

MIND DEVELOPMENT COURSE 1



Super Vision

By Gregory Mitchell

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<http://www.trans4mind.com/mind-development/>
<mailto:shepherd@trans4mind.com>

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CONTENTS

Foreword.....	3
Introduction	4
Breathing Exercises.....	8
To Turn Tension Off.....	12
Eye Training - Preliminary Exercises.....	14
Developing Visual Imagery.....	20
Discovering the Artist's Way of Being.....	33
What's Next?.....	41

Foreword

By Peter Shepherd

The methods explained by Gregory Mitchell in this course can make a real difference in the way you feel and how you perceive the world. I know this from personal experience having used the techniques daily for a few months. That was 10 years ago and the benefits have remained with me. The breathing techniques brought me a much greater sense of aliveness, and the methods of improving vision gave benefits of a relaxed state of mind, feeling more centered and aware.

Like all Mind Development training, the new skills required first an unlearning of bad habits acquired throughout a lifetime, and that demands persistent application of the exercises until the new better habits have been installed. Of course we all start out incompetent with new skills but don't let that discourage you. Keep practicing, being content with small improvements. Over time these add up and suddenly you'll find you make a breakthrough where the skill is acquired and you can use it in everyday life without conscious effort.

Because the various exercises complement each other, it is also a good idea to work a while on one exercise, then move on to the next ones; finally when you return to the first ones they will seem easier and you can develop them further. This 'cyclic' approach to learning is highly effective and I recommend you work through the course at least three times.

Why do we normally try to see with such fixed, intense concentration? Why do we work so hard at something that is actually very easy? Perhaps it is because as children learning to write, we are put under some pressure to try hard to do well, and we become anxious about making possible mistakes. As a result our eyes tighten, our vision contracts and we actually see less and become less capable - so we have to look even harder. Practicing the techniques in this course allows this intense focusing to give way to a wider view that actually allows us to see and understand far more than before, to be more open to our personal intuition and better able to express it.

Awareness is the process of experiencing every moment of life as fully as possible. Greater awareness does not happen when we narrow our attention, rather it is an expansive and effortless process. The more present we are in the moment, the more satisfaction and love we can both give and receive. I trust this course will do a great deal to enhance your quality of life and to prepare you for further Mind Development courses, which will open up incredible pathways ahead for you.

Introduction

This is a home-study course to improve the mind's capacity for visualization and integration between left and right brain, boosting memory, creativity, natural eyesight and drawing ability.

The practical exercises offered in this course help to develop visual perception, which is one branch of non-verbal communication, and address the subject of breathing and relaxation. Adequate oxygenation of the brain and a relaxed state of being is necessary for further developing the mind.

The eyes and the ears are the main channels through which one gains information about the world. As with **listening skills**, training in visualization and looking makes you more aware. When you are more aware, the subconscious mind has less influence. This means you are more relaxed, less anxious, less easily upset, a better memorizer - and your vision is improved.

Obviously, a person with physical eye defect will not be able to see properly. However, many people have problems with seeing who do not have eye problems, or whose ability to see is worse than the condition of their eyes would suggest.

With the ear, it is clear that hearing is different from listening. With the eye, similarly we note that seeing is different from looking. Seeing is the ability of the eye to receive and focus light and pass this information on to the brain. Looking is an active process of perception and can therefore be trained. A person can have difficulty seeing because of eye problems, but also because of bad habits in the way he perceives and makes use of the optical information provided. While a defect in the eye distorts the image, a deficiency in attention will cause the sensation to be overlooked. These bad habits cause the opposite effects to the abilities given above. The person becomes more tense, anxious, easily upset, bad at remembering, and needs stronger glasses.

So how can visualization and looking be improved? Bad perception habits are caused by tension, often caused by repressed emotion. Because of the strong link between looking and the subconscious mind, the improvement of looking skills has a reverse effect in reducing the 'charge' that accompanies the repression of emotions.

We can only recall and imagine black when the mind is relaxed. Many of the sight improvement exercises in **Super Vision** increase this ability, because they reduce tension in the optical system and quieten the mind, allowing a black inner visual field. This is a valuable asset as visualization will then require less effort and concentration is facilitated.

Please note that work on the exercises in this course may improve defective eyesight by a diopter or possibly more, but the emphasis here is on the benefits for mind

development. This is because imagination, memory and eyesight are in fact closely related. Improvement in one brings improvement in the others.

Furthermore, techniques in this course to develop drawing skills help to bring the two hemispheres of the cerebral cortex into a better state of communication and consequently balancing the activity of the whole brain. If one side of the brain is dominant it will tend to condition thinking in certain patterns, while the other side of the brain may be under-used and practically speaking, asleep. A dominant hemisphere, whether left or right, will immediately seize upon any mental task or information that presents itself, only subsequently discovering that such a task is more appropriate to the other hemisphere. This results in confusion, stuttering and association delays. Fluency, creativity and effectiveness require both left and right brain working in balanced coordination and work on **Super Vision** will achieve this enhanced state of being.

How to Study This Course

It should be noted that left-brain dominant student will tend to approach a course in a linear mode. He will start with the first item and work on it, then go on to the second, and so on, until he reaches the end. In contrast a right-brained approach is cyclic: the student will sample the course at various entry points; he may even start at the end and work backward, and he will do a little bit of this and a bit of that, working through the course several times. There is a lot to be said for a cyclic approach if all the materials are eventually covered, but not if material is missed out, because a well-designed course is hierarchic in structure, one skill facilitating the next one. With this in mind I would suggest to you the following:

1. Firstly, you should read through the material like a novel, to get a general overview and see what's coming. As you do this it is important that unfamiliar words are looked up in a dictionary, in order to gain a full understanding of the theory and what is expected.
2. Then you should start work on the course. Ideally, because the course is hierarchic in nature, you should begin with the first item, and continue in the given sequence. A plateau of performance should be reached on each item before moving on to the next. That is, reach a level of competence that you're satisfied with and then move on (to return later on the next run through the materials).
3. This suggested approach may not always be your preferred route. Each student is different, thus some students may not be able to get going on a particular item. If this occurs with you, then move on to the next item and go back to the problematic one later on.

Irrespective of his IQ, a student tends to have a specific level of competence. This is a level of cognitive function at which he or she feels capable and complete. We tend to be successful in avoiding situations that could cause us to operate above this level. In fact we learn to be so good at this that we are seldom made to feel thick or

stupid. However, Mind Development will only work if you are continually pushed beyond your level of competence. Frequently this will make you feel stupid. This feeling of stupidity is the result of a barrier. This is indeed your feedback as to the existence of the barrier and with this awareness you are in a position to understand and deal with it. By diligently practicing the appropriate exercise you will finally pass through this barrier and move on to a higher level of competence. Further work will push you to the limit of this new level, and so on.

Unless a student has done at least 75 hours work on this course they cannot be said to have done it. Some students may require 150 hours to reach a good end point, that is sufficient to be able to apply the skills in their everyday life with unconscious competence. You are attempting to change the bad habits of a lifetime and these habits cannot be changed in a day.

To learn to sing, play an instrument, learn a new language or think with a trained mind, and do this with above average ability, requires hundreds of hours of practice, much of which is in the form of repeated exercises or drills. This requirement for drills cannot be bypassed if you wish to gain positive gains in ability.

Modern education neglects drills. Mostly it consists of grasping something in a stumbling sort of way. This becomes the foundation of the next thing to be learned, and the process continues resulting in little practical ability at the end of the course. The concept of 'overlearning' has been lost.

In the army, considerable time is spent taking your gun to pieces and putting it back together again, and similar types of activity. Likewise in singing there is practice, practice, practice. When a behavior or skill is overlearned it tends to become automatic, furthermore it cannot be disrupted in stressful situations. The gunner will be able to repair his gun in the stress of battle and the singer will not be put off her stroke by anything that happens among the audience.

New habits require new connections in the brain and this requires work in the form of practical exercises. The exercises rely on the principle of overlearning for their force.

The human mind consists of layers of programs (a special kind of habit), all of which have been overlearned until they are automatic. An aspect of Mind Development consists of adding additional layers of programming and programs of greater effectiveness. To become automatic and to operate naturally and appropriately, these programs must be overlearned, and this is done by practicing an exercise until competence is easy and no longer requires conscious effort.

Similarly, if new skills are not exercised in everyday life, but instead the old habits are reverted to, the skills will be forgotten and lost.

Work in the purely mental dimension may appear to produce sudden results; work at this level is directed toward getting a student to change his mind. Once a student has let go of a fixed viewpoint, he has changed his mind, and if the correct fixed

viewpoint has been discovered the mental block would dissolve away. It can happen suddenly because all the student has to do is change his/her mind. Working on the level of mind will handle attitudes, emotions, and unwanted sensations and pains. It can improve certain types of memory, particularly long-term memory of personal experience. Forgotten skills and even languages can be recovered. But these are rapidly lost unless an educational stage is applied, as soon as possible after the release. Otherwise much behavior will remain unchanged, as behavior is given force by habit. These are the limitations of all therapies which work solely at the level of mind and ignore the dimension of behavior. Unless this further dimension is addressed, case gain will be subjective only.

A good example of a technique where a student is overcoming both mental and physical blocks is the “Walking - Breathing” exercise, contained in this course. The number of steps a person can walk, on a lung full of air, can be increased from 20 to 35 quite easily, in some cases within a few days, whereas to get from 35 steps to 50 usually takes several months. The first stage of improvement is largely the result of overcoming mental blocks. The feeling of panic and discomfort due to the lack of air and the build-up of carbon dioxide, and in some cases the restimulation of traumatic incidents containing suffocation or choking.

Were a student to cease practice, once he or she could walk 30-35 steps per breath, most of the new ability would be lost very quickly. However if a student continued the practice until he/she reached a target of 50 steps per breath, a large part of the new ability would be retained. To increase performance from 35 to 50 steps involves physical changes to the lungs, nervous system and blood, and these changes are of a more permanent character.

The brain is the servant of the mind. Pathology has shown cases where an individual has lost the ability to read and write through an injury to the left hemisphere of the brain, but has been able to regain this ability by training other parts of the brain to take over this function.

This fact is important. The mind can influence the brain, and the brain is only a tool of the mind - its most important tool but only a tool nonetheless. We can improve the tool and enhance its function.

By and large, therapies operating at the level of mind produce effects at that level. To produce change at the level of brain (behavior and performance change) requires appropriate exercises and drills. And the amount of change is directly proportional to the frequency, intensity and duration with which these drills are applied. “The only way out is the way through.”

NOTE: Your course tutor is Peter Shepherd. Please don't hesitate to email him if you have questions or need advice about your studies of **Super Vision**:

<mailto:shepherd@trans4mind.com>

Breathing Exercises

Wilhelm Reich, the eminent psychologist, discriminated between two types of neurosis: actual neurosis and psycho-neurosis. Actual neurosis is sustained by physical problems in present time, psycho-neurosis is sustained by traumatic memory. The interplay between actual neurosis and psycho-neurosis maintains a viscous circle - the first type provides the energy to maintain the second, which in turn perpetuates actual neurosis.

Reich states that the physical origin of neurosis is oxygen shortage. He goes on to say, "There is a direct correlation between parasympathetic nervous system activity and pleasure; and on the other hand, between sympathetic nervous system activity and anxiety." When oxygen supply to the brain is sufficient, parasympathetic activity will predominate and the person feels comfortable. But when oxygen supply drops below a critical level, the sympathetic nervous system is stimulated and feelings of anxiety result, and this in turn maintains the actual neurosis.

Oxygen shortage to the brain causes impairment of judgment, obstructive and uncooperative behavior, manic laughter and rage. The most recently evolved and advanced mental processes deteriorate first and it is difficult to work successfully in mind development with a lack of brain oxygenation. There is also usually a shortage of oxygen to the retinae of the eyes, interfering with clear vision.

The first mental abilities to degrade are abstraction and reflection, followed by loss of memory and the ability to plan for the future - so that behavior becomes mindless and reflexive (stimulus-response, like the mind of animals).

When behavior is purely reflexive, the person seems to be aware, yet he does things with little or no awareness. When questioned about things that occurred a short while ago, he or she has no memory of them. It is sad to see so many people walking around in the world today in this mindless and robotic state.

It is our experience in research that most adults operate in a state of chronic low-grade emergency, often experienced as anxiety, which is due to lack of oxygenation to the brain. In this state, mind development is impossible, because the student is already functioning at maximum capacity, in the emergency mode, in which parts of the brain may actually be shut off.

A minimum amount of oxygen to the brain is necessary for maintenance but a much larger amount - perhaps twice as much - is necessary for growth and increasing mental capacity.

Many students will have such problems of a physiological nature and this has to be dealt with before mind development is possible. These symptoms are often caused by tension and stress, at the root of which is trauma, and may be observed as disorders of posture, compulsive talkativeness, and poor respiration. Trauma causes

havoc with the internal homeostatic systems of the human body and creates the wish to cling to comfortable bad habits - physical as well as mental.

It is well known that pain and suffering often continue long after an injury has healed, since the memory of the pain and suffering continues to affect the victim. Even medical illness is more easily cured, or at least relieved, by reducing mental stress. When the root of the problem is in memory, analysis can sometimes remove an illness, since all trauma has physical consequences. However, if these consequences have become physically engrained, the remedy is to seek medical advice or professional help from consultants in such as Osteopathy, Aromatherapy, Homeopathy, Nutrition and Naturopathy. When therapy is sought, it is best to remember that *medical doctors are experts at diagnosis* and a competent diagnosis should be obtained before deciding on therapy. Although Osteopaths are professionals trained in diagnosis, others, whilst competent to give treatment, should not be expected to offer conventional medical diagnoses.

Doing work on the physiological processes which sustain mental activity will produce a benefit to both. However several months work is necessary to produce a significant change, so exercises must start early in your work on Mind Development courses and continue until they are completed, or as part of an ongoing routine.

When there is a shortage of oxygen in the brain due to faulty breathing or body alignment, to minimize confusion, parts of the cortex that deal with association are shut down. A false sense of certainty prevails because of the lack of proper associations with experience and to reduce tension there is an impulse to burst into speech, without having properly considered the implications and alternatives, often while the other person is still talking!

Isometric exercises (to help erase ingrained bad muscular habits), Osteopathy (to deal with pressure on the spinal nerves due to unbalanced body tension) and Breathing exercises in conjunction with work on communication skills, will do much to reduce this condition. The final solution however will come from direction action. The Golden Rule is: Resist at all costs the impulse to burst into speech. This will give the sluggish and confused cortex time to catch up and mediate properly. A new level of insight and understanding will then have the space to emerge.

Students should be able to hold their breath for 60 seconds to know they are in sufficiently good condition for mind development to be effective, and raise this to 90 seconds or more by the end of the course, by applying the following breathing exercise, which forces the body to make better use of oxygen in the lungs by partial deprivation.

The Walking - Breathing Exercise

An ancient Chinese Zen teacher, Lao Tzu, said “Whenever you wish to achieve something you must start with its opposite.”

This exercise uses the above idea - but is, of course, supported by modern science too! When there is a shortage of oxygen, as when you hold your breath, there is a body response which was first observed in underwater divers and is called the ‘diver’s response’. This response will be evoked when breathing is suspended for a long period during muscular exertion - the pulse rate rises for while, then when you are feeling close to your limit, you experience a ‘second wind’ - the pulse rate slows down and circulation of blood to the lower parts of the body will be reduced to a fraction of what is normal.

Without oxygen, the brain dies in a few seconds but the lower body can survive many minutes. In this way, the person can survive longer on a reduced oxygen supply. The diver’s response lasts for a few minutes, when it is activated, so a return to normal breathing will hyper-oxygenate the brain, vitalize shut-down functions and clear away toxins. This principle is used in the following exercise.

Procedure:

1. Take a deep breath, during a couple of paces.
2. Holding the breath, walk for ten to twenty-five paces before breathing out.
3. Breathe out during a couple of paces.
4. Repeat steps 1 to 3.

The number of steps per breath depends on the number you can take comfortably. *Gradually* increase the number as it becomes possible to do so. The following table is a guide to the number of steps to start with, based on age.

Age	Steps/breath
25	25
30	20
40	15

This exercise must never be continued for more than 30 minutes without a break of the same length.

Students aged over 50 should ensure they are medically fit enough to do this exercise and should consult their doctor if in any doubt.

Using the starting figure, the exercise should be performed for 10 minutes. If there are problems, reduce the number of paces until a comfortable number is found. When this can be done for the full ten minutes without strain, the number of steps per breath should be increased by 1.

When a rate of 30 - 40 steps per breath is attained, further progress may seem impossible. This, then, is the threshold of the diver's response. With persistent effort while the body learns to use oxygen more efficiently, this response will be initiated and a second wind will be attained. Then, the number may be increased, always one extra step at a time, until finally well over 40 paces per breath can be achieved. Doubling the starting figure would be good progress for the duration of this course.

Tips:

Smokers or older students may need to take in breath and breathe out over more than two paces.

Practice during odd moments during the day, when you are out and about.

Practice every day. If a day is lost, you may have to revert to an earlier rate.

If you do not practice for a while, you will have to drop back to earlier rates of steps per breath, though your improvement will be faster than before.

If progress is slow (and in any case should the student have been a drug-taker), then the following vitamins should be taken daily:

500 mg Nicotinic Acid (B3) and 1 gram of Vitamin C.

The Walking-Breathing exercise has the following effects:

- Increases red corpuscles and hemoglobin in the blood
- Teaches the body to use oxygen more economically
- The chronic level of brain oxygenation will be higher
- Corrects bad breathing habits - breathing becomes deeper
- Improves peripheral circulation
- Increases capacity for effort.

To Turn Tension Off...

To turn tension off, you must first learn to turn it on. No doubt you have attempted to apply techniques for relaxation, where you try and relax more and more, but somehow, you found that your Ego got in the way. This occurred, because as soon as you tried to relax, you became tense. In a sort of round-about way, some people succeed in relaxing by an unspecified process of mind-wandering - this is not what we are seeking here. We are looking for a state in which the student is alert and concentrated, without needless muscular tension. To achieve this outcome we have taken a lesson from Zen and the Japanese martial arts. Here you will find a fundamental axiom: 'To turn something off you must turn it on more.' In practical terms, you must go deliberately toward high arousal in order to create a state of low arousal. The following exercise has been found effective:

1. Lay on the floor.
2. Tense all the muscles of one leg.
3. Tense the muscles of the other leg.
4. Tense the muscles of both legs.
5. Tense the muscles of one arm.
6. Tense the muscles of both arms.
7. Tense the muscles of both arms and both legs.
8. Tense as many muscles as possible throughout all of your body.
9. Repeat steps 1-8, progressively getting more and more muscles into motion.

Typically a student can tense about 30% of his muscular system at the same time. With practice this can be increased to 60 or 70%.

Initially tension should be maintained for ten seconds at each step. The target we are aiming for is the maintenance of maximum tension in the musculature of the body and to be able to maintain this for up to four minutes. This would burn a terrific amount of oxygen. By doing this exercise you will gain a much greater benefit from the Walking-Breathing Exercises, if you have been honestly applying them.

The method is very powerful. A 10-15 minute session, consisting of 2 or 3 short bouts of this exercise, will cause a tremendous drop in tension for several hours afterwards.

A note of caution: this is not a prove-it exercise to provide an opportunity for heroics - you can overdo it, especially if you are middle aged. Don't try to do it all at once, build up your ability gradually, then you will get the permanent benefits of reduced tension, greater strength, more mental energy and a calmer disposition.

Because emotional stress is commonly held in muscular tension, release of tension with this exercise may cause the catharsis or spontaneous expression of traumatic feelings. Here again, the answer is simply to persist and by deliberately turning tension on, you will succeed in releasing the tension and all that it represents in the body-mind.

This exercise is a form of Isometrics. Isometric exercises are most effective in integrating the peripheral nervous system. The method increases strength by increasing the intensity of the motor nerve impulse, rather than by making changes in the muscles themselves. Increasing the arousal of the peripheral nervous system may initially cause feelings of distress, as one struggles against ingrained bad muscular habits. Further arousal will however erase such bad habits and there will be a gradual return to natural muscular integration, with corresponding psychological benefits.

Eye Training - Preliminary Exercises

The eye is no exception to the holistic rule that it is necessary for the whole body to be relaxed if eyesight is to be improved. General bad health will invariably affect the eyes. Likewise the correct application of the Bates technique of eye training requires habit, authority and professionalism. One cannot rush into exercises without preparation. Some explanation of the theory is necessary to counter existing reliance on other methods of sight correction, then the body must be relaxed in order that muscular tensions can disappear - since Bates explained how much of the defects in focusing the eyes are related to external muscular tension on the eyeball.

It should be understood that the eye is the window to the mind, the eye and optical nerves do the sensing and preliminary sifting of visual data while the brain and mind do the perceiving in relation to remembering and other associations. The whole system has to work harmoniously, while a defect in the eye distorts the image, a deficiency in attention will cause the sensation to be overlooked. Both these factors are variable from day to day, which gives confidence that poor sight can be remedied fairly quickly. Organs and muscles which are not used fully tend to atrophy. The same process applies to a lazy eye. Boredom can lead to poor eyesight just as easily as eyestrain. In many cases the effects are cumulative.

Chief among bad habits leading to poor eyesight is the failure to blink at proper intervals. As the eyelids blink they wash the exposed surfaces of the eyes and prevent them from becoming dirty or inflamed by airborne bacteria. Blinking is especially important in dry, dusty or windy environments where the cornea is easily de-hydrated. Sun-bathers are especially vulnerable and should drink copiously in order to aid lubrication of the eyes and maintain the moistness of the skin to ward off sunburn.

One therefore has to acquire the habit of frequent and effortless blinking, especially when staring hard at computer screens. When mobility has been restored to the eyelids, this communicates itself to the rest of the sensing apparatus. If the eyes get tired when driving then squeeze each eye tightly shut in succession, in order not to lose sight of the road.

At the same time, when eye fatigue is experienced, practice deep breathing. At the time of exhalation you will notice that your vision becomes slightly clearer. The slight constriction in the veins of the neck caused by exhalation retains more blood in the brain, forcing it through the smaller blood vessels.

The eyes are physiologically constructed so that they can withstand light of quite high intensity. There should therefore be no need to fear the light, yet many people when suddenly exposed to sunshine react with fear, frowning, narrowing the lids and making grimaces. A mental terror of strong light manifests itself in terms of a strained and abnormal condition of the sensing apparatus. Instead learn to accept sunlight as a blessing, strong light is only painful to the tense person.

Confidence in the harmlessness of light can be translated into practice by a process of habituation. First accustom the eyes to sunlight when they are closed. Sitting comfortably, lean back and let go, thinking looseness, moving the head from side to side. If discomfort is felt when opening the eyes towards the sky, try brief intervals of sunning (exposing the eyes to sunlight but not looking directly into the sun) interspersed with placing the palms over the eyes. This may be followed by a copious discharge of tears and bright after-images which soon disappear leaving the eyes refreshed. Have frequent drinks to replenish body fluids.

Resting the Eyes

To demonstrate that strain lowers the vision, think of something disagreeable, some physical discomfort or a painful experience. When the eyes are opened, it will be found that vision is not as good. The simplest way to rest the eyes is to close them for a few minutes (not too short a period) and think about something agreeable. This will give temporary benefits for most people.

Swinging

Set aside a period each day for swinging exercises to encourage mobility of the eyes. One should stand before a doorway or a window, or other opening, so that, as the gaze swings from side to side the eyes have to focus at different distances. Swing the neck and body also so that the field of view can be as wide as possible. Take in the details of the scene in a relaxed manner. The shifting of attention will produce a soothing reaction upon the body and mind in the same way as the movements of a rocking chair or cradle. The attitude should be one of passivity and indifference, just letting the world go by.

When outdoors one should also get the eyes to move, perhaps by throwing up a ball and catching it with the right or left hand alternately. This will help to relax the eyes after a long spell of close work. When indoors try to break up the habit of staring by consciously moving the eyes around the room or looking at a range of objects specially laid out for that purpose, like dominoes, noting their denominations.

Unconscious Vision

We often make rapid reflex movements to avoid danger, especially when driving a car, where the eyes sense and the muscles react before we have had time to observe consciously that the situation is dangerous. In such cases the nervous system works more quickly than the mind demonstrating our ability to have unconscious vision.

We are always observing a wide range of occurrences around us without being conscious of them, since we only select certain things on which to focus our attention. Attention is so selective that we often miss those things we don't want to see. Even if these things are perceived unconsciously they can still create a memory trace and be recalled to consciousness if we are subjected to a strong form of persuasion, as under hypnosis, or with biofeedback devices. The practice of eye

exercises already described tends to lower the barrier between unconscious and conscious perception. This can be shown by the process of 'flashing' a glance at something and then trying to describe what you have seen.

There is evidence that things unperceived by the conscious mind can be recalled, though persons under strain remember less. If one stops trying anxiously to recall the sensation then often a random guess as to its nature will be correct. After practicing this kind of recall the barrier between conscious and unconscious vision will be lowered so that sensing and perceiving take place almost simultaneously.

The flashing exercises can be practiced during everyday life simply by avoiding the temptation to stare and darting quick glances at things around you as you pass them by on a walk or a drive. Glance outwards at the object and then inwards to the memory image. At first you will see only a blur, it is when you stop trying to see that the image will come clearer. One can do this exercise with dominoes or playing cards, looking at them very quickly in succession and trying to remember the value.

Analytical Viewing

One should stop trying to take in all parts of a larger object at once but shift the eyes rapidly over the outstanding features of it. For example, if it is a house, then count the windows and doors, trace the outline and the line of the eaves. This kind of analytical looking is designed to improve memory and concentration and enable the looker to form a mental picture of what is seen as well as improving vision.

If you have defective vision do not stare at the face of someone you are trying to recognize. Instead shift rapidly over the features. The person will then not notice a stare but merely a relaxed appraisal.

As an exercise take a calendar with monthly pages which has a whole month in small print at the bottom of the page. Hang the sheet where the large print can be easily read in good light. Glance at the first day and then away over your right shoulder. Glance at the figure in small type and then close the eyes. Glance at the next day and so on repeating the drill for the entire page. At first there will be difficulty in seeing the small figure numerals, but there will be increasing clarity in sensing as you proceed.

In the second phase of the exercise one should glance at a large numeral then down to the small print, back to the next large numeral and so on for several shifts before closing the eyes. You will be surprised at the way the clarity of the figures improves with practice. By practicing innumerable acts of central fixation you will never again be tempted to stare or strain or try hard to see. You will have learned a technique of alert passivity and dynamic relaxation.

Negative Emotion

Anyone who wants to see well should aim to let go of such negative emotions as fear, anger, worry, grief, envy. The fear of not seeing properly paralyses the mind and body of those who experience it. For the person whose sight is abnormal the correct mental attitude should be: 'I know that sight can be improved if I practice the required exercises and I will continue until better vision comes to me.'

Squinting

Dynamic relaxation will assist those with squint. As a further exercise one should hold a pencil about three inches in front of the nose and focus the eyes on a distant object. With normal vision there will be two images of the pencil about three inches apart, but less if one is squinting. Should this happen 'let go' and with the eyes closed, imagine the distant object with the pencils further apart either side of it. Then open the eyes, and if your imagination is strong enough, the gap between the pencils will widen. Go on repeating this until the distance is increased to normal and then swing the head so that the pencil images move from side to side of the distant object, still keeping their distance relative to each other.

Reading

To provide the eyes with adequate relaxation one should adopt the following procedure:

1. Close the eyes for a second or two at the end of each sentence. 'Let go' and imagine the last word you read and the punctuation mark which followed. When you re-open your eyes fix on that word and the punctuation mark, which will seem clearer. Then go on with the next sentence.
2. At the end of every page or two interrupt reading to palm your eyes. This helps to remove impatience.
3. If sunlight is available, or a strong light, take this on closed lids before palming.
4. While reading, sit where you can see a calendar or other notice in large print hung on a distant wall. Raise your eyes from the book occasionally and look analytically at the print on the notice.
5. Pause from time to time and close the eyes to visualize a word you have recently read, seeing it against a white background by itself. Try to imagine the whitest background possible. Open your eyes and try to see that word with the same background. Close the eyes and try again. After two or three repetitions palm the eyes for a short while and go on reading.
6. The contrast of black letters can be improved by visualizing a black dot above and below a letter and then looking at it again. It is easier to imagine a small black area to get greater contrast.

Let us now consider the ways of performing the act of reading, bearing in mind that the great enemies are strain, misdirected attention and staring:

1. Do not hold your breath or keep the eyelids rigid and unmoving for long periods.
2. Do not stare and try to see the whole of a line at a time. Bring central fixation into play attention by moving the eyes continually, keeping as wide a scansion pattern as possible. The words should be scanned as interruptions to a white background.
3. Do not frown when you read. 'Let go' and relax your facial muscles.
4. Do not half-close the eyelids when reading. This may be a way of improving vision by cutting out the distractions of bright peripheral vision, but it causes strain to the lids. As an alternative cut a window in a piece of black paper large enough for a passage from the book to be read through it, about two lines, and move this as you read. For those who suffer from corneal opacities this device may double the clarity of their reading vision. It also improves black/white contrast.

Unfamiliar Objects

First ensure that what you are looking at is brightly lit. Secondly, resist the temptation to stare, keep eyes and attention shifting. Thirdly, do not hold your breath, and blink frequently. Fourthly, have rest periods with palming the eyes and 'Letting go', remembering some familiar object.

Working with Computer and TV Monitors

Do not try to see the whole screen at once, nor to hold any one detail, instead keep the eyes and attention on the move. Do not forget to breath, and blink normally. Take the opportunity offered by boring and idle periods to rest the eyes. Glance away into a darker part of the room occasionally. Use any intermission for palming. Try to analyze pictures or data actively by visualizing them with eyes closed.

Lighting Conditions

The best lighting is full sunshine on a clear, Summer's day. If you read in such light the illumination falling on a page will be about ten thousand foot candles. Even on dull days this will be around one thousand foot candles. Indoors near a window the lighting will vary between 150 to 500 candles, but away from the window the lighting may be as little as 2 candles. A 60 Watt lamp will provide 80 candles at one foot, twenty at two feet. These lighting levels explain why people with eye defects find difficulty in reading indoors.

It will be difficult to provide adequate illumination with filament bulbs at reasonable cost. Strip lighting with fluorescent neon tubes is brighter and cheaper but flashes sharply at 100 Hz. Those with defective sight should consider having fluorescent tubes driven by direct current which are now available.

Chinese Eye Massage

Amazingly, although there are over one billion Chinese, relatively few of them wear glasses. The Chinese attribute this to special eye massage techniques based on acupuncture. These have been officially promoted by the Chinese Government since 1949. Twice a day in nearly every school in China, and many factories as well, the Chinese stop whatever they are doing and go through four exercises which take ten minutes.

They are first asked to close their eyes and dream of far-off places, then begin massaging the key pressure points around their eyes. These simple exercises are believed to relax the focusing muscles of the eyes and increase blood circulation. The net result is better vision and healthier eyes.

When doing the exercises the eyes should be closed, fingernails kept short and hands clean. Massage lightly and slowly, don't use excessive pressure. Repeat every exercise eight times.

1. Use thumbs to massage inside the eyebrow corners, the other fingers slightly curled against the forehead.
2. Use the thumb and the index finger of one hand to massage either side of the bridge of the nose. Press downward and then upward.
3. Place thumbs on the lower jaw, the index and middle fingers against both sides of the nose near the nostrils. Massage with the index fingers.
4. With fingers curled and thumbs resting either side of the forehead use the sides of the index fingers to massage outwards around the eyebrows.
5. Use the index fingers to massage from the bridge of the nose across the top of the cheekbones, underneath the eyes.

Developing Visual Imagery

Eyesight improvement techniques are included in this course because they are effective in improving visual imagery and reducing mental 'noise' or distraction. These exercises also have the following effects:

- Relaxation
- Increased awareness
- Less tension and worry
- Easier to study
- Improved memory.

When a person tells a lie, it causes a sudden change in eye focus that lasts for a few seconds and then returns to normal. The act of lying requires that mental images are formed that are at variance with reality. This conflict causes tension in the eye musculature and eyesight is affected. For this reason, the compulsive liar will often become chronically short-sighted.

We can only recall and imagine black when the mind is relaxed. This will only occur when we are seeing perfectly, that is, when we are seeing without effort. Most people, when they try to imagine black, experience a visual chaos: instead of blackness they see streaks or floating clouds of grey, flashes of light, patches of color, partial images, fragments from memory and even material from dreams.

This 'noise' corresponds to muscular tension as the result of straining to see, rather than looking without effort. The causes of the tension may be psychological, such as when a person has a high level of anxiety or is fearful, and the muscular tension only then serves to further increase this underlying anxiety. By eliminating the symptoms with the following exercises, this vicious circle is thereby broken.

Many of the sight improvement exercises that we will apply increase the ability to recall and imagine black, because they reduce tension in the optical system and quieten the mind, allowing a black inner visual field. This is a valuable asset as visualization will then require less effort and concentration is facilitated. Mental images will have greater detail and clarity, projected against a black screen. There will be an increase in spatial IQ.

People who find visualization difficult tend to make far fewer eye movements than normal, when they are looking at surrounding objects and faces. Usually they are left-brain dominant and have problems due to poor communication between both sides of the brain. Their visual memory likewise suffers.

Good visualizers, when they look at their surroundings and faces in particular, will tend to trace their outlines and features, shifting rapidly from one point to another. They can create more easily, by visualizing the things they want to achieve and their current reality, so ideas flow more readily. Traumatic memories are also easier to confront and control.

The exercises should be repeated many times. One does the first exercise to gain some familiarity with it and then moves on to do the next, etc., until one has practiced all the exercises in the series. Then one returns to Exercise One, with which one will then be able to obtain greater competence. This approach of rotating the exercises is called a 'cyclic' approach and all the exercises in Mind Development courses are best practiced in this way.

Exercise 1: Palming

This exercise is called 'palming' and may be regarded as the act of cleaning the mental blackboard.

1. Cover the eyes with the hands. Allow one hand to fall upon the other so that the center of each palm is over each eye (but not directly touching the eye) and the heels of the hands are resting on the cheekbones - such that all light is excluded. The eyelids should be closed.
2. Bring your attention to your breath, breathing gently and effortlessly. Notice how the total darkness soothes your eyes and allows your entire body-mind to relax. If you notice yourself thinking, gently bring your attention back to your breath.
3. Relax the eyes by looking at an imaginary distant point. Then imagine pure black, over as wide a field as possible.

At first it's easier to do this in a darkened room. If you have difficulty imagining pure black, then do the steps A, B, and C below. People fail to visualize black either because they cannot see pure black when they look at black objects, or because they are straining the optical system when they try to visualize - the following steps will help:

A. Look at a black object for about 5 seconds, keeping the eyes fixed on it. The smaller the object, the blacker it will appear. Then palm the eyes and recall the object. At first you may only be able to recall the image for a few seconds. When the image is lost, uncover the eyes and look at the black object again. This is repeated, until you can recall black anytime you want to. When you can recall the object and hold an image for as long as you like, then you can duplicate the image as many times as required, to cover the whole of the visual field.

B. Recall a color, in as intense a shade as possible. "Recall red," etc. If necessary, examine a physical example of the color before visualizing it. Then recall another color. Start off slowly, gradually increasing the rate that you call off the colors to about one per second. Do not expect instant results! Most mental exercises require considerable practice in order to break down the habits and set patterns of a lifetime.

C. Do this immediately after step B. Observe a piece of unused white chalk, for about 5 seconds. Cover the eyes and imagine the white chalk against a black background. The whiter you try and make the chalk, the blacker the background will become. When the image fades, open the eyes and observe again. This exercise is repeated until you can imagine white at will. When the white chalk can be visualized perfectly, the background will be so black that it would be impossible to remember a blacker black with the eyes closed, or observe anything more black with

the eyes open. The black will be utterly black. When you can do step C, then step A will be easier to do and you can return to do the Palming exercise.

Unless the mind is totally relaxed, one cannot produce in the mind an exact image. On the other hand, if you can recall a realistic image of something seen, felt, or heard then your mind is at rest. In these cases, when you close your eyes, you will see pure black.

Listening and Visualizing are related skills. Indeed, Japanese Samurai warriors were taught that to visualize well, they must learn to listen, and performed combat exercises blindfolded to improve their aural perception and corresponding visualization. To listen or to visualize well the mind must be relaxed. Therefore, learning to visualize also helps listening and learning to listen helps you to visualize.

Exercise 2: The Black Object

At times during the day recall the memory of a black object. When the mind is under strain, this can be particularly helpful. Do not use effort to recall the small black area; let the black area come into mind. You will then be relaxed and calm. With continued practice, it will become easier to do this: the image will become blacker, and the mind more relaxed.

If it is not easy to recall, then your mind is not calm and a period of palming would be helpful. One could also call to mind an earlier successful attempt at recalling black, and this will, in turn, bring about the relaxed state which went with it.

The effects of practice will tend to be cumulative.; after a time this memory will always be there on tap. This can be used as ongoing self-assessment, a type of biofeedback, the speed of access to this memory indicating your state of mental stress or relaxation.

Exercise 3: Look Around

A good visualizer is constantly making many small, rapid, smooth eye movements, whereas a bad visualizer makes slow and jerky eye movements. This exercise helps to improve visualization by training the eye movements.

In this exercise, you start off looking ahead and then glance at objects placed around all sides and corners of the room. Move the head a minimal amount; the emphasis should be on moving the eyes. But don't simply move your eye, you should also look. To check this, each time re-visualize the object you glanced at.

Select objects at random, near and far, left, right, up, down, etc. When you can do this well, the pace can gradually be speeded up and more objects can be selected, until all the room is covered. The same exercise can be repeated outdoors.

Exercise 4: Near - Far

This exercise consists of shifting attention from something near to something far. The emphasis is on focusing rather than eye movement.

Sit so you can see two objects at the same time: one placed nearby, about 1 foot away, and the other placed behind about 15 feet away (approximating infinity for practical purposes). The objects are aligned at the centre of your visual field, so that it is easy to focus on either of them without shifting the gaze.

Alternate between looking at the near object and the far object and do this as quickly as possible. When looking at the near object, the far object will be out of focus and vice versa. Try to observe how these two states, near focus and distant, feel. Then when you recall those two feelings you will find that you are exercising voluntary control over your eye focus.

Start at one alternation per second and speed up gradually to three per second.

Exercise 5: Nose Writing

1. Close your eyes and imagine a black visual field, the mental blackboard.
2. Imagine a length of very white chalk on the end of your nose.
3. By making slight head movements, write imaginary letters on your imaginary blackboard.
4. When you are able to do this well, practice writing some words in longhand using the chalk on the end of your nose.
5. With practice, speed up the writing and also visualize the words you have written, until you can see several sentences of white writing on the blackboard covering your visual field.

This exercise helps to link the two sides of the brain. Studies have been made of this exercise in conjunction with an E.E.G and it has been found that imagining the blackboard increases E.E.G. activity in the right hemisphere of the brain (the context). Imagining the chalk increases activity in the left hemisphere (the focus). Moving the head when 'nose-writing', causes pronounced synchronization of the rhythms of brain waves between the hemispheres, i.e. improved whole-brain integration.

Exercise 6: Blinkers Away

People who are intuitive in their perception and their action are much more AWARE than the majority. They notice what is going on in their peripheral vision; whereas fearful or heavily conditioned, 'field dependent' people tend to have tunnel vision. They tend to see the world with blinkers on, only seeing what is directly in front of them and not looking aside, scared that the status quo might be taken away from them. Tunnel vision is counter-intuitive and it is an obstacle to mind development. This exercise will make you more aware of the incidental things and, therefore, more aware and generally intuitive.

1. Set up a small object, a cup for example, about 8 feet away from you and directly in the center of your visual field. Sit directly facing the object, which is at eye height. Focus on the centre of the cup and don't move your eyes.
2. The intention is to extend your visual range, to see more in your peripheral vision. Without removing your focus on the object, mentally concentrate on the left for up to 8 seconds and describe what you can see in your peripheral vision. Then move your awareness to the top of your visual field, and so on to cover all that you can see. Doing this means that you shift your attention mentally. Your eyes should not move and you must hold on to your fixation point. Try to 'see' as far to the extremes as you can, but don't let your eyes move to follow your peripheral attention.
3. Go round the visual area in a spiral, and each time round, increase the area you can perceive in this manner. Shift your attention mentally, not with your eyes. Then revert to the centre and spiral out again.

Exercise 7: Visual Acuity

This is an exercise that will enhance your ability to observe. Typically a student with normal eyesight can read a typewritten page under good lighting conditions at about 4 - 6 feet. With practice this distance can be increased to as much as 12 feet and there will be a parallel improvement in the detail and liveliness of mental imagery.

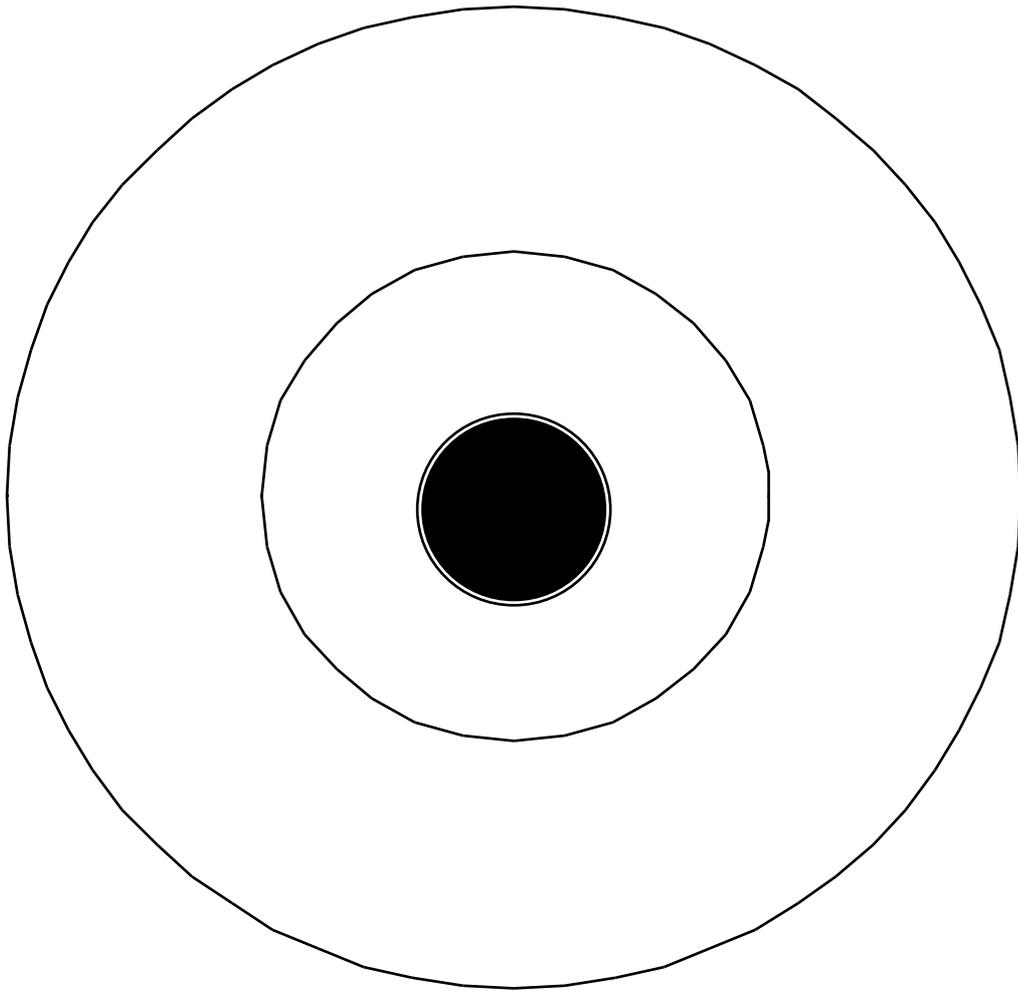
1. Sellotape a page of typing on the wall of your room. Then with the aid of a measuring tape, note the maximum distance at which you can read the page.
2. Position a chair so that you are seated at 80% of the previously measured maximum reading distance. Make a mark or stick a pin in the carpet at this exact position of the chair so at the next session you can reposition it accurately.
3. Every day a fresh page should be taped on the wall and the chair moved back slightly, just by one inch. Do not be tempted to be more ambitious since by changing the situation only a little, the mind is fooled into accepting the new situation as the old and therefore the old habit pattern is changed subversively. By following this routine you will find that after about two weeks or so, you will be reading a page at your original maximum distance but doing so without difficulty!
4. Once you have reached your original maximum reading distance the chair should only be moved back by about a quarter of an inch per day. Continue at this rate and your maximum reading distance will increase by about one foot per month, and by the end of six months it will have doubled.

For an increase in visual acuity of this magnitude certain physical changes have to take place in the nervous system. These kind of changes require several months but once they have taken place the change is permanent.

Exercise 8: Seeing / Not Seeing

Look at the following diagram and try to see

- a) *Only* the center dot (by ignoring the outer circles)
- b) *Only* the two outer circles (by ignoring the center dot)
- c) *Only* one of the outer circles (by ignoring the dot and other circle)



Exercise 9: Now I am aware...

Step 1. For a period of 5 minutes make the statement: “Now I am aware of....” and complete the statement by reporting what you see right now; then what you hear right now; then what you feel right now; then what you are smelling right now; finally what you are tasting right now; then repeat the cycle.

Step 2. Once you are familiar with this basic procedure, you should squeeze your right thumb when you report what you are currently seeing. When you repeat what you are currently hearing, squeeze your index finger; when you report what you are feeling, squeeze your middle finger; when you report what you are smelling, squeeze your ring finger; and when you report what you are tasting, squeeze your little finger.

You should associate the idea that when you squeeze the fingers on your right hand, this will pertain to your perceptions of the outside world. This will set up a Pavlovian response that can be exploited as follows:

- i) When you squeeze your **thumb**, your **visual** sense will be heightened.
- ii) When you squeeze your **index** finger, your **auditory** sense will become more intense.
- iii) When you squeeze your **middle** finger, your **feeling** awareness will be augmented.
- iii) When you squeeze your **ring** finger, your sense of **smell** will be more intense.
- iii) When you squeeze your **little** finger, your sense of **taste** will be more clear.

Step 3. When you touch the fingers on your left hand, this should be associated with **internal** sights, sounds, feelings, etc., and in this way your mental imagery will likewise be intensified.

Conclusion

Individuals with bad eyesight (not inherited or diseased) are generally fearful - this may be manifest, or just below the surface. Such a person has less tolerance of stress and therefore problems with visualization and memory. They will tend to be more left-brain dominant than average, because the logical mind has to work harder to keep thinking 'up to standard' when the intuitive mind is not providing ready answers (based on structure and context).

Good eyesight, good memory and the ability to imagine in pictures usually go together. The exercises described in this course will go a long way towards solving perceptual problems, but some students may of course still need to wear glasses! When possible, though, the exercises should be done without them.

When you've practiced these exercises and achieved some competence, notice how this carries over to your everyday eye movements, the feeling of tension in your eyes and your corresponding state of mental relaxation and intuition.

Discovering the Artist's Way of Being

Drawing well depends on acquiring the art of seeing. Ability to draw depends on being able to see the way an artist sees, and this kind of seeing can marvelously enrich your life. The artist is able to shift from the ordinary way of processing visual information (the sequential, analytic way of the left-brain) to the holistic, spatial mode of the right hemisphere. Contrary to popular opinion, manual skill is not a primary factor in drawing. Drawing is a skill which can be learned by every normal person with average eye-hand co-ordination - if your handwriting is readable you have ample dexterity to draw well. Far more important is learning how to process visual information in the special way used by artists.

Drawing, pleasurable and rewarding though it is, is but a key to open the door to other goals; hence its place in this course. In drawing you will delve deeply into a part of your mind too often obscured by endless details of everyday life. From this experience you will develop the ability to see things freshly in their totality, to see underlying patterns and possibilities for new combinations. Creative solutions to problems will be accessible through this new mode of thinking - using the power of your whole brain. The potential of the integrated brain is almost limitless, and through drawing (and the other techniques of **Super Vision** which achieve the same objective in different ways) you can come to know this powerful self and make it known to others. Through drawing and other forms of self-expression, you are made visible; and your powers as an individual are enhanced through increased awareness of your own mind and its workings.

Pre-instruction Drawings

Obtain a 4B pencil and a pad of inexpensive (not glossy) paper. Each drawing may take between 3 - 10 minutes. Be sure to date the drawings as they will provide a record of your present level of drawing skill, prior to the exercises that follow.

Draw a portrait (a person's head and shoulders), from memory, without looking at anyone.

Draw a portrait of a person nearby.

Draw a picture of your own hand in whatever position you choose - the hand which is not drawing, of course.

Draw a picture of a chair.

Get used to drawing playfully all over an intimidating sheet of empty white paper. Firstly start drawing - boldly, freely, confidently - using straight vertical and horizontal lines, at first following the edges of the paper, without taking the pencil

from the paper. Invent the moves as you go along, knowing that you create the line and that the line, the paper and the shapes you make will lead you naturally into your next move. Then try another sheet, perhaps this time with diagonal lines as well as the lines which reinforce the edges. Try adding circles and shading in areas.

On a sheet of paper, right in the middle of the sheet, write your signature, but much larger than usual - say 10 times the normal size. You are looking at a drawing which is your original creation, shaped by the cultural influences of your life. You have expressed yourself through the use of line, the non-verbal language of art. When another regards your signature, they respond to the felt, individual qualities of the 'drawn' line: the speed of line, the size of spacing, the muscle tension or lack of tension of the artist, to the whole signature and all its parts at once. They respond to you and your individuality.

In the exercises to follow, we won't dwell on what you can do already. Instead the aim is to teach you how to see so that you can use your expressive, individual line to draw your perceptions. Drawing a perceived form is largely a right hemisphere function. We want the right hemisphere to 'lead' the left, to become the dominant hemisphere. The subjective characteristics of this state are: a sense of close 'connection' with the work, a sense of timelessness, detachment from using words, a sense of close attention to forms and spaces and shapes which remain nameless.

It's important that you experience the shift from one mode to the other - from the ordinary verbal, analytical state to the spatial, non-verbal state. By setting up the conditions for this mental shift and experiencing the slightly different feeling it produces, you will be able to recognize and initiate this state in yourself - a state in which you will be able to draw (and be more capable in many other ways).

Preliminary Breathing Exercise

This exercise is designed to reduce stress and tension and promote relaxation, in order to enhance the visual field and allow easier access to right-brain abilities.

Step 1. Breath in to a count of 6 seconds; breath out to a count of 6 seconds. As you breath in, raise your extended right arm, and lower it as you breath out.

Step 2. When you can do this easily and comfortably, in addition, as you breath in look up - as high as you can - with both eyes, but keep your head still. When you breath out, look down as far as you can, whilst keeping your head still.

Step 3. In conjunction with the slow breathing cycle, now learn to relax the tongue. As you breath in, tense all the muscles of your tongue, pushing it against the roof of the mouth. When you breath out, relax the tongue, letting it fall limp on the floor of the mouth. Once you have done this 3 or 4 times, the tongue will be fully relaxed;

then you continue breathing in conjunction with the eye movements as described in Step 2, but do not tense the tongue on the in-breath. You will find it is very difficult to think in words, once the tongue is fully relaxed, since tension in the tongue is connected with inner speech and relaxing this tension helps to reduce the dominance of the left hemisphere.

Step 4. Once the above steps have been mastered, accompany the slow breathing with eye movements and in addition: as you breath in, imagine you are breathing in white light; as you breath out, imagine you are breathing out black. Do this with eyes closed.

Repeat this exercise periodically as you are learning to draw. As you become accomplished at this breathing technique, gradually increase the breathing count up to 10 seconds, corresponding to 3 in-and-out breaths per minute.

Vase-Faces Drawing

Step 1. Draw a profile of a person's head on the left side of the paper, facing towards the centre (if you are left-handed, draw the profile on the right side, facing towards the centre). Next draw horizontal lines at the top and bottom of the paper, equivalent to the top and bottom of a vase, of which your profile is one side.

Step 2. Go back over your drawing of the profile with the pencil; as the pencil moves over the features, name them to yourself: forehead, nose, upper lip, lower lip, chin, neck. Repeat this step a few times. This is a left-hemisphere task: drawing symbolic shapes from memory and naming them.

Step 3. Next, starting at the top, draw the profile in reverse, completing the vase. The second profile should be a reversal of the first for the vase to be symmetrical. You will find that you are doing the second profile differently and it will feel slightly different: this is right-hemisphere drawing. You probably lost the sense of drawing a profile and found yourself scanning back and forth in the space between the profiles, comparing and adjusting, not thinking in words at all.

Repeat the exercise several times, with different faces. If when doing the reversed profile, the left brain intrudes with verbal phrases about the separate features, say to it: 'Just stay out of this please, the other side can handle this job, then we'll get back to you'. The left hemisphere is not used to being shut out, and you may need to reassure it.

Upside-down Drawing

In upright orientation we can recognize familiar things, categories and name them. But viewed upside-down, the visual clues don't match our memories; we see shapes and areas of light and shadow. But this is the way of seeing which assists drawing, so in this exercise you will be copying an upside down image - your drawing, therefore, will also be upside down.

Copy the drawing on the next page just as you see it. Before you start, look at the upside-down drawing for a while; look at the angles, shapes and lines and especially the spaces. Begin drawing at the top and work your way down, moving from line to line, part to adjacent part. Try not to think about what the forms are or to name them. Forget about time; take as long as you need.

When you've finished and turned your drawing right side up, you'll probably be impressed by your efforts. The know-it-all left brain, which admires a job well-done, must now consider the possibility that the disdained right brain is good at drawing! When you were drawing, did you notice how you felt after the cognitive shift to a right-brain mode of consciousness occurred? This knowing will help to bring the cognitive shift under control - the main goal of these exercises.

Do several more drawings upside down, using drawings from an art book, so that you become familiar with how it feels to be in the right-brain mode. It is indeed pleasurable and in that mode you can draw well. You feel excited, even exhilarated, but calm and in full control, released from the verbal domination of the ego-mind, the left hemisphere, at one with the process of drawing.



Contour Drawing

The most efficient way to accomplish a shift to the right-mode is to present the brain with a task that the dominant left-brain can't or won't handle, and to see in such a way that this naturally happens. This exercise is called 'contour drawing' and your left hemisphere is probably not going to like it, because it rejects the slow, meticulous, complex perceptions of spatial, relational information, and is happy to let the right-mode take over.

An 'edge' is the place where two things meet. In drawing your hand, for example, the places where the air (that in drawing is thought of as background or negative space) meets the surface of your hand (foreground or positive space), the place where a fingernail meets the surrounding skin, the place where two folds of skin meet to form a wrinkle, and so on, are shared edges or 'contours'. A contour is defined as an edge as you perceive it. The contour can be described (drawn) as a single line, which is called a contour line. (This concept of edges is fundamental to art, having to do with unity. Unity is achieved when everything in a composition fits together as a coherent whole, each part contributing to the wholeness of the total image: unified shapes and spaces that share edges.)

Contour drawing entails close, intense observation as you draw the edges of a form without looking at the drawing while it is in progress. As you draw, you imagine you are tracing the edges of the form with the tip of your pencil.

Step 1. Place a sheet of paper on the table and tape it down so that it cannot shift about while you are drawing. Arrange yourself so that your drawing hand, holding the pencil, is comfortable and ready to draw on the taped-down paper.

Step 2. Face all the way around to the opposite direction, gazing at your non-drawing hand, that should rest on some support, such as the table behind you. You are going to draw your hand without being able to see what you are drawing.

Step 3. Focus your entire attention on the visual information out there in front (the hand - but don't name it as such), and remove all attention from the drawing. Then start to draw only what you see, not what you 'know' should be there. Focus your eyes on some part of your hand and perceive an edge. At the same time, place the point of your pencil on the paper. Very slowly, creeping a millimeter at a time, move your eyes along the perceived edge, observing every minute variation and undulation of the edge. Simultaneously record this information with the pencil, as if the tip of the pencil is the focal point of your perception at all times, moving the pencil at exactly the same slow pace. Register everything you are seeing at the moment of seeing- not as a second action after you have seen. Do not turn around to look at the paper.

Step 4. Continue observing your hand and draw the edges you see, following the contours. Be aware of the relationship of each contour to the whole configuration of complex contours which is your hand, seen in your peripheral vision. You may switch from one contour to another and back again. Do not pause in the drawing but continue at a slow, even pace, matching the movement of the pencil exactly with your eye movement.

Do not be concerned about whether the drawing will look like your hand - it probably won't since you can't monitor proportions, but it will be an interesting impression of your hand - a beautiful record of your deep perception. The emphasis in this exercise is not to draw realistically but to see things exactly as they are, in the artist's mode of seeing.

Step 5. After you finish, think back on how you felt at the beginning of the exercise compared to how you felt when you were deeply involved in the drawing. Were you fascinated? Was your mind quiet? Was there a sense of timelessness? Will you recognize this state when you return to it?

Alternate the above Contour Drawing with the next Graph Paper Drawing exercise.

Graph Paper Drawing

This exercise is concerned with concentration. A high level of correlation exists between ability of concentration and ability of memory, because the higher the level of concentration, the deeper the memory trace. Improving the memory for line will assist drawing when attention is turned to the actual drawing in later exercises. Improved concentration also makes it easier to keep focused on lines in the subject, when doing the exercise above. Again, since the exercise is incremental and non-verbal (only small, unidentifiable sections of the subject being seen it once) it occupies the right-hemisphere mode of drawing skill.

Step 1. Using a section of a photograph about 8cm x 8cm, a transparent sheet of acetate ruled with 2mm graph-paper lines (obtainable from graphics shops), is placed over the drawing and taped in place. Another sheet of actual 2mm graph paper is placed by the drawing hand. Square by square, fill in 2mm squares on the graph paper in pencil, corresponding to squares on the original picture which include at least 50% of dark tones.

Step 2. As you improve at this exercise, you should try to increase the speed that you transfer the picture square-by-square, and then take in more than one square at a time, up to a maximum of 25 squares (i.e. one 1cm square). Try to remember a sequence of squares as a perceptual image rather than a verbal description.

Step 3. When the above steps are progressing well, change to a 1mm-ruled acetate and graph paper and continue as above. Also progress to a larger picture area.

Step 4. This exercise may be repeated with grays being reproduced by a lesser pressure on filling in the graph-paper squares.

Step 5. When the above Steps are proficient, move on to drawing the actual image within each 2mm square, at first in black and white, and then incorporating grays as well.

Step 6. Finally, a colored photo or copy of a painting may be used, with a set of colored crayons or felt-tip pens.

Object in a Bag

An alternative exercise, to complement your practice in Contour Drawing, is to draw an object that you are simultaneously feeling with your non-drawing hand. The object is obscured by being inside a bag. All the principles of Contour Drawing apply, but this time, you are of course, perceiving contours through the sense of touch rather than eyesight.

Post-instruction Drawings

Go back and try again the Pre-instruction Drawing exercises done earlier; see if you are a better artist now - and better at accessing the capabilities of your right brain!

What's Next?

Well, that completes your first run through Super Vision. Remember that the 'cyclic' approach to study is a good one - if you go back to earlier exercises now, you'll see them in a new light and get much more out of them. It's a good idea to choose a particular lesson and concentrate on practicing its principles in your life for a few days, until it is completely mastered and assimilated. For each exercise, consider: How can I use this for work/rest/play?

Tools for Transformation offers further excellent courses to radically boost your progress on your path of personal and spiritual development. You can obtain fulfillment of your mental potential, a new clarity of your purpose and identity in this life, and tremendous spiritual enlightenment, if you choose to really follow through on these courses!

The next Mind Development Course is “**Effective Communication.**” Learn powerful communication skills that enable you to be more effective at work and in those situations of everyday life where better communication can make all the difference. The course is available May 2004.

The **Effective Communication** course offers a series of practical exercises which develop the skills of communication and help the student to apply the fruits of his or her learning *here and now* - both to his or her personal growth and to the practical issues of personal relationships and business.

Improvement in our ability to communicate externally is reflected by a similar gain in communication between parts of the brain. The practice exercises enable development of *all areas of the brain*, even those which have been long under-used. They affect, particularly, the integration of the right and left hemispheres of the brain. Each hemisphere governs a different way of thinking and seeing the world. By doing the exercises thoroughly, the student can bring both halves of the brain *into mutual communication*, so that he or she is freer to think holistically and experience the world from an expanded point of view.

Communication is the vehicle for all further techniques, so communications skills are a vital aspect of Mind Development. The **Effective Communication** course includes practical exercises to enhance the person's capacity to listen attentively and comprehend. Following that, questioning skills are practiced, which have relevance to communication, memory and understanding. This will help the student to *maintain control of communication* in practical, social and business situations. You will also learn about practical problem solving and how to achieve your goals in life.

[Click here to order the Effective Communication Course](#)

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