

Welcome to the Conceptualizing Chess Series

Part 1

(CCS is a shorthand for the Conceptualizing Chess Series of which this email is the first. I'll stick it at the front of each email subject so you can easily find them all later.)

What do you think of when you think of Chess improvement?

Most adult improvers think tactics puzzles, endgame theory, analyzing games. Maybe reading Chess books or following instruction-focused streamers and YouTubers.

We consider the courses we could buy on particular openings, or on middlegame strategy.

Each focused on building our understanding of the game of Chess. And each, in their way, very useful.

Standard Chess improvement approaches are about acquisition of Chess knowledge. And Chess knowledge is critical to improvement.

But knowledge isn't very powerful by itself.

We also need to strengthen our ability to notice opportunities, perceive threats, not forget details in the moment. Stop making "silly" blunders.

Without those, we're limited in our ability to use any of what we've learned. We take in knowledge, but rarely see it appear in our games.

And those skills are all part of the most neglected domain of all Chess training:

Visualization - or as I prefer to call it, Conceptualization.

(I'll get into why I prefer the term later. For now just know that I'll be using the two interchangeably, and they mean roughly the same thing.)

I've designed this series to show you the path to building those mental muscles, your conceptualization skills, and unlocking that Chess knowledge you've worked so hard to build.

There'll be tools, exercises, and insights. And if you take your time with each email, engage with the exercises, and give it your best, you may even feel real improvement in your game before the week is out.

We'll get to all that stuff. There's a little context you need first.

In early 2022, former world #2 Fabiano Caruana appeared on a stream. ([Watch the recording of the interview here.](#))

It was a special opportunity for some lucky adult improvers to get their questions answered by this titan of modern Chess. (You can even spot popular adult improver [Dan Lona](#) in the corner of the screen!)

Somewhere in the middle of the event, a participant by the name of Max posed Fabi the following (paraphrased) question:

“When you calculated [that sequence from your last game] to checkmate, was the position as clear in your head as the board in front of you?”

When I first heard this, my ears pricked up. I’d been researching conceptualization/

And I wasn’t disappointed.

Fabi took a moment, then clarified the question. “So, from what I understand, this is question of visualization?”

Max confirmed it was, and Fabi replied:

“Visualization is probably the most important thing in Chess.”

I was shocked. I rewound and played it again in case I’d misheard him.

Most Chess content ignores visualization, and here’s Fabi saying it’s the most important thing in the game?

He continues:

“Mistakes and blunders - if we strip them down to the bare essence of them - that’s where they come from.

“The best players will visualize the best, and the people who struggle with visualization will make mistakes.”

And he’s correct. (Like I have any right to say a world championship challenger is wrong about Chess!)

How well we perceive, hold, and remember the board in our mind has a huge impact on our game.

And most blunders come down to missing or forgetting some detail. Pretty much all blunders, in fact.

If the representation of the board in our mind is foggy, we can’t trust the decisions we’re making. If we can’t trust our decisions, we’re going to make mistakes.

When most players think about visualization, they assume it’s about seeing several moves ahead.

That’s certainly important, but it goes much deeper than that.

There’s a more immediate concern that conceptualization solves.

(Remember I’m using conceptualization and visualization interchangeably.)

Our mental muscles of conceptualization deeply affect how we understand the board in front of us as well.

And that's even more important than simply seeing moves ahead.

Let me explain.

Studies have shown that us humans have a few key limits in our cognition.

One such limit is that brains can only hold 7 pieces of information in our working memory at once.

That's an average - some people get about 9, others about 5.

If we try and push beyond that limit, we face overwhelm and fuzziness.

As Fabi described it, we get "foggy".

Therein lies a problem:

We can hold 7 things in our head at once; there are 32 pieces on a Chessboard.

One of those numbers is bigger than the other.

The lack of clarity you feel when trying to calculate ahead?

Or that sense of tunnel vision when you're on a big attack and don't notice you hung your Queen?

That's you pushing up against your limit.

There is so much information in a standard Chess position that most of us can't keep it all in our head at once- even when we can see it right in front of us.

We forget details, miss "obvious" things.

And this is actually great news. Because it has a rather liberating implication.

When you miss or forget something and blunder, it's not because you're stupid.

It's not a comment on your intelligence at all.

You simply maxed out your working memory. You didn't have the capacity to keep track of everything at once.

If you often get mad at yourself for your "stupid mistakes", read the last few lines again. Really internalize them.

You're not stupid, you just have a weak muscle. And you can strengthen it.

If we want to improve, whatever our current level in the game, we have to strengthen it.

If we can't hold all the information on a chessboard in our head at the same time, we have little hope of making good decisions.

In a study in the 1970s, the psychologist Adriaan deGroot concluded that there is "no clear boundary between perception and cognition in Chess".

In other words, the quality of our perception of the board is in large part the quality of our decisions. There is a huge overlap between them.

If we're missing and forgetting details, we can't hope to make good decisions.

If we perceive the intricacies of a position, understand how it all goes together, and can hold all that information in our heads at once, we'll make better decisions.

Does the accumulation of Chess knowledge help us perceive positions more accurately? You bet it does.

But without the raw skill to shove 64 squares and 32 pieces into 7 slots of memory, our perception is fundamentally limited.

Conceptualization is nothing more or less than the efficiency with which our working memories handle Chess information.

Very simple, but so powerful. And painfully overlooked by most Chess content.

The better our conceptualization skills, the more efficient our working memories, the better our perception.

The less we miss. The less we forget. The less we screw up.

The better we get.

Strap in. It's going to be a big week.

Your first task is to read this email again. There's a lot in here, and you'll pick up more the second go around.

Tomorrow, we're going to look deeper into how conceptualization works - and why I use the term conceptualization instead of visualization.

Same time, same place.

In the meantime, I'd love to hear what you're hoping to achieve from this series.

Is there a rating goal or other target you're aiming for?

Hit reply and say "Hi!". I read every email. (Shocking, I know!)

Here's to the journey,

Aiden

P.S.

For the exercises starting in a few days, you'll need to be comfortable with a couple things first.

First up, you need to know Chess notation. [Chesscom has an article on that here](#).

Next, you need to recognize which square is which. [Lichess has a fantastic coordinates trainer here.](#)

When you know your notation and can get 10-15 correct answers in the coordinates trainer, you're ready to go!

P.P.S.

It is an honor to serve you and deliver value as best I can.

However, if you no longer want to get these emails, at the bottom of each one is a full supernova unsubscribe button.

If you hit it, your email will be deleted from my system and you'll never hear from me again.

Part II

In a room full of Chessboards, history was made.

A Belgian-born American completed a feat that wowed Chess fans and the general public.

It made headlines all over the world.

George "Kolty" Koltanowski completed a 34-board simultaneous exhibition - blindfolded. A world record.

What an accomplishment! What a talent!

Kolty must have had an amazing ability to hold pictures in his mind, right?

To track all that, he had to, right?

It turns out he didn't. Not even a little bit.

In an interview for a Chess column, Kolty described what actually went on in his head while he played these simul.

He told his interviewer he kept track of the games using his "mental gramophone".

"My mind is a gramophone record. When I want to know what moves have been made, I start the record in my mind. Then I listen."

In his book *George Koltanowski: Blindfold Chess Genius*, he clarified further:

"I do not see the board or pieces in my mind; I just remember the moves and *feel* the position."

Yes, you're reading that correctly.

One of the greatest Blindfold Chess players we've ever known did not have any pictures in his head while he played.

He played 34 blindfold games at once without a single mental picture to guide his decisions.

When most of us think of visualization, we assume it has to be, y'know, visual.

It's right there in the name.

We assume we need to have a picture of the whole board and all the pieces in our mind. As vivid and clear as a board set up right in front of us.

And some people *do* see their mental board that way. FIDE Master and Twitch streamer Lefong Hua is one of them.

Lefong holds a fully detailed 64-squares in his head. He can see the square colors, and picture where every piece sits. He can see it from either side, as clear in his mind as it would be in front of him.

He can even switch the board in his mind from a 2D view like you'd find on a screen to a full 3D board. (Though he prefers the 2D image these days.)

Lefong's *conceptualization model*, what happens in his head, is entirely visual. But Kolty's was not at all.

Both play(ed) great blindfold Chess and excell(ed) in their regular Chess.

How can *both* conceptualization models work?

The answer has less to do with Chess, and more to do with how our brains work.

In 2002, a researcher named Dr Linda Silverman made a discovery that shines light on what's actually happening with these conceptualization models.

She proved that we each have different ways of representing complex information to ourselves. These representations affect how we perceive and interact with the world, how we remember things, how we imagine, and how we learn.

And she coined two descriptors for these ways of thinking: *visual-spatial*, and *auditory-sequential*.

A visual-spatial thinker processes information with pictures. They use these mental images to create rapid associations between the things they learn, are often excellent at spotting patterns, and tend to have a great sense of direction.

Lefong looks to be one of these.

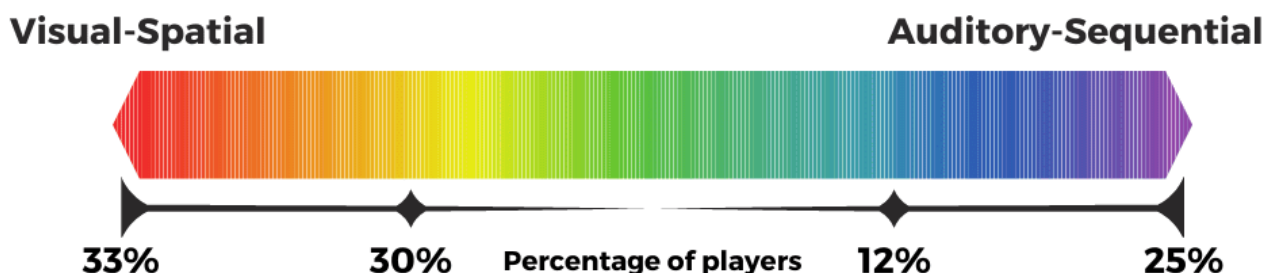
An auditory-sequential thinker processes information mainly with language. They think in words, remember better what they read and hear over what they see, tend to be quite organized, and prefer to learn step-by-step.

Kolty was likely one of these.

A third of us, like Lefong, are naturally strong visual-spatial thinkers. A quarter of us are like Koltanowski and are naturally strong auditory-sequential thinkers.

And the rest of us are somewhere in the middle, likely leaning toward one side or the other.

We find ourselves with a spectrum that looks like this:



We each fit somewhere on here. And it's not just the extremes of the spectrum that create strong players.

Alexander Alekhine was clearly in the middle, leaning toward the auditory-sequential side.

He described his conceptualization model as relying on his "logical memory".

He didn't keep an image in his head all the time, instead he focused on understanding the threats in a position and how everything was connected. He regularly forgot non-essential details, working them out with logic whenever they became relevant again.

For example, he'd work out where his b-pawn was by remembering he'd needed to stop Nc4 earlier; there was a knight on b3!

He only used visuals when he wanted to check something for sure. On a big attack, for example, he'd flash a mental image of his opponent's kingside pieces to make sure he's calculating correctly.

Leaning toward the visual-spatial side we have streamer, YouTuber, and tea-drinker IM Eric Rosen.

In this fantastic video, [Eric describes what goes on in his head when he plays blindfolded](#).

He describes his conceptualization model as "shining a flashlight in a dark room".

"I'll remind myself what's over here, then what's there, then how they're connected," he says.

He sees sections of the board at a time (visual-spatial), then recalls the threats, tensions, and piece relationships that "connect" them (auditory-sequential).

There are so many ways to conceptualize in Chess. So it leads to the obvious question:

What's the best way to conceptualize?

The answer? There isn't one.

It doesn't matter where you are on the spectrum or what you do in your head.

A good conceptualization model is one that aligns with how your brain naturally works. A bad model is one that doesn't.

That's all there is to it.

You have to identify what *your* brain naturally wants to do, then get out of its way.

I've seen so many players who naturally lean toward non-visual thinking who despair that they can't "visualize" anything.

If they can't see a Chessboard in their head, they assume, they'll never get good at the game.

As Kevin Scull from [the Chess Journeys podcast](#) said to me, "I've been waiting to hit my limit- the point where [my lack of mental pictures] stops me from improving any further."

It's time we changed that narrative.

Visualization should be called Conceptualization.

It does **not** need to be visual. Whatever your brain naturally does will work fine.

And I'll help you find whatever that is.

Brains are awesome, yours included.

Tomorrow, I'll take you through some exercises to start that process.

Until then, there's a couple techniques in the P.S. you may find very useful.

Here's to the journey,

Aiden

P.S.

If you need to rapidly work out the color of any square on the board, use the Odd-CAGE Rule.

The Odd-CAGE Rule has two parts.

All odd-odds and even-evens are dark squares. All others are light squares.

It's easy to tell which ranks are odd or even – they're numbers! But how do we tell which files are odd or even?

If the letter of a file is in the word CAGE, the file is an Odd file.

If both the rank and the file are odd, the square is dark. If they're both even, the square is dark. If one is odd and one is even, it's a light square.

For example, we know C5 is dark because 5 is an odd number and C is in CAGE (odd-odd = dark square).

Likewise, we know H3 is light because 3 is odd and H is not in CAGE (odd-even = light square).

You can practice with [this color-training tool](#).

P.P.S.

If you generally struggle to track diagonals in your mind, you may find the Math Method useful. The method is based on a simple calculation, but will take some practice to become automatic. For many, it's well worth the effort.

If the difference between the ranks of any two squares on the board is the same as the difference between the files of those squares, the squares share a diagonal.

Here are the steps:

For any two squares on the board:

- 1. subtract the second rank from the first rank*
- 2. subtract the second file from the first file*
- 3. Ignore any negatives*

If the answers are the same, the squares share a diagonal!

For example, to find whether b2 and g7 share a diagonal, we could do the following:

- 1. The rank of b2 is 2, and the rank of g7 is 7. So we calculate $2 - 7 = -5$*
- 2. The b-file is file number 2, and the g-file is the file number 7. So we calculate $2 - 7 = -5$*
- 3. We ignore any negatives.*

The answers to both steps are the same (5), so the squares share a diagonal.

EMAIL ENDGAME

Solve on your mental board:

*1. e4 c5 2. Nf3 d6 3. d4 cxd4 4. Nxd4 Nf6 5. Nc3 a6 6. Bb5+ Nbd7 7. Bxd7+ Bxd7 8. Qd3 e6
9. a4 Be7 10. O-O O-O **

Who blundered first, and what should have been played to punish the blunder?

Part 3

Today, I introduce you to the methods I use to train conceptualization.

They're a bit different than any other Chess training you would have done, and they'll make more sense if I give you a little context first.

A sense of why they work, and why they're worth the effort to do.

French author and cognitive neuroscientist, Stanislas Dehaene, describes the process of learning - any skill acquisition, really - as requiring four distinct elements. He calls them the four pillars of learning.

(You'll want to write these down somewhere.)

They are:

1. Attention. Engaging your full brain to the effort of learning, with no distractions.
2. Active Engagement. Working to interact with the training material, solving problems and building understanding.
3. Error Feedback. Quickly identifying when you've made mistakes and being able to correct them.
4. Consolidation. Re-engagement with the material in a consistent manner. Also includes elements like sleep (which I won't go into here).

To build any skill in an efficient way, we need to heed these four pillars of learning. If we don't achieve all four in our learning activities, we don't get anywhere near the level of results possible from our training.

We're going to achieve them by using an principle I call Isolate and Intensify. For our purposes, this means:

- we need to train in a way that separates the skill of conceptualization from other parts of Chess; and

- we need to train conceptualization at an intensity higher than we would ever need in an actual game.

When we've done those two things, the chances are that we've achieved the first 3 pillars of learning as well.

(The fourth pillar, Consolidation, is simply about consistency- learning isn't a one-and-done process.)

"Isolate" allows us to place our full attention on the exact part of the skill we're trying to learn (in this case, conceptualization).

"Intensify" forces us to actively engage with our training (otherwise, we'd have no hope of completing it), and makes it obvious when errors occur.

Pillars 1, 2, and 3, all covered.

To isolate and intensify conceptualization, we're going to use Chess audio. Recorded audio of Chess games and positions read aloud.

I like to think of it as Blindfold Chess without the decisions.

(That's why we've been working on notation, coordinates, square colors, and diagonals in the P.S. - you're about to solve some Chess puzzles using only your mental board!)

I want to stress that this type of training is difficult. It's meant to be difficult.

You'll be solving puzzles without looking at a board.

If we tried to train our conceptualization in an "easy" way, we simply wouldn't get the results.

Our brains are lazy, and like to use the path of least resistance whenever they can.

We're trying to squeeze a full Chessboard into only 7 slots of working memory. That's a big request. If we don't force your brain to do it, it won't.

But with the right pressure, and following the four pillars of learning, you'll get results.

We're going to start off with a small 4x4 board. This will give you an opportunity to feel it out. Take it at your own pace.

A key bit of guidance I will offer before you go is this:

Focus on the outcome of the exercise, not the process.

In other words, don't try and force your brain to do anything in particular to find the answer. Don't try to see a picture in your mind, or replay the audio in your head like Kolty. Or any other model you've heard of.

Instead, focus only on understanding what's happening in the position and finding the answers to the puzzle.

Let your brain do whatever it wants to do to achieve that goal.

In meditation, there's this idea of the "external observer". A sense of being outside yourself, watching your thoughts and emotions happen, but not being swept away with them.

We want to do something similar here.

Stay focused on understanding the position and on finding the answer. And if/when your brain does something you don't expect while trying to achieve that goal, trust it.

It's been dealing with complex information since the day you were born. It knows what it needs to do.

Trust it.

With that in mind, let's get into it.

Take me to the exercises

See you back here tomorrow.

Here's to the journey,

Aiden

P.S.

Nothing down here today. You've got enough to do!

Thanks for checking though.

EMAIL ENDGAME

Solve on your mental board:

1. e4 c5 2. Nf3 Nc6 3. d4 cxd4 4. Nxd4 e5 5. Nb5 d6 6. N1c3 a6 7. Na3 b5 8. Be2 Nf6 9. Nd5 Nxe4 10. O-O Nf6 *

Who blundered first, and what should be played to punish it?

Hit reply if you'd like to respond to this email. I love getting replies (and read them all) but I have come to the realization I'm unable to respond to everyone. Thank you for your understanding.

Part 4

How'd you go with the exercises yesterday?

For some people, it all clicks into place rather easily. For others, it's tricky and takes some time. Either is fine.

You're stretching a muscle that probably hasn't had a serious workout before.

And if you did find it really easy, there's some more difficult ones today.

The goal of yesterday's exercise was simply to start exploring your mental board and see what happens. Get a sense of how your mind engages with this kind of blindfold training.

Today, we look deeper into what we're trying to do when we conceptualize.

What becomes true when we can do it well?

If we break down conceptualization mastery, we find 5 key elements. They are:

Clarity - crystal clear understanding of what pieces are where, who can see who, what the threats are.

Memory - recalling details without confusion as things change.

Distance - the ability to reach deep into the future without losing track of the position.

Speed - building strength and confidence to conceptualize with speed as well as clarity.

Complexity - the ability to wind forward and backward in time and hold our mental representation throughout.

And I haven't listed them in just any ol' order. They're arranged in order of importance.

We can verify this order by working backwards through them. You'll see that the later elements build on the earlier ones.

There is no Complexity without Speed.

Calculating complex, conditional, stacking variations takes far too long if we don't have Speed. It becomes impractical.

Acquiring Speed is pointless without a level of Distance.

If we can only see 2 moves ahead, we have plenty of time to stumble through that in a normal Chess game. Speed becomes irrelevant.

There is no Distance without Memory.

Memory is the skill that allows us to remember where the pieces move as we calculate. Distance is impossible without it.

There is no Memory without Clarity.

If we don't have a clear understanding of the position we're in, we have no hope of remembering details in our calculation.

Without Clarity, we're doomed to make mistakes in the current position- let alone future ones!

We'll forget details, miss tactics, get tunnel vision. Blunder in won positions. Screw it up.

A lack of Clarity is the single biggest issue keeping players in low ELO ranges especially.

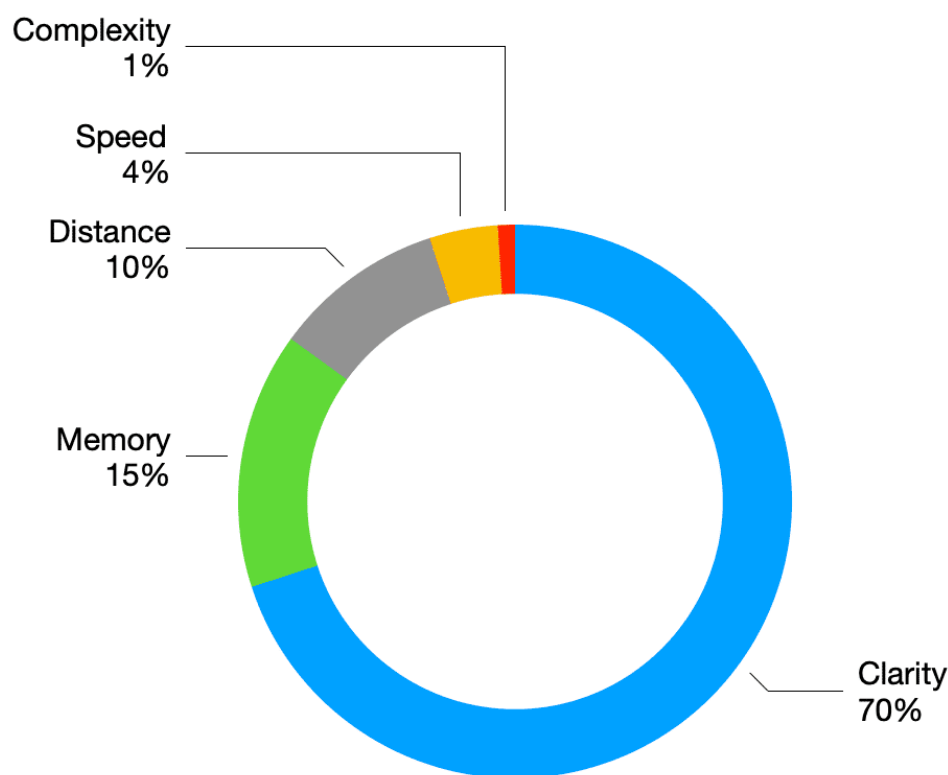
(If you're one of those players who can pull off an awesome knight fork one move, then blunders your queen on the next, Clarity's your way out.)

Improving Clarity alone is often enough to take someone from 700 to 1200 ELO. Even 1500.

But even for stronger players, Clarity is critical.

Without Clarity, no other part of conceptualization has a chance. No other part of Chess has a chance.

If I were to map the importance of each element on a pie graph, it'd look something like this:



(Small note - if you play a lot of Bullet and Blitz, Speed gets a big bump in importance. Possibly even more than Distance.)

Clarity is by far the most important part of conceptualization, and needs to be the first thing we work on.

What does this mean in practice? How can we tell if our mental representation of the board is "clear"?

There's one question I've found that helps us notice if we have clarity of a mental position or not:

What is the story of the position?

What's happening on the board? Where are threats? What's important?

If you can tell the story of the position in a few sentences, accurately, you have clarity.

Obviously, the detail in our story is reflective of our general Chess skill as well.

The 2000-rated player may have a story that includes the opening being played, the positional weaknesses of either side, and a collection of candidate moves with potential continuations.

The 600-rated player's story may just be about which pieces are being attacked. And that's totally fine - it's likely clearer than the story your opponent has!

When you're working through the exercises today, before trying to find the answer, take some time and try to tell the story of the position.

Really understand it - then answer.

Build your Clarity first. It's way more important than the puzzle itself.

Ready to go? Let's get into it.

[Take me to the exercises](#)

See you tomorrow for the finale.

Here's to the journey,

Aiden

P.S.

Nothing here today either. I promise there'll be something tomorrow!

EMAIL ENDGAME

Solve on your mental board:

White has a king on e3 and a queen on f3. Black has a king on g1 and a queen on h1.

What is the best move for White?

Hit reply if you'd like to respond to this email. I love getting replies (and read them all) but I have come to the realization I'm unable to respond to everyone. Thank you for your understanding.

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Part 5

Knowledge and muscle.

That's what we need if we're going to improve our Chess. Especially if we're going to improve it as adults, with jobs, and kids, and taxes, and lives.

We don't have infinite time, so we need to be smart about things.

The majority of the Chess world is obsessed with the knowledge part, but you now understand the muscle part as well.

How it works. Why it's important. How to train it.

Knowledge is useless if you can't use it. And muscle is useless if you don't know what to do with it.

You need both.

Today, I'm going wrap things up. Tie a nice little bow around it all. Summarize the things we've talked about over our last week together.

And, of course, we have some more exercises to work through. (I've put them in the P.S. today.)

Conceptualization is the muscle of Chess. It's how our brains interact with the game.

Our skills in conceptualization govern how we perceive the Chessboard, what we notice and remember about a position, and what decisions we make.

If we have mistakes in our mental representation of a position, we're far more likely to make mistakes in our decisions.

As Fabiano Caruana put it, "the best players will be the ones who visualize well; the ones who can't will make mistakes."

And those mistakes are often due to an overload in our working memory. Not intelligence, or Chess knowledge.

Just a weak muscle. One you can train.

At its core, conceptualization is our ability to shove 64 squares and 32 pieces into 7 slots of working memory.

How each of our brains handle that will vary wildly.

You might see the board in sparkling clarity like Lefong, or hear the moves on your mental gramophone like George Koltanowski.

Or maybe you're somewhere in the middle, using logical memory like Alekhine, or shining the mental flashlight like Eric Rosen.

It doesn't matter how your brain wants to do it, only that it does. And that you trust it.

The best way to build your conceptualization muscles is through isolated, intensified exercises. It's the challenge of these exercises that forces our brains to improve.

As you're developing this muscle, pay special attention always to creating clarity of the position in your mind.

Nothing else will work if you don't first build clarity.

Improving your conceptualization skills can cause rapid jumps in rating, or it may take some time to create results. But it will show results.

The great Stoic philosopher Seneca once wrote: "Well-being is realized by small steps, but it's no small thing."

The same is true of our Chess improvement.

I hope this series has given you a few of those small steps. You may even feel some of that improvement already.

But don't worry if you haven't felt the effects yet. You will. Keep at it.

The insights I've included in this series form the foundation of everything I do here at Don't Move.

They're the result of many long hours of reading, experimenting, and working with Chess players of all skill levels and ages.

I tried to pack a lot in here. To give you all the information you need to make a real impact in your game.

I suggest you reread it regularly. I think you'll pick up something deeper each time.

Tomorrow, I'll send over a roadmap of sorts for Don't Move, mapping out the various paths available (free and paid) if you want to go deeper on this journey with me.

And lastly, I regularly publish the Master Skill Newsletter. You'll start to receive that now.

Thank you for your time and your attention. It's been an honor.

Here's to the journey,

Aiden

P.S.

For today's exercises, we're going to follow along with audio games using only our mental board. It's going to be difficult, but the rewards can be powerful!

See you there.

[Take me to the exercises](#)

P.P.S.

If you run out of the exercises above and would like to record your own audio Chess games, here's what I recommend you do:

1. Go to chessgames.com and find some decisive games that lasted under 12 moves. (Go for longer games as you get more comfortable.) You can [use this link as a shortcut](#).
2. Pick 2 games at random.
3. Use your smartphone to record yourself reading out each move of the game. Make sure to read the turn number before each of White's moves to help you keep track of which color is which. And always leave 2 or 3 seconds between reading each move.

When you train, listen back to the recordings, trying to follow along and understand what's happening. Pause and restart as often as you need to. Shoot for clarity above all else.

Reach out if you have any questions about this process! Always happy to help.

(This method is also fantastic for helping you learn opening prep.)

EMAIL ENDGAME

Solve on your mental board:

1. e4 e5 2. Nf3 Nc6 3. Bb5 Bd6 4. O-O Nf6 5. d4 a6 6. Bxc6 dxc6 7. Nbd2 Bg4 8. Nc4 Nxe4 9. Re1 f5 10. Qd3 b5 11. Ncxe5 Bxf3 12. Qxf3 O-O *

Who blundered first, and what should have been played to punish the blunder?

Hit reply if you'd like to respond to this email. I love getting replies (and read them all) but I have come to the realization I'm unable to respond to everyone. Thank you for your understanding.

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Epilogue

Hi, it's Aiden.

This is the last little piece of the *Conceptualizing Chess Series*. An epilogue as it were.

Thank you so much for your attention along the way.

The goal of this email is to give you a sense of what comes next with Don't Move Until You See It.

If you're interested in going deeper on this journey with me, there's plenty of ways to do it (both free and paid). This email will lay them out.

The best place to start is with some of the other free content I provide. There's plenty of growth to be had with that alone.

The **Quick Start Exercise Collection (free)** is a handful of exercises to keep your conceptualization training going past the end of this series. They're some of the best ones I,

and some of my guest designers, have put together. They should serve you well for the next little while. [Check that out here](#).

The **Don't Move Blindfold Trainer (free)** is a great place to test and train your blindfold Chess skills. I intend for it to be free forever, so use it often and enjoy! [Start practicing here](#). The **Master Skill Newsletter (free)** is a weekly email (often a series of emails) that will deep-dive into some area of Chess conceptualization that I've been researching. It often includes resources and exercises as well. It's free, and you're already subscribed to it!

The **Don't Move Blog (free)** is updated regularly with the best content from the various places I write. It's a good one to keep an eye on. There's a [good archive of content](#) in there currently.

If you're looking for a place to start, [this one](#) is the start of a popular series that dives deeper into how our working memory works.

And [this one](#) is the start of a series about adult improvement, and how we can approach Chess in a way that better aligns with our adult brains.

I release five episodes of the **Chess Visualization with Don't Move (free)** each week. These include exercises, insights, Q&A sessions, and the odd interview. Find it in your favorite podcast app.

I also run **Facebook and Twitter (free)** accounts you're welcome to follow. [Here's my Twitter](#), and [here's my Facebook](#).

You can also check out the **times I've been interviewed (free)** on [Chess Journeys](#) and [Chess Knowledge with H1](#) if you want to learn more about my story and how I ended up in this exciting, strange, wonderful world of online Chess training.

On a deeper level, you can investigate the full **Don't Move Membership (paid)** if you're ready to jump in with both feet.

It's the core of the Don't Move Until You See It experience, including hundreds of exercises, several short courses, regular live training webinars, a vibrant community, and a bunch of other unique content. [Find out more about the Don't Move Membership here](#).

Finally, in a strange turn of events I could never have predicted, I am the only Chess conceptualization/

I offer **Private One-on-One Conceptualization Coaching (paid)** if you would like some personalized guidance finding your conceptualization model or maximizing your training in this area.

Spots are *strictly* limited, so [check the website for availability](#) and get in quick if you're interested. Spots don't tend to stay open for long.

If you're unsure where you should start, please reply to this email and we can work together to find the right direction for you (free or paid).

Thank you for your time and attention!

It's my honor to have been your guide through this series.

I'll see you again soon, I'm sure.

Here's to the journey,

Aiden

P.S.

*If you don't want to continue hearing from me, there's a full supernova unsubscribe button at the bottom of this email. If you hit it, you'll be **deleted** from my email system.*

EMAIL ENDGAME

Solve on your mental board:

*1. e4 c5 2. Nf3 Nc6 3. d4 cxd4 4. Nxd4 e5 5. Nb5 d6 6. N1c3 a6 7. Na3 b5 8. Be2 Nf6 9. Nd5
Nxe4 10. O-O Nf6 **

Who blundered first, and what should be played to punish it?