.

So you're converging even more to do that, and then the next level would be converging the second one from the left with the third one from the right. It gets more complicated. But the idea is that you can converge each one of those dots, and then you can converge every other dot. And then you can converge every third dot. And then you can converge every fourth dot, and fifth dot and sixth dot. And pretty soon you're converging the two at the outer edge, which makes it eight dots.

Mr. Sussman: Now, when I do that converging dot by dot by dot, each time I do it, two things happen. One is that I get a different illusion of 3-D. So it might be one column that changes in depth, or it might be two columns that change in depth. And also what happens is that each time I converge one more dot, I get an extra total number of columns -

Dr. Gottlieb: That's right.

Mr. Sussman: - to the point where when I do the maximum convergence of the two large dots on the outer side of that row, I get 13 columns. So am I doing it right?

Dr. Gottlieb: Yes. You're only going to really get 3-D if you converge the two that are next to each other, the two in the central two paragraphs. Then you get one paragraph that looks like it's in back of the others. If you converge so that there's one in between the one that you're converging, then you're going to get the appearance of two paragraphs behind the other paragraphs.

If you converge so that you're converging the two that are just outside the center two so that there's two dots between the ones you're converging, then you're going to get three paragraphs that are behind the others.

So that tells you how much you're converging. Once you converge more than that, it's kind of like you're too much off the paper. So that depth affect is not really effective after the three levels.

Mr. Sussman: Right, but on that row, a person can get to the point when they merge and overlap and converge on the large dots on that row, the one all the way to column number 1 on the left, or column number 8 on the right, when they converge that and get a third dot in the

middle, then they're seeing 13 columns, and that middle column like at one, one column that pops in in a different 3-D.

Dr. Gottlieb: Yeah. But the first three levels really help to tell you how far you're converging. After that, it becomes a little more ambiguous.

Mr. Sussman: Right, because as you say, you're kind of off the chart?

Dr. Gottlieb: That's right. The charts are off on the edge of the page, and you're overlapping -

Mr. Sussman: Right. The page is - what you would need really to make that kind of work in this way would be a chart that started out with - that was a much wider chart with more columns on it.

Dr. Gottlieb: That's right. Then every time you converge, you get another level of depth.

Mr. Sussman: So it's another level of depth.

Dr. Gottlieb: So to review again, we're looking at the brightness of the light as one parameter. We're looking at how far you're holding the print to you as another parameter. We're looking at how - the size of the letters that you're looking at as another parameter. And then you're looking at how much you're converging as another parameter. And those are the ones you play with in the context of learning to relax in order to do it. Learning to relax: what it feels like in your eyes, learning to relax the back of your neck, learning to relax your shoulders, learning to breath and just kind of be there with it and see what the effect of converging a little bit more, or looking at a slightly smaller size print.

And what happens is you're teaching your visual system to find its way to focusing, but not by straining, which cuts off some of the feedback that your visual system gets from the brain and vice versa, but you want to do it with the most relaxation so that your system has the greatest opportunity to create greater flexibility and that's really the secret.

And so as you get better at clearing the print by relaxing, then you have a better chance of going to smaller letters and learning how to clear those. So again, you start out with the easiest situation, which is holding it maybe 14-16 inches away in good light.

And then as you get better at clearing that up, then you begin to say, "Well, what if I go a little bit further away from the light

source?" Or, "What if I hold it a little bit closer, and you watch it and see what happens?" And eventually, you can relax and clear up the print that you just had a little bit blurry at this new distance or this new level of lighting.

And so you're constantly working through relaxation to challenge your threshold, to challenge your point at which you're able to see the print and gradually work your way down, just like a pianist would refine their ability to play a particular piece of music by doing it and feeling how whether they're tensing up and listening better, and relaxing to do it and so forth. And then they become better and better at playing this particular piece of music, and in general playing music.

So there's a sensitivity that people that are musicians or actors, or people that know how to work on themselves bring something like this.

Mr. Sussman: Like learning how to bring consciousness to the activity; in this case, working with your vision. It's learning how to bring consciousness to it, but at the same time consciousness with relaxation rather than consciousness with too much intense concentration.

Dr. Gottlieb: That's right. So it's not passive, but -

Mr. Sussman: It's not passive, and that's an important point to make. Now, while you talked about the threshold of dim light, I mean as you know a lot of people who become presbyopic first notice it in dim light situations like in a restaurant. They'll often say to me, "Well, I can do the chart, or I'm getting a lot of progress in the chart when I do it in a well-lit room. But it doesn't transfer over to when I'm in the restaurant." And my response to them is, "Well, then what you should do is practice the Read Without Glasses Method with the chart in dim light."

Can you comment about that? Is it good to just go ahead and do that, or is that one of the thresholds that you should kind of work your way up -

Dr. Gottlieb: If you're following this idea of just like you're lifting weights, at some point, maybe ten days into it, you can say, "Gee, I can add another three pounds to this." You know, you find what - you say, "I can do this easily now. So I'm going to do it in dimmer and dimmer light."

They talked about doing these kinds of exercises - well, not the convergence, but clearing up the presbyopia in candlelight. And if you could learn how to relax enough to see clearly in candlelight, then you can see clearly in any light or in most lights.

Mr. Sussman:

Let's talk about that attitude for a minute. I think the converse of what you're saying is that when we place a visual demand on ourselves, like, "Read that small print in the menu at the restaurant, or read that book," when we place a visual demand on ourselves, our first unconscious response is in some way to tighten up or to tense up, or to go into performance mode, or to try harder or something along those lines.

And I think what you're saying is that all of those responses are exactly the opposite of what's going to promote the clear vision.

Dr. Gottlieb:

That's right. So one of the things you're learning in doing what I've just described is getting better and better at allowing your vision to clear up.

I do want to mention one other thing. When I practice this chart, my end point for when I'm - for when I feel I've really accomplished what I want to accomplish, my end point is being able to see this chart in normal or slightly dimmer than normal light - so it's not real bright light - at about six inches.

So when I work to clear this up, and I'm working to - I find my threshold, and then I work and I relax, and I go into a little dimmer light, I'm just kind of constantly working all of these parameters so that I can see smaller and smaller print. But one of the things that I want to end up in is not keeping it at 40 centimeters, or excuse me, at 16 inches, but actually being able to do it at ten inches, and then at eight inches, and then finally at about six inches.

So I'm holding it at about six inches away. I'm converging, and I'm able to read the bottom line. And then at the same time because I'm so good at it, I actually learned how to do it diverging. So in the end, I'm able to diverge at about six inches away in normal light, and I say, "Okay, now I can see it even though I'm diverging. If I can do this in this light at this close distance by diverging, then when I go out to see things in the real world, I'll be able to do it because I've exceeded both types of demands in my practice."

Mr. Sussman: Right, right. So you've exceeded the demands in practice, and you've learned how to do it with that conscious awareness. And so seeing in normal life becomes easier and easier.

Dr. Gottlieb: That's right. So don't just do it in a limited range of conditions. Work towards more difficult ones. It might take a while to do that depending on your age and other factors, but it's possible to do that. Don't stop at 16 inches.

Mr. Sussman: Right. I think that's another thing that people often report back is they notice that they do this unconsciously, which is they can get the - if they can get the print to clear on the larger text in the center column, that's where they hang out. They don't challenge themselves because that's what they can do well, and so when they go to the next one, it becomes challenging. And then all that frustration and the pressure and the performance tension kicks in.

And so rather than going through that and bringing relaxation and consciousness and awareness to that, they just go back to what they can do well, and hang out there. And so they don't really progress.

Dr. Gottlieb: That's right. So when I say it's an act of process, that's really what I mean. You're always finding your threshold and you're attempting to be in more and more challenging situations and being able to succeed at that.

Mr. Sussman: Right. The threshold is, "What can I not see? What's the next little thing that I can't see? And how can I move myself through that?"

Dr. Gottlieb: Yeah. So you might be looking at something and saying, "God, I just can't clear that up. Well, let me converge a little bit more so I've got a paragraph between the ones I'm converging, and try it there." So you get better and better at playing with your convergence and being able to use it as a tool.

Mr. Sussman: There's two other things I want to cover, and then we'll go to the String of Pearls chart. And I'll give you guys a warning. Everybody that's listening on the phone, it's clear that we're going to go over time, probably ten minutes or so past the 8:30 mark. So hopefully you can hang in there and get all the value from this event and also hear your little surprise at the end.

So I'd like to talk about the eye chart type of thing that's at the very top of the Read Without Glasses Method Chart. Now, when I do any of the other rows and do the convergence and get the three dots, and so on and so forth, the center column recedes, or if it's

two columns they recede. But when I get that kind of 3-D, and I look up at that eye chart along the top, sometimes individual rows within each chart, some will recede and some will pop in forward.

Is there anything for you to say about what's happening on that row?

Dr. Gottlieb: Yes, it's like the fourth row from the bottom is the one I've kind of made a little bit three-dimensional. It's just to give it a little bit of -

Mr. Sussman: Fourth row from the bottom of the eye charts? Yeah, okay.

Dr. Gottlieb: From the bottom of the eye charts, there's a little one, and then it gets _____.

Mr. Sussman: Yeah, yeah, yeah.

Dr. Gottlieb: And then the third one up is the one that actually has depth in it. And I just did that just to make it interesting. Another thing to know about though is that chart up at the top of the page is that it actually spells something and actually has a message in it if you read it backwards.

Mr. Sussman: If you start at the very bottom in the lower right-hand - the first right hand word in the lower bottom, and you read it backwards all the way up to the big E at the top, there's a hidden message. That's fantastic. Don't tell them. Don't tell them what it says, because what I want people to do who are listening to this event live, or who listen to the recording later is if you can discern what that message is, send me an email at marty@BetterVision.com, and we'll give you a little present.

Now, the one thing I wanted to talk about is about using reading glasses or bifocals in day-to-day life when somebody is working with the Method. Can you just say a little bit about that before we go onto the String of Pearls Chart?

Dr. Gottlieb: Yeah. I mean if you have a full prescription for a bifocal and you do this chart, you're not actually going to be - you don't need to accommodate anymore. So the stimulus to accommodation is going to be undermined because you're already focused.

So for example, if you're nearsighted and you're wearing a bifocal, that clears everything up for here, and you start converging through that bifocal. You're not going to be stimulating a need for more accommodation.

What you want to do if you're nearsighted? Either use an earlier or a weaker pair of bifocals if you have them, or just a pair of distance glasses. If you never wore glasses and you wear just reading glasses, then you would do it without your reading glasses.

Mr. Sussman: Or step down. If you're like at a plus 2.5, you might step down to a 2, and then step down to a 1.5, and like that.

Dr. Gottlieb: Yeah, you could gradually decrease it, or go for broke with nothing. But you don't want to frustrate yourself. So you gradually want to improve things by using weaker and weaker glasses. But if you use the strong glasses, then you wouldn't know if it was working or not because you're already -

Mr. Sussman: Okay, so it really helps to support the improvement to at the very least get weaker and weaker close up glasses, whether they're reading glasses or whether they're bifocal correction.

Dr. Gottlieb: That's right. Yeah, I mean that would be another parameter. It's not only light and how far away you're holding it, but how strong if you're wearing reading glasses or not.

By the same token, a nearsighted person doing it without their glasses is like a person doing it with reading glasses on. Because in a way, you could describe a nearsighted person is a person who is wearing reading glasses that can't take them off. So a person that is nearsighted not using their distance correction is not able to - it's just like somebody wearing reading glasses. And so it's the same thing; it's kind of counter-productive.

So you have to have something that gives you distance vision that's clear, but near vision that's not so clear in order to know whether it's working or not. Otherwise, you'll never find your threshold beyond a certain point, unless you hold it closer and closer, which is a way to handle that problem. But it's better if you go through a distance prescription or not prescription if your eyes are in focus without glasses.

Mr. Sussman: Okay, great. Well, let's move now to the chart. Oh, I'm sorry. Go ahead.

Dr. Gottlieb: Yeah, we haven't talked about the side dots in terms of another function that they have, the ones that are in the middle of the outside paragraph.

Mr. Sussman: Right, right. Okay, good. Glad you're bringing that up. I forgot that.

Dr. Gottlieb: When you're doing this convergence, one of your eyes, for example on the top line, that's the true dots there, one of your eyes is looking at the left-hand dot, and the other one is looking at the right-hand dot.

If you can converge and you see the depth, and move down from the top line of paragraphs down to the second, the next most small line, then you're going to look at that one. You're going to see the paragraph in the middle that has no dot in the middle of it. And then to the side, you're going to see two paragraphs with dots in them on the right, and two paragraphs with dots in them on the left.

Mr. Sussman: Okay, so hold on one second. Let me just make sure that this is clear to people. When you're converging on the top row, and you get the three dots with the five columns, when you keep that angle of convergence so that illusion of 3-D stays exactly the same way, and you bring your focus or your awareness down to the next row with those big larger dots, what you'll see is five columns on that row with the big larger dots.

All the columns, except for the very middle one will have a black dot in them. Now, explain what you were going to say about the second and third of those black dots.

Dr. Gottlieb: Okay. So now if you're looking at the middle paragraph of that second line of paragraphs, and it's the one without the dot in it, it's possible to keep your convergence as you get good at this, and move over one paragraph to the left. So you're looking at the second furthest out paragraph dot on the left-hand side. Okay, and you probably want to look at the print to do that.

So again, you're able to hold your convergence and then as you get better at it, you're able to move around this chart converging at the appropriate distance. And at the beginning, you go to move between paragraphs and kind of lose it. But after a while, you can actually hold it no matter where you're looking on the charts here.

So you're looking at the middle paragraph, the one without the dot in it. And then you move one paragraph to the left. Now what you're going to be seeing is a paragraph that either has a dot in it, or has a dot that comes and does, or a dot that you can't - or a paragraph that you can't even see the dot.

And what the paragraph is made up of is the paragraph that has the big dot in the middle of the text, and the one next to it, which doesn't have any dot in it at all. So one eye sees the dot, and the other eye sees no dot, but they all see the text on the top two and the bottom three lines of that paragraph.

So you have some overlapping vision of text. You also have a part of the text that is in the one eye hidden by the black ball. If you have a really passive eye, and that's the eye that's looking at the paragraph that has just text in it with no dot, then the dominant eye is going to be so strong that you're not going to see anything on the page where the dot is because the strong eye is overcoming that, and all you see is a dot there.

Mr. Sussman:

Okay, hold on one second, Ray. So let me just clarify. So when you're holding that convergence on the top row with the three dots, on this next row with the big, fat dots, you're going to see five columns. The left most column is going to have a dot. The one next to that is going to have a dot. The center one is not going to have a dot. The next one on the right will have a dot, and then the final one on the right-hand side will have a dot.

Now, you're saying that the center column that's blank, if you go over one to the left, that black dot, what is actually a combination - an overlay of what the left eye sees and what the right eye sees. And if the one eye is more dominant, you won't see the black dot. You'll just see all the text in the column, whereas if the other eye is more dominant, you'll just see the black dot obliterating the text that's behind it.

So the goal then is to see the black dot, but have the text also come through the black dot. So it's like the black won't be totally black, but you'll see a complete black, slightly gray, dot, and behind it you'll be able to read the text.

Dr. Gottlieb:

You're aware of the dot in some form, but you can read the text behind it. And if you do this, and it's easy, say, going to the left, then you would do - try going to the right by one paragraph. If you go to the right by one paragraph, then the other eye is seeing the dots, and the opposite eye is seeing the print.

So there's something called suppression in vision. You have two eyes open. Sometimes an eye that is less dominant, more passive, is suppressed. That means that the awareness of that eye is suppressed from consciousness, and you don't really want that to

be that way. You want to have both eyes be equally strong so that it's just better for the visual system.

So it's a way of working on - when you have a really dominant eye, and a non-dominant eye, it's a way of working to bring that non-dominant eye up to par. And believe we have a paragraph on the left - I mean we have a dot on the left, and we have a dot on the right, it means that you can be converging. It's a way of working on one eye, even though you're using both eyes. It's a way of trying to clear the vision of one eye by itself, because of the dot blocking the other eye on the one side. And then the opposite eye is the one that sees the text on the other side.

Mr. Sussman:

Yeah, we're going to have to leave that there. And if people have questions about what we just talked about, again, you can always email me at Marty@BetterVision.com. I will try to explain it a little bit more clearly.

But let's move on now to the String of Pearls Chart. So people have the String of Pearls Chart here. Say a little bit about how to work with the chart.

Dr. Gottlieb:

Okay. When you're looking at something like the presbyopia chart with the dots separated by that two or three inches, it's a lot easier to converge that chart and overlap those paragraphs than it is if the two things you're trying to overlap are very close to each other, as they are in the String of Pearls.

So most people are going to have a harder time holding the convergence when they're going these dots that are so close together, compared to the other dots, because they're only half an inch or less apart.

And so to get to be able to fuse that in general, you have to use something like a pencil tip. And the pencil tip would be held right next to the page, probably about maybe an inch-and-a-half to two inches away from the page.

So you're holding it between the top two dots on the left-hand side, and you're looking at those two dots, and you put a pen or pencil tip right between those two dots, and you look at the pencil tip, and you gradually pull that pencil tip closer and closer to you until you're probably two or three inches away from the chart, and suddenly it'll break in and become free of dots.

Okay, so we're not talking about overlapping these columns that are separated from each other, but the columns that are right next to each other, the two dots, the two circles that are right in the - on the left-hand side there.

So the first trick is to be able to see three dots. To do that, you're probably going to have to use a pen approximately two-and-a-half inches away. And so you're holding that pen right in between the dots on the top. And at some point as you bring the pen closer to your eyes; you'll see three dots.

Mr. Sussman: I'm sorry, let me interrupt you for a second. When you're converging in this way, and you do get that third column of dots in the center, will those - that center column, will that pop in closer to you, or will that recede away?

Dr. Gottlieb: In this case, you're going to get a 3-D effect, which some people don't notice right away. But eventually, most people do, and it's good for your eyes to be able to see that kind of depth. So what you're going to see is the middle paragraph. The dots in that middle paragraph are raised off of the page towards you by like a quarter of an inch. For some people, it might be a half an inch. For other people, it might be even closer to you for other people. It's a scale that you develop as you do this.

At the beginning just to hold onto the three is a very difficult proposition because the eyes want to just look at it. It's like they want to go back to normal looking because those are so close together. But eventually, you learn how to hold it so that you see three by converging. And when you do, the certain kind of feeling of relaxation takes place, because if you try too hard, you can't do it.

And that's one of the beauties of this chart. That's one of the purposes of it is to be able to hold onto those, and be able to actually move down these little columns, these little roadways, down and up and around the page. To do that, you can't be tense. You have to relax yourself.

Mr. Sussman: Okay, first step is to get the convergence the way you just described so that you have that center column of pearls popping out closer to you, and then the second step is to keep that 3-D pop and to move down that center column pearl by pearl, still keeping that 3-D.

Dr. Gottlieb: That's right. You may have to bring back that pen tip, or whatever you're using as a small fixation point. You may have to bring that back in order to get it back for a while.

Mr. Sussman: Yeah. The first time that I started with this chart, I was able to get maybe one-third of the way down the first column keeping the 3-D, and then I lost the convergence, and I went back up and started again. Now, after repeated trial and error, I'm able to go through the entire chart, keeping that illusion of 3-D all the way without losing it if I go slowly.

Dr. Gottlieb: And so it's kind of relaxing.

Mr. Sussman: Exactly.

Dr. Gottlieb: You can't have your fist tight through it. You have to be more flexible.

Mr. Sussman: Just to make this into a sequence set of steps so it's clearer to explain, the first step is to get the convergence by using a pen or a pencil point very close to the page. And then once you get that 3-D illusion of that center column, then to slowly move your focus from pearl to pearl, and do it very, very slowly, keeping that 3-D.

If you lose it at any point, go back up to the beginning and start again to get the convergence, and then move down that center column pearl by pearl, as slow as you need to in order to keep the 3-D, being aware of the conscious relaxation and the conscious awareness.

Then eventually, and this will be jumping ahead for a lot of people, but eventually what will happen is that you'll be able to go through the entire string of pearls, keeping the 3-D. And then when you can do that, the next step would be to do that, but at a little bit quicker of a pace. And then you start dancing with it.

Dr. Gottlieb: Yeah. Now, I want to point something out both for this chart and the previous chart, the presbyopia chart. It's really important to not tip the page, to not tilt it to the left or right. It's also very important to not tip your head, to not tilt it towards your left or right shoulder.

You will have to have the chart parallel to the line between your eyes. Because if you tilt it, you know like if it's a half-inch higher on one side, you're going to have to be moving your eyes in a way that's very difficult in order to keep this fuse. It's a little easier to

do on the presbyopia chart because they're bigger. But on these little tiny ones, you can't. You've got to be exactly horizontal in your eyes on the chart. You can't be tilting it one or the other.

Mr. Sussman: So it would be a good idea when people print the String of Pearls Chart out to print it on as heavy a card stock as their printer will allow so it gives it a certain amount of stability.

Dr. Gottlieb: Well, yeah. But again, you can hold a regular kind of - what is it? Twenty-pound paper? You can hold that so that it's vertical, that it's square with a line if you draw a line right from one eye to the middle of the other eye. It's just that you don't want to have your head tilted.

Mr. Sussman: Okay, so you don't want to have your head tilted, and you don't want to -

Dr. Gottlieb: That's why it has to be lined up.

Mr. Sussman: Okay, that's a good point. I'm glad you brought that up.

Dr. Gottlieb: It's one of the things that people are very unconscious of in all of these because they don't know they have a head tilt. And then they start losing the ability to do it and they don't know why. They just can't bring it together. And the reason a lot of times is that they tilt their head, or they've tilted the page unconsciously. So really pay attention to that.

Mr. Sussman: Okay, that's great. That's a good point. So you get to 3-D. You slowly move from pearl to pearl until you can go all the way through the chart. Then when you can get all the way through the chart, then see if you can keep that 3-D going through the pearls at a slightly quicker pace.

And then you suggest sometimes that once you can get to that level, that a higher level of challenge will be to hold the chart up and walk around the room while you're keeping it, while you're keeping the illusion of 3-D.

Dr. Gottlieb: Yeah. You want to kind of put it at a multi-tasking level. But I did want to point out something. Going around the corner like at the very bottom of that first column, that was a real trick for me to figure out how to make that work. That wasn't an easy thing to do.

The only way you can really do it is to maintain the sense of depth. You have to find that level of depth in the center dot, and then look

for the dots that have the same level of depth, and then keep on that level. That's the only way you can go around the corner.

Mr. Sussman: Right, making the turns is an easy place to lose it at first.

Dr. Gottlieb: That's right. And the secret is to really pay attention to the depth. The other thing that'll happen is you get aware of the depth. Instead of just right around where you are, you can actually see the depth in the whole chart. In other words, you get a larger and larger picture of the whole sense of depth as you do this.

Mr. Sussman: Right so you can see the entire String of Pearls, that center third column popping in all at once.

Dr. Gottlieb: That's right.

Mr. Sussman: Now, you can also use the String of Pearls for divergence, which I think people get the basic idea of. But why don't you describe a little bit about how to do it with divergence?

Dr. Gottlieb: Yeah, it's not easy. I mean you have to be good at divergence to be able to do it, and most people are not when they first start this. So what's recommended is to put it on a transparency, and then what you do is you hold your pen on the other side of that plastic sheet, and then you gradually move it away until you get a three dimensionality, and then you get three dots, versus three dots.

And then eventually you'll see it as a three-dimensional, the middle one being instead of towards you, the middle one is going to be further away. And so let me just back up a little bit and say on the presbyopia chart, the way I've arranged it is that when you convergence the depth looks as if the middle paragraph is going further away.

On this chart, when you're converging, the middle dot of those parallel lines is going to actually look closer to you. So it's the opposite effect. There's two different aspects of how 3-D is created. And I'm using two different ways here.

When you have a transparency and you're looking beyond the chart to - an inch or two with your pen held up, then you can see three dots, and if you work with it a little bit, you'll begin to see that that middle dot is a little bit farther behind the other two dots.

Mr. Sussman: Okay, so that's exactly opposite the way that it is on the Read Without Glasses Chart.

Dr. Gottlieb: Yeah, Read Without Glasses Chart.

Mr. Sussman: Okay, that's a good thing to point out. Because we don't want people to think they're doing it incorrectly.

Dr. Gottlieb: So it's important when you do this with the transparency, to have a white background, to not have a confusing background. Later on, you can go into confusing backgrounds, but at the beginning you want a whitewall or a white tabletop, or a white piece of paper behind what you're doing. Because otherwise, it gets confusing. It gets hard to see the dots is what it is.

Mr. Sussman: Right, because the background behind the transparency interferes with your ability to hold the divergence. On sort of a quick theoretical level, explain why challenging your visual system to converge and divergence with the String of Pearls Chart helps the near point focus?

Dr. Gottlieb: In order to do it, you have to relax. You have to find the appropriate level of letting go in order for it to work. So you're learning that, and you're learning greater control of your convergence system. And the convergence system and the focusing system, the accommodation system, they work together.

And so as you develop a greater capacity for fine-tuning the convergence system, you're beginning also to work with creating greater flexibility in this *melu* of relaxed observing, which is a really important aspect of it.

Another part of it is that some people, when they read, they're constantly straining because it's - part of their system is over-converging. So if they close their eyes, their eyes would converge just because they're - it's like having tight posture. Other people are the other way around. If you cover their eyes, their eyes would go out; they would diverge.

And so in order to give a person the opportunity to converge and do down the chart, if they're a natural diverger, it's going to train them to be able to look down, almost as if you were reading. So to go through a whole page of doing this converging a little bit more than usual in an effort to bring that natural posture that might be a little over-diverged or a little over-converged is more of a balance.

If your eyes are a little bit too converged, then you're going to want to learn how to do this and concentrate more on the diverging way

of doing it. Eventually, when you use the transparency, you're going to get good at it. You won't need to use the transparency anymore. You'll be able to do it just on this piece of paper.

You will develop a control over your divergence system. That will mean that you don't have to use your finger or the pen tip to converge. You can just make your eyes do it, and by the same token, you can do the same thing in divergence without needing to have a transparency and needing to hold a pen behind it.

And that's another thing that's developed. You develop a much finer control, and the benefit of that has far-reaching kind of benefits, more than just the presbyopia. It's just really developing a more balanced visual system, as well as teaching you to relax in order to see.

Mr. Sussman:

Okay, great. I know it sounds like we may have quickly gone through the instructions on the String of Pearls Chart, but don't worry about that because one of the things that you'll be getting as part of being in the teleclass is a set of written instructions, step by step, on how to do the convergence and divergence with the String of Pearls Chart, and also how to maximize the value of it by challenging yourself in a couple of key extra ways.

I think now would be a good time to end it, and for me to tell people the little surprise that we have for them. So first of all, if you go to that webpage that I said before, which is www.BetterVision.com/Raycharts, if you haven't already, you can click on the spot where it says to download the chart, and you'll be able to download the String of Pearls Chart.

Now, the little surprise is this. If you click on the telephone image that's on that page, it will take you to another page, and the surprise is that there are not only this one String of Pearls chart, but there are four other String of Pearls Charts, each of which challenges your vision to the next level and trains your vision to the next level.

So if you click on that telephone image at Bettersvision.com/Raycharts, you'll be able to download all five of the String of Pearls Charts. You'll be able to download the step-by-step instructions, and if you come back on next Monday, you'll be able to download the audio recording of the teleclass. And if you come back on the Monday after that, you'll be able to download the written transcript of this audio event.

So you'll have five charts. You'll have the step-by-step instructions on how to use the String of Pearls Charts, and if you come back later, you'll be able to download this audio recording, and also download a written transcript of this teleclass. So you'll have everything to work with, and with the transcript of this event, you'll be able to refer to the sections that are and will be the most important and meaningful for you.

So in closing, I'd like to once again say that I really, really appreciate the knowledge and the wisdom that you're sharing with everybody tonight, Ray. It's phenomenal. We've gone over things in about an hour, or a little more than an hour, but the depth of what's available here in this work can go on for a long time for people, and they'll be able to mine the value at a deeper and deeper level of their own consciousness. So I really appreciate your sharing with us everything that you have.

Dr. Gottlieb: Thanks for setting it up. I know it's difficult to describe these things without actually being with the person, and without having them try what you're talking about. Then if they can do it, great. If they can't, then you find an even better way to explain it to them.

So it's not easy, and I appreciate that. And I hope that there's been some benefit from it, and some stimulus to do it. Just be easy on yourself. If you have a hard time with it, then you have more to gain from doing it.

Mr. Sussman: Exactly. That's a good tip. Maybe one of these days we'll actually do a live seminar somewhere. So folks, keep your eyes and your ears open, and when we do that, we'll let you know.

So just to wrap up a few things. One is if you can discern the secret message in the Read Without Glasses Method Chart, shoot me an email at Marty@BetterVision.com. I'll give you a little gift. Secondly, to get the briefing from this event tonight, go to www.BetterVision.com/Raycharts. And to get the surprises and the extras, click on the telephone image that you'll find at BetterVision.com/Raycharts.

What I'm going to do now, just so Dr. Gottlieb will know that there's more people on the phone other than just me, I've un-muted the line. So everybody who is still on the line, why don't we say a quick good bye to Dr. Ray.

Many Voices: Goodbye. Thank you.