
THE COLLEGE OF SYNTONIC OPTOMETRY

JOURNAL

OF

OPTOMETRIC PHOTOTHERAPY

COPYRIGHT 1993 COLLEGE OF SYNTONIC OPTOMETRY

MAY 1993

PRESIDENT'S LETTER

Dear Colleague,

Welcome to the 1993 College of Syntonic Optometry Conference on Light and Vision.

Since the 1930's, optometrists have met annually for syntonic education, College business and camaraderie.

Lately, something is happening on the way to these forums -- light is being rediscovered! Researchers and clinicians in professions apart from optometry are monitoring and measuring the effects of visible light on the human condition apart from the visual system.

Recent C.S.O. conference keynoters have described the effects of light on S.A.D., jet lag, sleeping patterns and the powerful pineal. Scientific research continues to validate phototherapy.

Recent C.S.O. conference registrations have included clinicians from health disciplines other than optometry. They come to learn, teach and to share with us under the common bond of our uncommon interest -- phototherapy's potential for human benefit.

As the horizons of phototherapy continue to expand, the C.S.O. is pleased, proud and privileged to provide a medium for extension of knowledge, exchange of information and *esprit de corps*.

I extend a hearty welcome to all who have come to join us on the journey to enlightenment.

June G. Robertson, O.D., F.A.A.O.

In this issue...

President's Letter.....	1	Interview - Jacob Liberman, O.D., Ph.D.....	6
Scottsdale '93 Schedule.....	2	Interview - Mary Bolles.....	7
Editorial - Samuel Pesner, O.D.....	3	Editor's Notes.....	8
Interview - Charles Butts, O.D., Ph.D.....	3	Beyond Syntonics Photo Gallery.....	9
Interview - John Searfoss, O.D.....	4	Advertising Page.....	10
Interview - John Downing, O.D., Ph.D.....	5	Fellowship In the College of Syntonic Optometry..	11

**THE COLLEGE OF SYNTONIC OPTOMETRY
61ST ANNUAL CONFERENCE ON LIGHT AND VISION**

Wednesday, May 12, 1993

3:00 P.M. Board of Trustees Meeting
8:00 P.M. Fellowship Examinations

Thursday, May 13, 1993

8:00 - 9:00 Registration & Continental Breakfast
9:00 Welcome - June G. Robertson, O.D.
Opening Remarks - Ray Gottlieb, O.D.
9:15 - 10:15 Historical Overview of Phototherapy
- Samuel Pesner, O.D.
10:15 Break
10:30 - 12:00 Basic Syntonics, Diagnoses & Treatment
- Larry B. Wallace, O.D.
12:00 - 1:30 Lunch
1:30 - 2:30 Case Illustrations of Syntonic
Syndromes - Betsy J. Hancock, O.D.
2:30 - 3:30 Visual Fields & Pupil Responses
- Ray Gottlieb, O.D., Ph.D.
3:30 - 4:00 Break & Exhibits
4:00 - 4:30 Brock String - Ellis S. Edelman, O.D.
4:30 - 5:00 Insurance Coverage for Vision Therapy
- Betsy J. Hancock, O.D.
5:00 The 61st Annual Meeting of the College
of Syntonic Optometry
6:00 Dinner - as and where you please
8:00 Exploring the Spectrum
Film by John N. Ott, Sc.D.(Hon.)

Friday, May 14, 1993

7:45 - 8:30 Continental Breakfast
8:30 - 9:30 Q & A with the Master Syntonist
- Charles Butts, O.D., Ph.D.
9:30 - 10:15 Direct Current Therapy for Ocular
Pathology - Larry B. Wallace, O.D.
10:15 - 10:30 Break
10:30 - 11:15 To See Or Not To See, Is That The
Question? - Joseph Shapiro, O.D.
11:15 - 12:00 Syntonics: A Movement Toward Peace
- Bruce Rosenfeld, O.D.
12:00 - 1:30 Lunch
1:30 - 2:45 The New Light Training for Optometry
- John N. Searfoss, O.D.
2:45 - 3:00 Break
3:00 - 4:00 Phototherapeutic Assessment &
Treatment in Mind Body Medicine
- Jacob Liberman, O.D., Ph.D.
4:00 - 5:00 The Brunler Method of Color Therapy
- Priscilla Dewey
5:00 - 6:00 Exhibits
6:00 Dinner - as and where you please

Saturday, May 15, 1993

8:00 - 9:00 Continental Breakfast
9:00 - 10:30 The Physiology of the Autonomic
Nervous System - Part I
- Steven J. Cool, Ph.D.
10:30 Break
10:45 - 12:00 The Physiology of the Autonomic
Nervous System - Part II
- Steven J. Cool, Ph.D.
12:00 - 1:30 Lunch
1:30 - 3:00 Photostimulation as a Technique for
Brain Wave Synchronization in
Treatment of Depression
- Norman Shealy, M.D.
3:00 - 3:15 Break
3:15 - 4:30 Light & Psychotherapy: Synthesis of
the Future
- Steven Vazquez, Ph.D.
4:30 - 5:00 Light Effects on S.A.D. & P.M.S.
- Lee Hartley, Ed.D.
5:00 Exhibits
7:00 Reception & Annual Banquet

Sunday, May 16, 1993

6:30 - 9:00 Breakfast at your leisure
9:00 - 10:00 Neuro Visual Pathways
- Norman P. Einhorn, O.D., M.S.
10:00 - 11:00 From Light to Enlightenment
- Jacob Liberman, O.D., Ph.D.
11:00 - 11:45 Panel Discussion - The Future Direction
of Optometric Phototherapy
- June G. Robertson, O.D.
Moderator
11:45 - 12:00 Closing Remarks
- June G. Robertson, O.D.
President, C.S.O.

*Wednesday Meetings in the Squaw Peak Room
All Conference Sessions in the Superstition Ballroom
Reception and Banquet in the Superstition Ballroom*

Exhibitors

American International Instruments
C&J Instruments
Environmental Lighting Concepts
International Lite Source
The Lumatron Corporation
Ottlight System, Inc.
Universal Light Technology
Verilux Corporation

Syntonics and Beyond

Editorial by *Samuel Pesner, O.D.*

The history and evolution of light therapy fascinates me. In ancient Heliopolis, Egyptian physicians diagnosed and treated ailments in rooms illuminated with colored light. In the 1870's pioneers such as Seth Pancoast, Augustus Pendleton and Edwin Babbitt began to use specific colors to treat individual conditions. Early in this century Dinshah Ghadiali developed an elaborate system, "Spectro-Chrome", for treating hundreds of conditions with colored light shone directly on the body.

In the 1920's and 30's Harry Riley Spitler conducted seminal research which led to his text, *The Syntonic Principle*, which in turn formed the basis for Syntonics and the eventual formation of The College of Syntonic Optometry. Because of Dr. Spitler's genius and the dedication of those who followed him, we now have the capability to treat a wide variety of human conditions with light administered by way of the eyes.

Progress in light sciences did not stop with the publication of *The Syntonic Principle*. The names of Ott, Wohlfarth, Rosenthal, Reiter, Lewy and Brainard all evoke memories of their more recent contributions, many of which have been presented directly to our membership at previous C.S.O. conferences. We might tend to overlook our own who have changed the ways we think and work. That inspired this special edition of the *Journal of Optometric Phototherapy*.

In 1936 Spitler said: "What is the Principle? It is just what the name implies: 'syn' (similar) and 'tonos' (rate or tone)(from Greek) when combined connotes a balanced integrated nervous system. It certainly does *not* mean the use of filtered light, nor does it mean 'tuning' to a light frequency. Balance of the nervous system as it applies to the ocular function, and its associated or supportive functions is all that is sought for or intended by this technique of Optometry. Integration of the nervous system within physiological limits is not simple, yet the application of this principle will solve all of the optometric departures from normal that fall to the lot of the optometrist to handle."

On the following pages, five very special members of the College of Syntonic Optometry demonstrate that the evolution of phototherapy is far from over. I wish to thank each of them for responding to my request for these interviews. *Enjoy!*

April 17, 1993

Syntonics and Beyond

an interview with *Charles Butts, O.D., Ph.D.*
Dean Emeritus of The College of Syntonic Optometry

Q. Tell us a little how your professional background led you to Syntonics.

I had been practicing Optometry for fifteen years when I became interested in Syntonics. I practiced O.E.P. therapy with all the proper equipment, but didn't have the ratio of success that I desired. I had a friend in Kansas City who practiced Syntonics, but I was a skeptic.

Q. Please define "Syntonics".

With light frequency one is able to adjust the physiological system to correct the cause of visual problems.

Q. Who taught your basic course in Syntonics; when was it; what were your preconceptions before and thoughts after having taken the course?

I took the basic course in 1965 from Dr. Herman Hagenah. He was retired, but was the President of the College (of Syntonic Optometry) at that time. After the course I literally lived with Spitler's book on the Syntonic Principle for six months. I restudied physiology and related material. As I gained a better understanding of why it worked, I ceased being a skeptic and became an avid syntonist. I might add that this was at a time when Syntonics was at its lowest ebb.

Q. One takes the basic course and then goes home as a "syntonist", but all professionals evolve with practice. How, and why, have you been involved in the evolution of the field of Syntonics/phototherapy?

From 1967 to 1987 I was Director of Education and then Dean of the College of Syntonic Optometry. In that twenty-year span we started with groups of five up to twenty in the basic course; I was giving a basic course every three months between 1967 and 1977, and at every convention through 1990. I would guess between 400 and 500 individuals have taken the basic course from me.

Introducing Syntonics to your patients who need it is never easy. You, yourself have to be a totally dedicated person to the Syntonic Principle, and confident of the results. Like most successful practices, mine began with my first successful patient. After

that, the patients came.

Q. In considering "Syntonics and Beyond," what do you see in our future?

I feel that Syntonics will be the salvation of Optometry, if it is used and not abused. We know it works if the correct frequencies are used. Let's don't abuse Syntonics for our own selfish ambition.

Remember, this is an optometric therapy, so use optometric terms only!

March 10, 1993

Syntonics and Beyond

*an interview with John Searfoss, O.D.
Developer of "Light Training"*

Q. Tell us a little about how your professional background led you to Syntonics.

As a fourth generation optometrist, I grew up being told that vision was learned and developed from its innate abilities. I practiced with my grandfather who was three times president of the association and became the first state board president when he helped enact the optometry law in Missouri. My father, a founding member of C.O.V.D. and originator of the balance board, worked his entire professional career to convince his colleagues of the value of vision training. I was the state director for O.E.P.F. for ten years. I am still trying to advance the profession of optometry, for optometrists and the population.

Q. Please define "Syntonics".

Syntonics is one of many, but a large stepping stone to learning how to use light's aspects as a tool.

Q. Who taught your basic course in Syntonics; when; what were your preconceptions before and thoughts after having taken the course?

In the 70's Charlie Butts told me he could "fix", in eight days, a VT patient of mine I had been working with for six months -- he did. I bought a syntonizer.

I was warned by other optometrists to stay away from the syntonic "quackery", and besides, I thought I knew all there was to know about "vision training". I did not go to a conference for a couple of years but you know Charlie -- he continued to talk.

At the conference I was totally struck, not by the confusion presented in the course, but that there were

other doctors doing this syntonics thing with confidence and success.

Q. One takes the basic course and then goes home as a "syntonist", but all professionals evolve with practice.

I disagree. Most optometrists leave the course worse than a scrambled egg and go back doing their old patterns, "which is better, one or two?"

Q. How, and why, have you been involved in the evolution of Syntonics/phototherapy?

Before her fourth session of mu-delta an 11 year old girl interrupted the office with sobbing and cried out: IT'S THE FIRST TIME I'VE EVER SEEN MY MOMMY!

I was convinced there was something to the light.

Yet, I was embarrassed to show my colleagues or other professionals what the instrumentation looked like so I began to build professional looking instruments. In this process the questions of why *certain* dimensions, why *this* lens, why *this* bulb, why *flash*, why *these* filters and many more were not answerable. Things were just done as they always were.

In 1988 a spectral analysis was done to determine what was coming out of the syntonizer. It was shown that what we call the "miracle workers" were the only semi-narrow bands of energy. They were the purest.

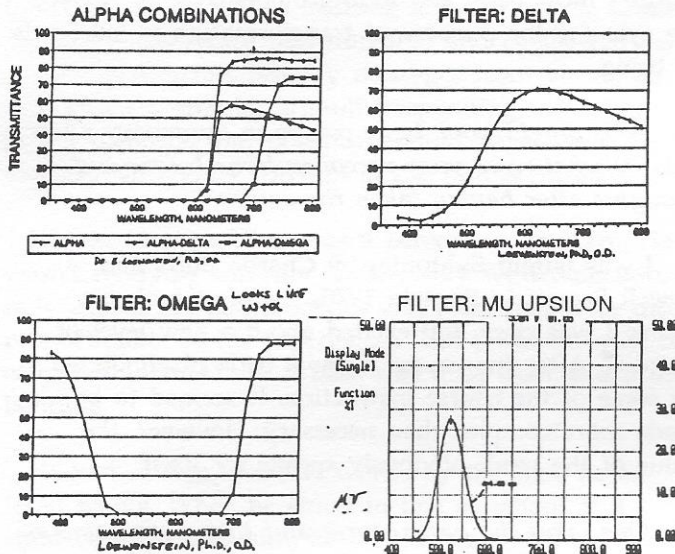
There were contradictions in what we believed was given to the patient. For example, alpha (red) plus omega (blue) is supposed to stimulate with both ends of the visible spectrum, but no blue (short wave) energy comes out of the instrument. Alpha combined with omega is just as "red" as alpha or alpha delta. Omega has red in it and looks like alpha plus omega. Please refer to the transmission graphs below.

This was the stimulus for our advancement in knowledge and instrumentation. It seemed that the specificity, pureness and size of the electromagnetic energy band was a piece to the puzzle. The question followed: what other aspects of light might be variables in its effect, such as: intensity, saturation, flash and rate, pulse and rate, rise and fall time, polarity, shape, size, coherency, order of presentation, monocular, bi-ocular, binocular, combinations and many more.

After 17 versions of experimental light generators and many clinical hours of combining the best of the

old and adding the new, we have just begun to understand that the *receiver* and the *environment* have almost as much influence on the results as does the light presentation from the instrument. We have:

1. How LIGHT is presented from the instrumentation.
2. The RECEIVER's physical, mental and emotional set.
3. The setting and instructions which determine how the patient communicates with the light in the clinical ENVIRONMENT.



Q. In considering "Syntonics and Beyond", what do you see in our future?

Our Godfather, Charlie Butts, made the statement that Syntonics was going to be optometry's salvation. Looking around for yourself shows that optometry is on the brink. Only those doctors who are doing something different will survive. Optometry has already been taken over by the supermarkets, mail order contacts and now Sam Walton. We used to be the dispensers of glasses but now we must become the dispensers of light through vision training.

"Syntonics" is not accepted by our colleagues or the public. The instrument is antiquated and even the word creates a barrier. Now "phototherapy" is often used but is being abused and is developing a negative image with the hypnosis, physical healings, emotional crises and and past life creators associated with it.

We have developed the process LIGHT TRAINING™ and the basic unit. You use it in accordance with what has been discovered and you will understand this is the beginning of the future.

March 1, 1993

Syntonics and Beyond

an interview with John Downing, O.D., Ph.D.
Developer of "The Downing Technique"

Q. Tell us a little about how your professional background led you to Syntonics. Who taught your basic course; when was it; what were your preconceptions before and thoughts after having taken the course?

I was led to my involvement with light at a much earlier stage than this question suggests. From early childhood I had an intense interest in physics and a thirst to know "how it all worked." My search for knowledge took me down many paths from theoretical physics to theosophy and eastern religions. The knowledge that I found most cosmologically profound came from a rare and secretive form of yoga, *shabd yoga*, the yoga of light and sound. First brought to this age by Kabir, a Persian mystic of the 16th century, shabd yoga teaches that light and sound are the sub-atomic energies upon which the universe is built, similar to theories held by many theoretical physicists today. As I practiced the techniques of light and sound meditation, my kinship and love of light grew stronger and stronger.

My mind was, therefore, fertile ground when Steven Groubert, O.D. told me in 1975 that there was a small group of O.D.'s practicing a form of optometric light therapy called Syntonics. It was not until 1976 until I was able to take the basic course which was given by Lowell Becraft, Charlie Butts and Cecil Henry. Knowing much already about the power of light, my preconceptions about the course were that I was going to learn a very exciting additional piece of the puzzle. This is indeed what happened. I was so enthused about the potential of ocular light therapy that I immediately purchased a college instrument to begin my own clinical studies.

Q. Please define Syntonics.

My definition of Syntonics is, "A particular type of ocular light therapy developed by Riley Spitler in the 1930's."

Q. One takes the basic course and then goes home as a "sytonist", but all professionals evolve with practice. How, and why, have you been involved in the evolution of the field of Syntonics/phototherapy?

Spitler has gained my utmost respect as being the first to use ocular light therapy. However, I was forced

to develop new theories and techniques beyond Spitler's 1930's model because I did not find it adequate in my own clinical experience. His basic four filter theory seemed to work for only about 5% of my patient base. Spitler's theory that each symptom needs a specific color stimulus also did not hold up in my patient population. I found that I needed to use different color stimuli for the same symptom in different individuals.

What I found was that clusters of different symptoms would usually indicate a specific neurological type that would then respond to a specific color range. I felt the depressed visual field was not the source of the problem, but represented a deeper problem of poor photocurrent transmission from the retina to the higher brain centers. This problem I labeled "Photocurrent Deficit". In addition, I felt that light did not have an effect just on the hypothalamus, but on the cerebral cortex, limbic system and brain stem as well. I also changed Spitler's loose cycle per minute flashrates to precise cycle per second flashrates to enhance photodriving and developed pure band color filters without impurities. I further observed that the red end of the spectrum was not limited to being a sensory/motor stimulant and the blue was not limited to being a sensory/motor depressant.

Q. In considering "Syntonics and Beyond", what do you see in our future?

I think that in the distant future, people will have the right to choose whatever health care they want. However, I fear that the near future will witness an intense battle between the politico-economic establishment of western pharmaceutical medicine and the growing alternative health community.

March 30, 1993

Syntonics and Beyond

*an interview with Jacob Liberman, O.D., Ph.D.
Past President of The College of Syntonic Optometry
Author of "Light: Medicine of the Future"*

Q. Tell us a little how your professional background led you to Syntonics.

I wasn't led to Syntonics because of my professional background; rather, it was initially in

response to a profound personal experience and a subsequent recommendation by a colleague to investigate this area of work. My personal experience dealt with seeing the body's subtle energy field -- the aura. Of course, at first I thought I had a retinal detachment.

Q. Please define "Syntonics".

To me, Syntonics is the art and science of using nature's most basic and ubiquitous energy by way of the eyes for the purpose of transformation on all levels of being.

Q. Who taught your basic course in Syntonics; when was it; what were your preconceptions before and thoughts after having taken the course?

I was taught Syntonics by Charlie Butts and Lowell Becraft in the late 1970s. Before I took the course I was open and excited about a new level of learning. After the course I was a little disappointed by some of the course instruction. It seemed to be made more complex than necessary. However, the value of the work obviously speaks for itself.

Q. One takes the basic course and then goes home as a "sytonist", but all professionals evolve with practice. How, and why, have you been involved in the evolution of the field of Syntonics/phototherapy?

My personal contribution to the field involved doing three research studies, authoring a book on the general field of light and light therapy, and continually pushing the limits of the accepted paradigm to professionals in all fields as well as well as the lay public.

I've been involved in the field of light therapy, as it parallels my own personal evolution of first using the light, then seeing the light, and now continually striving to be a light.

Q. In considering "Syntonics and Beyond," what do you see in our future?

Our understanding of light and health is being challenged. We are in the midst of a revolution. We are all being led to "seeing the light." Light therapy will play a major role in this next generation of health, life and healing on all levels.

March 19, 1993

more efficiently, let go of its inhibitions and develop past points of trauma. Light, sound and motion shape the development of the child's brain in ordinary childhood play.

When I use light, sound and motion together in a training session, calibrating the sensory inputs for the individual, I call it "Sensory Learning". Adults looking for emotional growth, stress release or rehabilitation from physical traumas find light, sound and motion together to be a valuable adjunct to psychotherapy and bodywork styles such as acupuncture and chiropractic care.

When I tried to combine light with motion simultaneously I saw the need for a light instrument that had a wider viewing angle, would change colors automatically and was small enough in size to be suspended over the viewer who, relaxed on a table, is being moved in a gentle repetitive motion. The motion I am introducing creates the same effect inside the semi-circular canals of the vestibular part of the ear as if the child were rolling over and over like a log on the floor or doing somersaults one right after the other. All the time they are lying on the moving table and looking up at the colored light, so this creates an aerobic activity for the extrinsic eye muscles. Very soon instrumentation to support the whole Sensory Learning process will be available from a manufacturer with whom I have been working.

Q. In considering "Syntonics and Beyond", what do you see in our future?

In looking at Syntonics and beyond I would love to see light more commonly joined with other sensory inputs. Underactive sensory motor activity in the brain contributes to hyperactivity and distractibility. Well modulated sensory motor activity is instrumental in helping to maintain a calm, alert state. Motion helps complete sensory motor connections in the brainstem of the child so that visual and auditory messages work together with messages of the inner ear.

When I look at my experience with light, sound and motion as a synergistic intervention that can help develop learning abilities in children, it is like looking into a kaleidoscope. No matter which part I see - light, sound or motion - each reflects the other in a bigger picture. They work together brilliantly to enhance learning abilities.

March 31, 1993

Editor's Notes

In compiling this issue of the *Journal of Optometric Phototherapy*, I am both thrilled and amazed to be a contemporary of these remarkable individuals. Perhaps you will now feel more connected to phototherapy as a result of reading these interviews, with a desire to add a little to the art and science of Syntonics.

Below are the addresses of our interviewees should you wish to correspond with them. Dr. Butts is retired from active practice, but is available as a man of great experience for those who seek his counsel. The other four have developed new equipment and techniques which are available to you. Advertisements from the companies which represent them (except Sensory Learning) appear on page nine.

Mary Bolles
Sensory Learning
P.O. Box 2454
Mill Valley CA 94942

Charles Butts, O.D., Ph.D.
Rt. 1 Box 195A
Sunrise Beach MO 65079

John Downing, O.D., Ph.D.
1055 West College Ave. #107
Santa Rosa CA 95401

Jacob Liberman, O.D., Ph.D.
P.O. Box 4058
Aspen CO 81612

John Searfoss, O.D.
70 East Arrow St. Box 70
Marshall MO 65340

The next issue of the JOP will review the highlights of the Scottsdale '93 conference. As editor, I welcome and encourage your participation in that edition with editorials, letters to the editor, case reports and scholarly articles. I anticipate its publication during the fourth quarter of 1993.

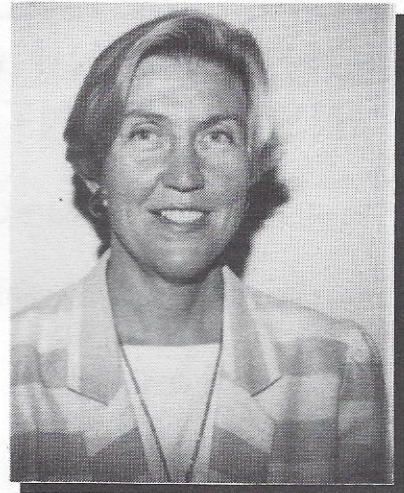
-Samuel Pesner, O.D., Editor

Buy and Sell Used Phototherapy Equipment
Please contact your C.S.O. secretary
Solomon K. Slobins, O.D.
1200 Robeson St.
Fall River MA 02720
(508) 673-1251

-BEYOND SYNTONICS PHOTO GALLERY-



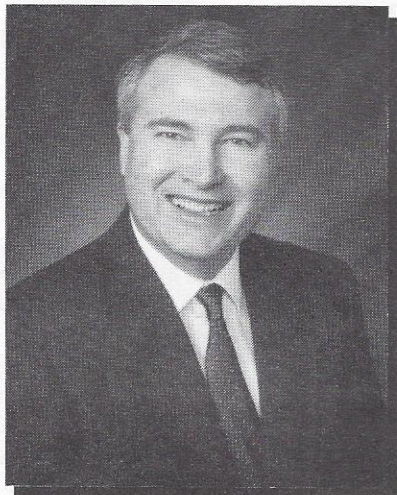
Jacob Liberman, O.D., Ph.D.



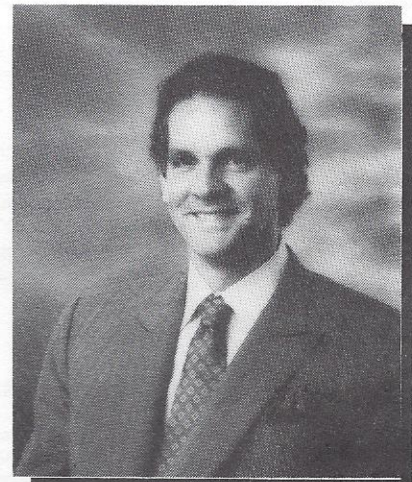
Mary Bolles



Charles Butts, O.D., Ph.D.



John Searfoss, O.D.



John Downing, O.D., Ph.D.

OPTOMETRIC LIGHT TRAINING™ INSTRUMENTS

- Visual Performance Field™ Charter
 - Light Training Instrument
 - Chart Paper
 - Patient Brochures
- Visual Performance Field Video

AMERICAN INTERNATIONAL INSTRUMENTS, INC.

800-260-1521

LUMATRON CORPORATION THE DOWNING TECHNIQUE

The Downing Technique increases the amount of electrical energy flowing into and within the brain, causing the brain to react with beneficial adaptive changes, such as the formation of new synaptic connections and changes in biorhythms. This increase enhances intellectual capacity as well as emotional and physical well-being.

THE LUMATRON CORPORATION INSTRUMENTATION AND TRAINING

ERNEST W. BAKER, JR., C.E.O.
2261 MARKET STREET, SUITE 504
SAN FRANCISCO, CALIFORNIA 94114
(415) 626-0083

seeing is believing

It only takes one look at our custom-made products...

- *Photo Sentinizers
 - *Field Charters
 - *Field Charts and Targets
 - *Home Training Units
 - *Stereo Attachments
- ...to see that
we believe in quality.

Too, good to be overlooked!

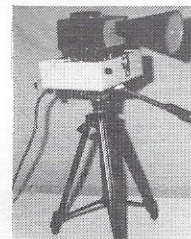
C&J Instruments

Call (308) 534-2537
For more information
or to place an order.

Rex J. Cross (Owner)
2620 Pawnee,
North Platte, NE 69101

Announcing: Dr. Jacob Liberman's new COLOR RECEPTIVITY TRAINER™

A state-of-the-art non-medical device to enhance receptivity to the entire visible spectrum. Portable, easy to use, includes easy to understand instructions.



NOTE: Prototype shown.
Actual cone is smaller.

FEATURES:

- Fourteen clinically researched and evaluated color filters: *ruby, red, orange, yellow, yellow-green, green, blue-green, blue, indigo, violet, purple, magenta, scarlet, white*
- Variable flash rate with digital display
- Variable timer with digital display for auto timing and shut-off
- Projects on the body or directly through eyes
- Hard carrying case for easy transport
- Heavy-duty fluid-head tripod with adjustable height and tilt
- 110V (60Hz) or 220V (50Hz) versions for use worldwide (specify version upon ordering).

One year warranty • 10 lbs • 9"H x 9"W x 8"D.

\$1825.00 (includes shp. & ins.)

(foreign orders: \$1925 in US funds only)

UNIVERSAL LIGHT TECHNOLOGY

P.O. BOX 4058, ASPEN, CO 81612 303-923-3916
CHECKS, VISA AND MASTERCARD ACCEPTED

-FELLOWSHIP IN THE COLLEGE OF SYNTONIC OPTOMETRY-

Q: What does the College Board require from an optometrist who seeks fellowship status in the College of Syntonic Optometry?

A: *Providing the O.D. has been a CSO member in good standing for at least two years, the basic requirement is a written and personal presentation to the board (or a designated body) of at least three clinical cases which have been satisfactorily addressed by the application of syntonic treatment alone.*

Q: What is the procedure required to have cases considered?

A: *A copy of the data relevant to each case should be sent to the Fellowship Chair of the CSO at least two months prior to the annual meeting/conference of the CSO.*

Q: When do I present my cases to the Board or designated body?

A: *Traditionally, time is scheduled during a Board meeting which is convened immediately prior to the annual CSO conference.*

Q: May I have help in conducting my cases?

A: *It is most desirable that an optometrist have been using Syntonics on a routine basis prior to seeking a fellowship. All "novice" O.D.'s are encouraged to consult with experienced practitioners until they feel efficient and comfortable with the use of Syntonics in practice. Indeed, it is common practice for O.D.'s established in the use of phototherapy to consult with one another on cases. It may be helpful for an applicant to review fellowship cases with a mentor if only to avoid omissions or gaps which might be questioned during the presentation interview.*

Q: Exactly what is required in a case being presented?

A: *The 1990 Fellowship Committee obtained approval from the CSO Board for guidelines which are listed and detailed below.*

Good optometric practice requires that a record be kept of the patient complaints, history, visual assessment, diagnosis, rationale, treatment procedure and outcome. Optometric practice, when vision therapy or syntonics procedures are involved, is different only in the addition of extra data and monitoring during and after treatment.

HISTORY: might include medications, early history, relevant occurrences, i.e., fever, trauma (physical or emotional) and diseases.

COMPLAINTS: might include visual discomfort and difficulty, performance deficits, onset and frequency of symptoms, definition of patient desires, expectations or requirements.

VISUAL ASSESSMENT: should include observations and findings pertaining to the complaints, e.g., acuity, motility, refractive status, binocularity, accommodative status (a routine "21-point exam" for OEP practitioners); particulars, when appropriate, about fusion, angle of strabismus, suppression, amblyopia etc.; visual field, blind spot and aw-pupil measurements.

DIAGNOSIS: would include recognition of abnormal findings and possibly their relationship to the presenting problems; definition of the condition(s).

TREATMENT PLAN: should include a rationale to explain a) why syntonics is the treatment of choice and b) selection of frequency to be used; prognosis, e.g., the predicted period of treatment and number of sessions, expected period of monitoring or reassessments and expected outcome.

TREATMENT PROCEDURE: should record each treatment session -- the frequency and time it is used; if changes in frequency are made, provide a rationale.

REASSESSMENTS: should include repetition of tests which indicated abnormal function during the initial examination (in particular field charts), i.e., comparative findings, dates of reassessments and patient responses or comments related to treatment or performance outcome. A final assessment at the conclusion of the treatment period should be recorded.

POST-TREATMENT EVALUATIONS: should be done at intervals following treatment, e.g., one, three and six month intervals. These should include tests pertinent to the original dysfunction, and objective and subjective assessments of performance.

OUTCOME: conclusion; discussion if appropriate.

The Fellowship Chair of the College of Syntonic Optometry is:

Larry B. Wallace, O.D., 322 North Aurora Street, Ithaca, N.Y. 14850, (607) 277-4749

Each case should be submitted typewritten in triplicate.

Officers of the College of Syntonic Optometry

President

June G. Robertson, O.D., F.A.A.O.
1515 Rebecca St. Suite 208 Hopedale Mall
Oakville Ontario Canada L6L 5G8

Vice President

Larry B. Wallace, O.D.
322 North Aurora St.
Ithaca NY 14850

Secretary

Solomon K. Slobins, O.D.
1200 Robeson St.
Fall River MA 02720

Treasurer

David J. Luke, O.D.
121 North Allen, P.O. Box 82
Centralia MO 65240

Trustees -- 1992-93

Dhavid Cooper, O.D.
Clifford A. Fukushima, O.D.
Bruce Rosenfeld, O.D.

Trustees -- 1993-94

Jacob Liberman, O.D., Ph.D.
John N. Searfoss, O.D.
Joseph Shapiro, O.D.

Dean

Ray Gottlieb, O.D., Ph.D.

Librarian

Dale A. Fast, O.D.

Dean Emeritus

Charles Butts, O.D., Ph.D.

Journal Editor

Samuel Pesner, O.D.

THE COLLEGE OF SYNTONIC OPTOMETRY
JOURNAL OF OPTOMETRIC PHOTOTHERAPY
SAMUEL PESNER, O.D., EDITOR
133 SECOND STREET
LOS ALTOS, CA 94022-2780 USA

Address Correction Requested
Return Postage Guaranteed

THE JOURNAL OF OPTOMETRIC PHOTOTHERAPY IS THE OFFICIAL PUBLICATION OF THE COLLEGE OF SYNTONIC OPTOMETRY. ALL RIGHTS RESERVED.
CORRESPONDENCE SHOULD BE ADDRESSED TO: SAMUEL PESNER, O.D., EDITOR, 133 SECOND STREET, LOS ALTOS, CA 94022-2780 USA, FAX (415) 941-9980