

IN HER HAND

The photograph below shows one Mrs. J. Mitchie at Hatzic Mill in British Columbia, Canada. This photo from local archives wasn't dated, but clothing and other features make it likely that the image is at least a century old, and probably a little older.



Above: there is not a great deal to see on the surface of this particular photograph, although if it were clearer, I could probably find more temporal anomalies. Mrs. Mitchie is posing alone in front of the old mill at Hatzic, a little town next to Mission in British Columbia, Canada.

It is in Hatzic that the photograph edited in the photo-article *'In The Deep Midwinter'* was taken of a time travel experiment conducted on a family in the deep winter snows of a February night.

This photo isn't very clear, and it wasn't dated. A lot of archived photos are filed undated and mislabeled due to the carelessness or incompetence of previous volunteer archivists.

All the same, there are several impossible features in this old photograph.

If you look closely at the image, you can probably see the most obvious inconsistency already.

Who was J. Mitchie? Was she a time-traveling operative, or just another victim from among the thousands around the world?

It seems like a solitary photo, as though there is just Mrs. Mitchie and the photographer present, but I have a feeling that she is facing a group of people who are being used in a time travel experiment, just as she is.

Nearly all the evidence I am presenting in this document comes from editing the main anomaly, held in her hand. Below is a close-up image of J. Mitchie.



Left: cropped, we can see that this lady is from another age, and that this vintage photograph was taken at least one hundred years ago.

It is equally obvious that she is holding in her right hand a device, an instrument of a sophisticated design that could not have been in existence at the time.

Of course, there is no way to prove this without proper editing. Spotting a possible temporal anomaly is not enough. In order to show that time travel is a factor the device must be edited very carefully.

This is done to isolate visual data showing technology at a level impossible to achieve in the time period the photo depicts. What is more, it must be demonstrated over and over again, in a manner that utterly rules out the possibility of pareidolia or apophenia. Neither are we dealing with optical illusions.

I have throughout my many photo-documents delivered thousands of images of modern, machined electronic gadgets as well as specialized head-sets and other sophisticated contemporary equipment from century-old vintage photographs in order to prove that vicious experiments are performed on people in the past by modern-day time travelers.

We are mainly going to be looking at edits of the device in the lady's hand, but there are two other gadgets labeled with red arrows. One of these is attached at Mrs. Mitchie's waist and the other is behind her, across the water and set up on the river bank.

There are very probably many other devices set up in the woodpiles and building materials across the river, but the photograph itself is not adequate for proper editing at that distance.

The Hand-Held Device

The device in the woman's hand looks a lot like a modern remote control.

Although there is little real detail in this photo, the fascinating hand-held device itself contains a wealth of visual data in the form of tiny screens and displays set directly into the device.

These small instruments are very complex and display a lot more information than anything available on the market today, or even in our known military applications. I can only show you some of them. I could literally spend weeks editing each individual photograph, and there isn't time to do that with each one, so I must carefully select interesting highlights to edit out.



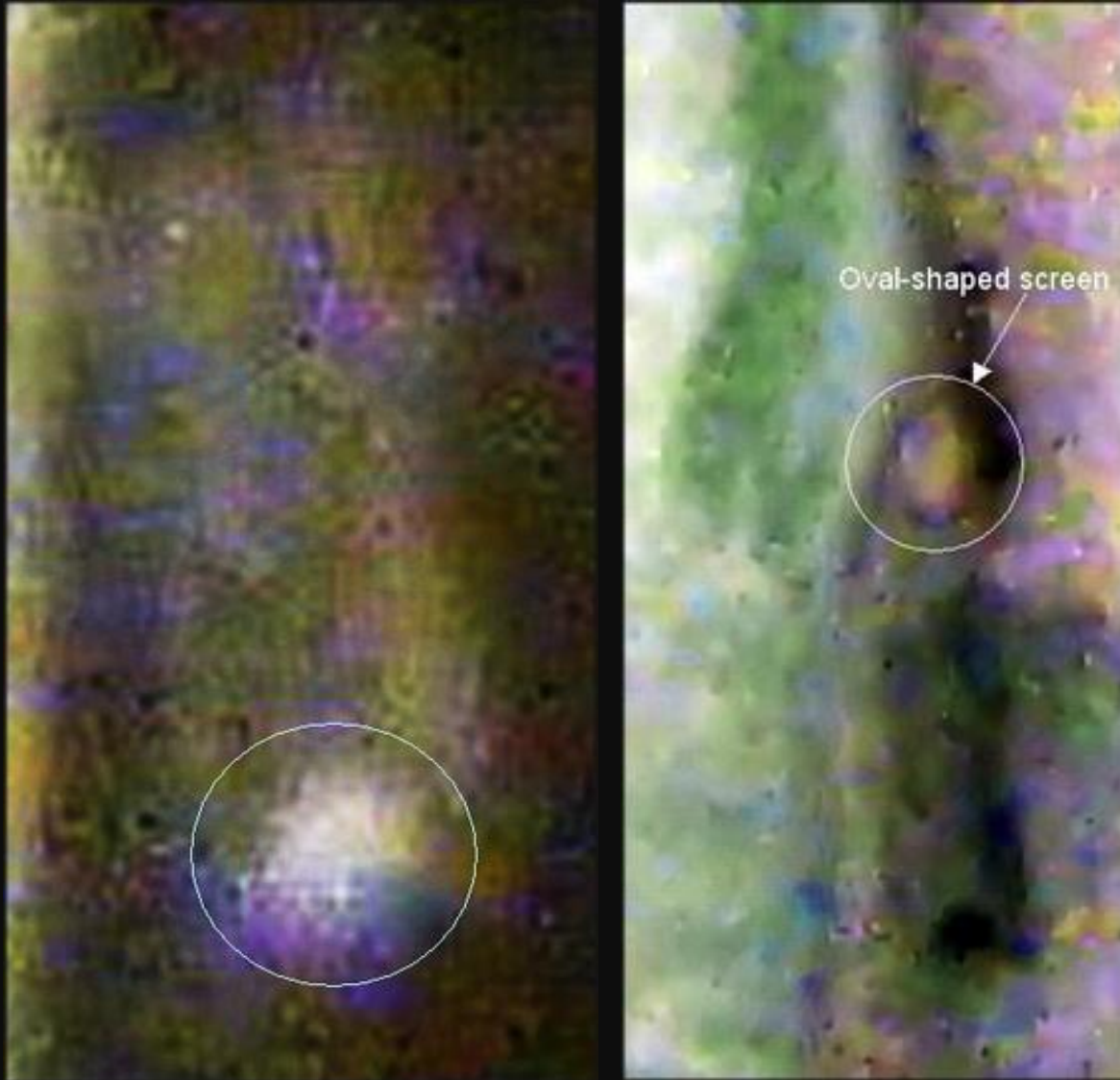
Above: the instrument is seen here close-up. The version on the right is a negative image.

The lady is clearly holding this modern-looking device, and it is also obvious that there is a lit-up display in the lower area.

You are about to see a large amount of visual information, nearly all gathered from this one small device.

Please note that ***the extracted imagery comprises only a tiny percent of the data that could be excavated from this same small area of the photograph.*** I could edit out ten times this amount, and still not be finished.

This is important, because *photographic images are not always as we believe them to be.* There is often a lot more to them than meets the eye, quite literally.



Above left: a lit-up display is shown in the white circle at the bottom of the image. It looks almost as if it were star-shaped. It isn't, but as you will see it is a very complex shape.

Above right: the circle at the top surrounds an oval-shape which looks like a little bit like a gem but is in fact another screen. There is a tiny antenna visible just to the left of the oval display, near the inside-top of the white circle.

I will show you these two features cropped out and enlarged.



Above left: the oval screen when edited reveals a partial face.

Above right: with the color 'normalized' to give the face a flesh-tone you can see a portion of the right side of the face, including the eye. Note the tiny screened antenna at top left, as mentioned previously.

Left: a curves program was used to reveal the shapes more clearly. Numerous other machined and screened shapes can be seen protruding from the device.



Left: details often show up well using a digital crayon or drawing program which outlines everything in minute detail, including this device.

There is a tiny face 'sketched' on the screen seen labeled near the top. You might like to magnify the image to see all the details on and around this contemporary little instrument.

Below: the intricate lit-up screen from the bottom of the device is shown here cropped out. It's easy to see how it would look star-shaped with all the little projections around the edges back-lit.

Note all the small parts protruding on the left. They all have little displays on them. These little screened arms fold down and are retractable and articulated.

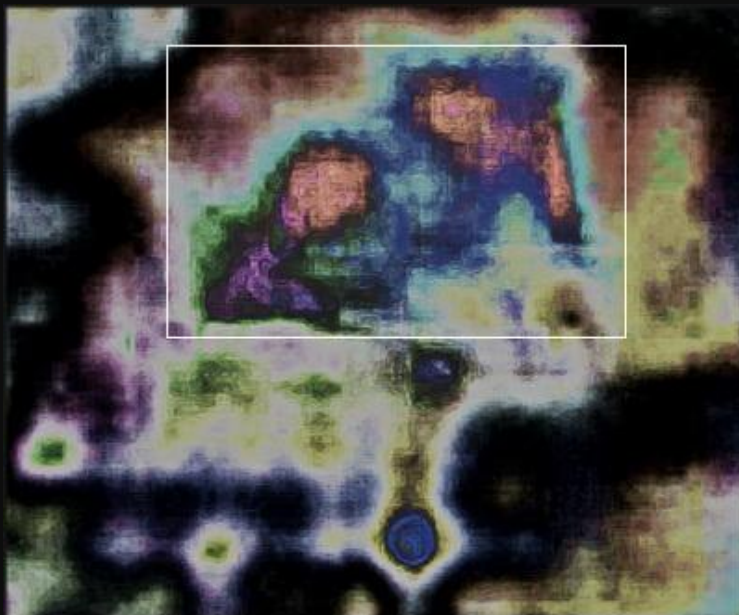
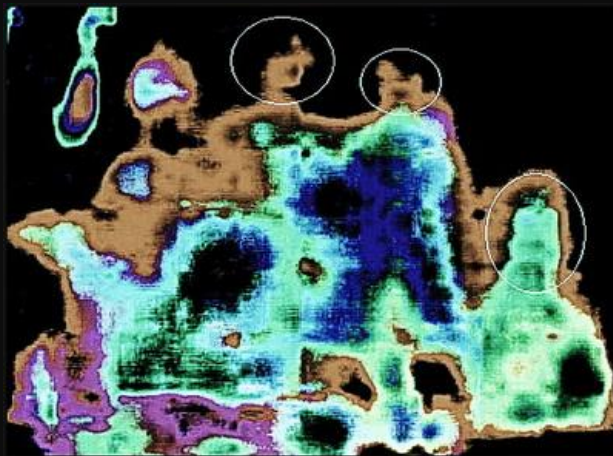




Left: made up of different components, little separate displays at the top show individual faces. Basically, it's designed as a central display with many little ones around it. We will be exploring some of them in detail later on.

Lower left: a few of the images have been isolated and circled below.

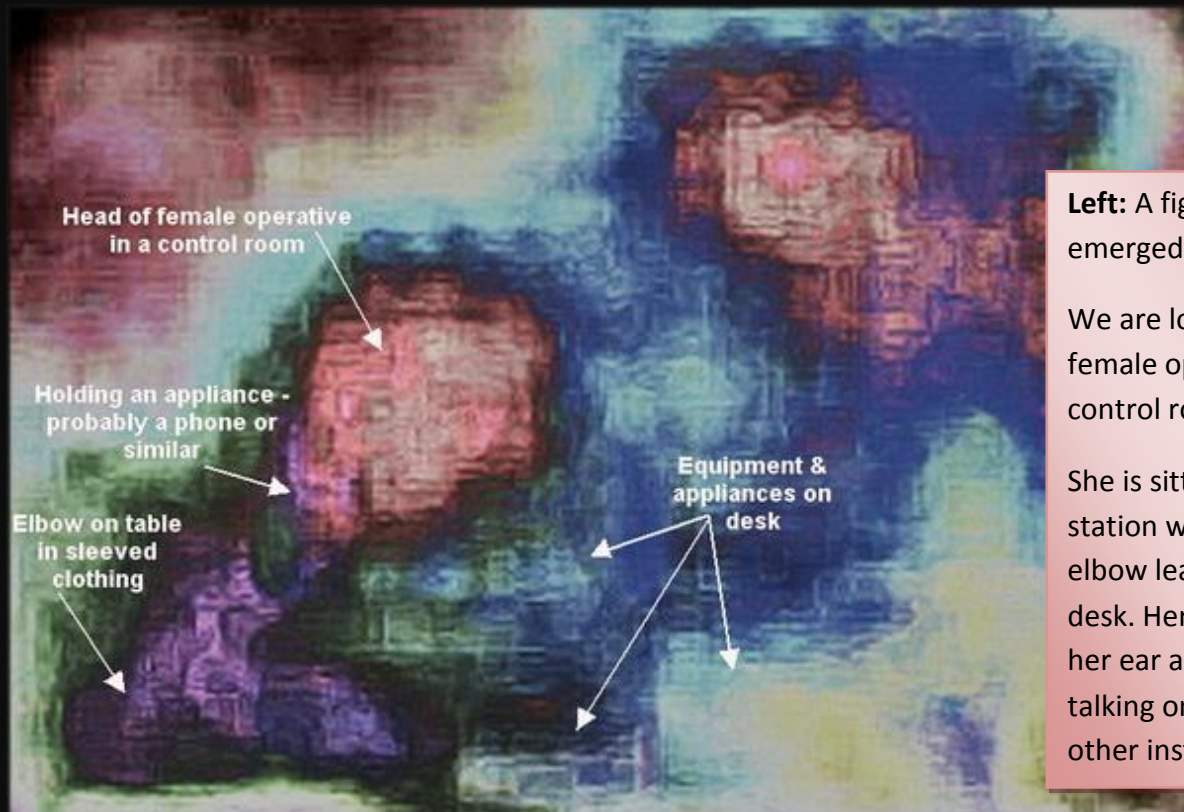
Lower right: two smudgy faces on screens. They are still visibly faces despite distortion, which exists for various reasons including photographic aging, small original photographs, very small size of photo-crops, magnetic field distortions and electronic interference.



Left: while editing to reveal the center of the screen, a shadowy image became visible.

I could tell that it would clarify quite well.

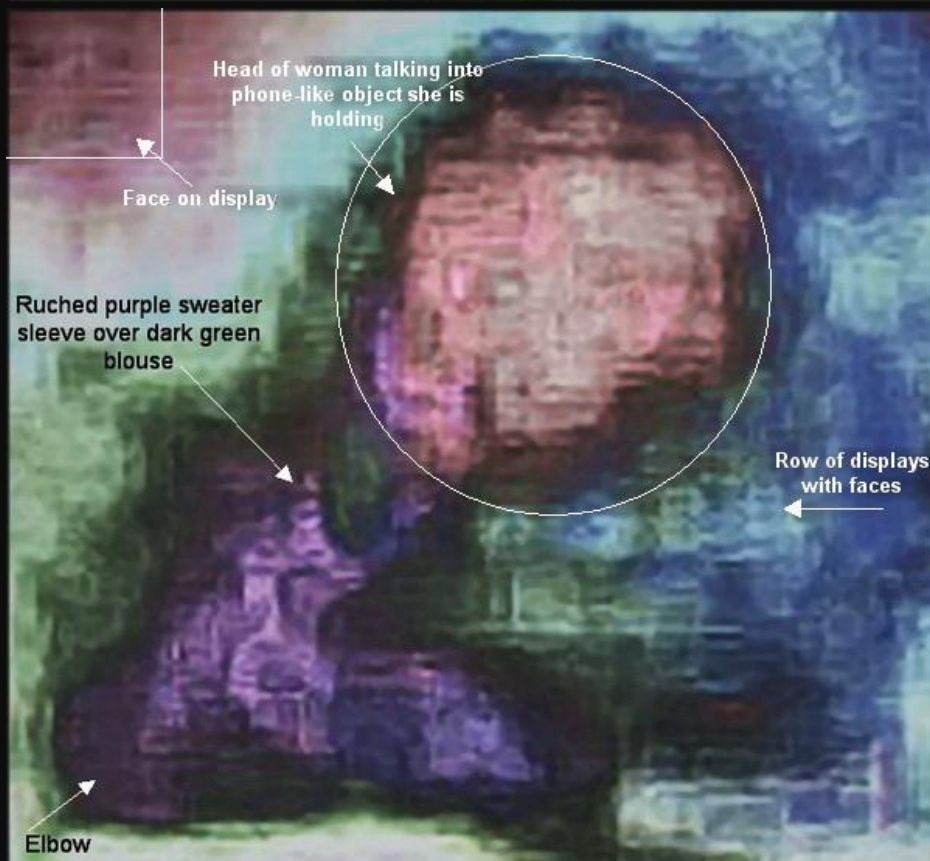
You can see the results below.



Left: A figure has emerged very clearly.

We are looking at a female operative in a control room.

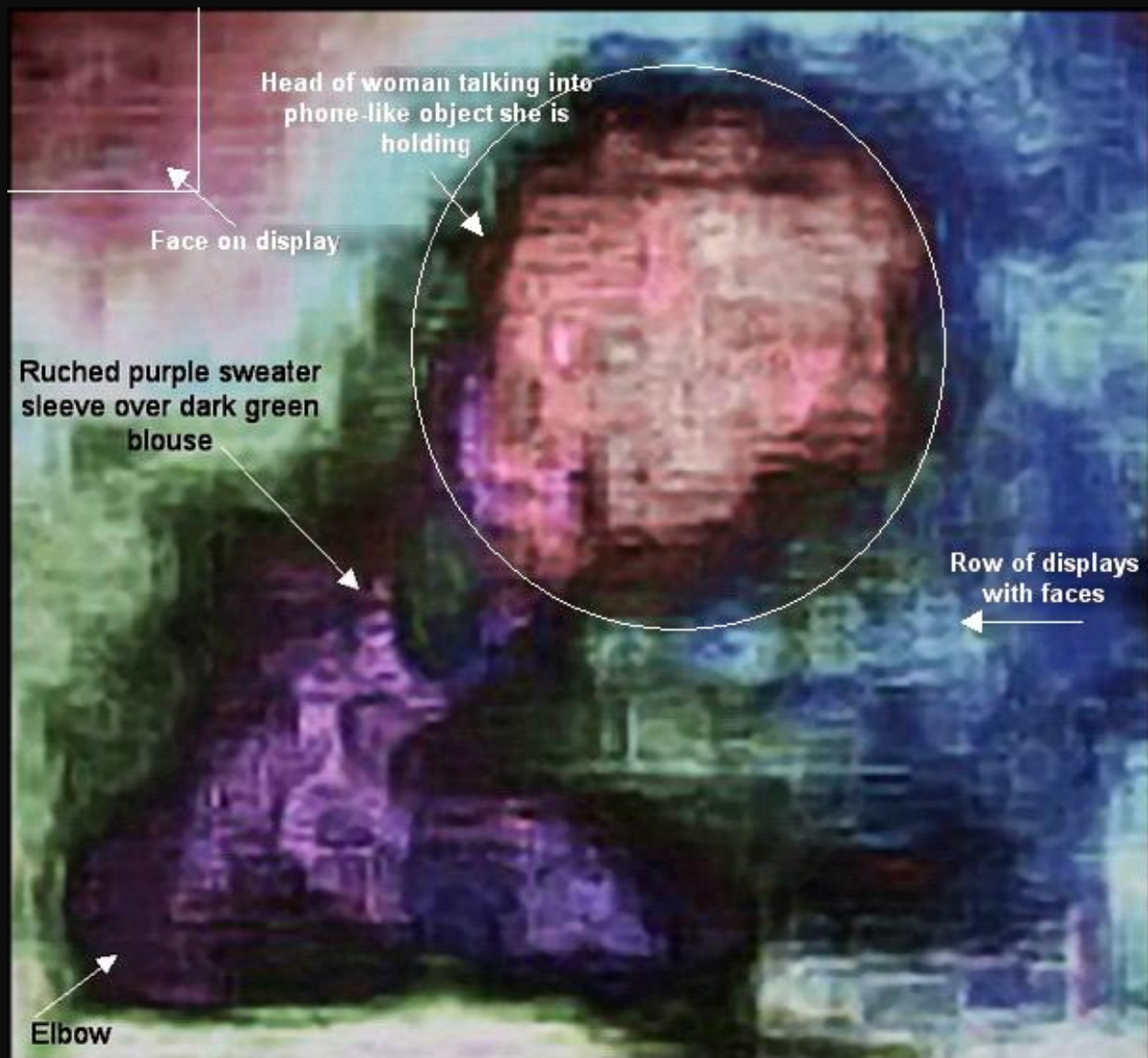
She is sitting at a workstation with her right elbow leaning on her desk. Her hand is to her ear and she may be talking on a phone or other instrument.



Left: the image is very clear to the point where you can see the ruched sleeve on this woman's blue or purple sweater.

It is incredible to think that she is involved in a deep-black secret mission, and that she might in fact be talking to an operative who is 100 years in the past.

The technology used to achieve this is discussed in the article ***Time Travel - Who Knew?*** which can be found in this presentation.



Below: part of the screen with faces on it and that can be seen in the foreground, in front of the woman on the right of the image.





Left: here you can see two of the faces more clearly.

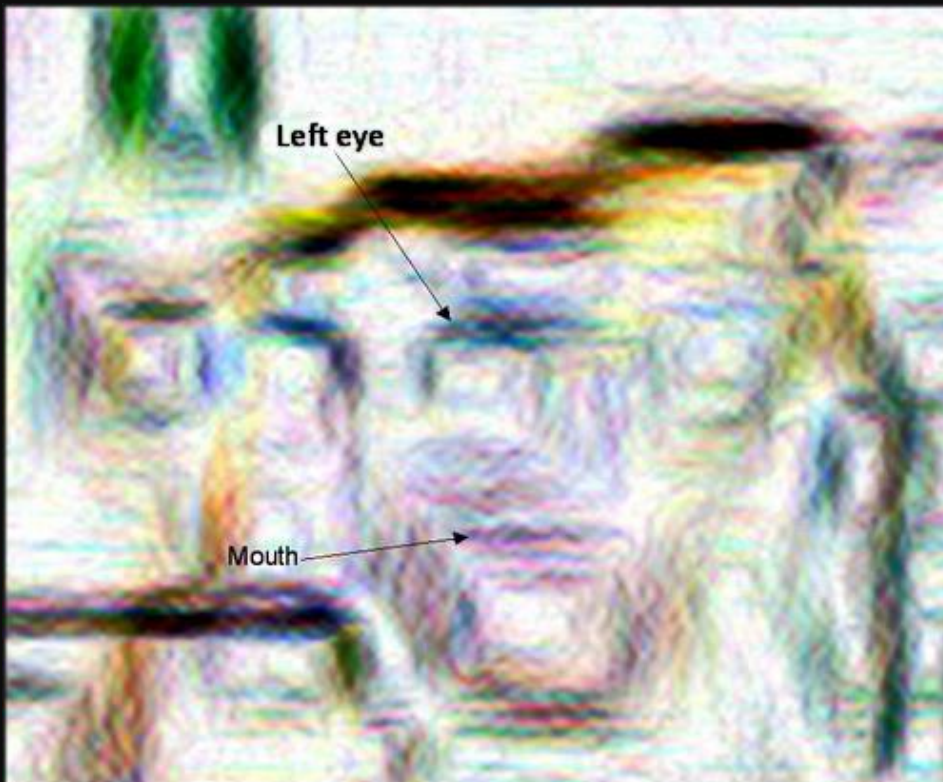
Often the faces in these images appear to be blue or purple. This is due to the reflections from screens and other electronic equipment.

It is for this reason that I sometimes 'normalize' the colors so that faces are also shown with approximations of flesh-tones, making them easier to see for some people.



Left: the image has been sharpened. This has served to show outlines more clearly, and I can see an interesting feature on the lower left, in front of the man seen on the left.



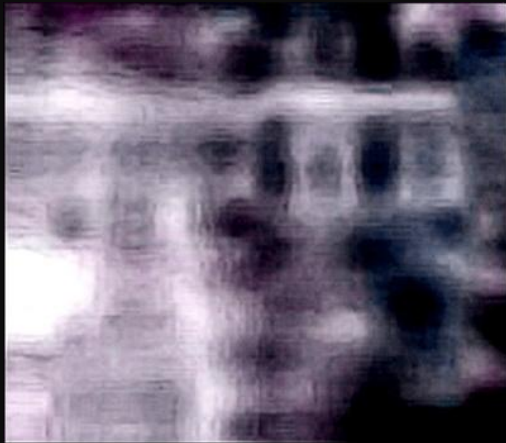


Above: a sketch program identifies the various shapes.

The pink oblong at bottom left shows the object of interest which has a horizontal bar from which screens are hanging. They use custom 'screen-trees' that range in size from small, such as the example here, to very big - almost building-sized.

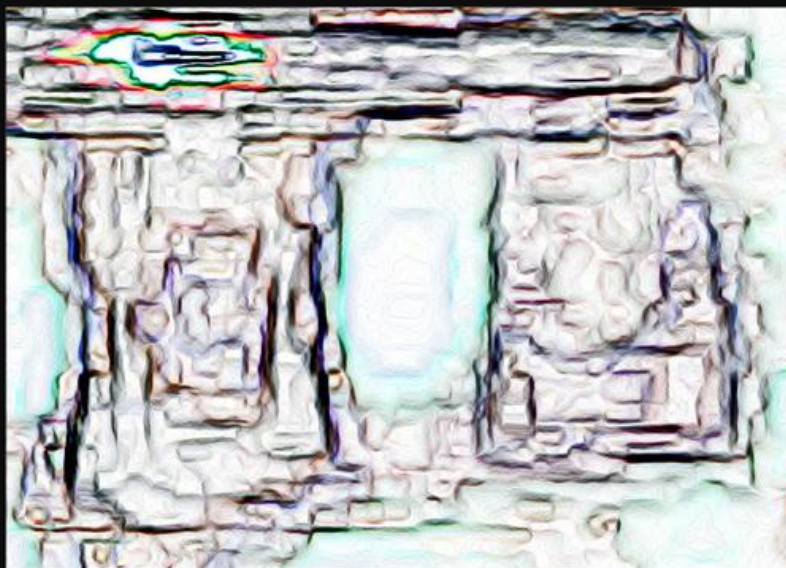
The remaining pink square contains a face, which can be seen on the left, magnified.

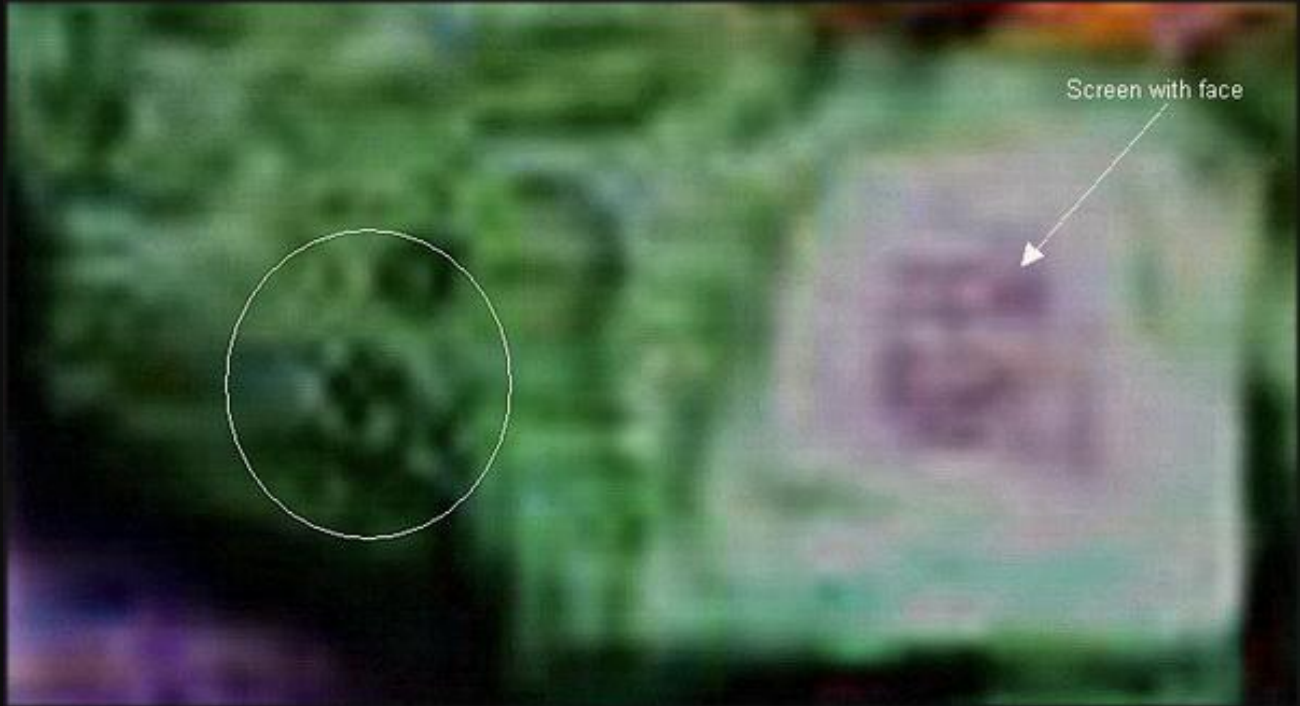
Below Left & Right: the screen-tree, cropped, magnified and sharpened. The image can be viewed magnified further for clarity.



Below Left: two of the displays on the screen tree as viewed with the use of a sketch program.

Below Right: after editing the screen on the right from the original image the image of a young, dark-haired female victim appeared. Although her face is partly obscured by equipment, as most of them are, she can still be seen staring out from the screen unhappily. The people being used must have been completely terrified.





Above: this image is an excellent example of evidence for time travel. There is so much proof available for those who seek it.

In the circle on the left is a familiar sight. We are looking at a Phillips-head (or 'crosshead') screw. We are all familiar with them and they come in many sizes. You can't find electronic equipment today without them.

The problem is that Henry F. Phillips, the man who invented and perfected this self-centering screw design for market around 1935, somewhat revolutionizing industry in general, was at the very most ten years old when this photograph was taken.

Phillips was an American businessman from Oregon and he was born in 1890. He would not go on to bring the world the crosshead screw until he was about 45.

And yet, here it is, quite clear and visible in a photograph over a century old. *There is only one explanation.*

Left: a magnified image of the Phillips-head screw.





Left: a section cropped from electronic equipment reveals several displays with faces clear enough to edit on them.

We will look at several of them over the course of this document.



Above Left: in the white square near the center of the picture is an image of somebody that looks a little like a death's-head. This is because the head is obfuscated by breathing and other equipment as well as a helmet, which adds to the illusion.

Above Right: using a crayon program has outlined the shapes of all the apparatus covering the face and head of this individual. Even the eyes are barely visible behind the goggles that are worn to protect people from the immense and damaging fields that they are being subjected to.



Left: a screen shows many faces on smaller displays.

The oblong box at top-left has over a dozen separate people that can be seen in it.

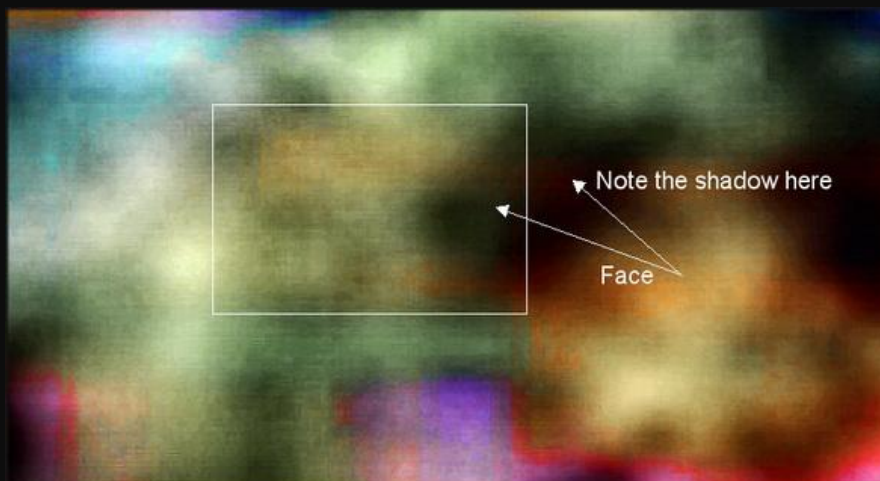
Below: the faces are circled. The oblong seen near the top has an outdoor scene visible on it.





Left: this image displays some of the misty components of the scene. I can see a house by the water, trees and blue sky in the background as well as figures in the foreground, in front of the scene.

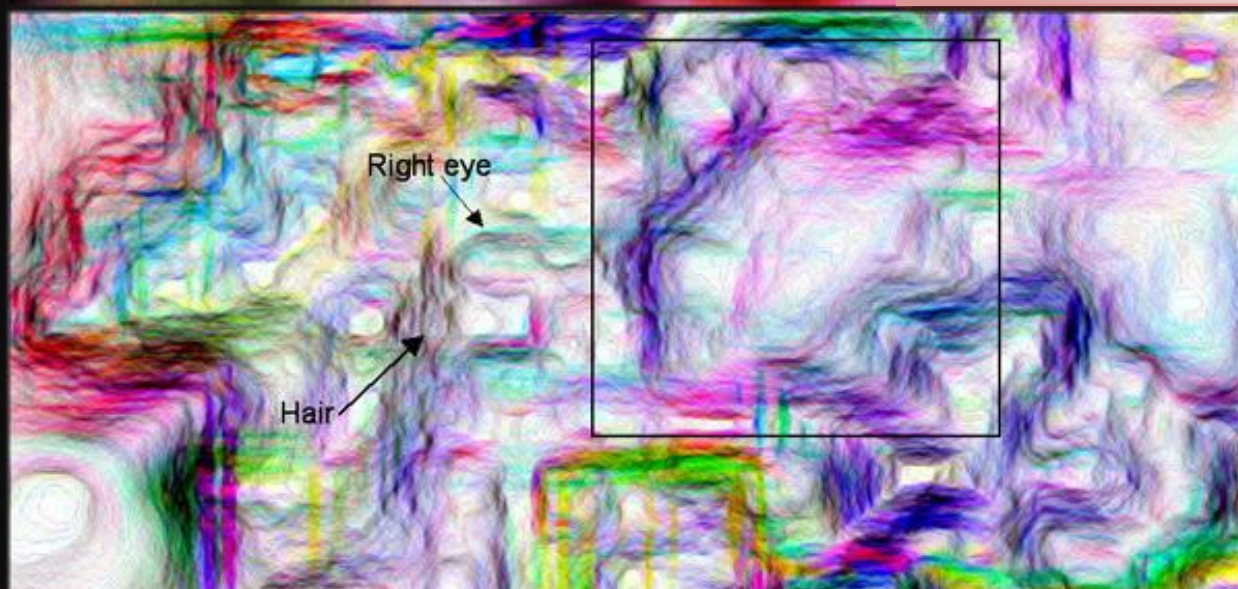
I realize that I can't edit everything I find, but I had to take a closer look at some of it.



Left: re-cropping to a very small level I see that the scene is partly obscured by screens, as usual.

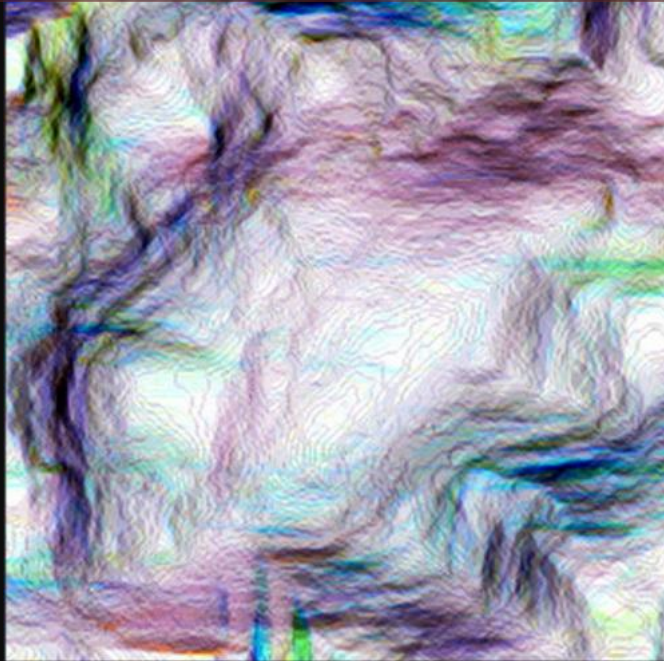
There is a fairly visible pair of eyes in a partial face and a dark smudge or shadow to the right.

Below: I decided to use a crayon program to outline the shadowy areas, and as I suspected, some of the imagery clarified. Note the image in the black square, where the shadow is labeled in the previous image.



Above: the face that goes with the pair of eyes is just barely visible to the left, but it's the image inside the black box that is particularly interesting.

***Please note:** I have found one African lion in a time travel photograph and another in a contemporary photograph of a teleportation experiment. Please see **'The Logging Road'** in this presentation.

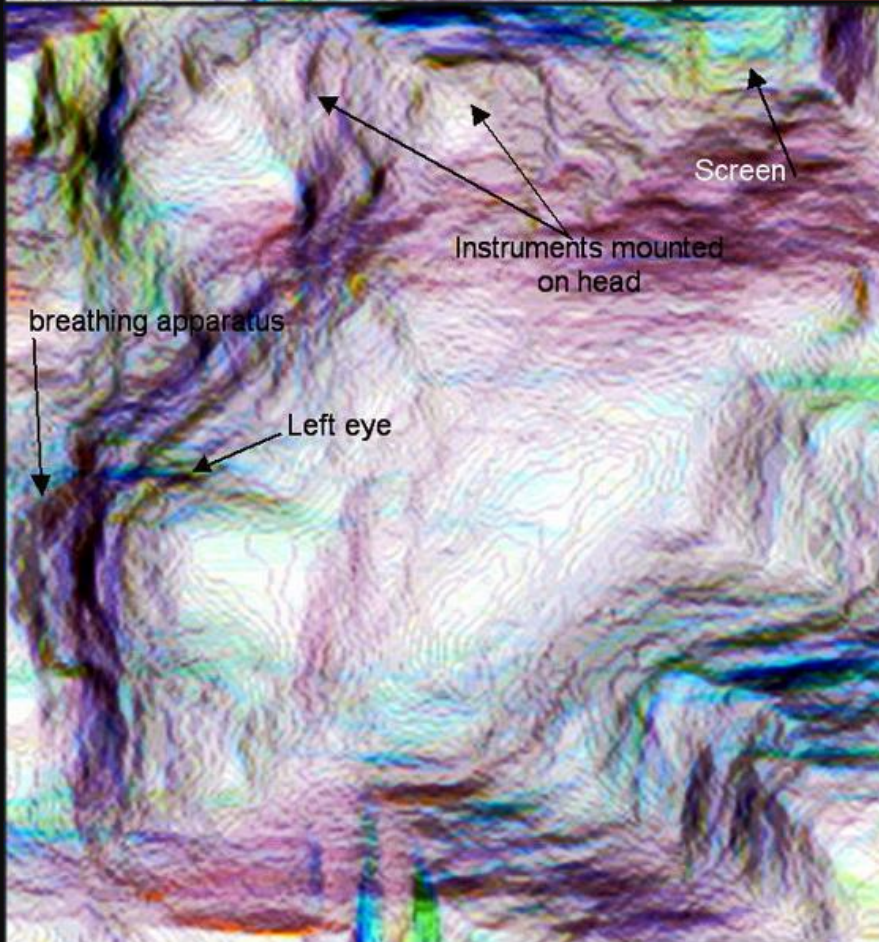


Left: re-cropped, a head appears in profile, facing left. From the outline of the cheekbones and facial structure that are visible, It seems possible that we are looking at an elderly First-Nations woman.

The military-like presence that descends on people from the past has no compunctions about violating new babies, or the frail and elderly, and they make sure to have breathing equipment, goggles and other equipment to fit every age and size.

They even include animals in the operations. So far, I have found horses, cats, dogs and twice, even a male *African lion being used in the experiments.

I'm fairly certain that they do not restrict their usage to the animals listed. This means ordering custom head-gear for many different types of creatures, from pets and domestic livestock to wild animals.



Left: the image, enlarged and labeled for clarity.

There is a deeper issue here regarding First-Nations, Métis and Inuit people in Canada, as well as other indigenous peoples around the world.

This is very sadly particularly relevant regarding children.

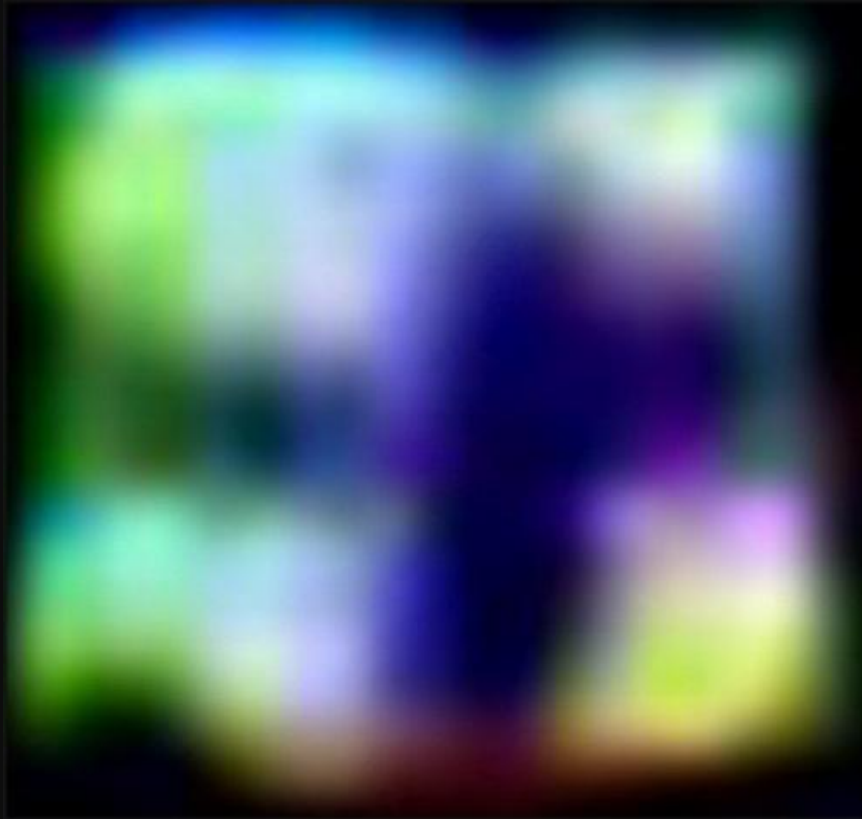
Unfortunately, the residential schools were full of ready victims, and these time traveling criminals have taken full advantage of this fact.

Please read the article **'The Sinister Case of the Missing Children'** and **'Mind Control & Secrets at St. Mary's'** on this presentation to find out more about these serious and disturbing deep-black activities.



Above: an image that has been in a curves program reveals several interesting features, and one area in particular, which is enlarged, looked intriguing.

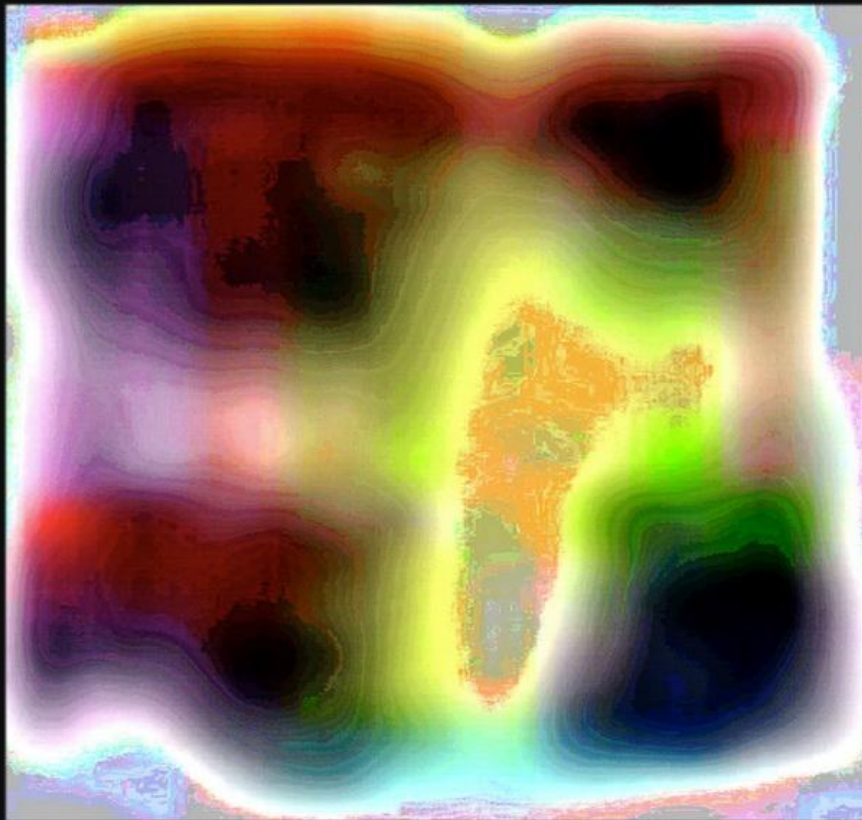
Left: cropped out, a tiny screen displays a scene with a figure in the foreground.



Left: The scene shows sky, hills, possibly a river and a foreground.

In front of all of this, in the center of the image, stands a figure, colored blue.

The picture may look too blurred to work with, but there are various ways to extract more visual data.



Left: the picture has been edited to reveal the basic shapes of the different image components.

There is a fair amount visible, including what I think are two partial figures seen as dark silhouettes at top left.

I'm going to concentrate on revealing what is happening to the figure in the middle, which is now seen as a gold colored shape against a light yellow-green background.

Note two things:

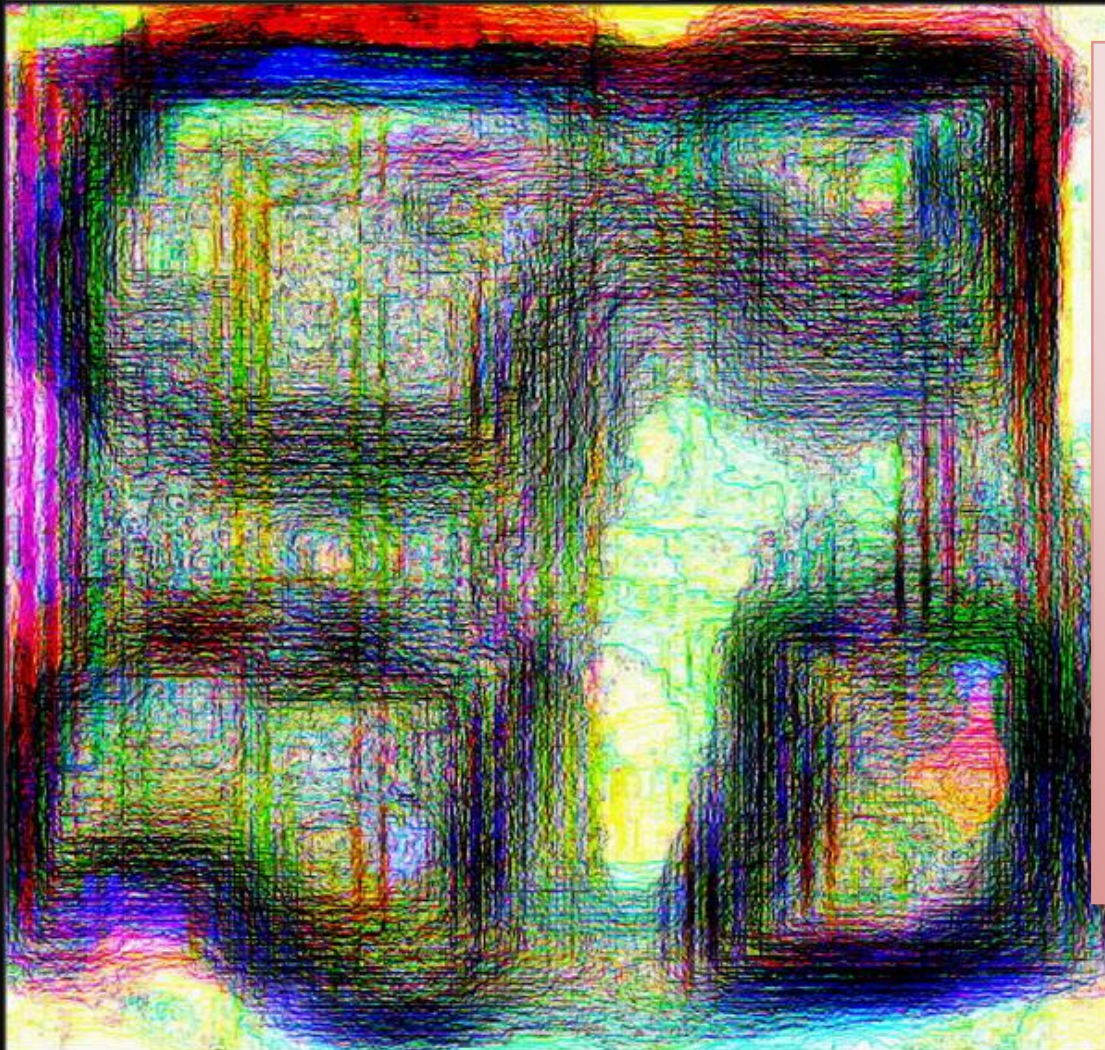
- The figure appears as a djinn from a lamp traditionally does - no legs will be found, even after editing.
- The figure is surrounded by wave after wave of energy, and this is not due to a simple gradation of color.



Left: this is a negative version of the scene.

Flipping the image can make editing more efficient under certain circumstances.

I have also removed some of the 'noise' from the picture.



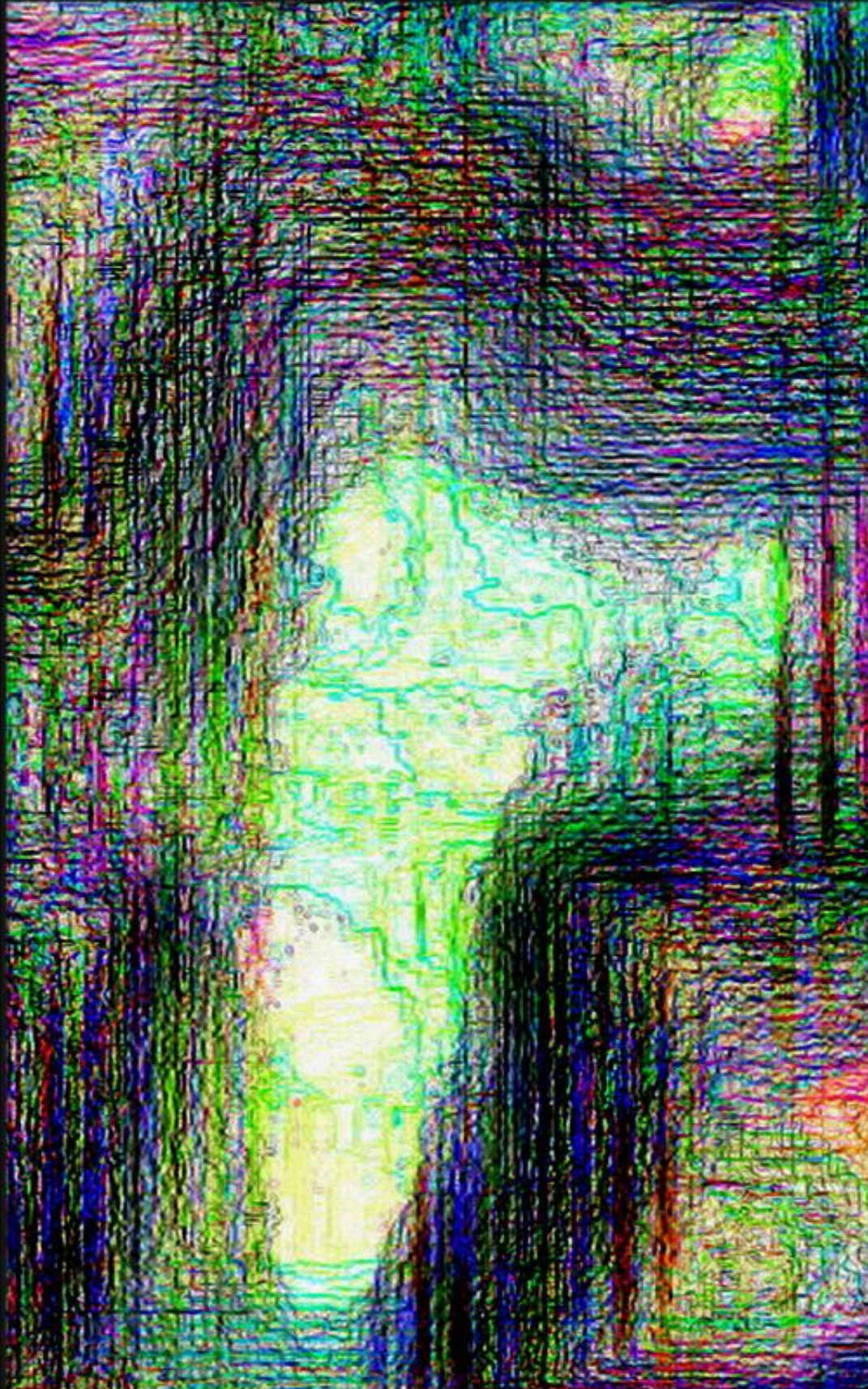
Left: after applying a crayon program the image is a little better defined.

There is a head with long hair which is thrown back.

The body is cocoon-like.

There is a visual 'echo', of the figure which reaches almost to the top of the image.

There is a reason for these phenomena.



Left: a cropped close-up of the figure, which belongs to a woman.

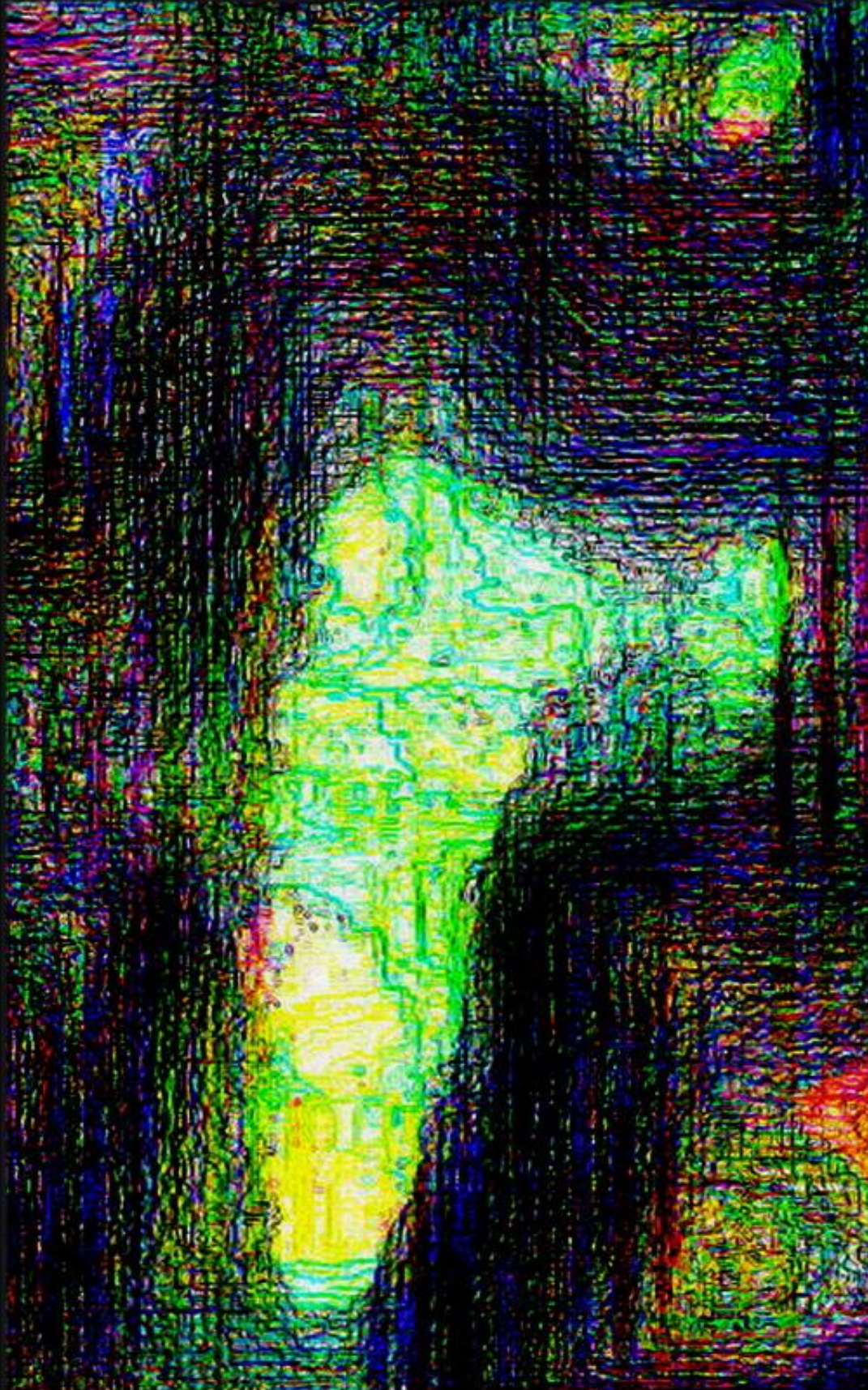
The outline of her face, seen in profile, is the area on which I have concentrated in order to demonstrate that we are looking at a human being.

Her hair, appearing to flow backwards, is actually not all hair. Also visible is wiring and energy patterns.

If you look closely, you will see that they are leading to a point behind her, seen on the right of the image.

She is attached to a device which is being used to teleport or transpose her through time and space, and she is neither completely present in her own time-space continuum or in the one she is being sent to.

That is why her body is cocoon-shaped, with no visible limbs.



Left: edited further and enlarged. Note the horizontal bar between her and the device.

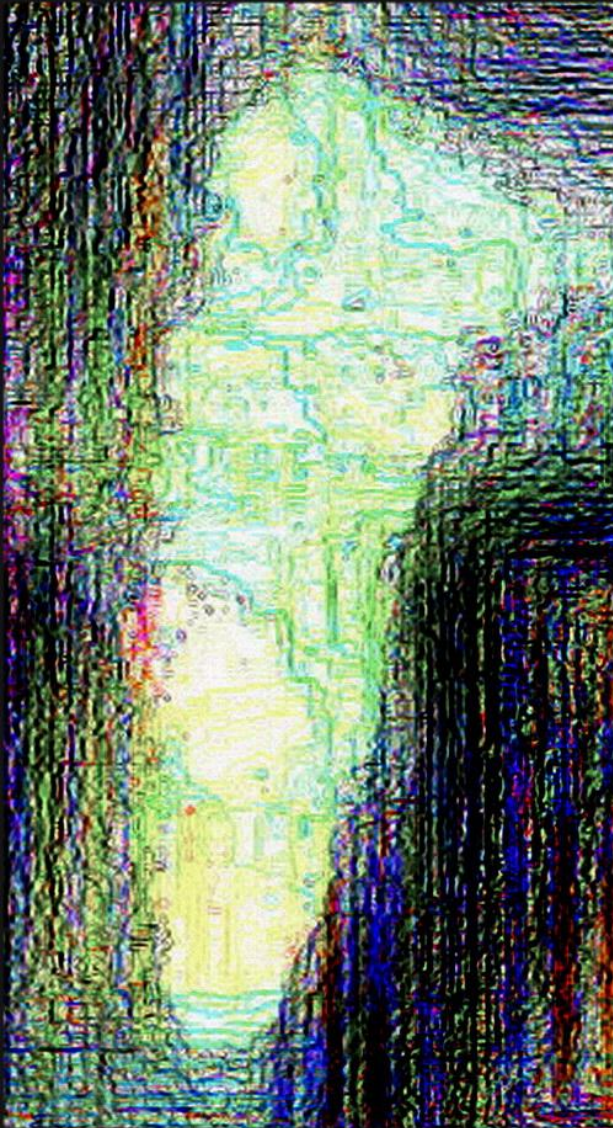
It attaches to her, or restrains her, at approximately the base of her neck.

There is also a small child with her. He doesn't even reach the lady's waist in height, and he's in the same state as she is.

I will reveal the child after showing the woman.

Have you had enough practice looking at these images to spot the face on the screen in the yellow portion at lower right?

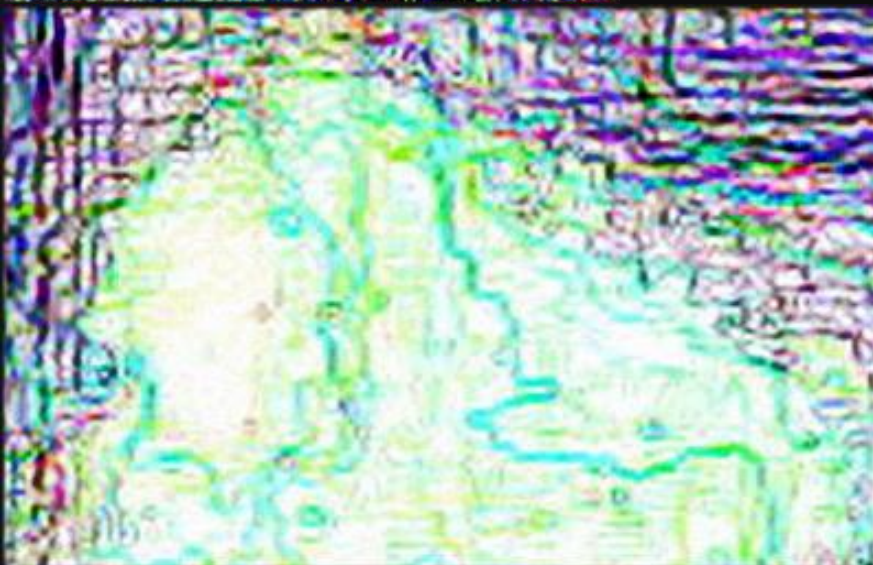
Could you see it better if you were looking instead at a pointillist painting?



Left: another edit with some of the color removed to simplify the image a little.

There are busy aqua-colored lines of energy and wiring all over the woman's partially transported body.

The relatively clear white area at the bottom of the pupa-like shaped figure is the area the child is partially occupying.



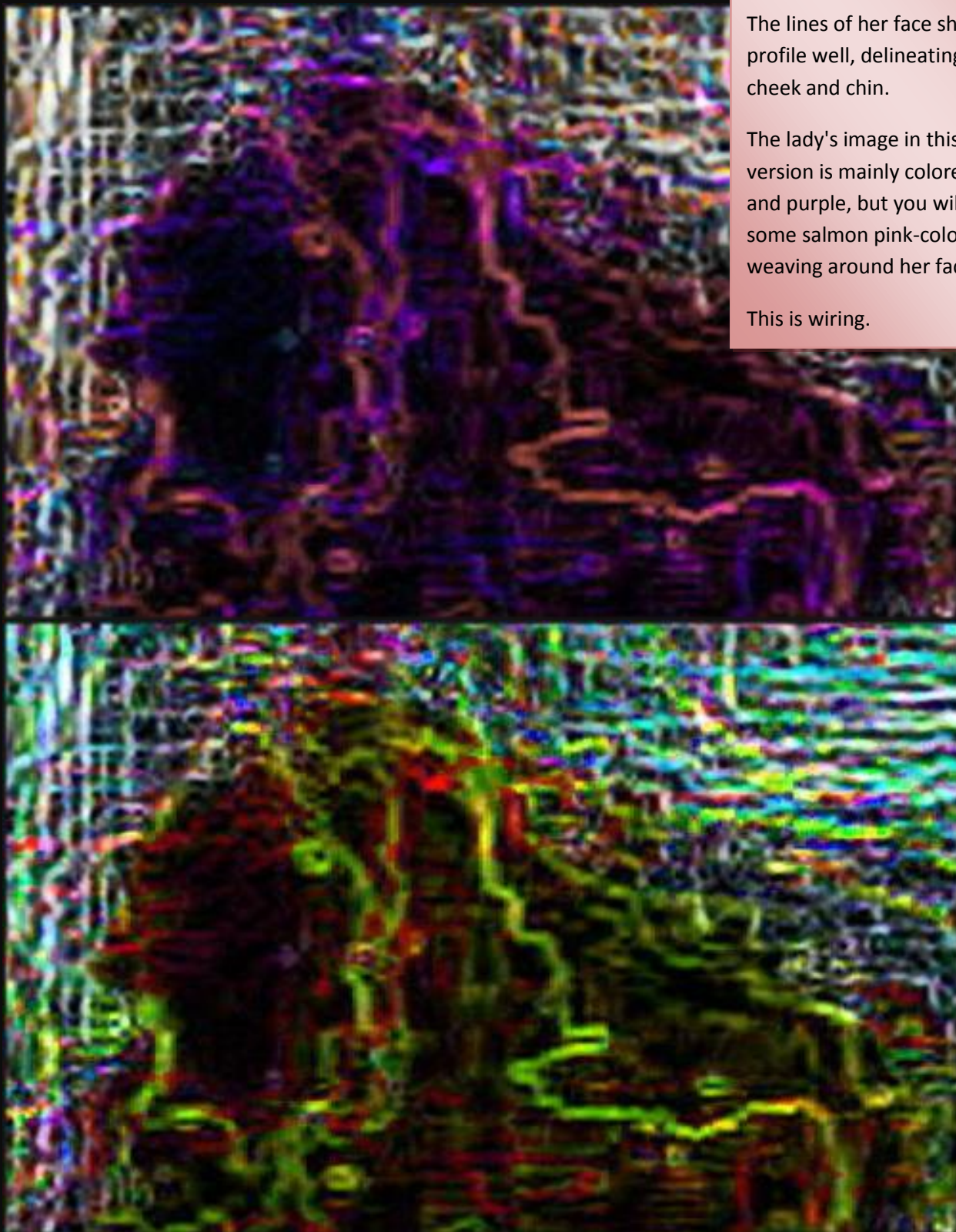
Left: a close-up of the woman's head, seen in profile and angled slightly to her right.

Left: this is a negative image of the head, and it shows up the details fairly clearly.

The lines of her face show her profile well, delineating her nose, cheek and chin.

The lady's image in this negative version is mainly colored in black and purple, but you will notice some salmon pink-colored lines weaving around her face and hair.

This is wiring.



Above: changing the color clarifies the image further. The wiring is now yellow-green. Tiny screens are visible around the facial area.

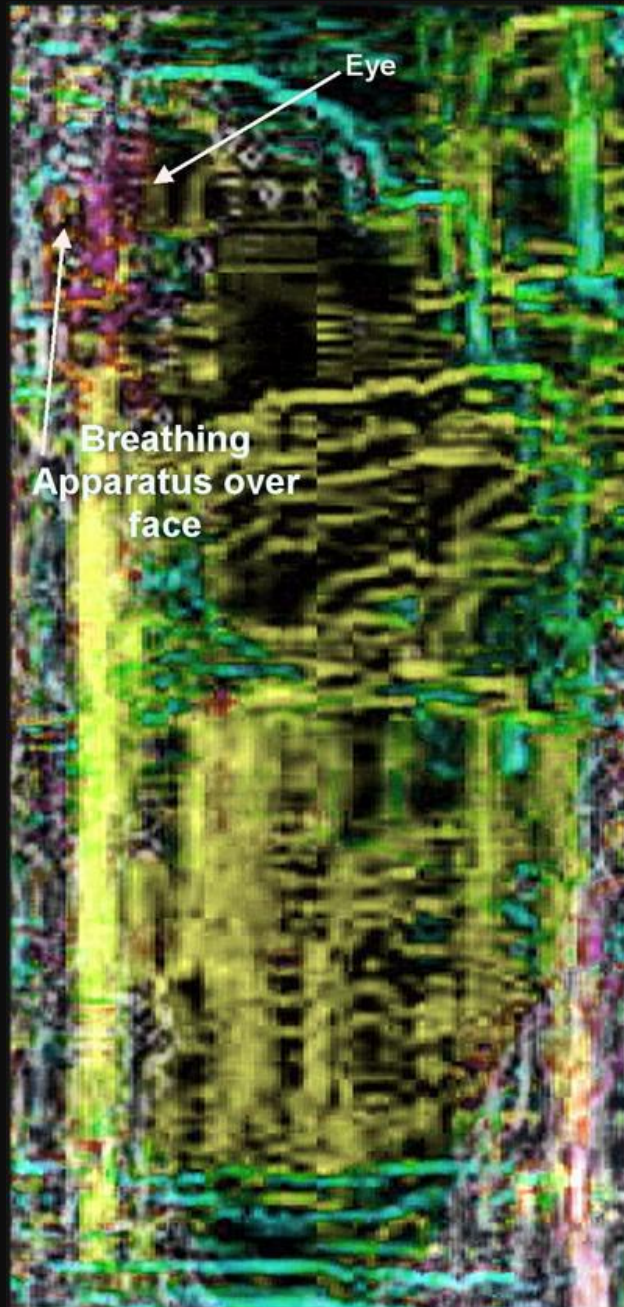


Left: changing the color again reveals a little more of the child.

There is visual evidence of electrical activity around the head area.

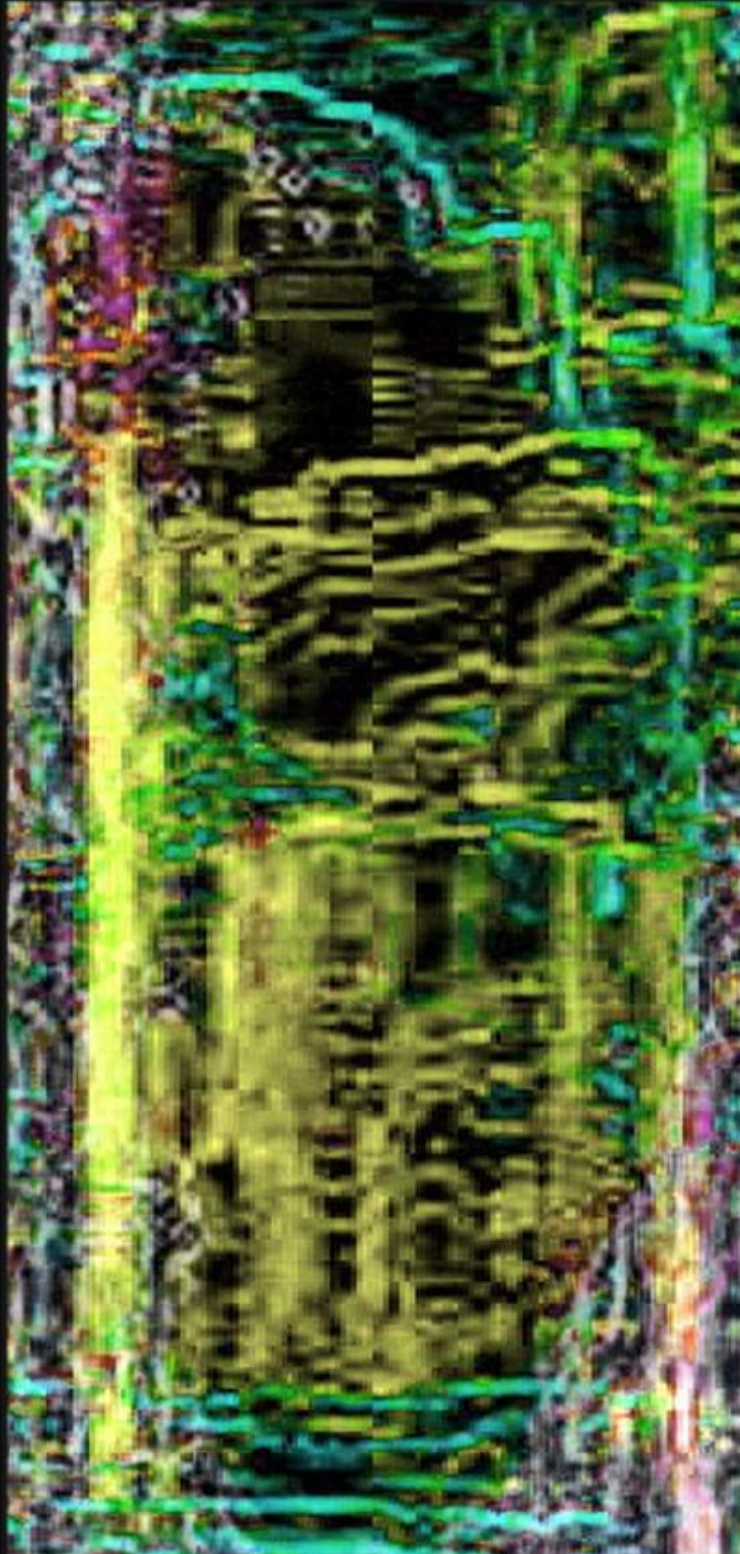


Left: The child is visible in the white box.

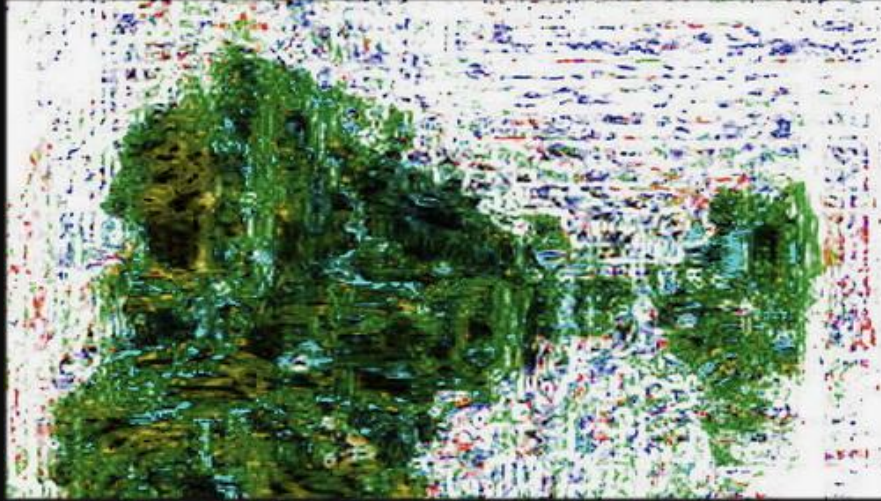


Left: the child's image, cropped out and enlarged.

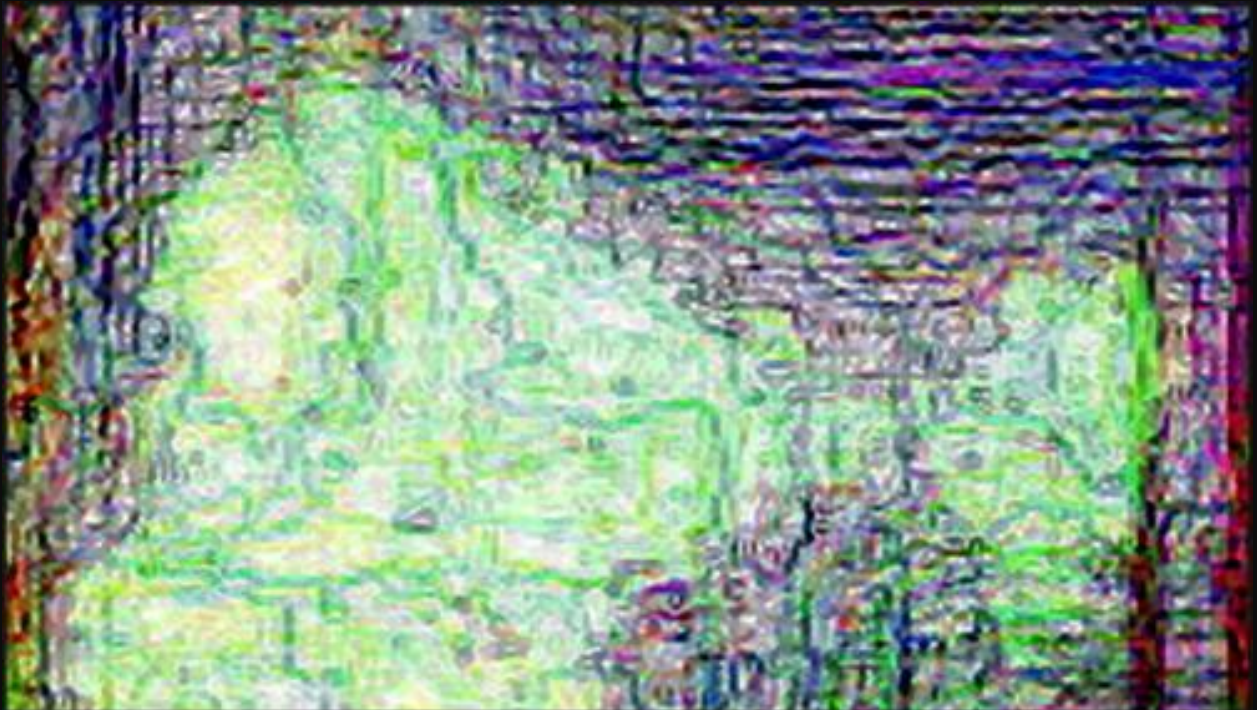
The face appears purple in this edit.

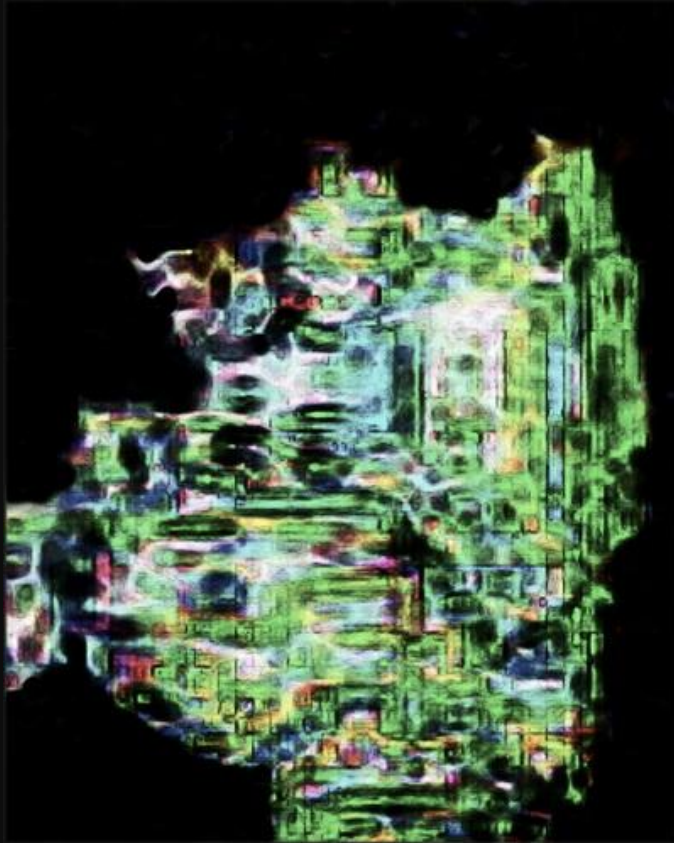


Left: sharpened for clarity, the child's face and body are covered in wiring and one in particular (colored aqua) can be seen running across the top of his or her head.



Above & Below: here I've attempted to define the outlines of the instrument that this woman is attached to. I don't know what type of teleportation or time displacement technology they are using here, I only know that they are perfecting the way that it works by going back in time and experimenting on people so that they cannot be held responsible for their crimes today.





Left: this is an image of the device being used in close-up.

It shows the basic shape of the machine, but that is all I can discover.

It's probably computerized.

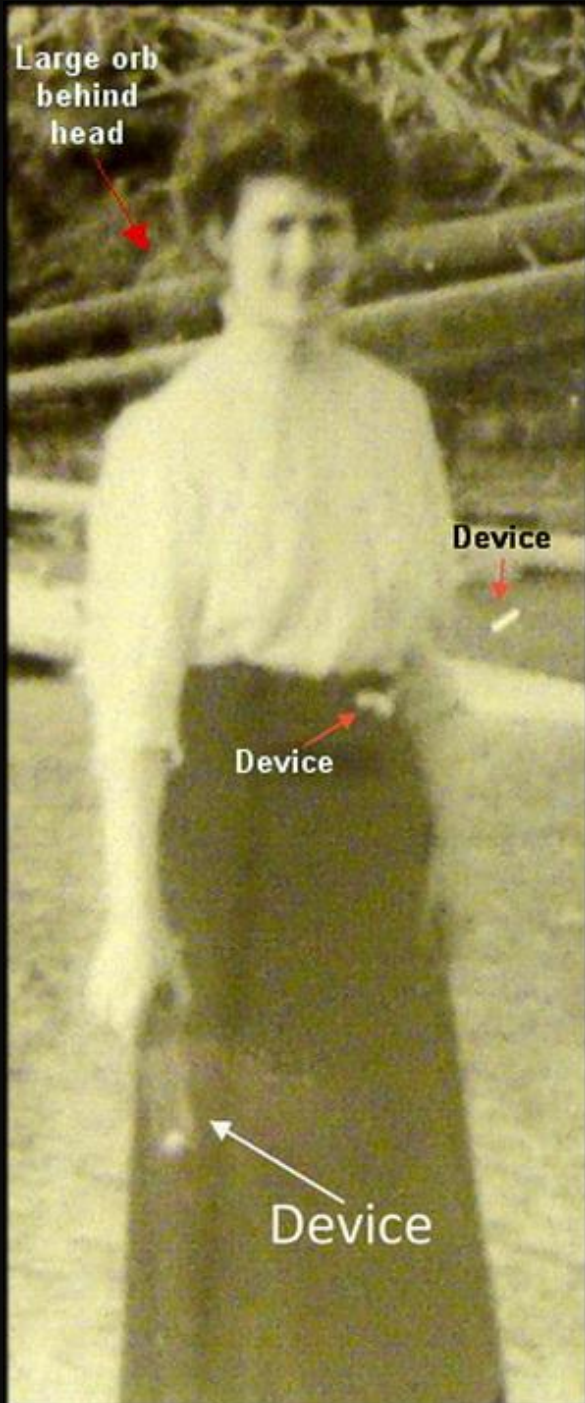


Left: a negative version of the image shows a few of the details a little more clearly.

There is what appears to be a lever near the top. The arrow is pointing to it. I can also see several screens and other electronic details.

They don't like to waste space for obvious reasons. All the equipment appears to be multi-functional and is clearly custom-made for these complex operations.

Other Devices



There are three other noticeable devices. One is set on Mrs. Mitchie's head, another is at her waist. The last one is set up on the far-side of the river in the silt. It can be seen on the right.

There will be many more, but these are the only visible anomalies that are practical to edit in this photograph.

She looks like she's smiling, but she isn't. Equipment is concealing her face. People often look like they are smiling during these experiments for this reason.

The cloaking used during the photography sessions obscures a lot, rendering the scenes misty-looking.

None of the victims are happy. They are instead terrified for themselves and their families.

Note the change in color on the woman's skirt from the device in her hand down to the bottom of the image.

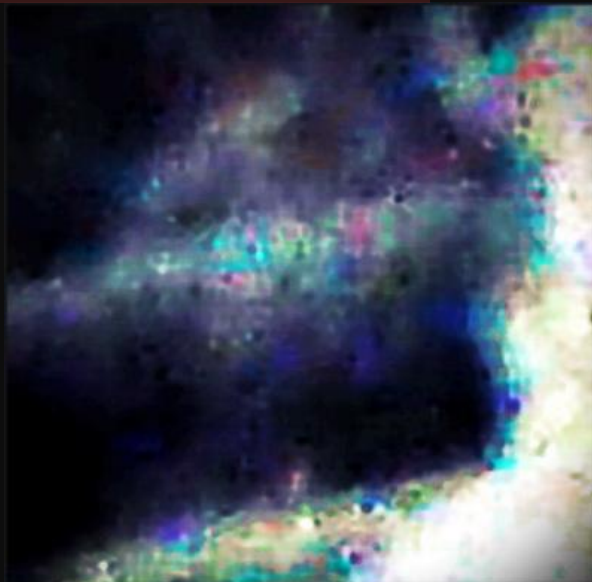
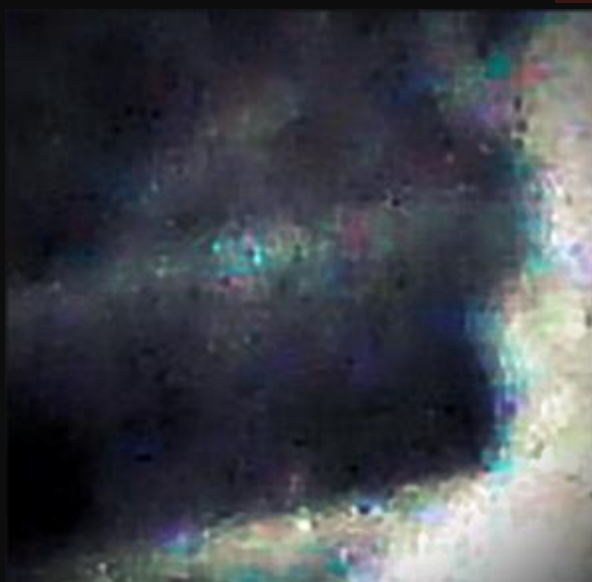
A diagonal line marks the divide and the interference in the lower part of the picture is obvious. It is probably due to some form of radiation emanating from the device, which is clearly not a mundane instrument.



Left: this is the orb which is behind Mrs. Mitchie's right shoulder and partially obscured by it.

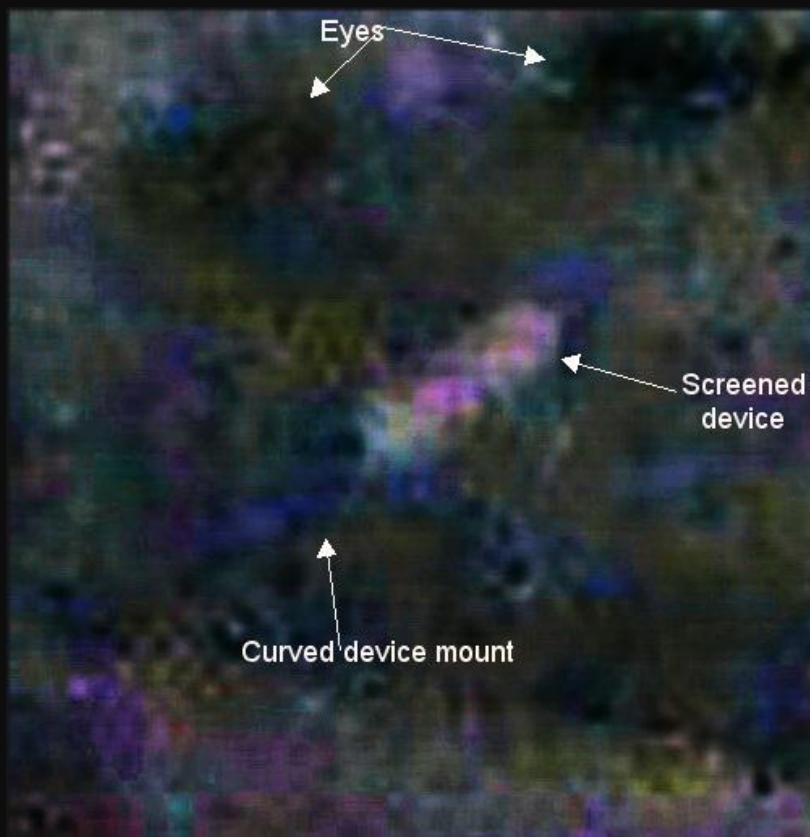
There is a strange horizontal line running through it at an angle.

Below Right & Left: edited, the orb and line are showing signs of electrical activity as they are self-illuminated. They may well be plasmic in nature.



Left: the device behind Mrs. Mitchie is seen here cropped.

It may function as some kind of antenna, but there are always screens imbedded in even the smallest multi-functional piece of equipment. The presence of these screens constitutes valid proof of time travel.



Left: the colors already visible on the lightly edited sepia photograph betray the electronic nature of the little device.

The slender goose-neck mounting for the instrument is just visible.

There are a pair of seemingly disembodied eyes visible behind this item, and I couldn't detect a screen in that location.

This may seem very strange, but phenomena that might be considered paranormal under other circumstances is routine in these experiments and is often captured photographically.

This is because the experiments involve more than one dimension. People are coming and going via some kind of teleportation, and as well, the strong magnetic fields cause size anomalies. It's also possible that interested disembodied spirits might observe the proceedings.



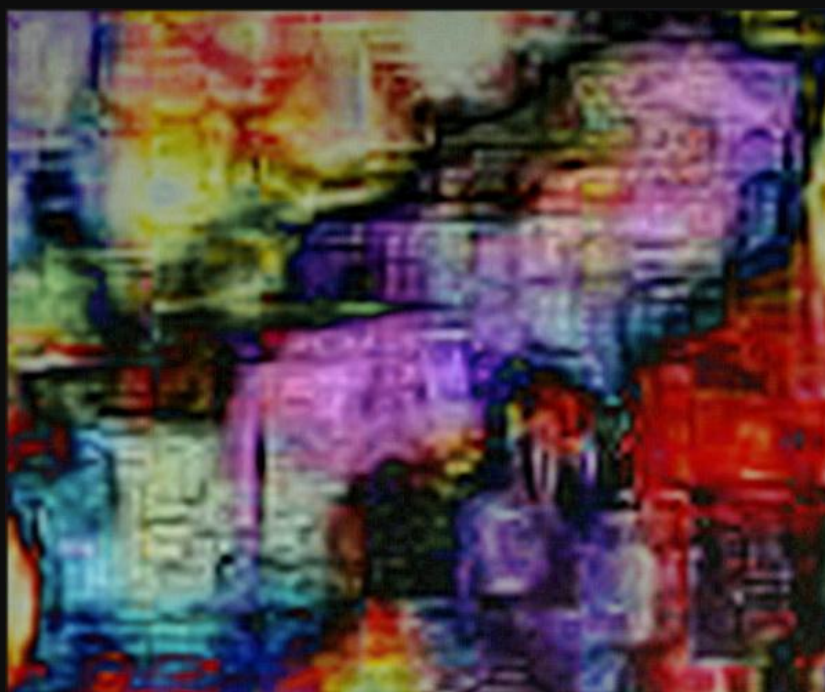
Left: the eyes are clearer in this lighter version of the image and it's obvious that the little device underneath them is lit-up.

There is a tiny light at its base as well.



Left: the instrument has been enlarged and edited to show the retractable screens and other small components.

There are several faces visible on various displays, but the one the lower arrow is pointing to is particularly interesting.



Left: a smaller image makes the little faces more visually coherent.



Left: this is the interesting face cropped out.

This person appears to be connected by the head to a variety of tubes or cords, as though they were hooked-up to something.



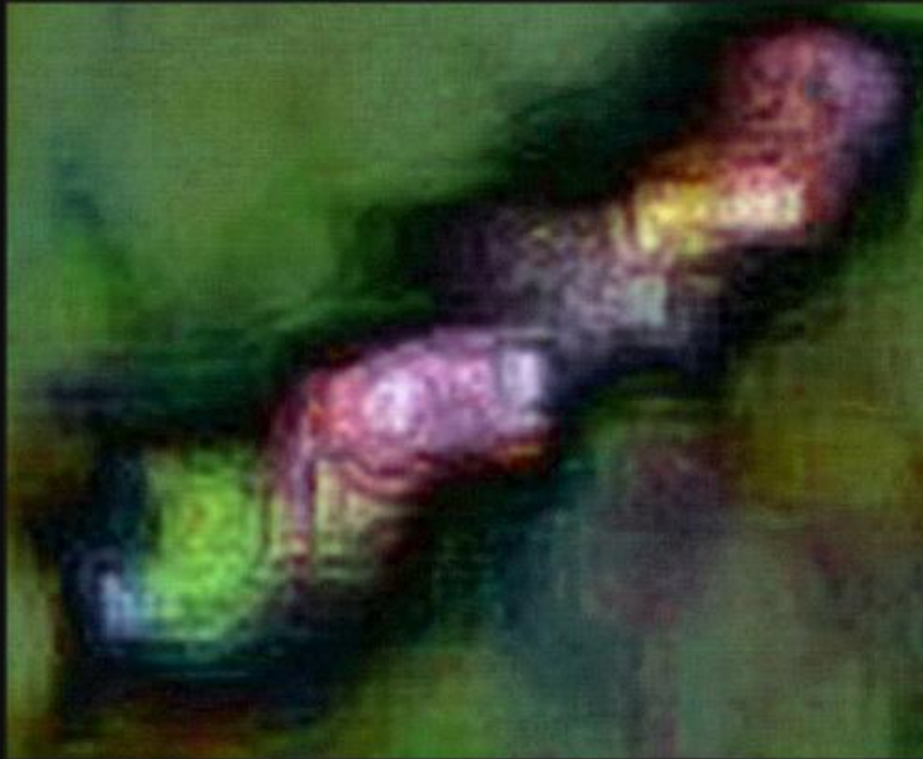
Left: a close-up of the head, surrounded by all the paraphernalia.

This may be the head of someone being experimented on, or it may be a severed head being used in advanced, computerized isolated brain technology.

There have been reports of such activities, and I have found several examples in vintage time travel photographs.

This does seem very similar to the others, but with less detail available.

Please see the article '***Isolated Brain Technology & Talking Heads***' in this presentation.

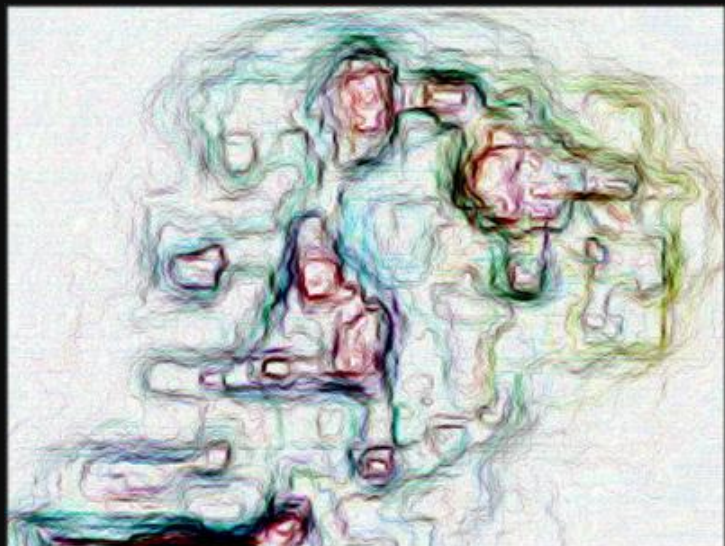


Left: this edit shows the structure of the little instrument quite clearly.

It is fully articulated as all the separate parts are swivel mounted and the entire device is attached to the goose-neck stand.

Little screens are visible all over it with signs of faces in them.

Below: a portion of the instrument cropped and edited for detail. There are many components, including a circular one on the right.



Above: a 'sketch' of the section showing details of what is obviously a sophisticated and intricate contemporary electronic device.

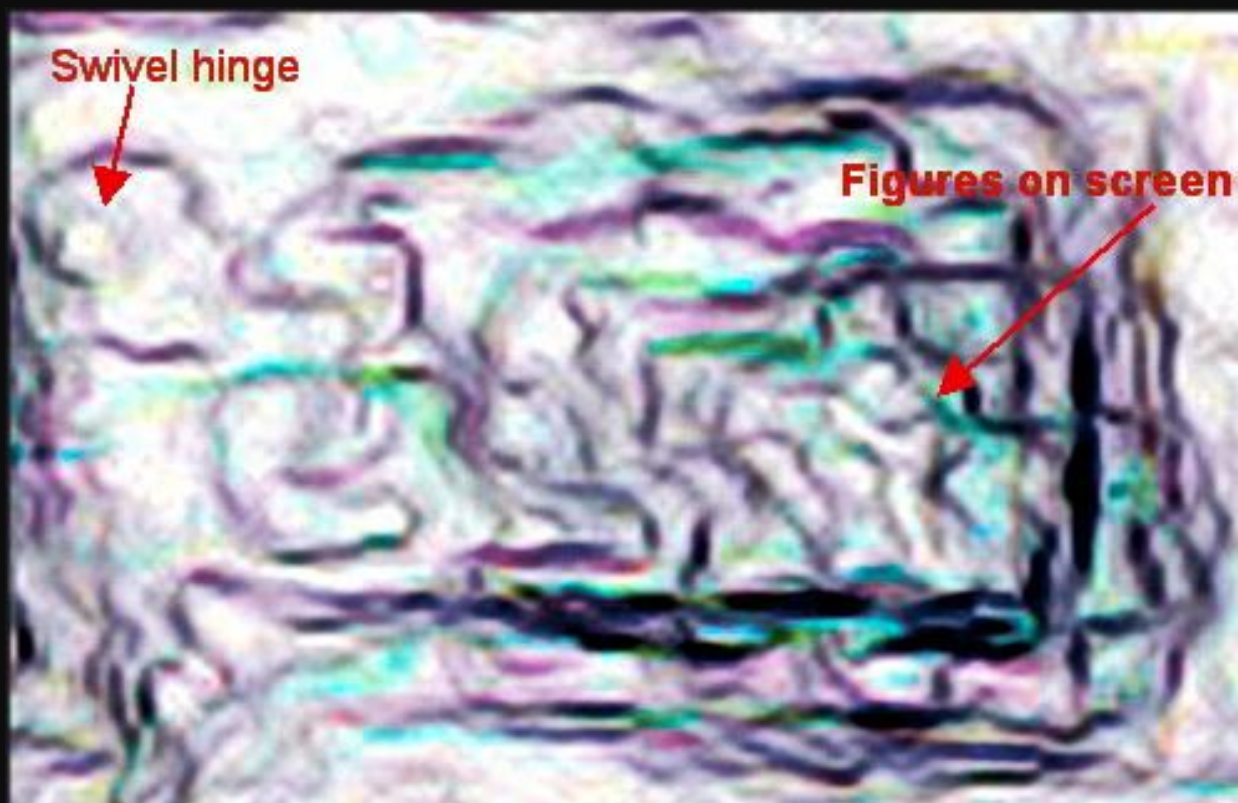
The magnifying function can be used to see all the details more clearly.



Above: this is the little instrument which can be seen at Mrs. Mitchie's waist. It's very blurry, so I have just selected a small section to look at.

One of the best ways to demonstrate the details is to remove excess noise from a digital photo and put it through a sketch, crayon or drawing program. Below, a red oblong surrounds a screen which appears to have a scene on it.





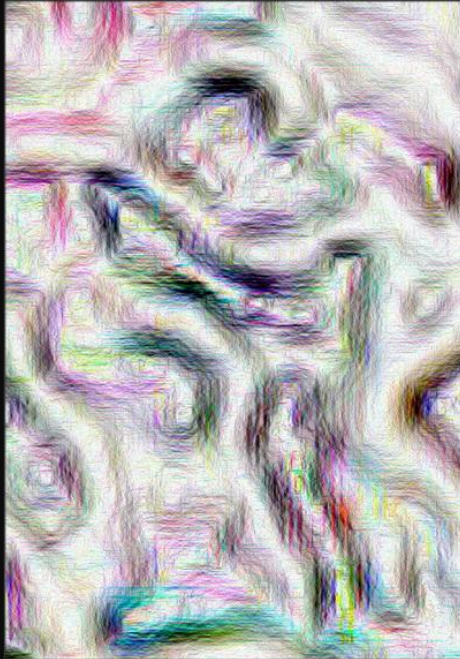
Above: by cropping and enlarging it I could see that there was a scene with people on the tiny screen, and that it was editable.

Left: the outlines of the scene show me two adults and a small child.

As this image looks promising I can now crop this same section from the unedited version and edit it properly.

Note the head near the center-top of the image. There are also oblong screens visible around the person.

As you will see, it is a visual record of a small child and two adults, presumably parents or people responsible for the child, being experimented on together.



Far Left: this crayon sketch shows the three people huddled together with equipment around them.

Left: A woman sits to the left with her arms around a small child who is standing to her right and reaching up to her.

On the right stands another adult or teen who is standing facing left with her arms around the other two and her left leg bent at the knee.

They must have been terrified out of their wits.



Left: this is the child and I believe his mother. The adult is definitely a woman, and she is sitting down.

If you look carefully at the little figure reaching up you will see that this child retains the chubbiness of a toddler, and appears to be naked.

The child is by no means alone. The time-traveling operatives forced other people to get undressed as well, as you will see further on.

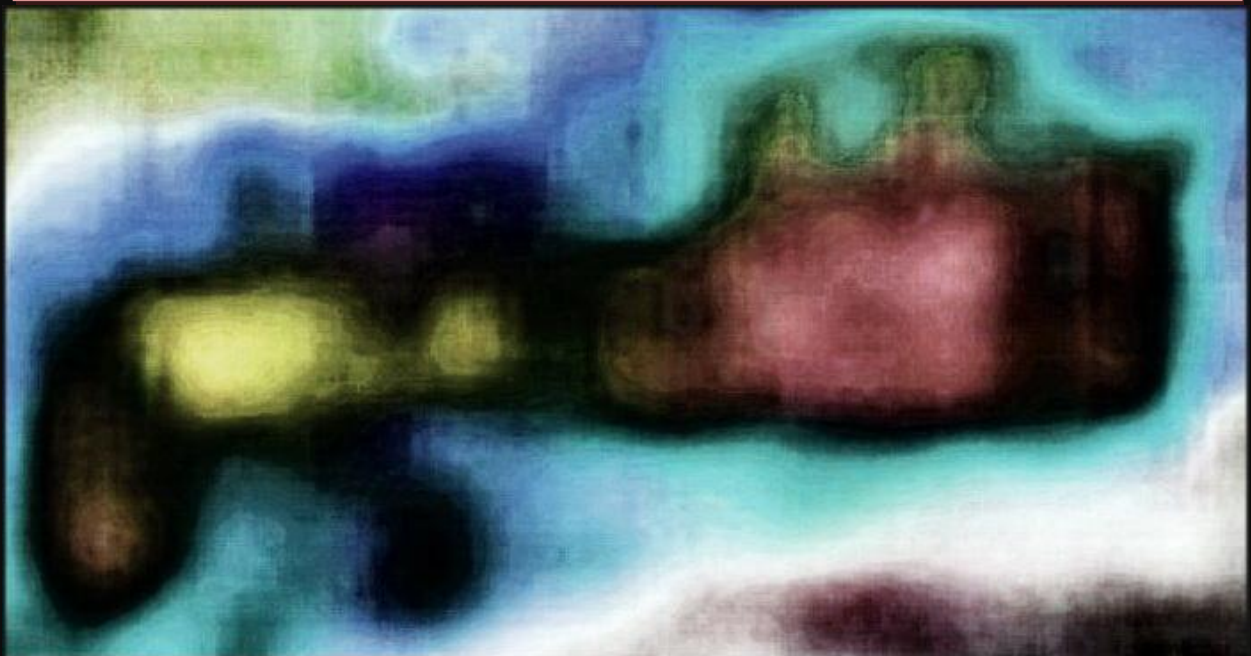
The small screen at the bottom of the image looks like a smudge, but it turned out to have a very clear image on it.



Above: a little screen contains a face, seen as purple in this edit.

Below: the image edited and with the color 'normalized' reveals a young man's face clearly. It's very much like seeing someone in a car's wing mirror.

I can see at least eight other tiny faces on displays set into this device, if you're interested in hunting for them. It's very good practice for learning to see and interpret imagery at this micro-scale.



To save time, I am putting many of the miniature screens found directly on the devices that are visible in this particular photograph together below in a gallery, labeled if necessary, but otherwise almost text free.

It hardly needs pointing out that none of the electronic equipment visible in the images was available at the time that this photograph was taken, proving absolutely once again the existence and use of time travel technology which has infiltrated the past and made use of innocent people by utilizing military-like force against them.

We are looking at rather unusual crimes conducted by people who leave all the surviving victims safely behind them in the past when they go home, with no possible recourse, ever.

If they do happen to one day remember any of their ordeal, *if* the mind-wiping technology fails, who could they tell, and what could they possibly do about it anyway?

Many of the tiny screens have faces visible on them. You will see operatives, people in the control center (some possibly on a craft, some back home in the 'future') and of course, victims.

I will point out here that any children seen in these vintage time travel photographs, or on the screens found in them, are all victims.

They are minors, and there is no program in the past in which parents can volunteer their children for use in such future dangerous time and teleportation experiments.

Images on Tiny Screens - A Gallery of Secrets

I can spot faces and figures very well, even when they are just tiny smudges on a section of a photograph. It's probably got a lot to do with the fact that I'm an artist. It changes the way you see things. Ask any visual artist if learning to create changed the way in which they view things and they will say yes.

They will tell you how they notice textures and minute details everywhere they go. They see what is in front of them as though they were going to paint, photograph or sculpt it.

Sometimes, shapes become flat planes and geometrically-shaped blocks of color, light and shade.

If we look at an impressionist painting that has small figures in the distance, they are often just vaguely human-shaped blobs, yet we recognize them for what they are supposed to represent.

We easily identify them as people, as we do such familiar things as horses or trees.

While it is true that the human brain is hard-wired to recognize faces, and any child who gazes at passing clouds and all the other textures of nature will see imaginary faces and creatures, as adults we also have other more sophisticated ways available of assessing and interpreting sensory information.

Pareidolia is not what we are dealing with in these photos. I have a collection of *thousands* of faces found on hi-tech screens taken from vintage photographs. As well as obvious faces, many of these images contain clear pictures of apparatus, along with visual details of tiny casings and housings, custom displays, screws, wiring, dials, and tiny light emitting diodes (LEDs).

When I see a 'blob', tiny nuances in shading, shape and texture alert me if I am looking at a face, figure or parts of electronic equipment. Editing confirms my assessment, but in the documents on this presentation, I try to use only imagery clear enough for most people to see.

Many viewers *can* see most of the images clearly, but occasionally people do have a problem. Seeing the images sometimes takes a bit of practice for them. Extracting the visual data from the minutest sections of a photo and clarifying it is challenging but perfectly possible (despite 'experts' saying otherwise), but images will usually be a little wavy or pixilated.

The faces you are about to see belong to both victims from the past and modern-day operatives.

Sometimes it's possible to tell them apart, especially if one or more operatives appear together, as many times they are in a control room, and computers and other equipment are also visible in the scene.

Viewing The Screens

Looking and *seeing* are sometimes two different things. It can be particularly difficult to see the kind of pictures being presented here at first, but practice soon rectifies this problem.

And most of all, please remember when you are looking at the many faces displayed on sophisticated modern screens, that they have been edited out of photographs **100 years old**.

I found screen stacked upon screen, with faces upon faces. I couldn't possibly edit and display them all, there are *far* too many in that little cell phone-shaped instrument the woman is holding. Nevertheless, I have included a lot, because of the very interesting images I discovered.

I'm sure some viewers will see many of the things I didn't have time to edit, as well as things I may have missed. *There is an incredible amount of visual data embedded in the photographs.*
Sometimes the faces seem cartoonized.

Because of the extremely small sizes of these tiny images cropped from the main photograph, they are misty and it's hard work to edit them to the point that they are recognizable to everybody.

I understand that it can sometimes be hard work trying to see them, as well. It's a worth-while exercise to learn how to do so, though, because it is something that stays with you, and you will find that assessing images is much easier afterwards.

If you are familiar with art styles, such as cartoon, impressionist, sketch, pixel art, pencil crayon art, or art in general, you will find yourself better able to comprehend some of the following images as it will allow your brain to understand scenes rendered in different ways.

If you would like to learn how to edit photographs for anomalies, visit my website and pick up the free books I've prepared to teach people how to do this. The links are at the end of this document.

I've included digitized crayon sketches of some of the images because they show very clearly the shapes of the equipment that covers everybody, as well as the outlines of details that reveal the structure of the screens themselves, and such things as wiring and sophisticated plastic or metal electronic enclosures that simply couldn't have existed at the time the photograph was taken.

Many images are labeled, but every now and again, text is included if the image is too complex to comprehend in any other way.

The reader is encouraged to magnify the images when viewing these details.

This presentation provides **complete proof of time travel**, and the completely free eBooks available on the '**Pirates of Time**' website shows anyone *how to uncover this proof for themselves.*

The Screens - Stunning Proof of Time Travel in the Details

Somewhere, a company that makes custom screens for electronic equipment is getting extremely wealthy from contracts they have signed with the time travel consortium.

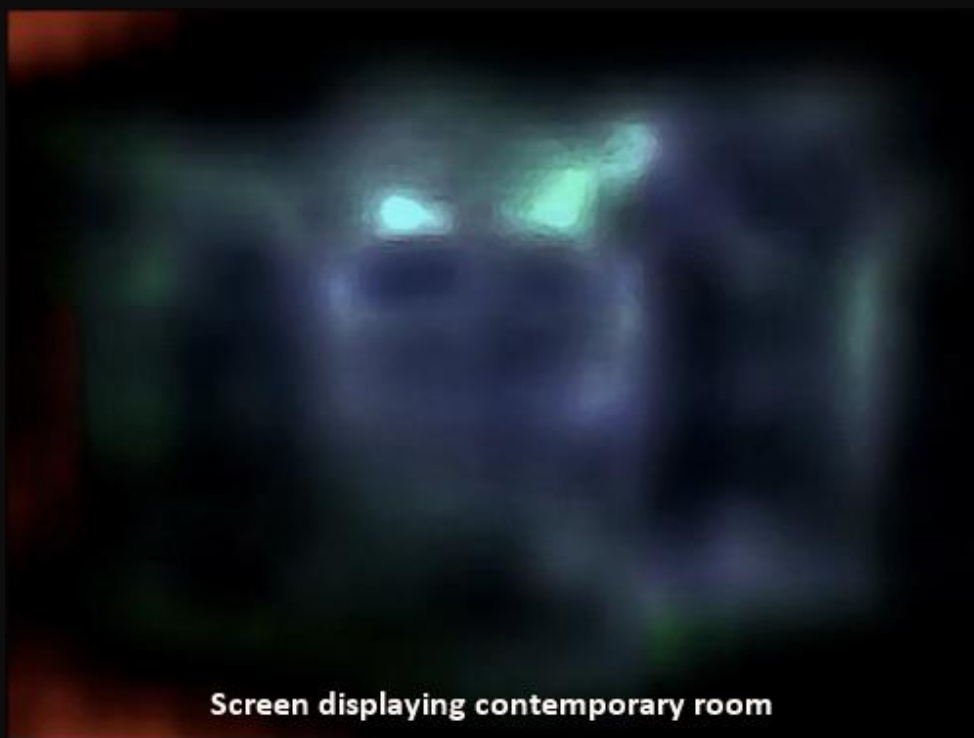
The images you are about to see were not collected from different parts of the photo we are investigating.

They were discovered, cropped and edited exclusively from the contemporary device that Mrs. Mitchie is holding out in her right hand a century or more ago as she is being used in a teleportation experiment by time travelers who come from a future she will never see.

- *Tiny sections cropped from photographic images can contain enormous amounts of retrievable visual data through many layers of imagery when edited correctly.*

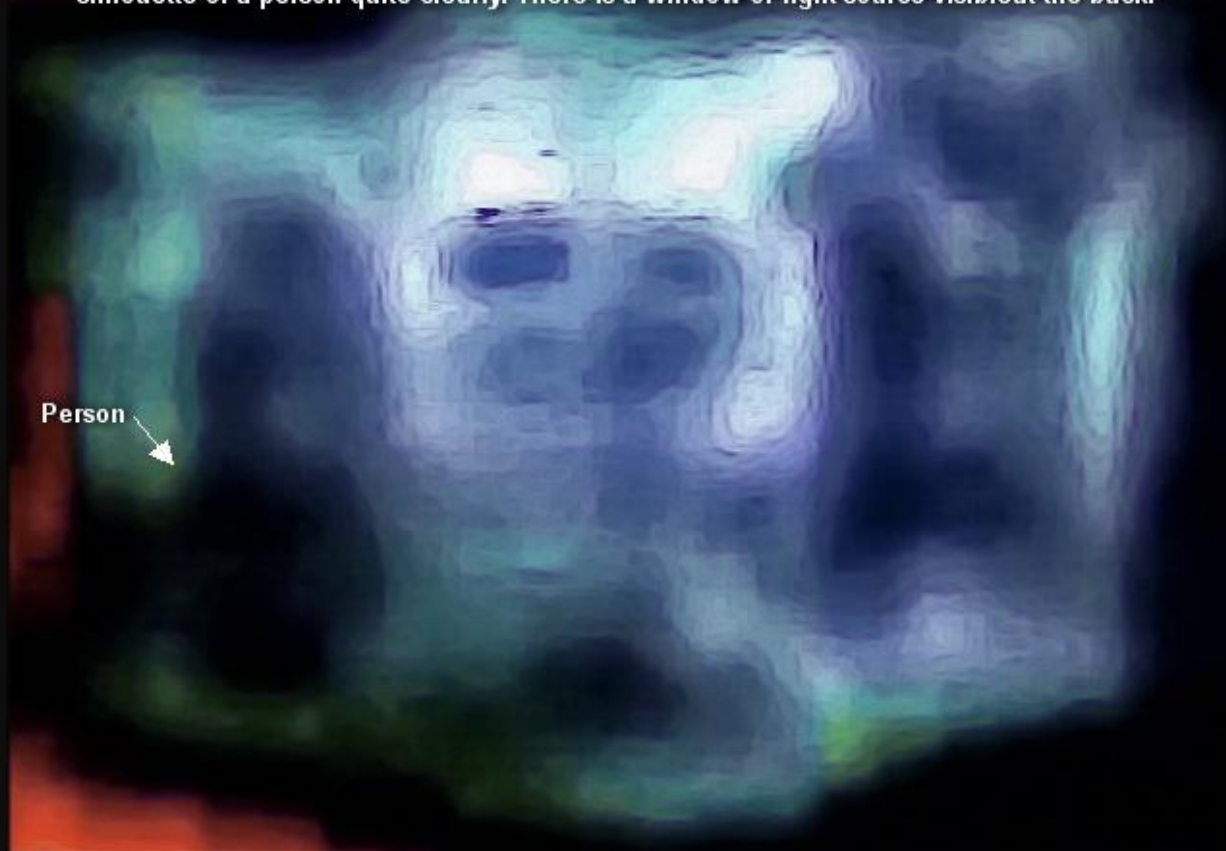
Tiny Screens - People, Lights, Electronic Technology, Scenes & Display Read-Outs

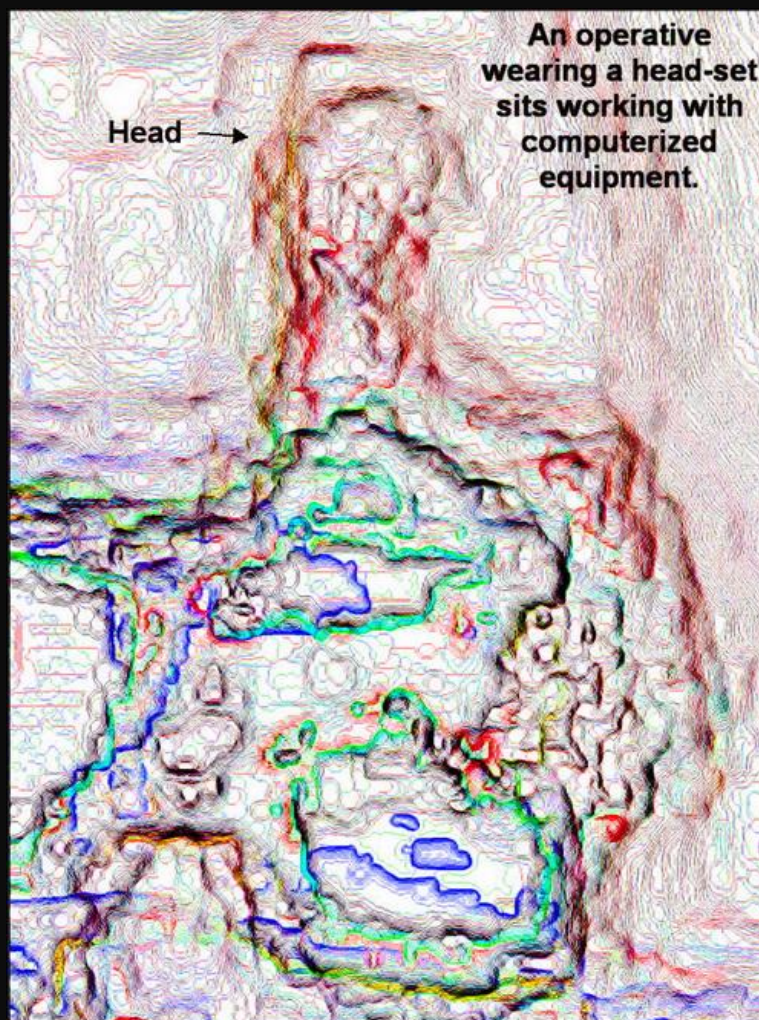


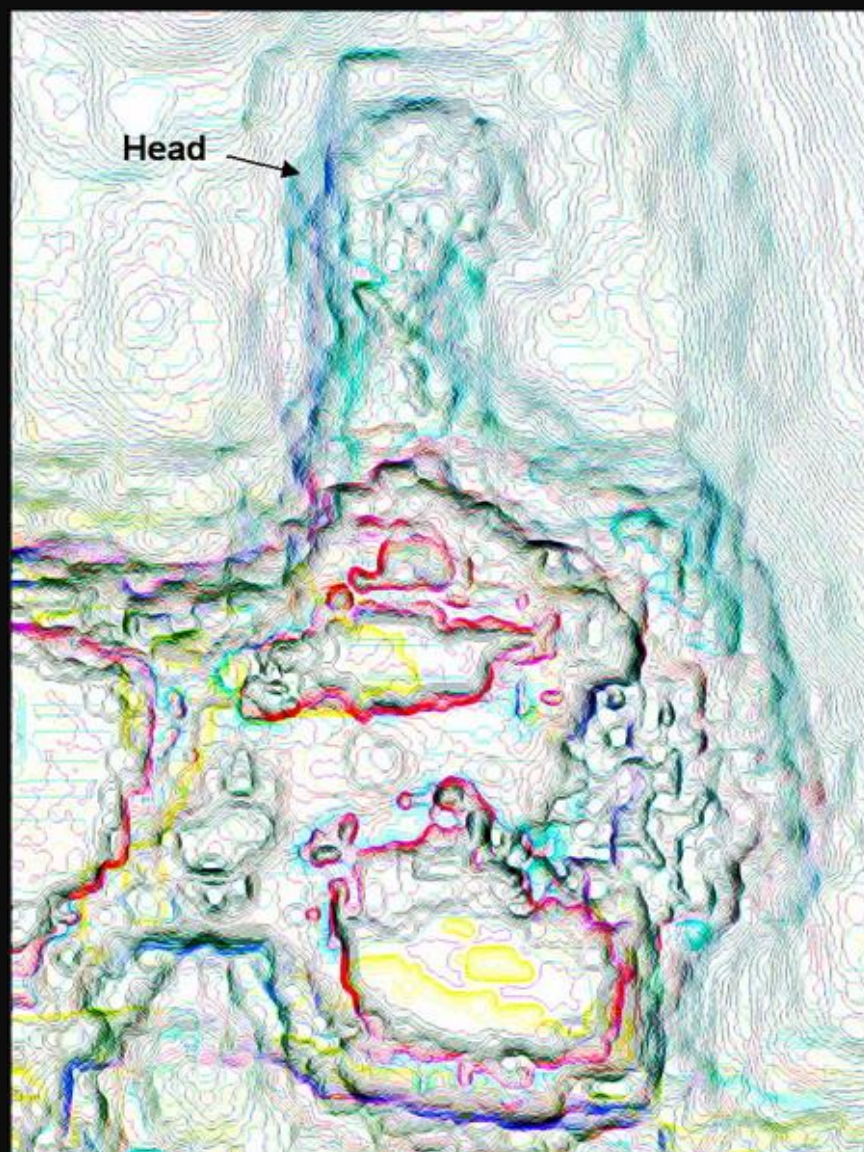


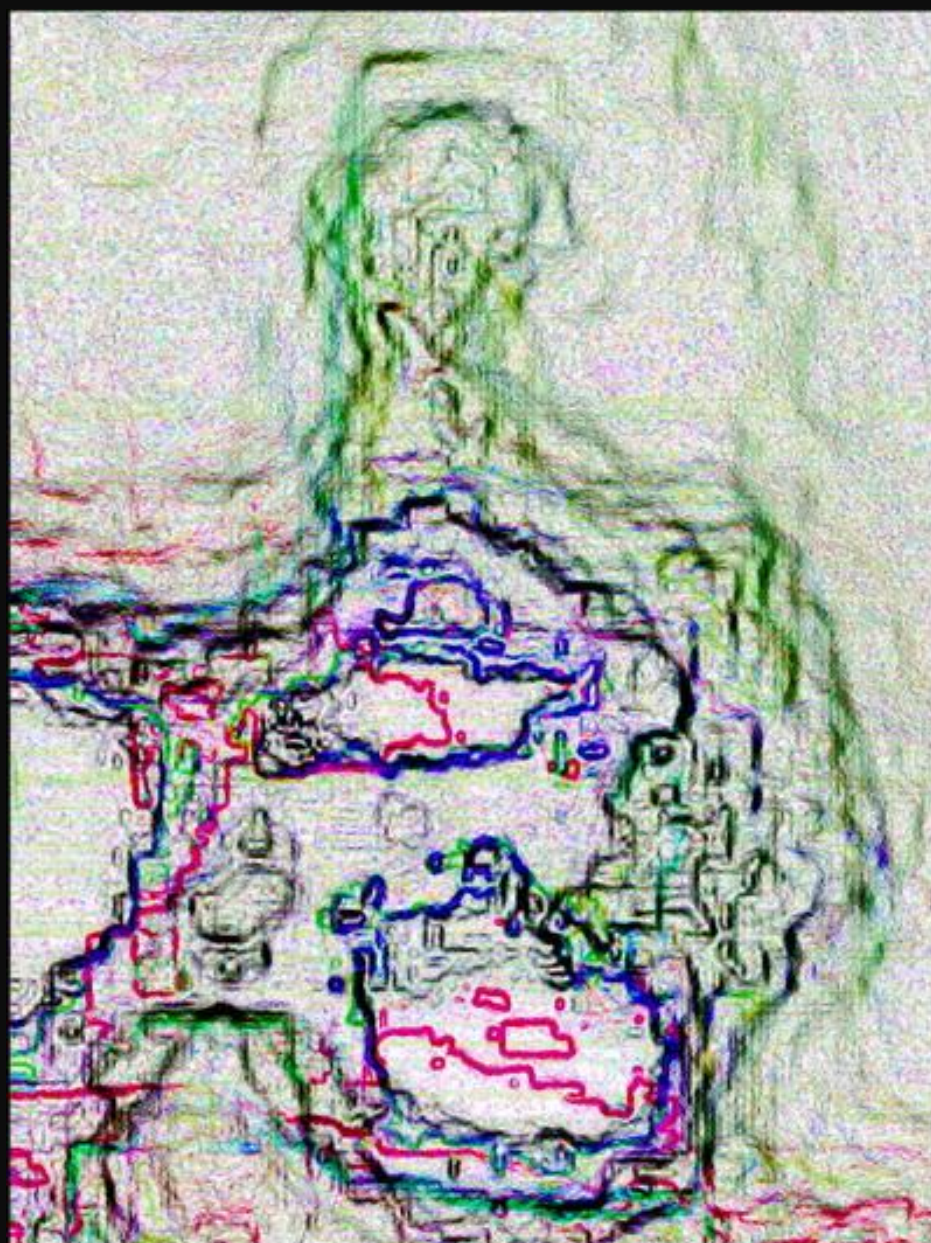
Screen displaying contemporary room

A contemporary room, most likely at a base. You can see equipment, screens and the silhouette of a person quite clearly. There is a window or light-source visible at the back.











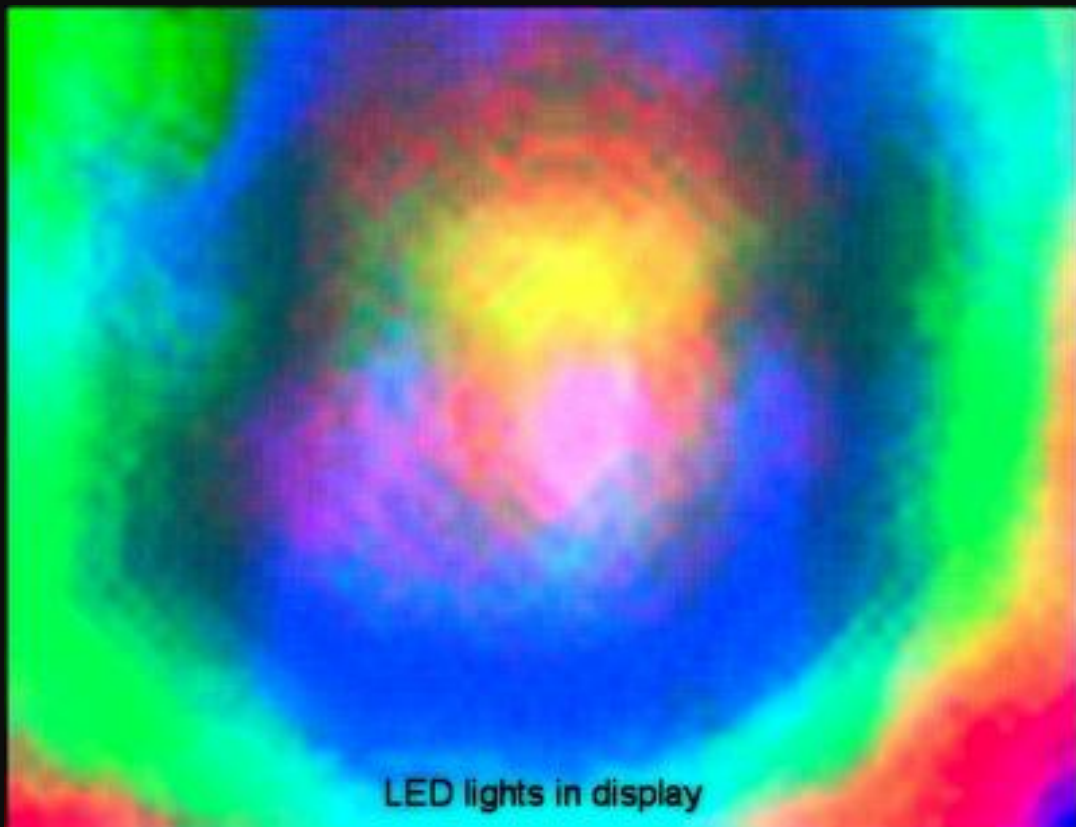
Right: instrument housing and partial screens.

Below: the little item circled on the screen on the previous page.





Face on screen

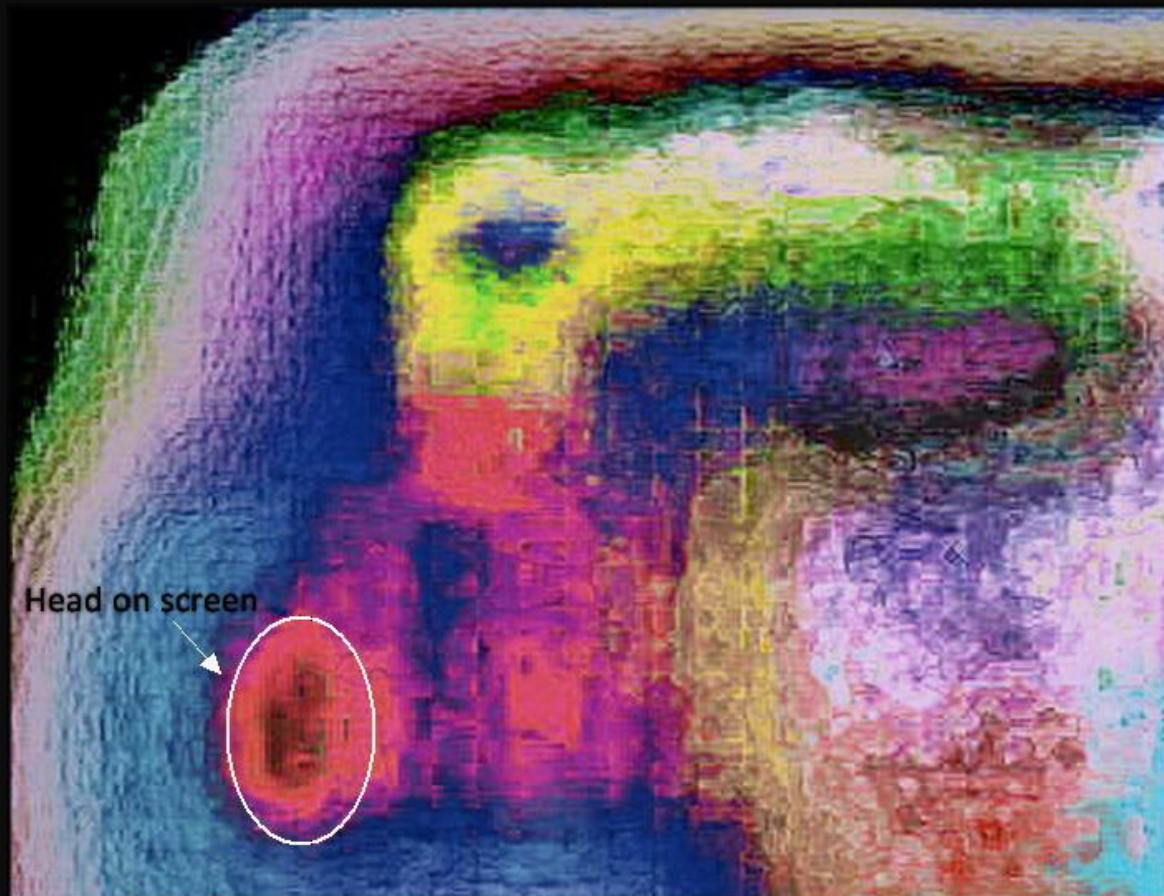


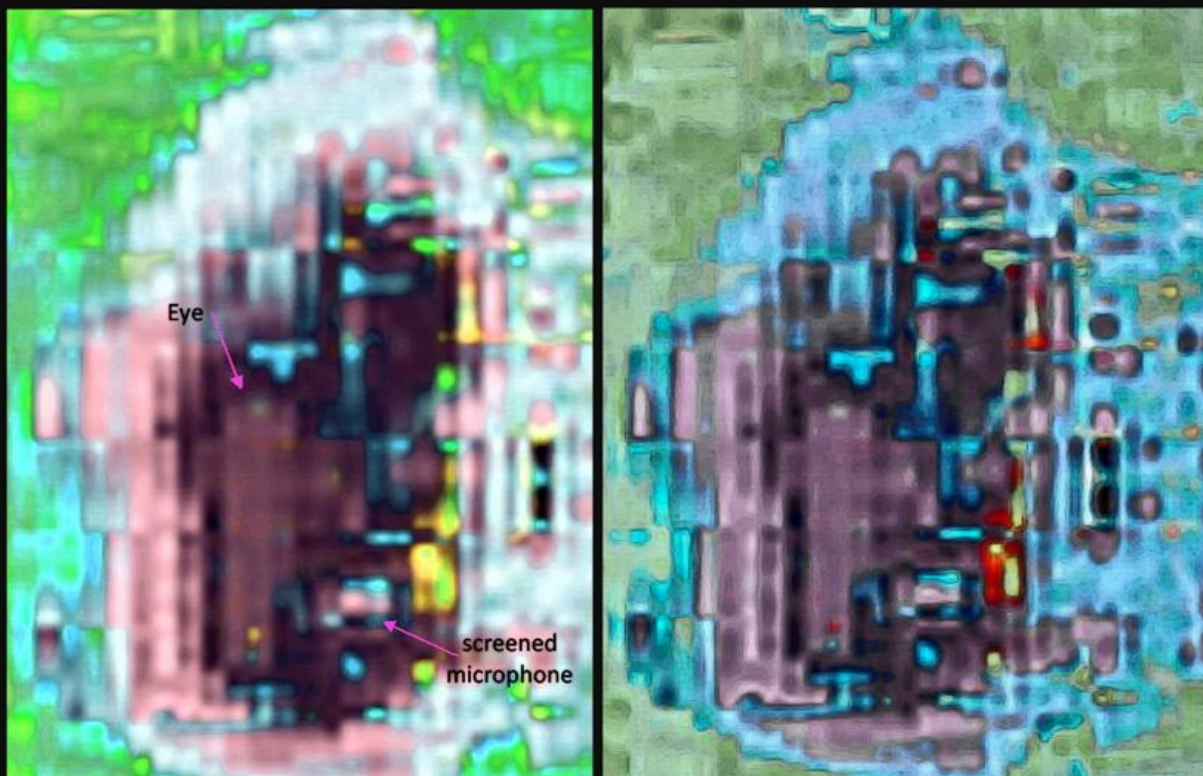
LED lights in display



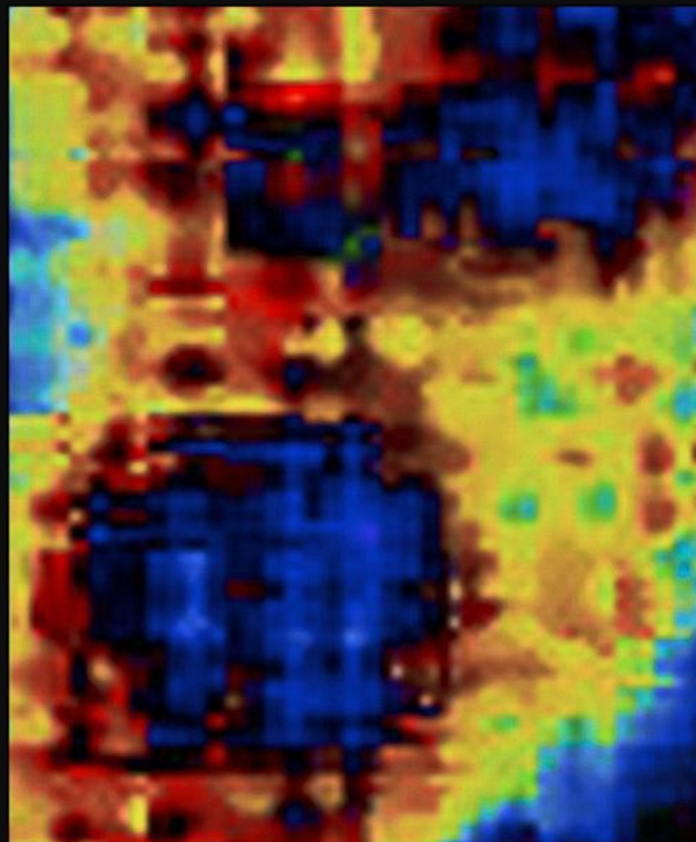
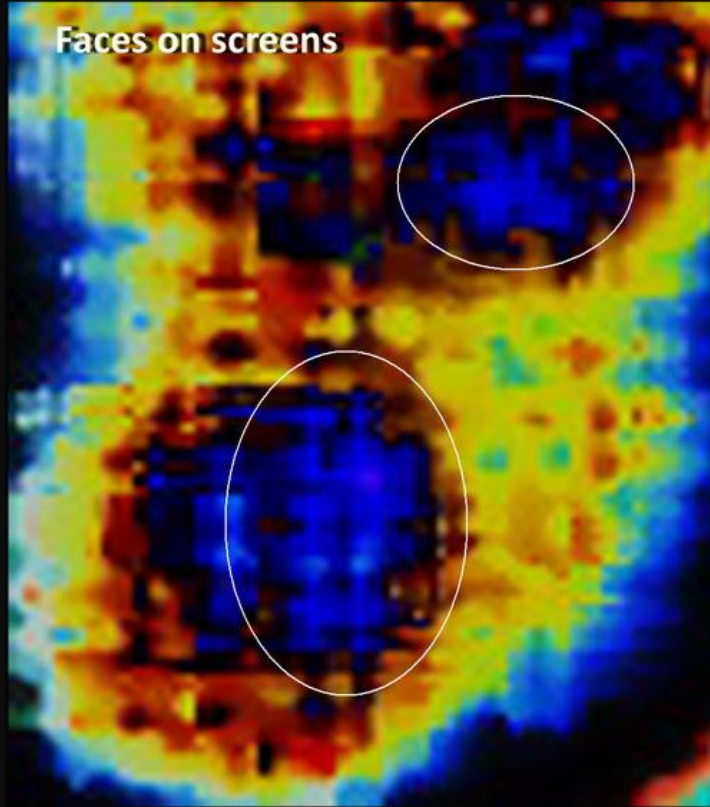


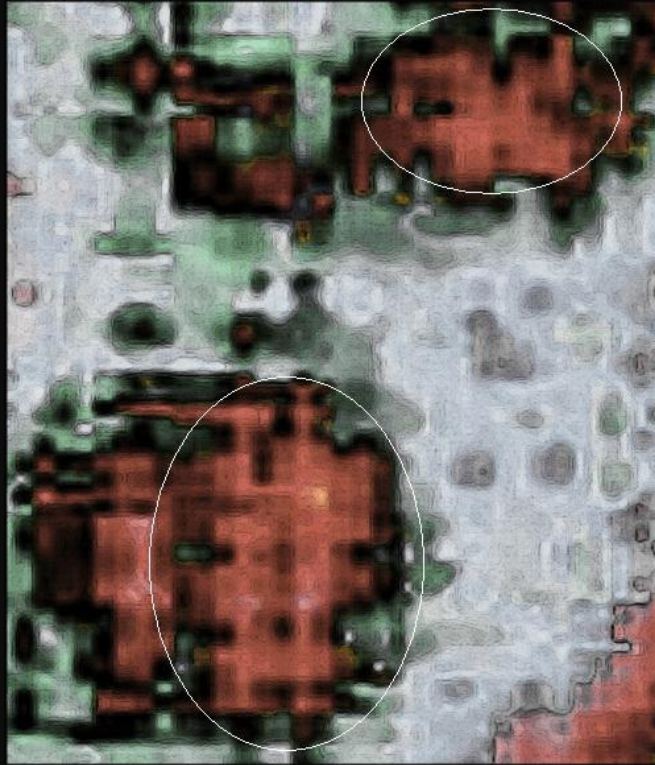
Inset screen with scene on it.





Faces on screens

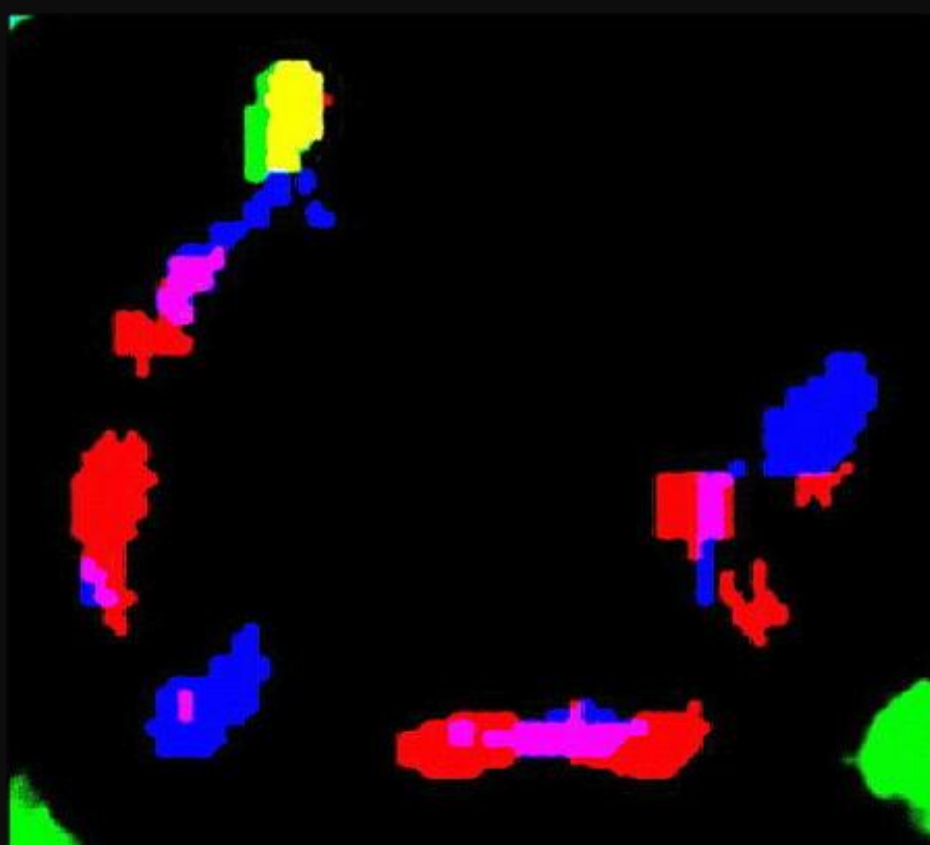
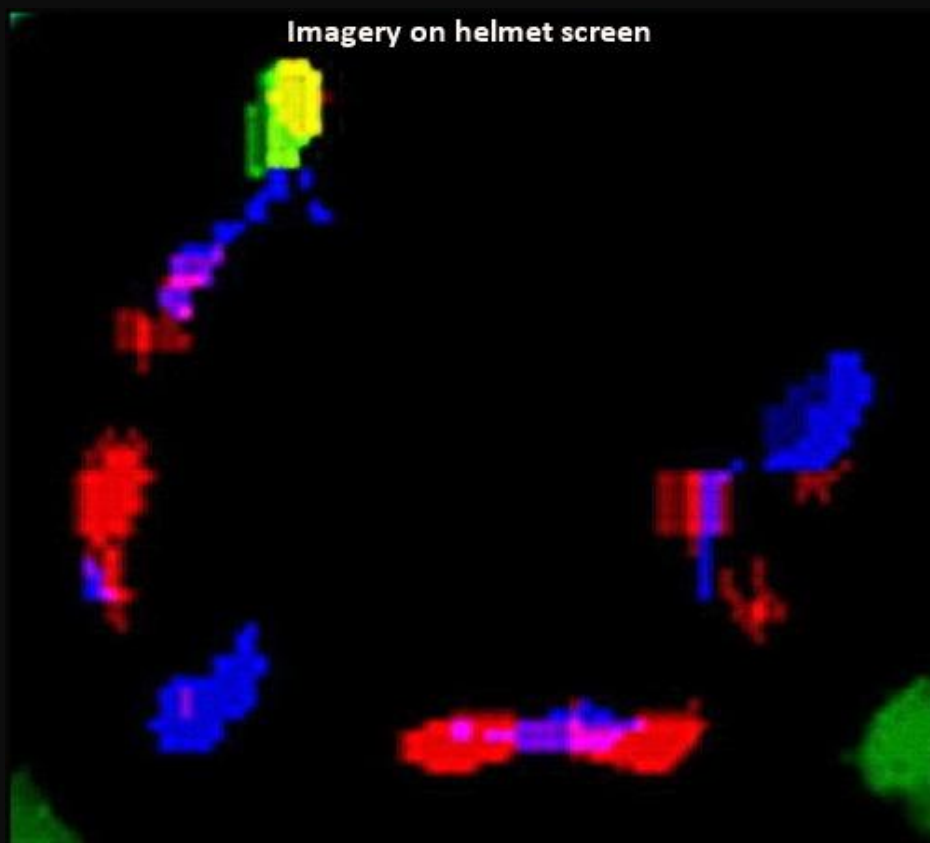




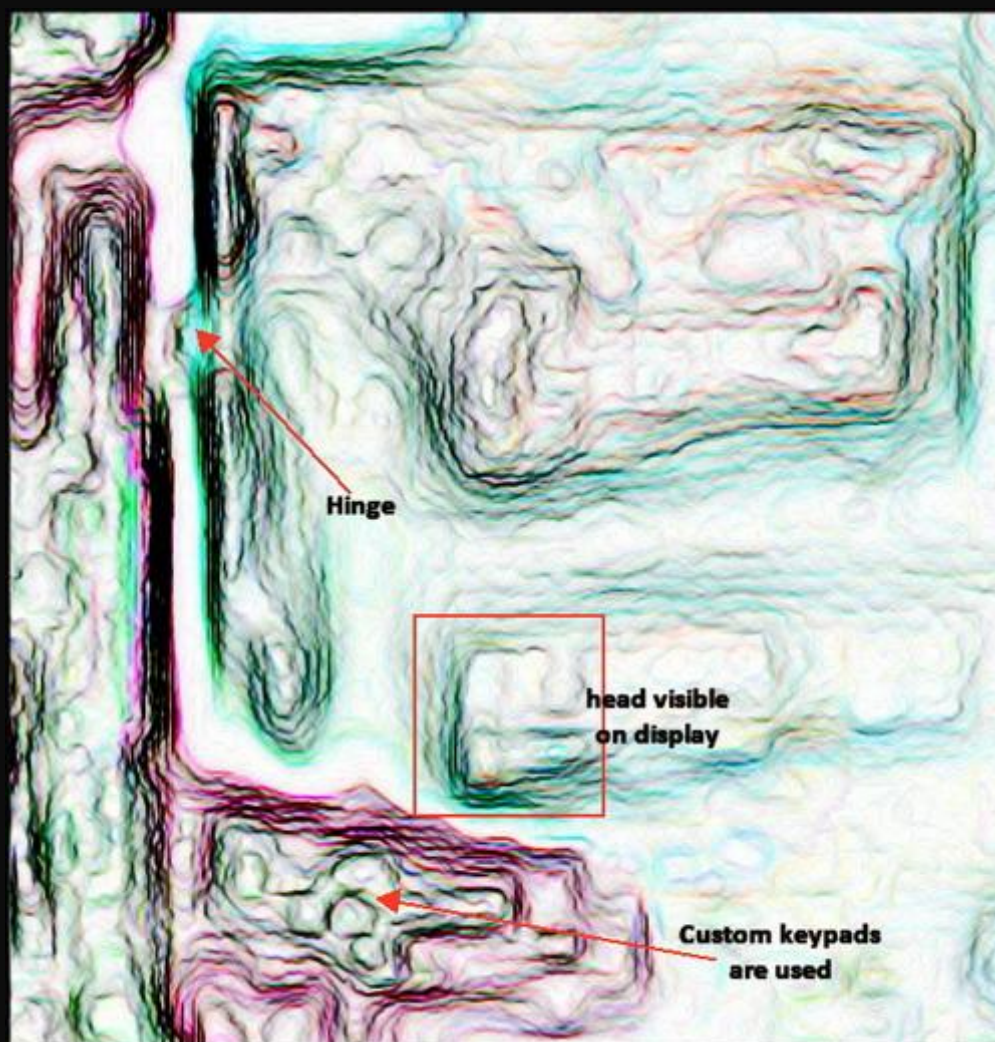
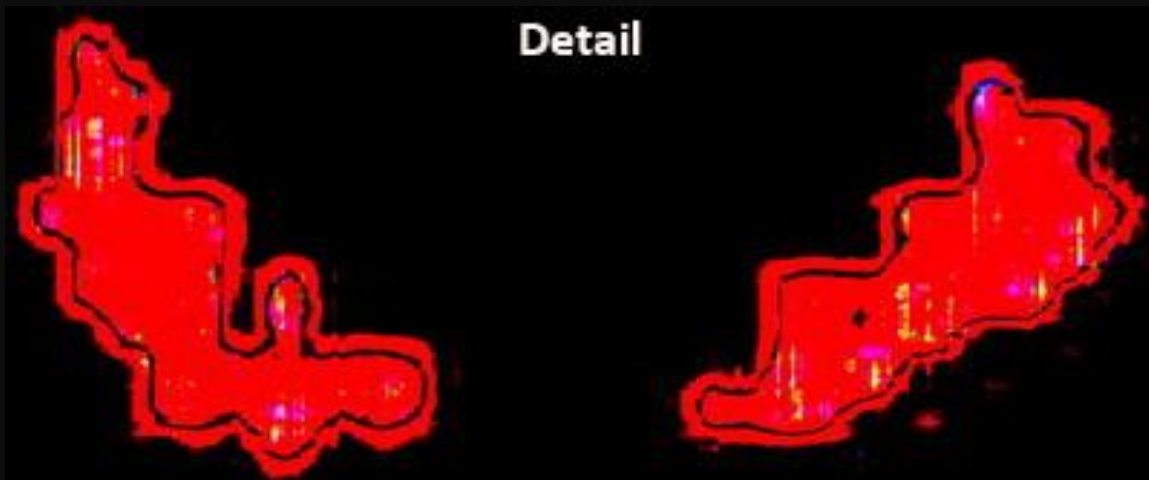


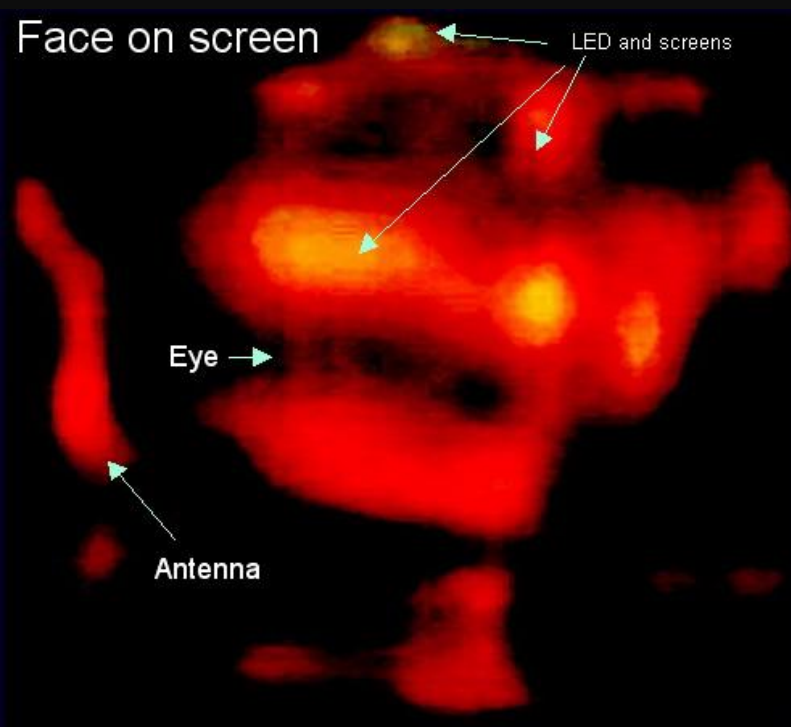


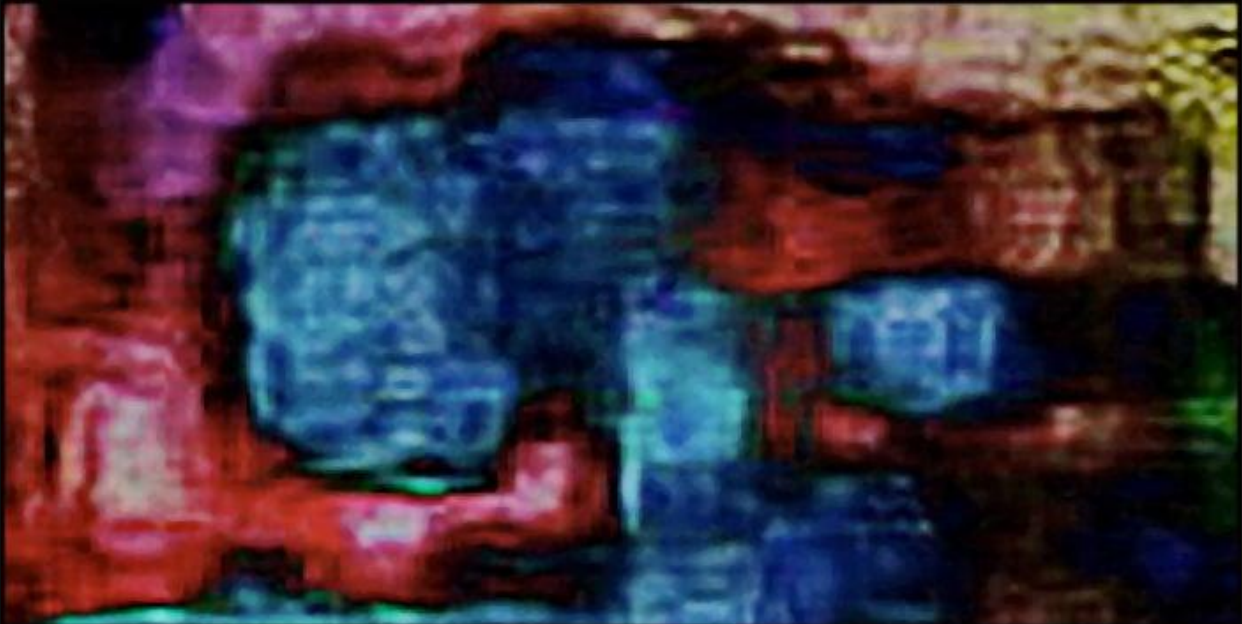
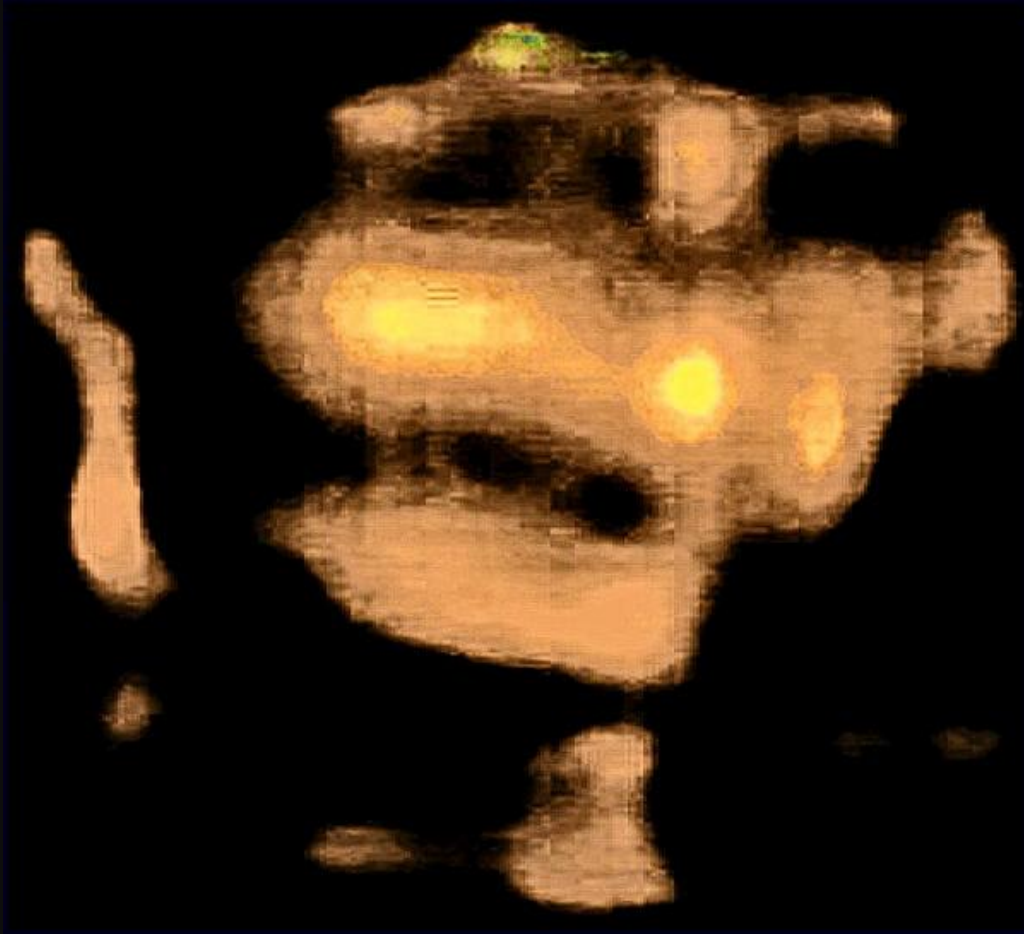
Imagery on helmet screen



Detail







Housing, wiring and screens with faces visible on them - magnify to view





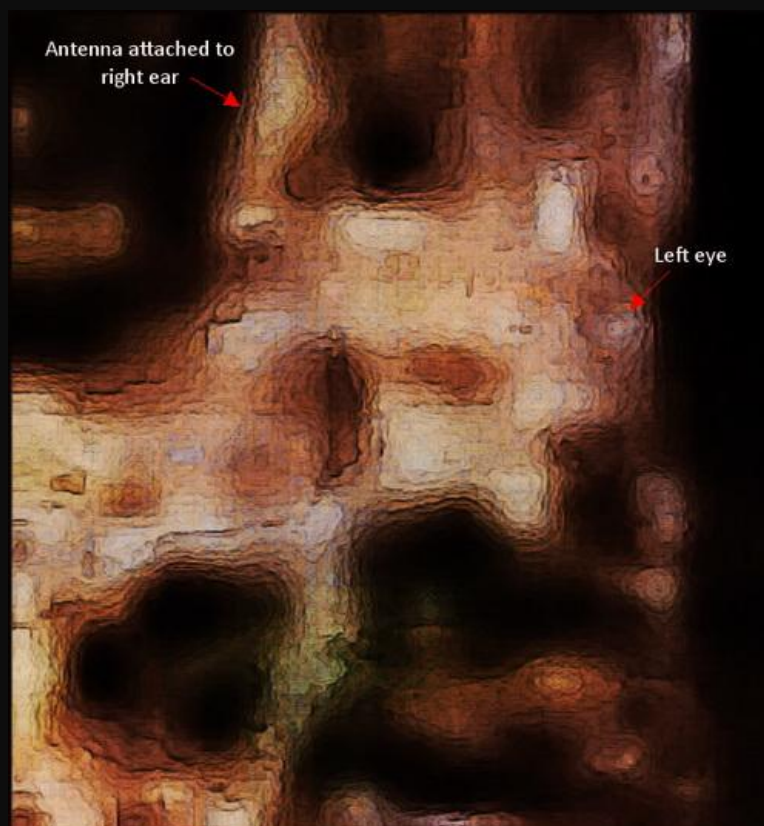
The victim's face is barely discernible through the specialized apparatus covering his face. Note the red square and its contents.



Above: the image cropped from the red box in the previous image. A lit-up device is attached to the left side of the baby's head, as seen on the right.

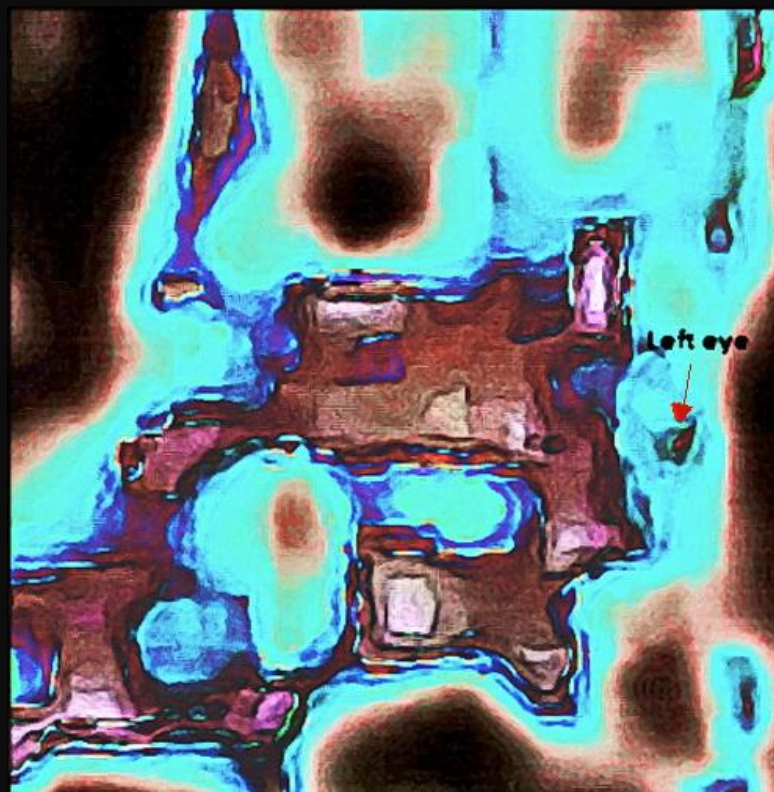
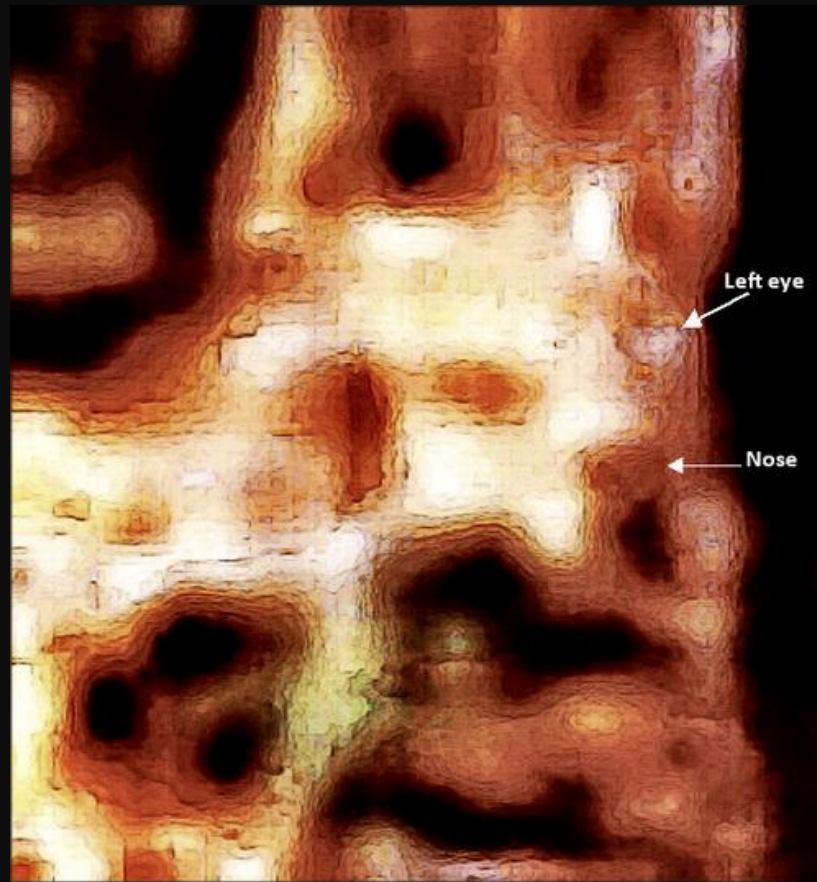


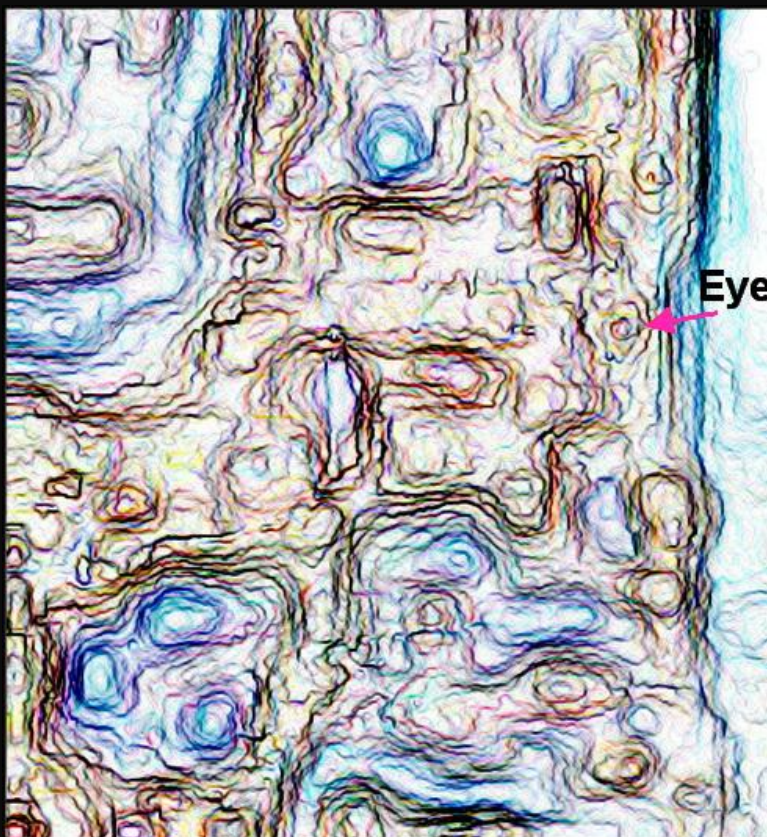
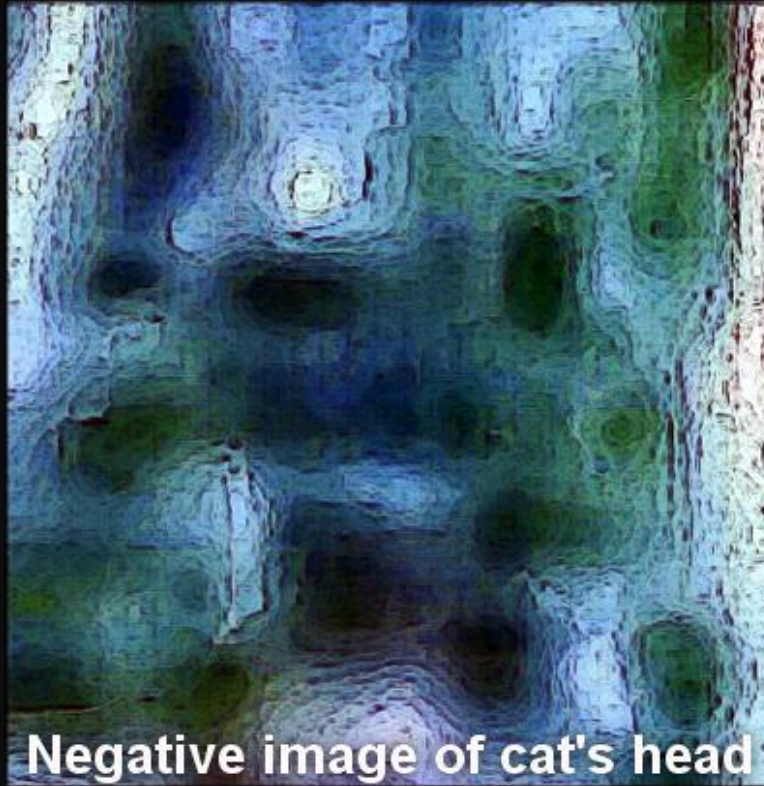
Head of cat being used in experiment

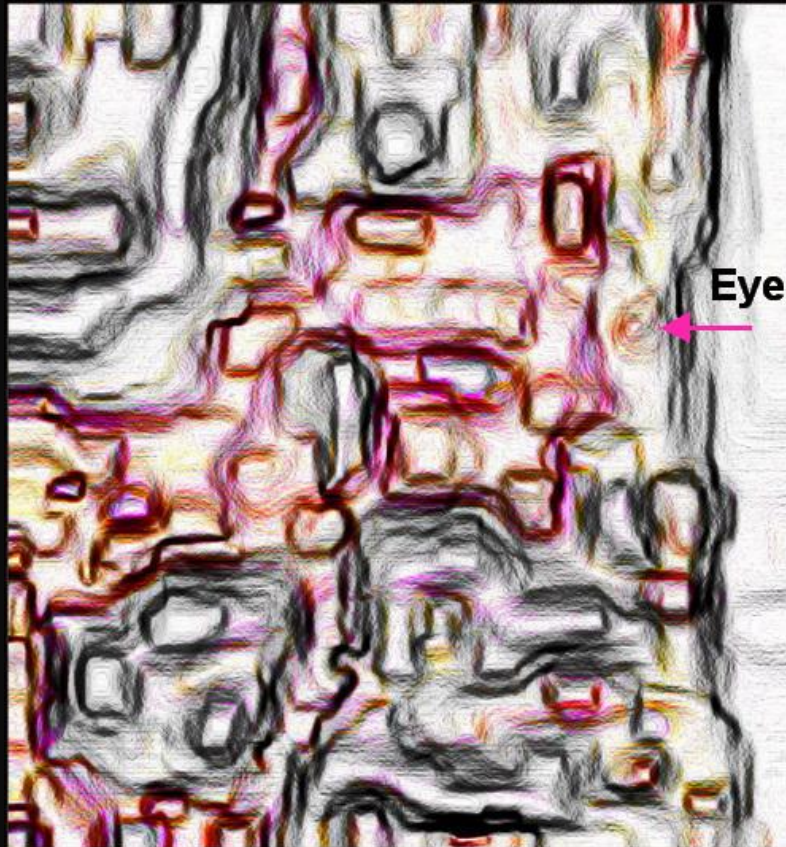


Antenna attached to
right ear

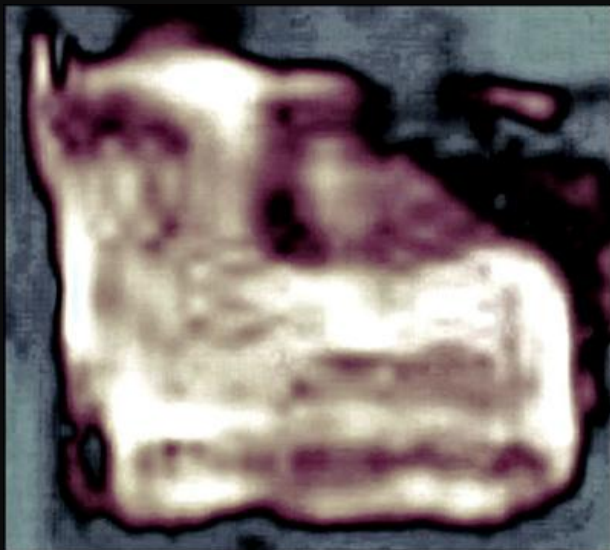
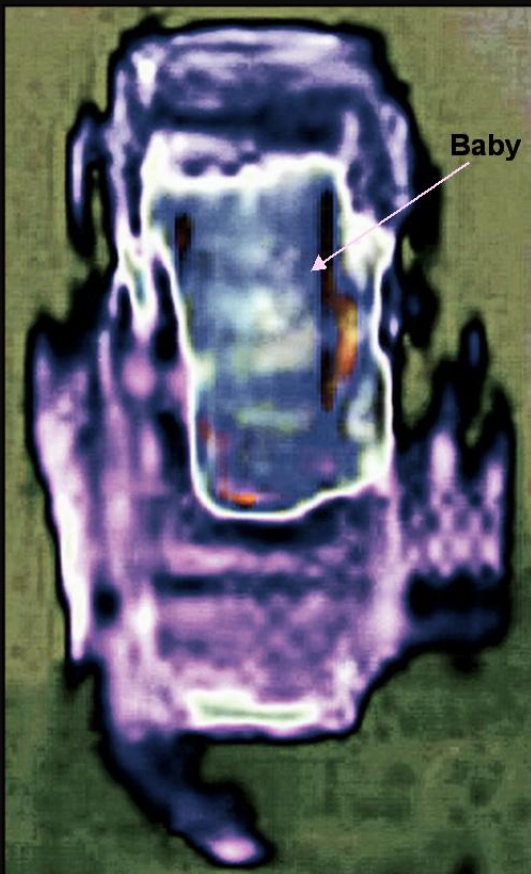
Left eye

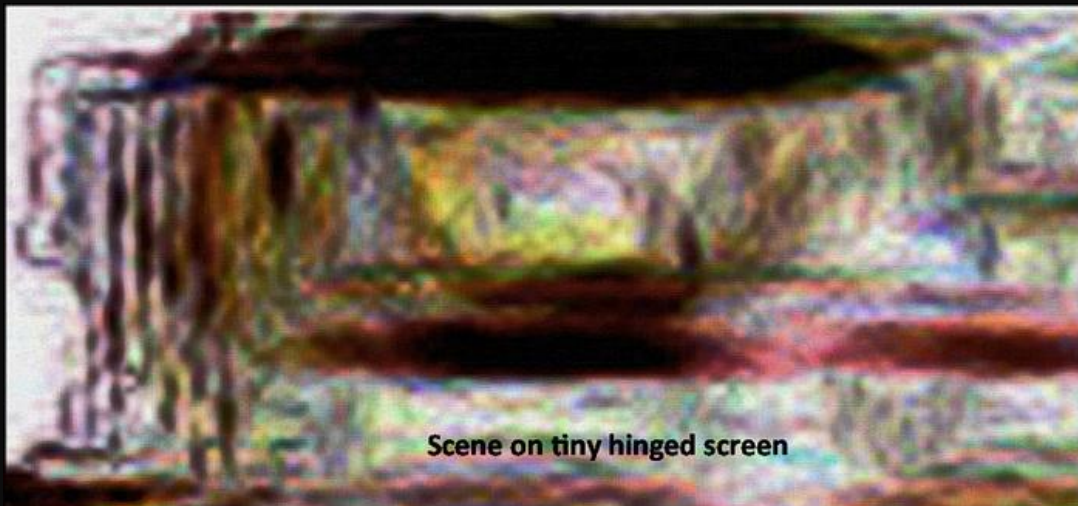
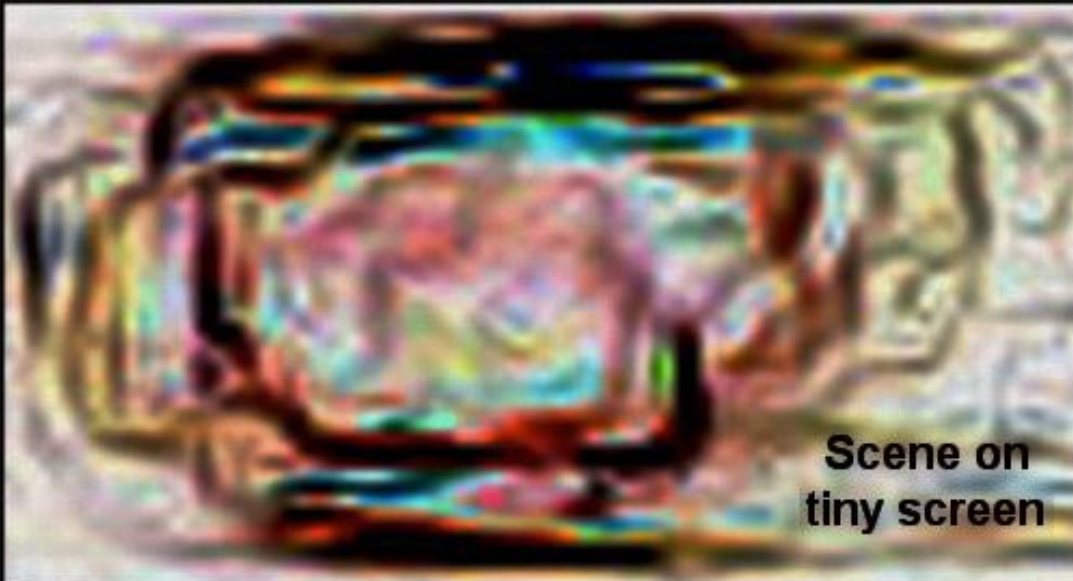


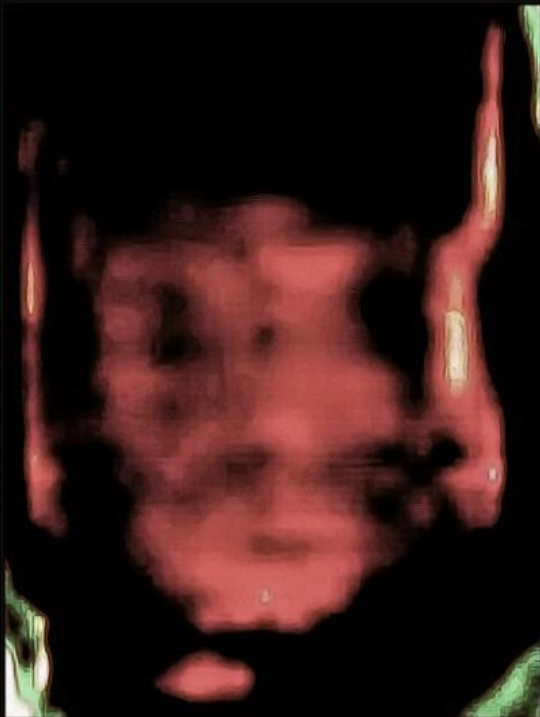
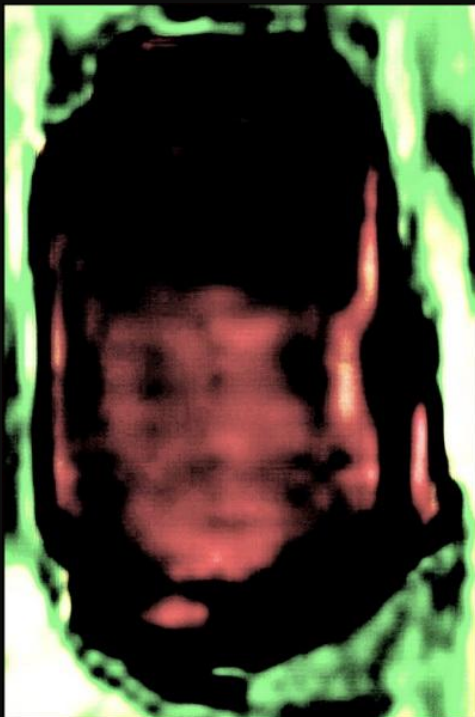






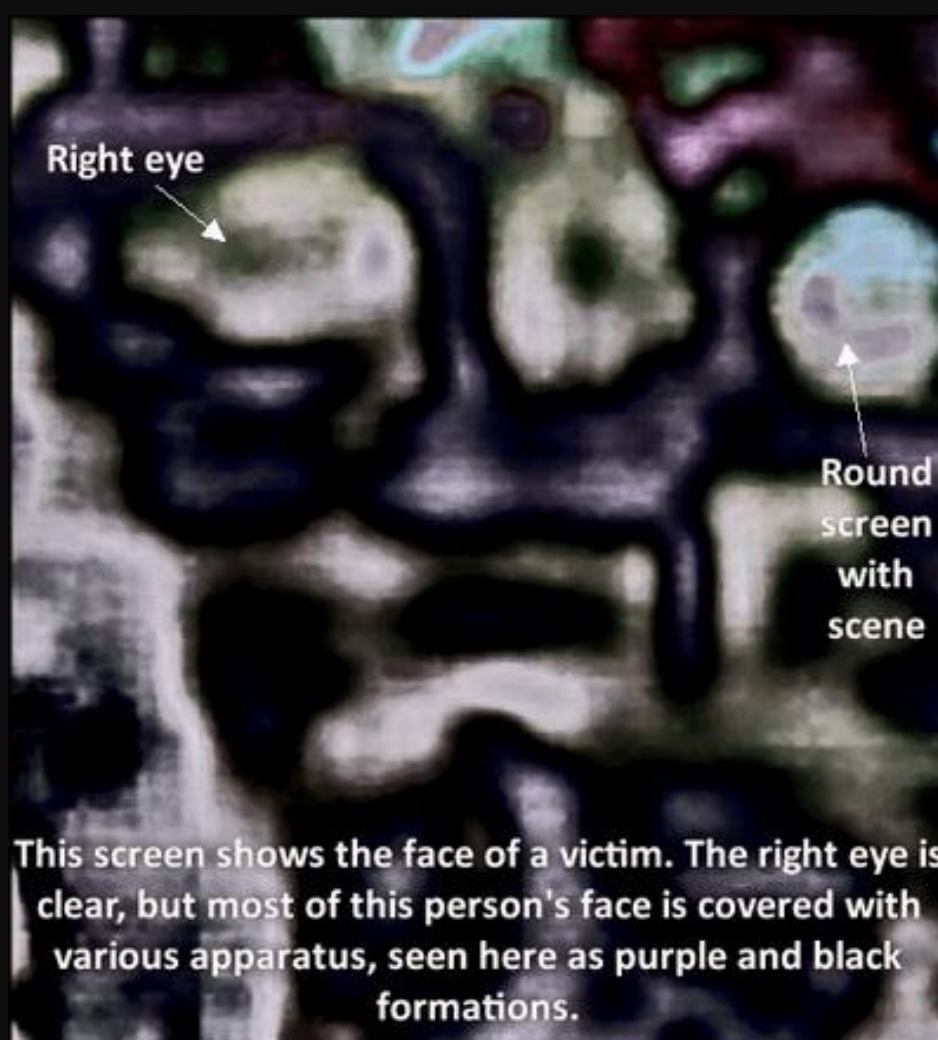


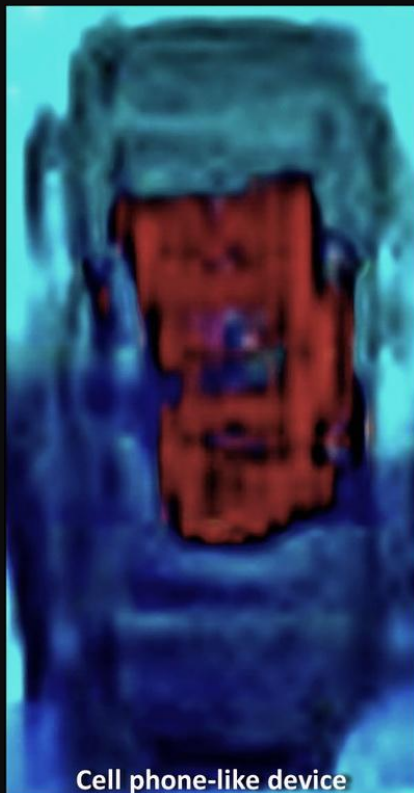




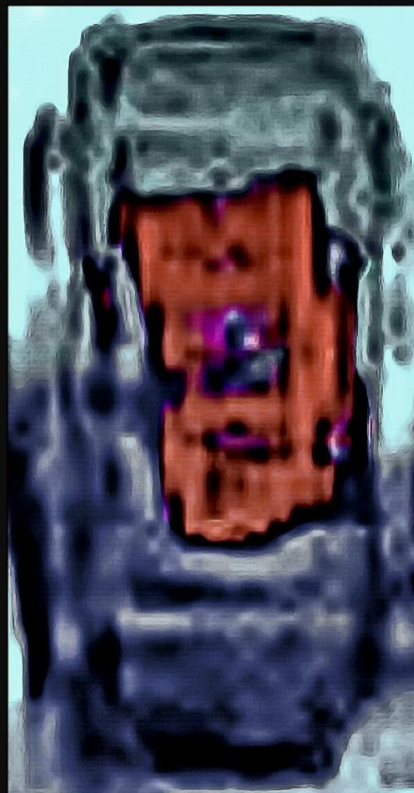






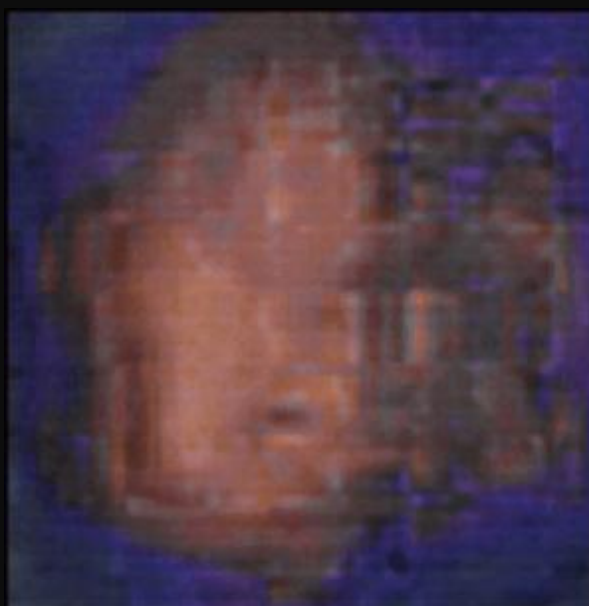
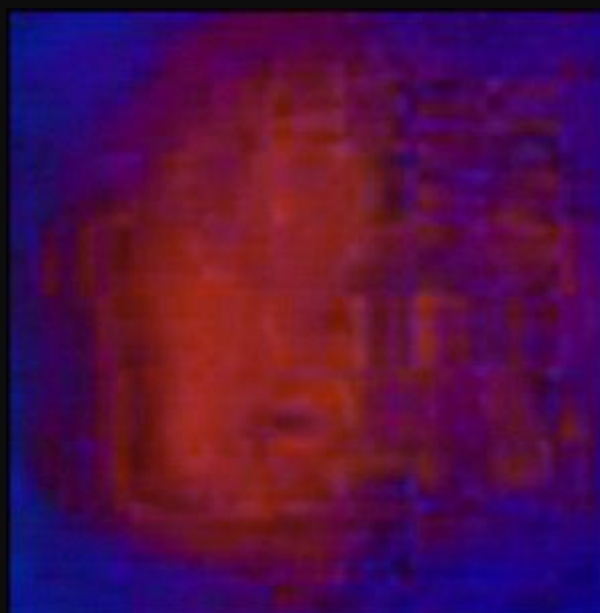


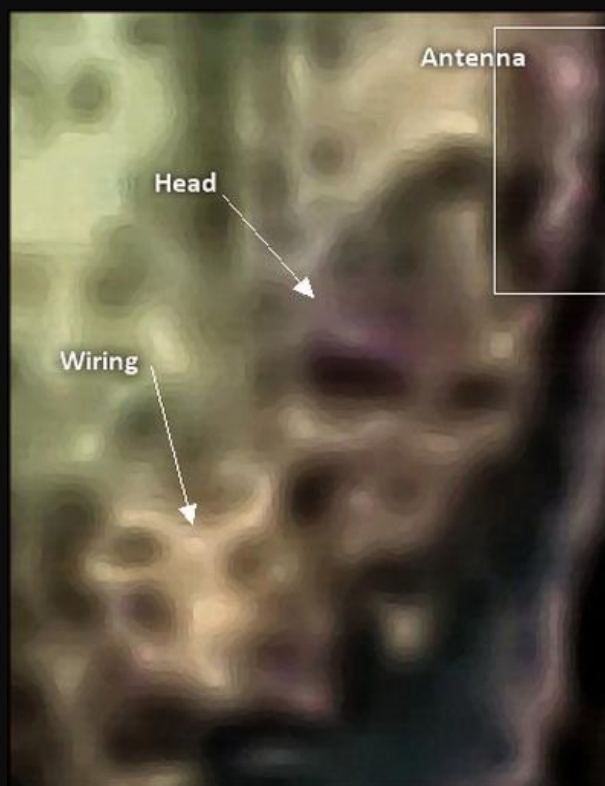
Cell phone-like device





Negative image of device showing some components, including the screen, quite clearly.



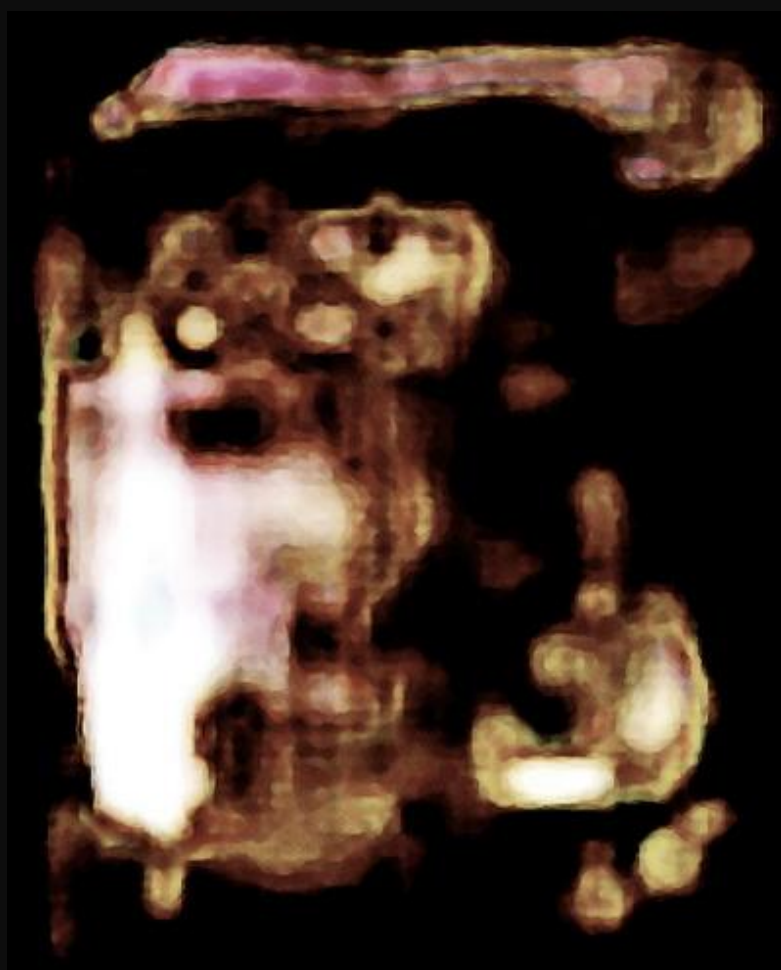
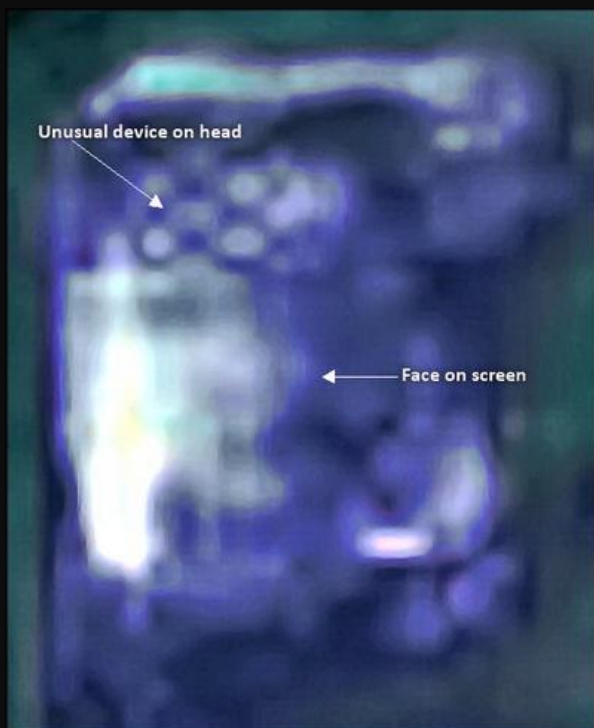




Detail from antenna

Partial child's face visible on
tiny fully articulated screen







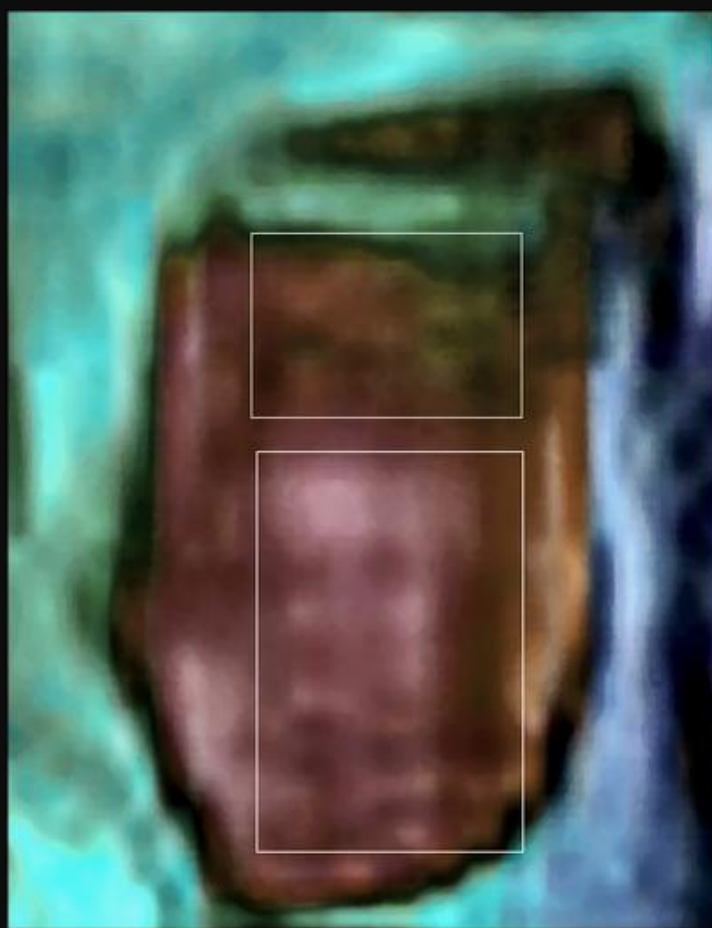
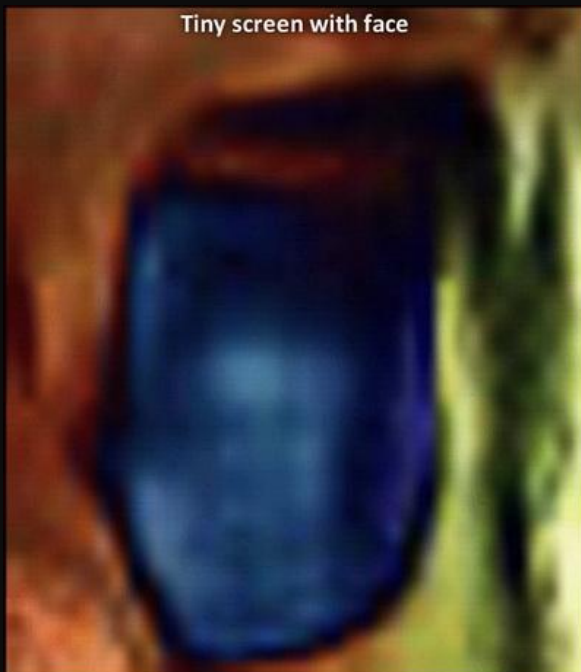
Tiny screens

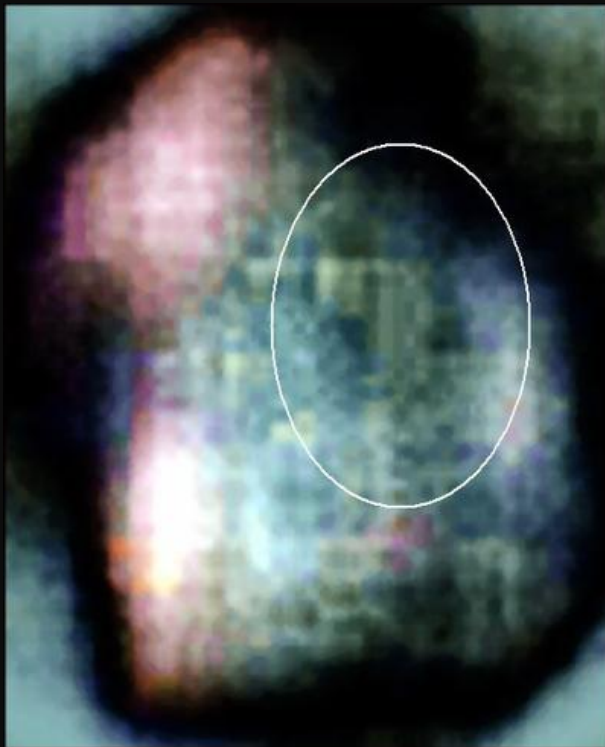
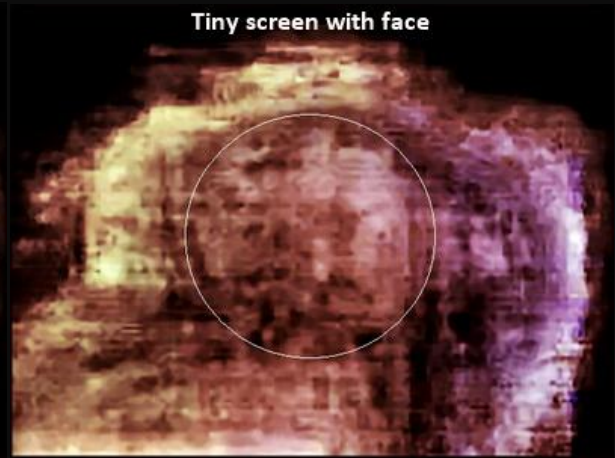
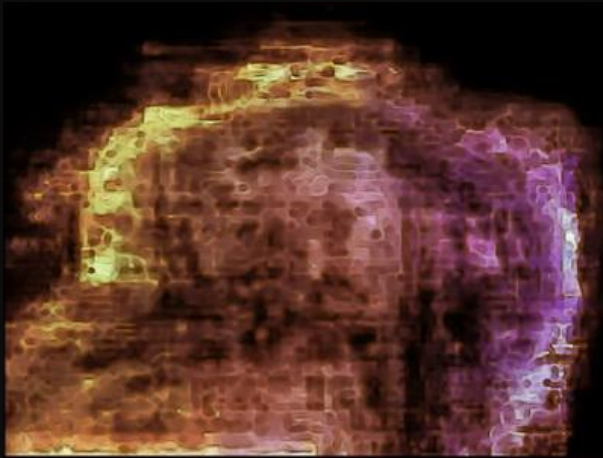


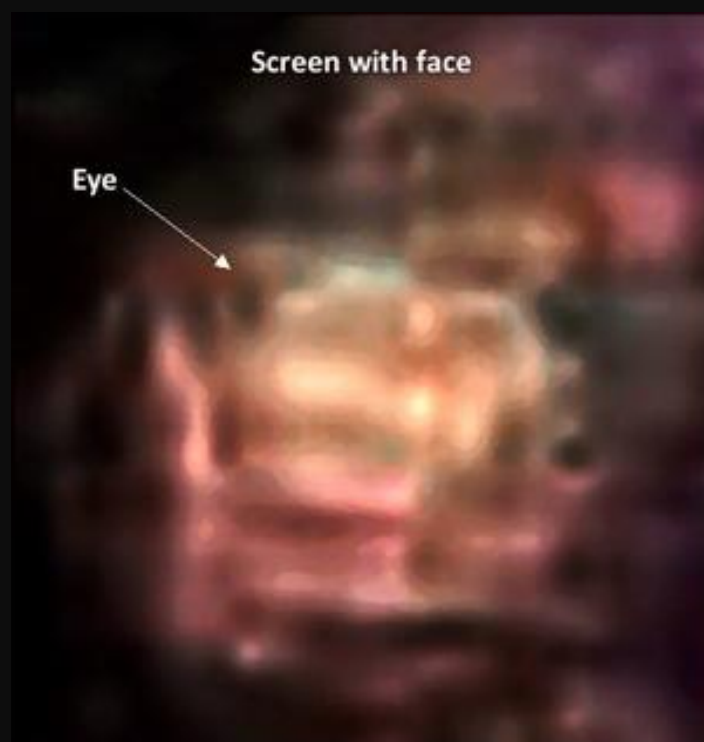
Tiny screen with face

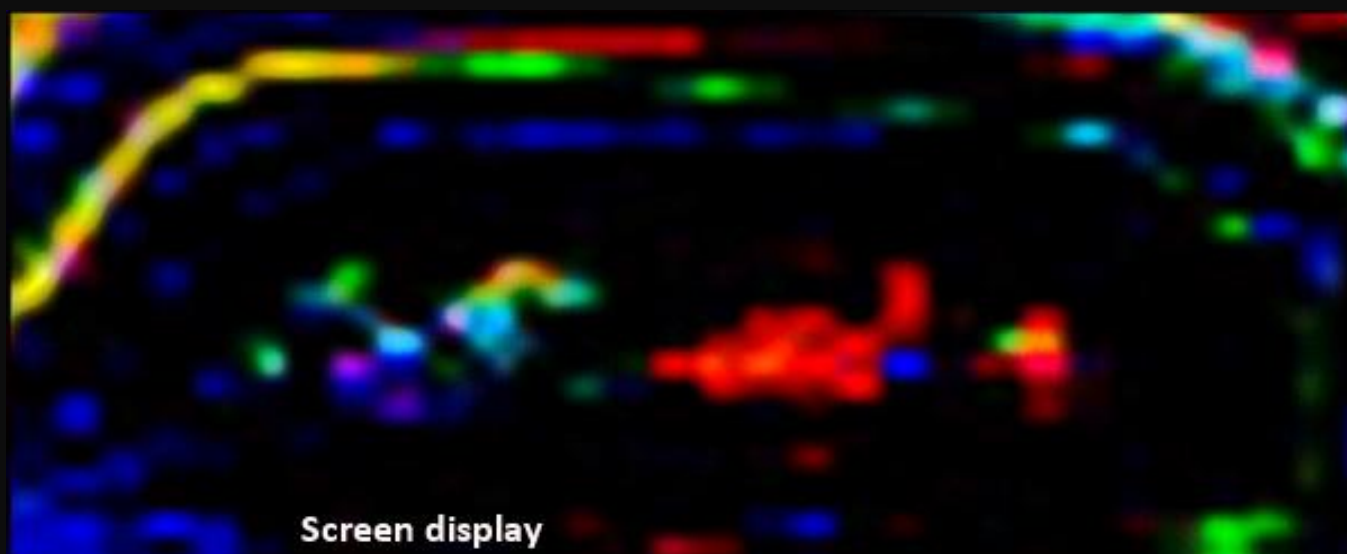


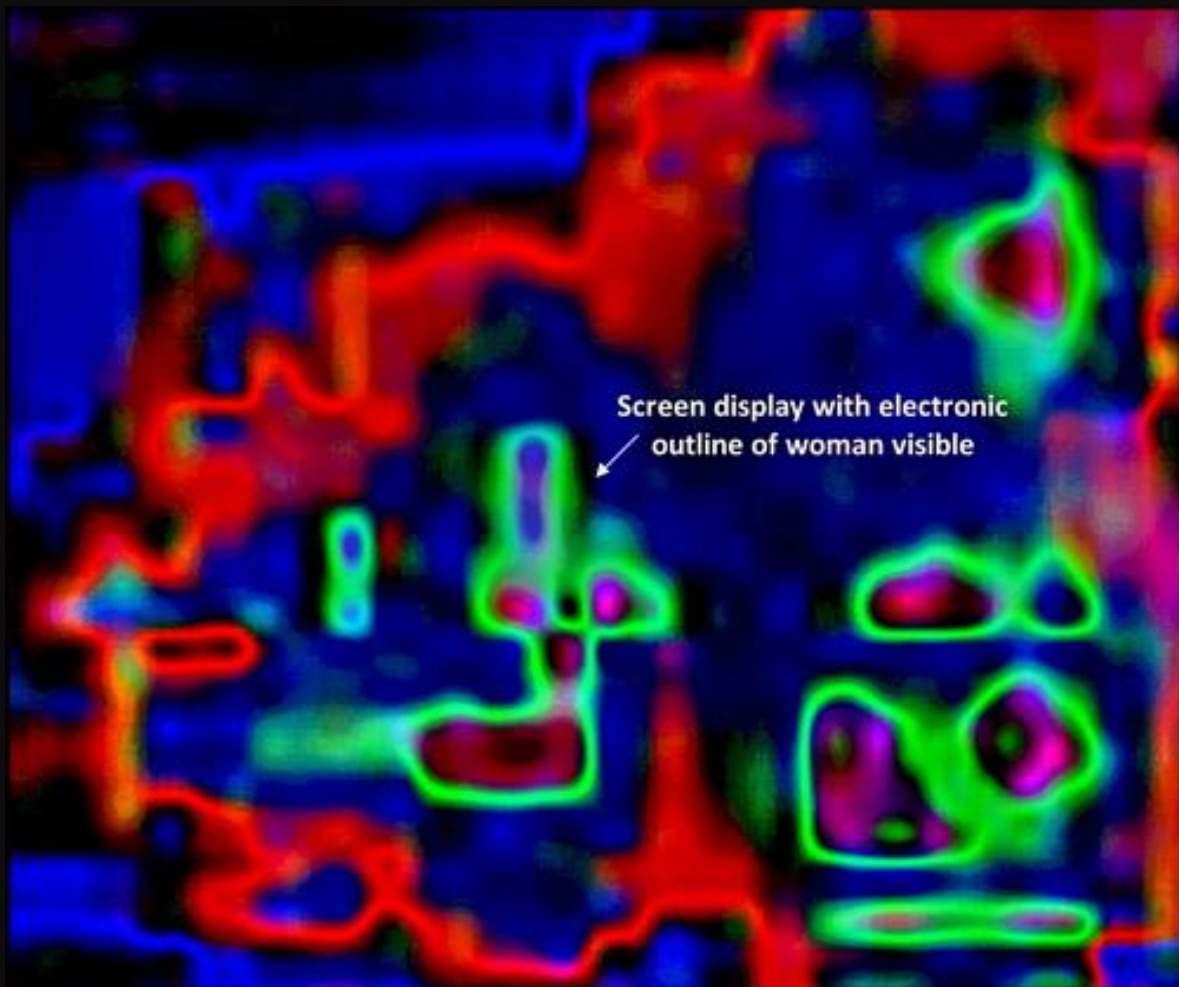
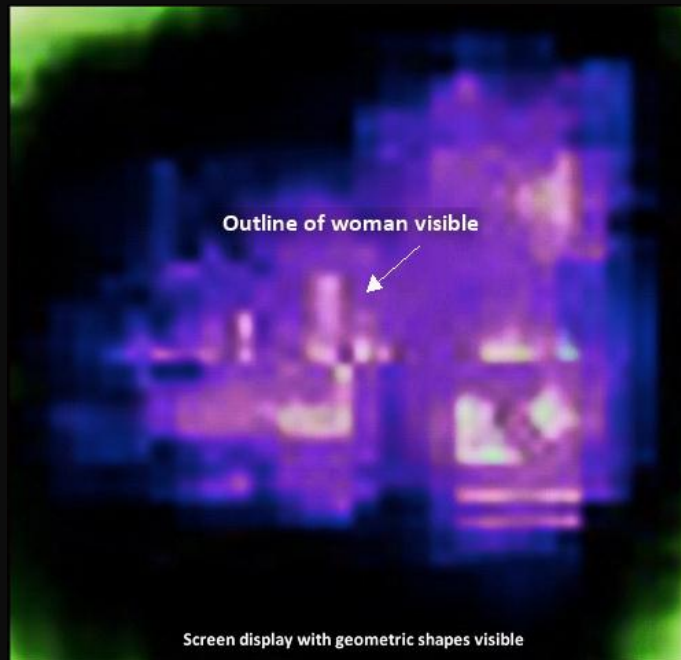
Tiny screen with face

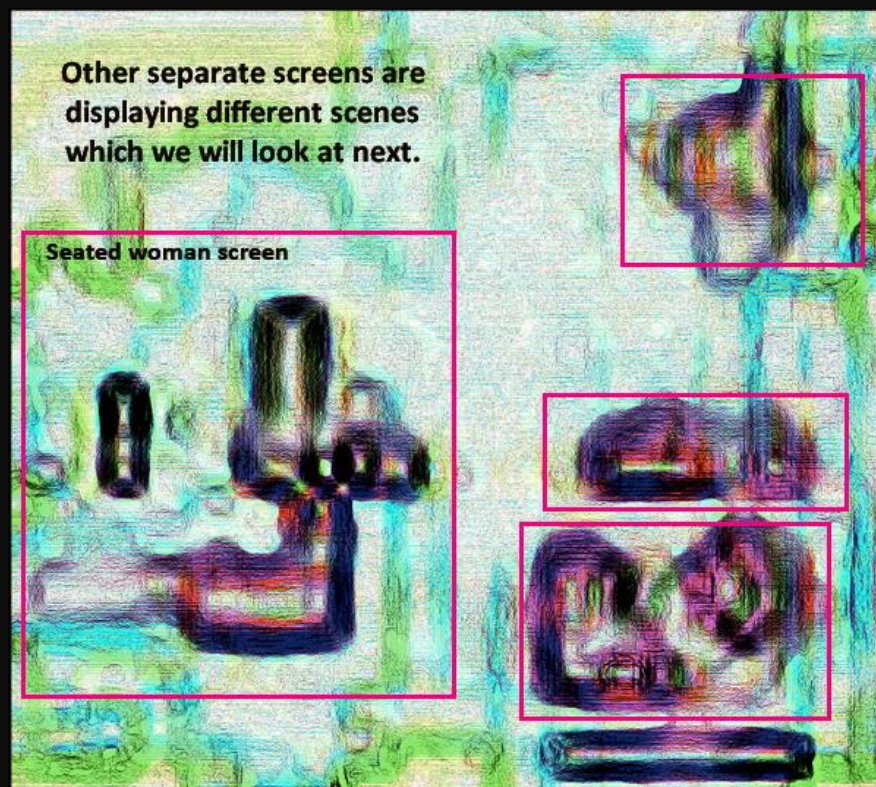














Left: the four tiny scenes, cropped. The little scenes you will see are on such a minute portion of the photo that it is incredible that we can see them at all.

I will show edits of the lower three, those that are clustered together at the bottom of the picture.

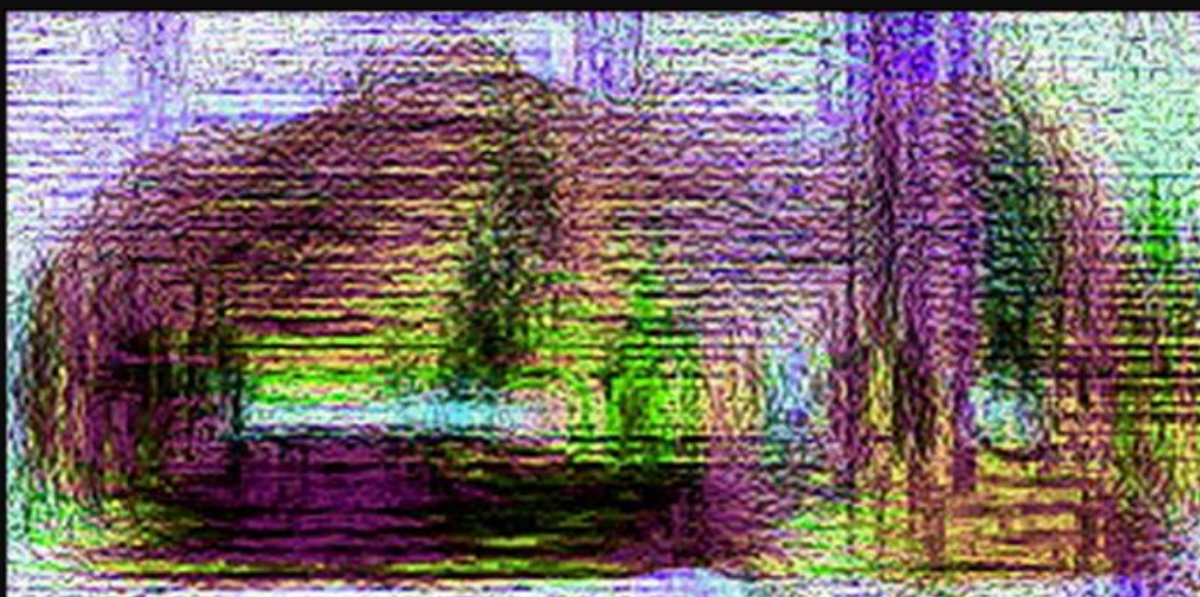
They look like little paintings when seen magnified, and are very interesting.

The top one shows a small area outdoors with trees and mountains.

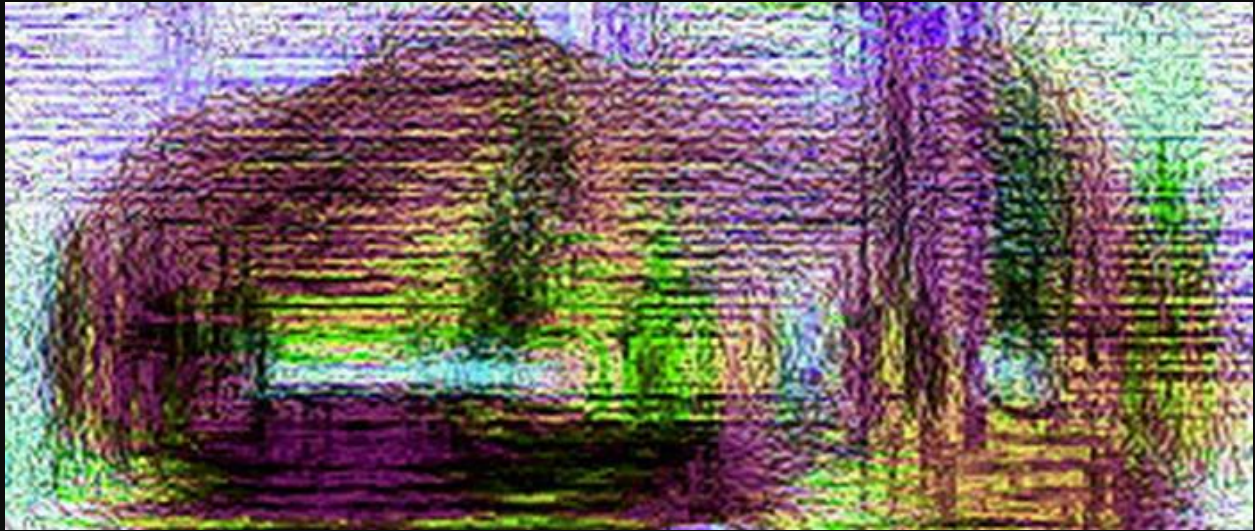
The image at lower left depicts a small indoor scene, probably in a victim's home near Mission, BC, close to where the original photograph was taken.

The final scene at the bottom of the image is a partial image of a room occupied by a very modern-looking person and which also has contemporary electronics visible.

The bar at the bottom is some kind of dial at the bottom of the screen.



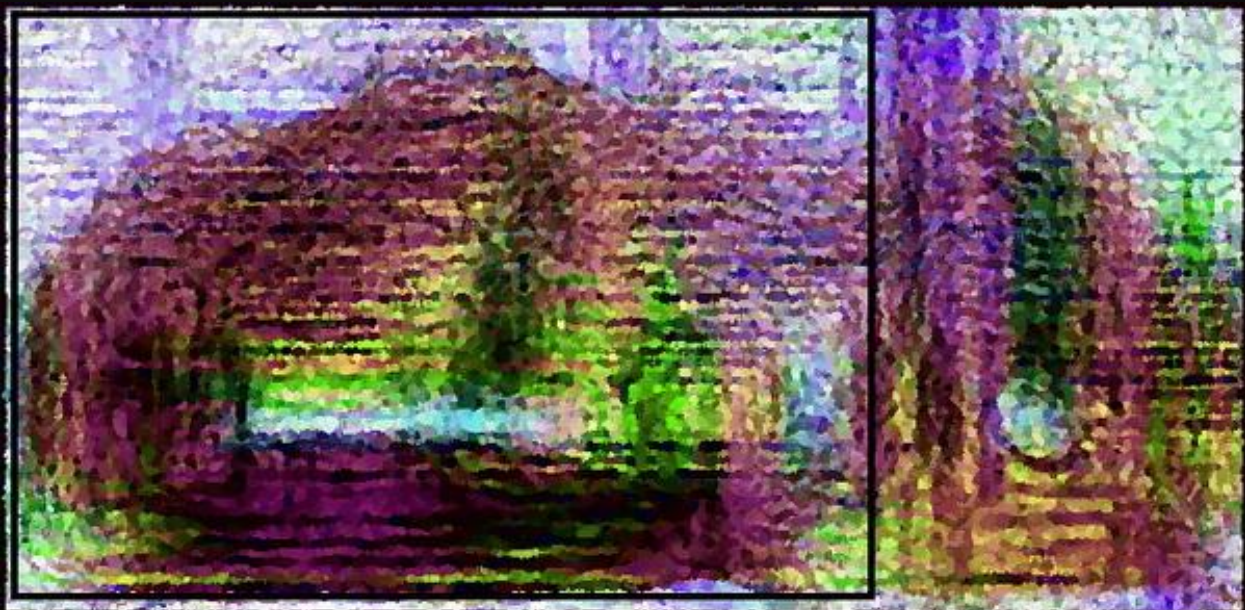
Above: incredibly, a tiny out-door scene can be seen, complete with a mountain in the background, trees, shrubbery and what appears to be a road or track in the foreground. Towards the right of the image there is a division of the picture caused by a vertical line. This demarcates the edge of that screen. To the right is another similar scene, or perhaps a continuation of the one on the left.



Above: note the blue-white oval shape situated at the lower-left corner of the display on the right. It isn't clear whether it's a piece of equipment in the actual scene, or a button set into the housing and mounted at an angle.

Below: The image to the left has been enclosed in a black box in order to frame it for visual clarity. The image has also been put through an oil-painting program.

This is to demonstrate something to those who have some difficulty seeing the images as they are presented. With the exception of the horizontal lines, which are a product of electronic interference and cannot be removed from the picture, it looks very much like a quick preliminary watercolor or oil sketch of a scenic landscape.





Above: this scene is labeled for clarity. It may seem strange that this image of a domestic setting is found displayed on a screen during a time travel experiment, but it is not unique.

The sad fact is that this group of hi-tech pirates enter the homes of their victims, experimenting on them when and as they wish.

In the free book *'Proof of Time Travel'*, there is a clear and disturbing scene in which an elderly person and his cat are being experimented upon in their own sitting room.

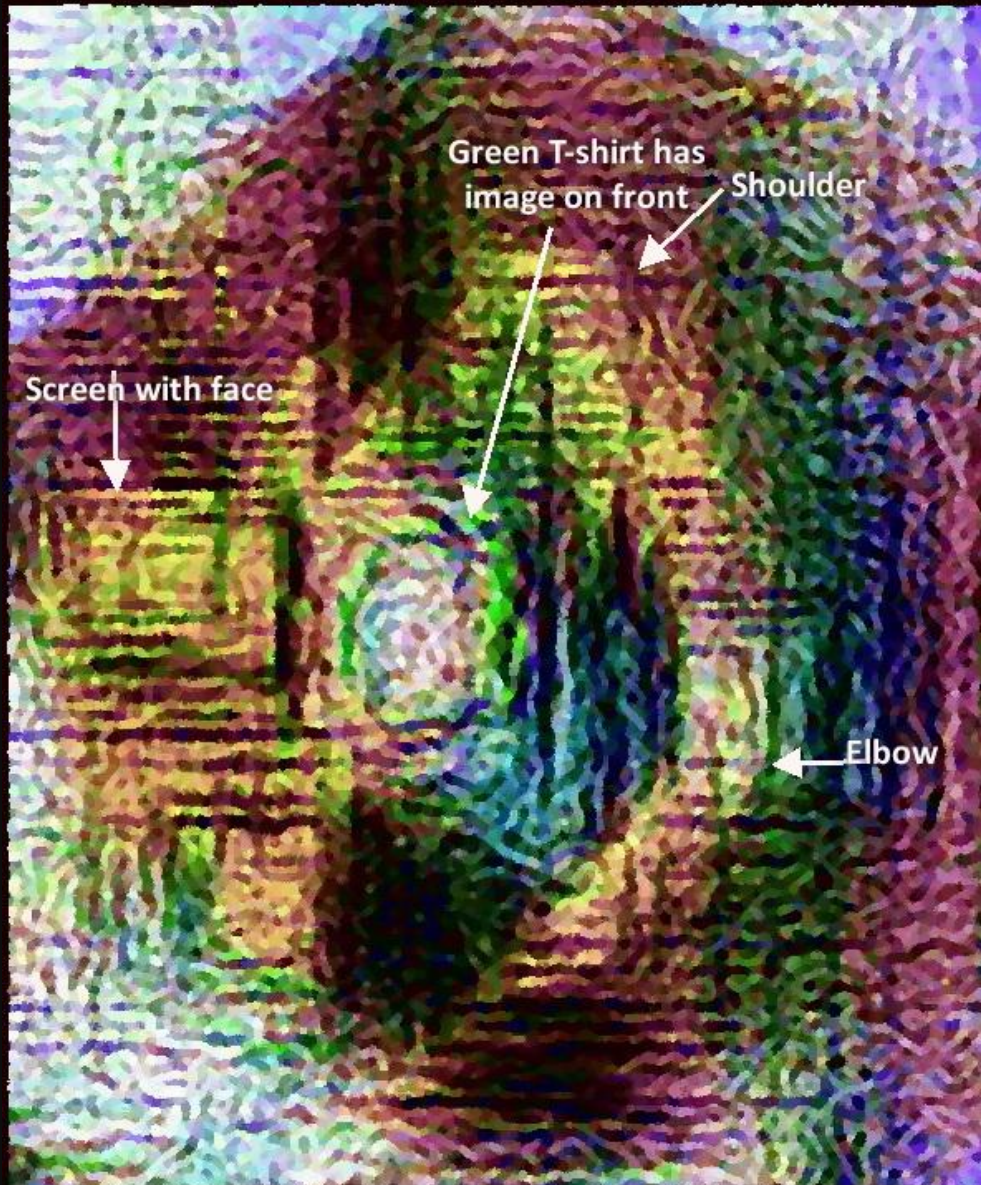
These operations can take place indoors or outside, although the majority of them seem to take place outdoors, often near water, which is of course an excellent conductor of electricity.



Above: the scene may be easier to see at a smaller size. Note that the table that the jug sits on is shiny and polished. Light is shining through the glass jug and reflecting onto the table-top.

I don't think that the people who lived here could have dreamed up in their wildest nightmares the experiences they endured on the day that this was all recorded a century or more ago.

Left: as before, the image has been put into an oil-paint program to make it easier to view it as a complete little scene.



Above: this is a very compelling scene because it shows a person who is so obviously modern in dress and surroundings.

The person, whose face we cannot see, is standing in the foreground. To the left and rear of the person is what I believe to be a computer monitor.



Left: a smaller version of the image. The person seems to be turned towards the computer monitor.

I don't think it is a portrait in the home of a victim. It is too large and looks too contemporary.

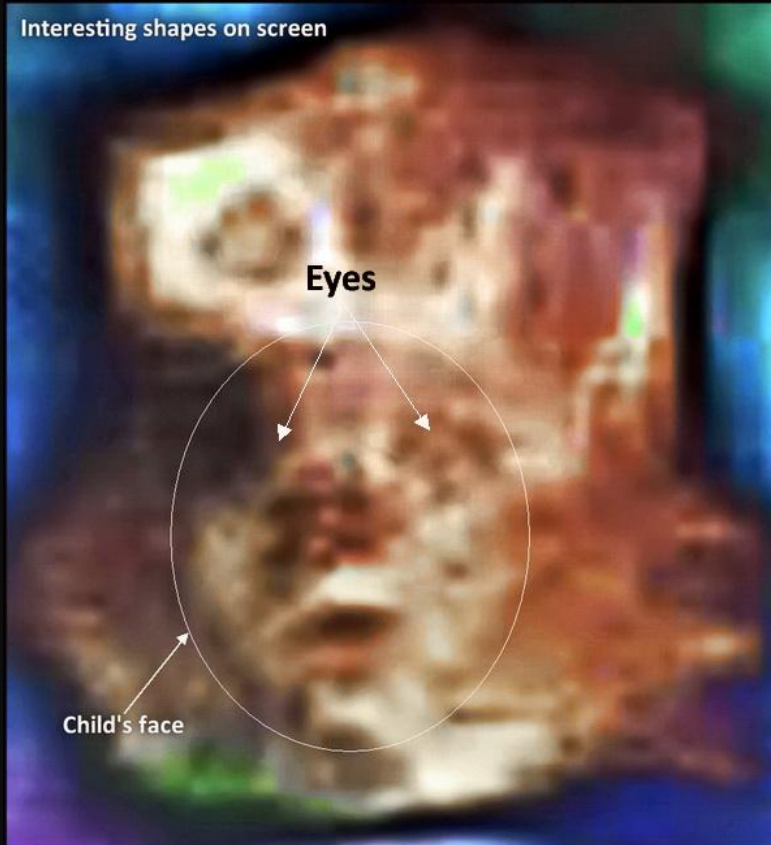
Below: put through the oil paint program, the picture shows a modern Tee-shirt, complete with a colored design on the front.

This was not an item that was available over a century ago.





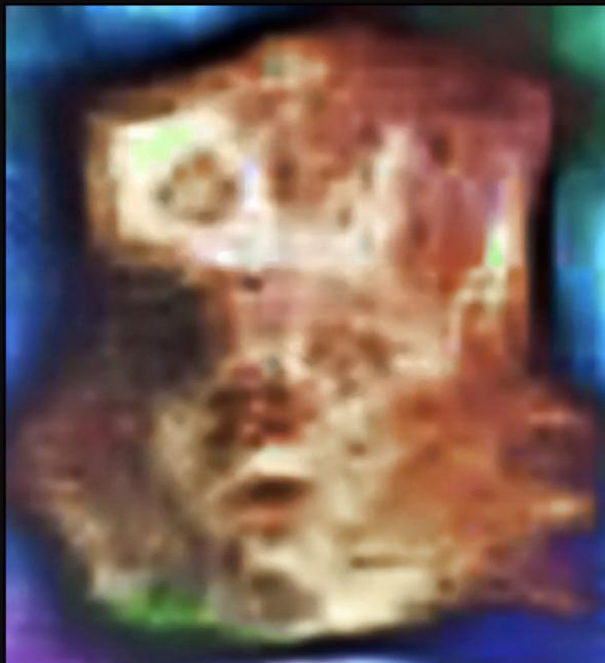
Interesting shapes on screen



Left: in the oval is a child's face. The eyes are visible staring out from the image, but the face is so obscured by equipment that it is hard to see.

The mouth can be seen in the lower part of the oval.

The child is surrounded by pieces of equipment.





Above: sometimes the best way to achieve clarity is to convert the section of photograph being worked on into a digital sketch.

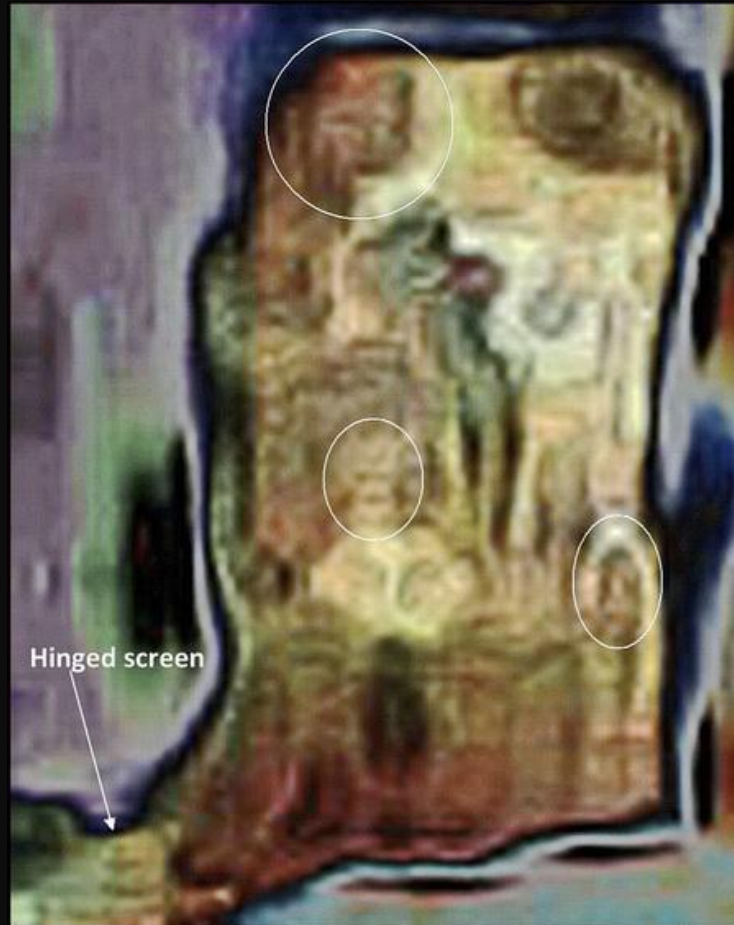
Magnified, the details of the equipment the child is being forced to wear over and around his head can be seen much more clearly.

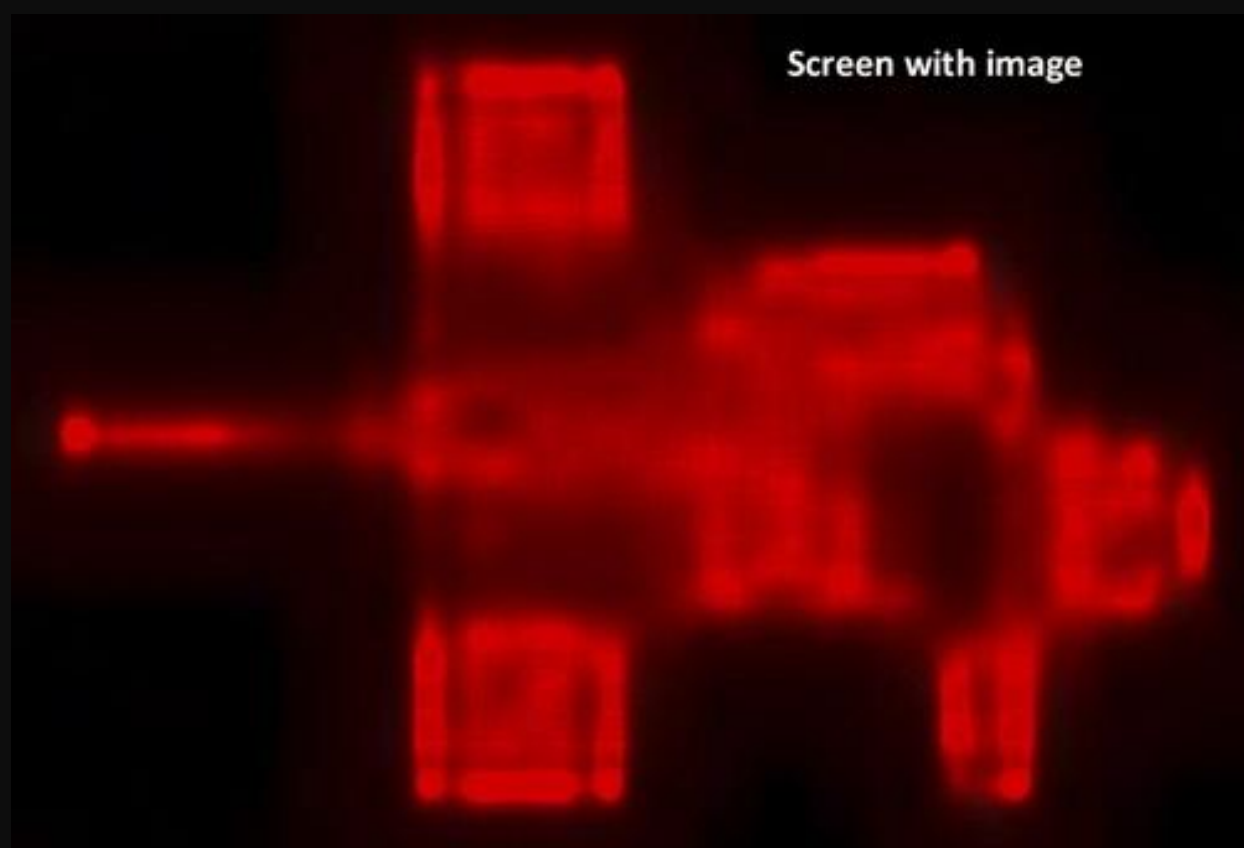
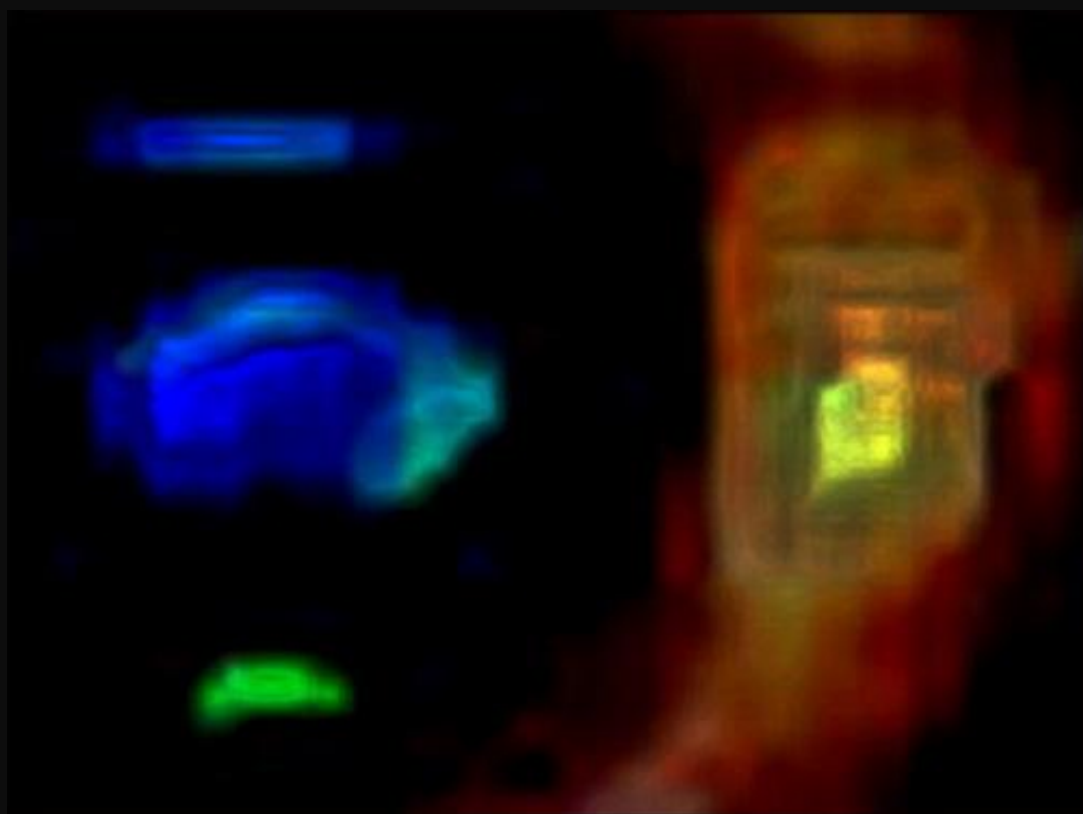
Having lots of secret technology around to play with does not stop people from committing crimes and acting in a barbaric manner. In fact, it makes their behaviour worse, as they believe they can operate undetected.

They were wrong in the case of time travel, as you can see, because they have *now most definitely been detected.*

Screen with images



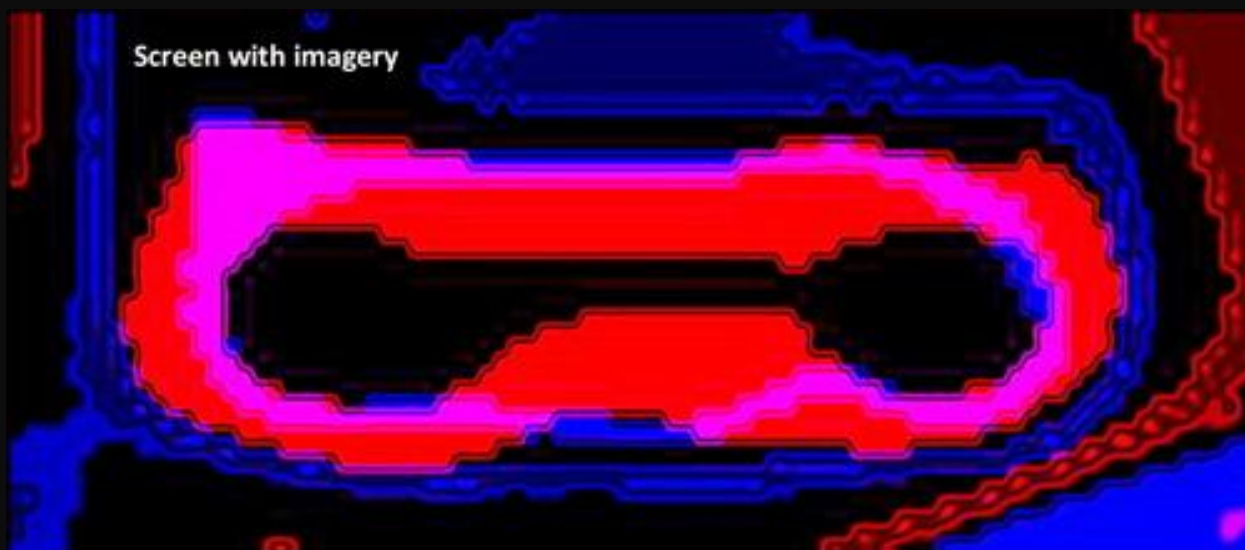




Screen with imagery

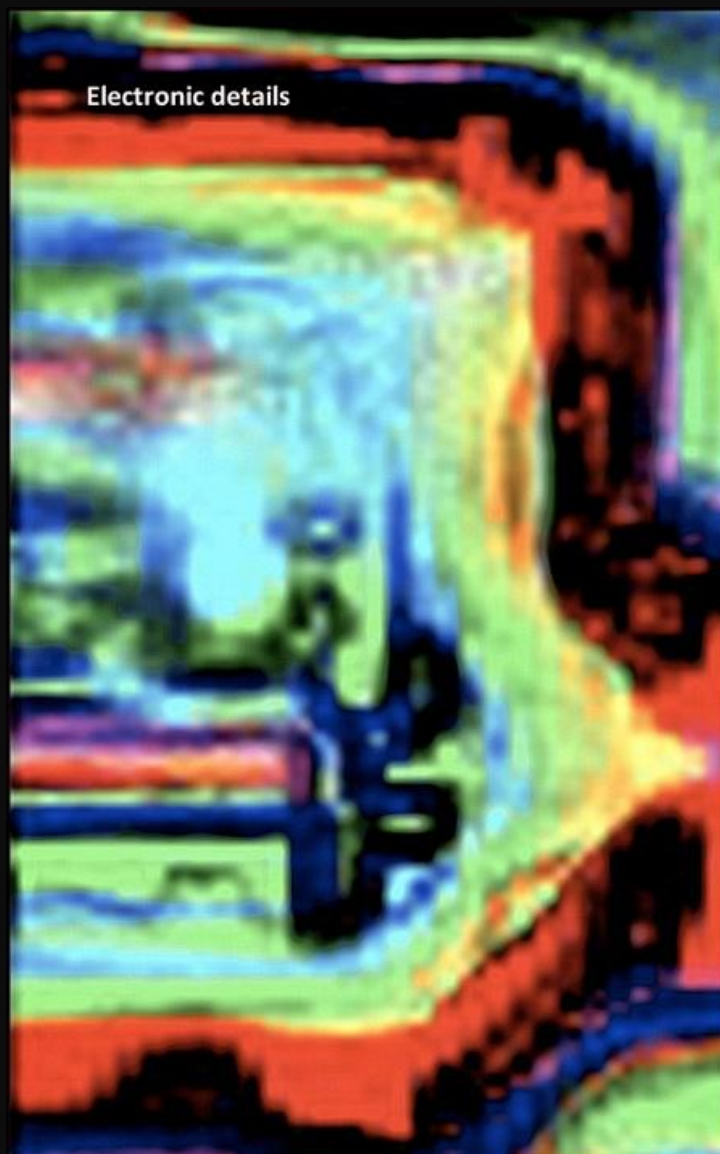
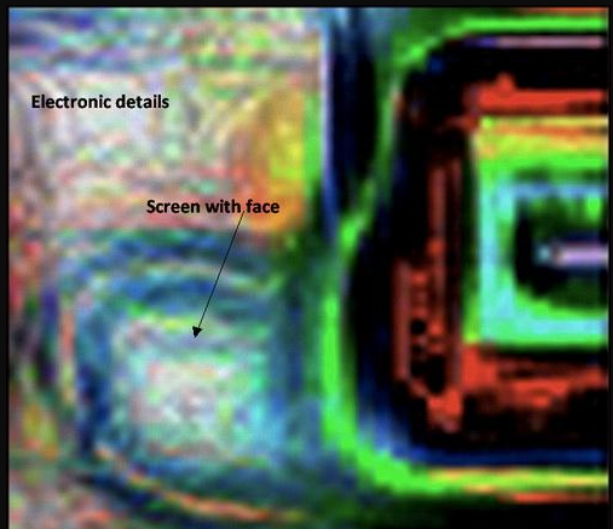
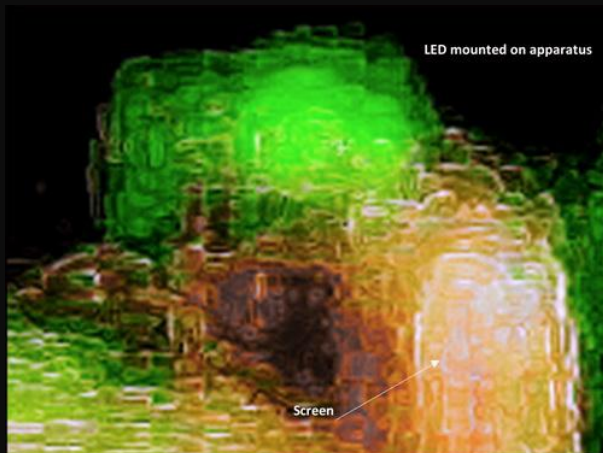


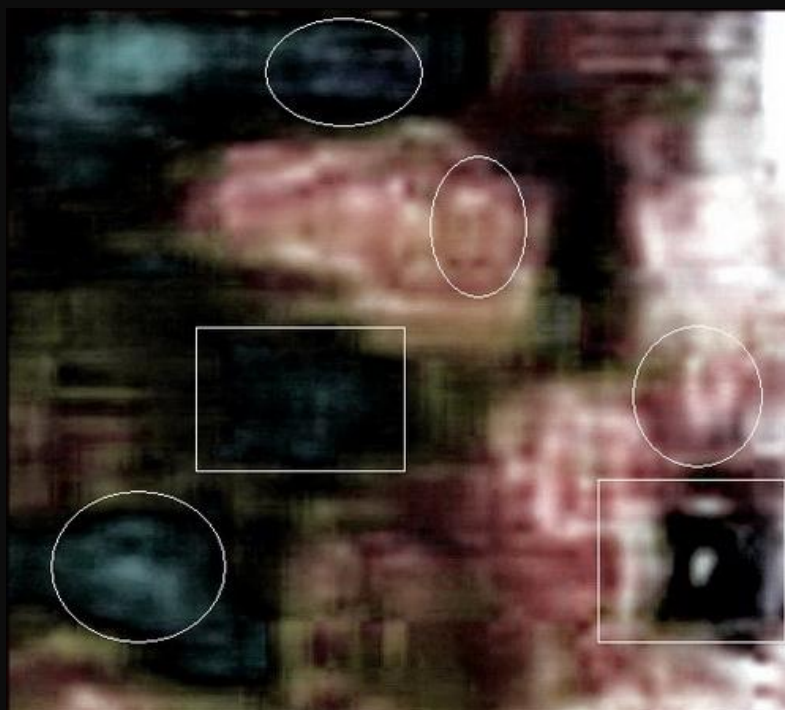
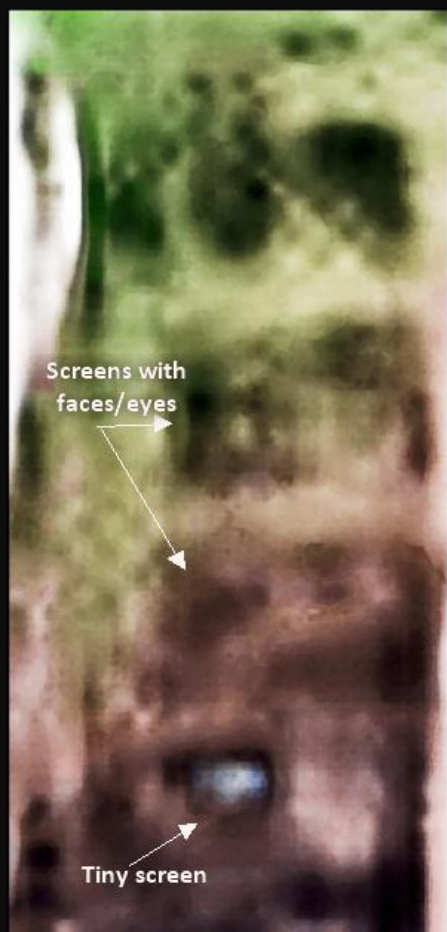
Screen with imagery

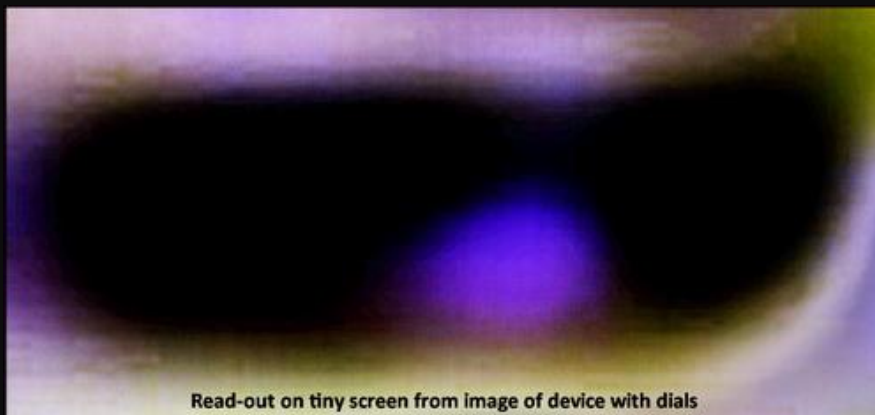
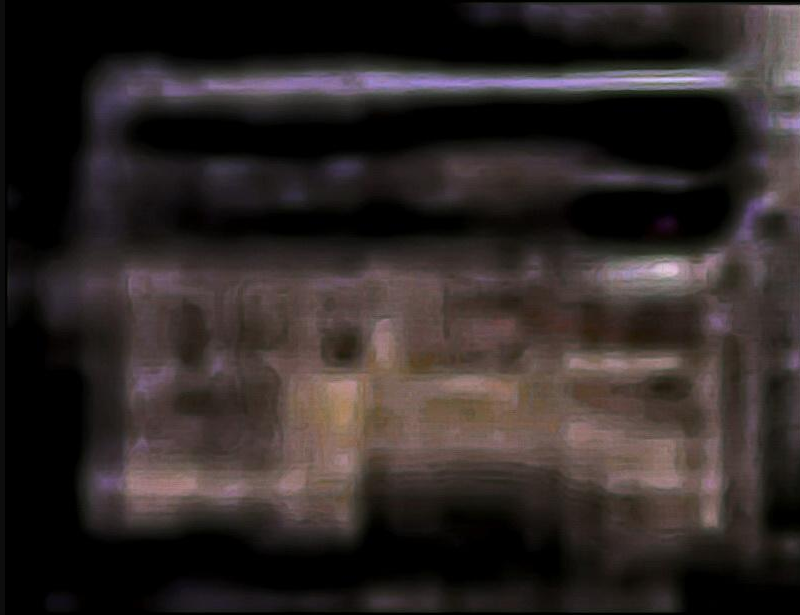




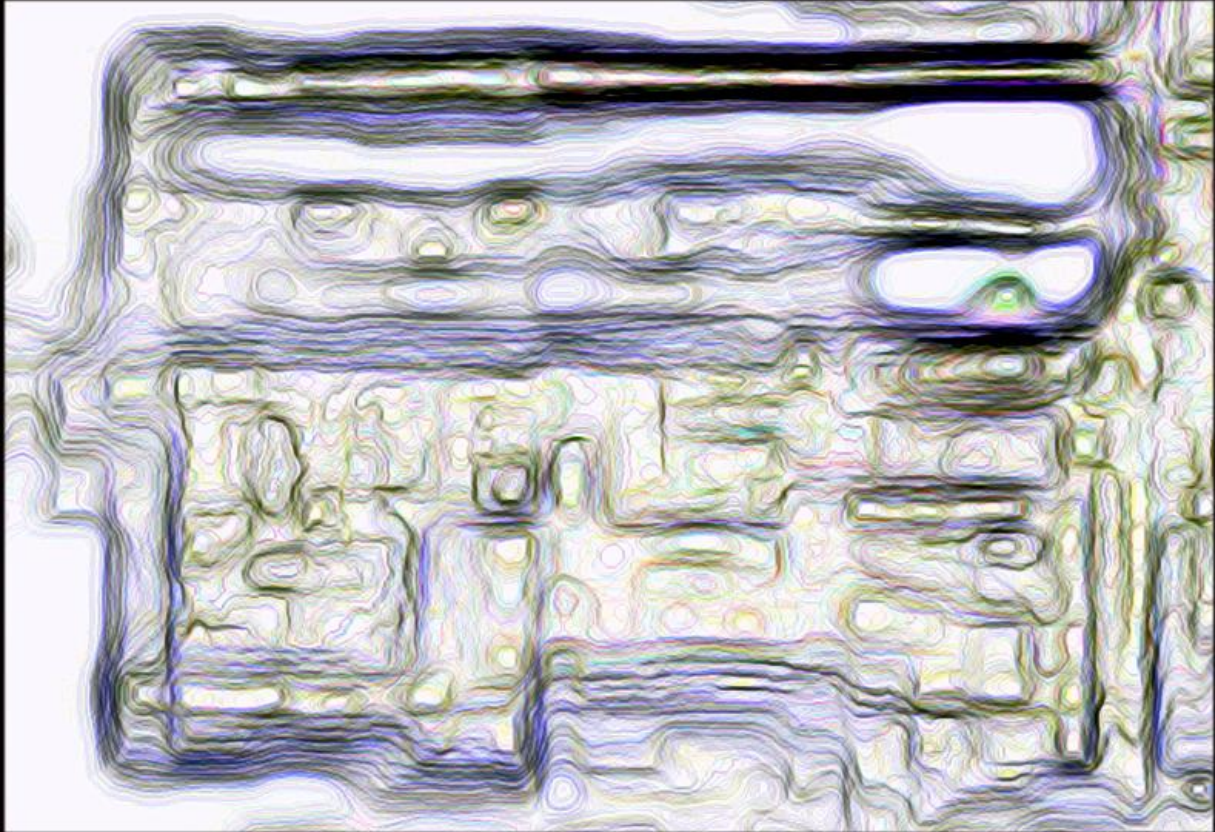


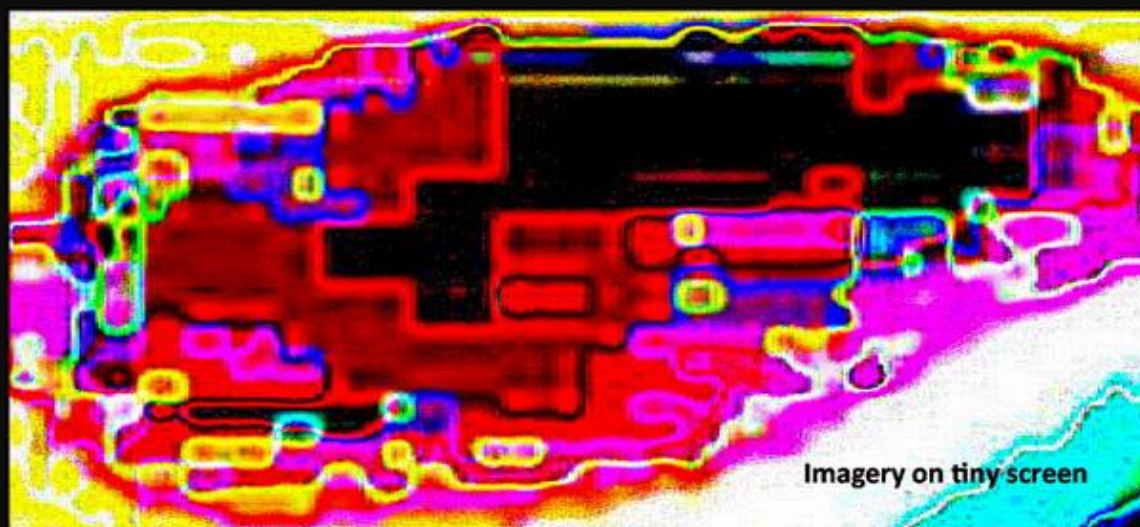
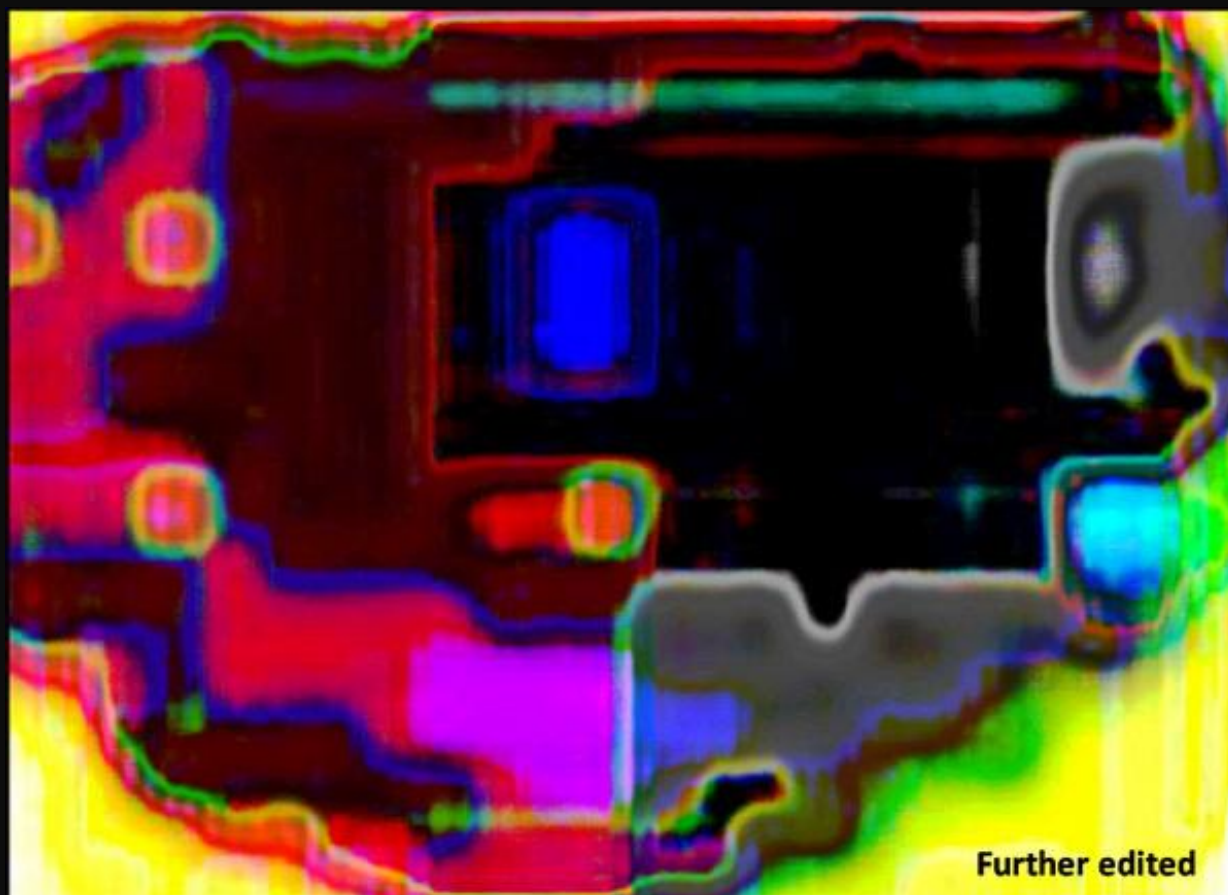


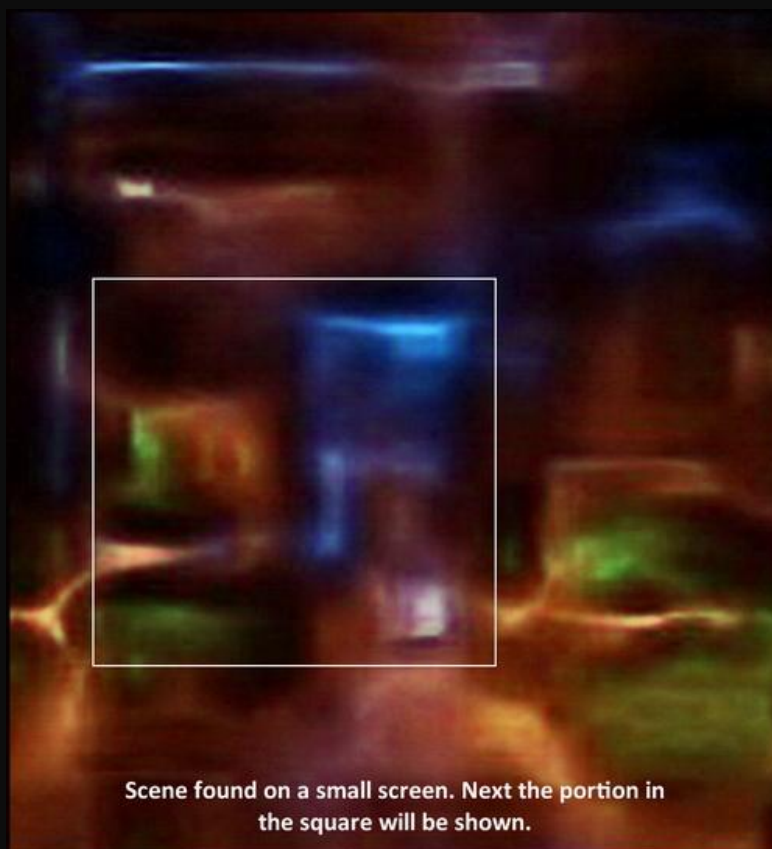




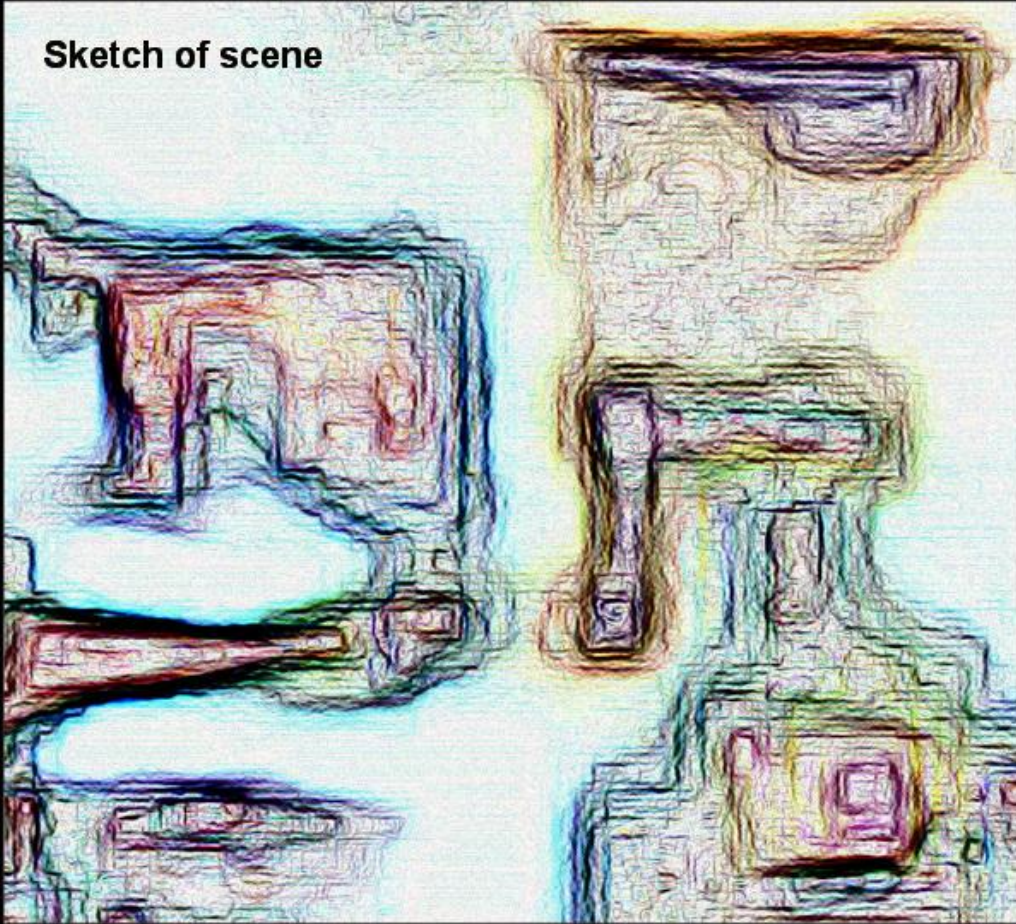
Read-out on tiny screen from image of device with dials





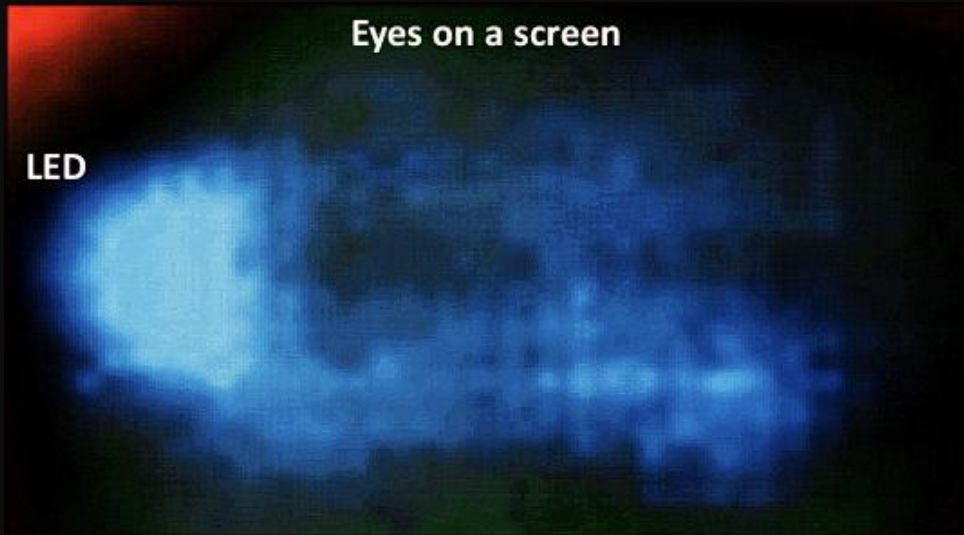


Sketch of scene

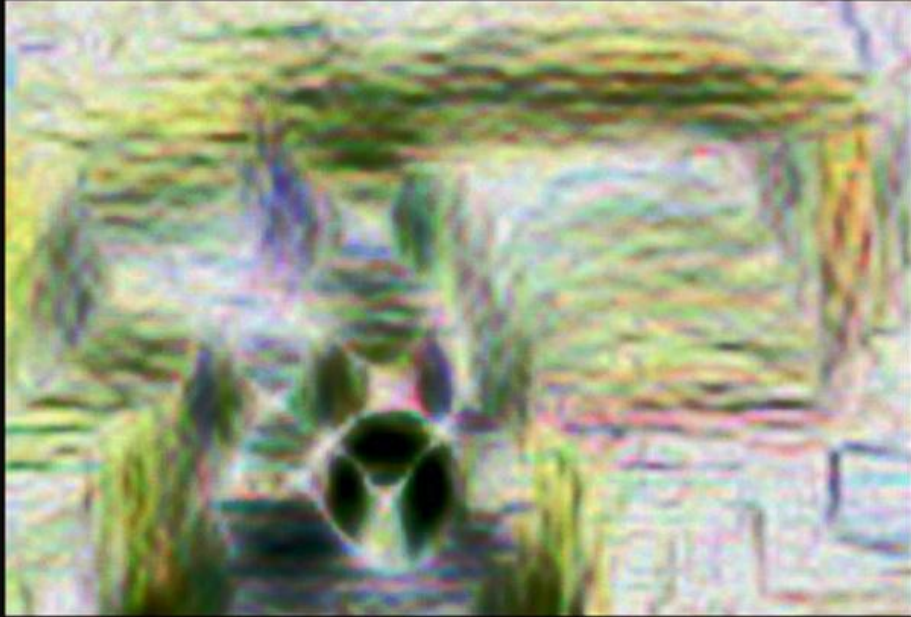


Eyes on a screen

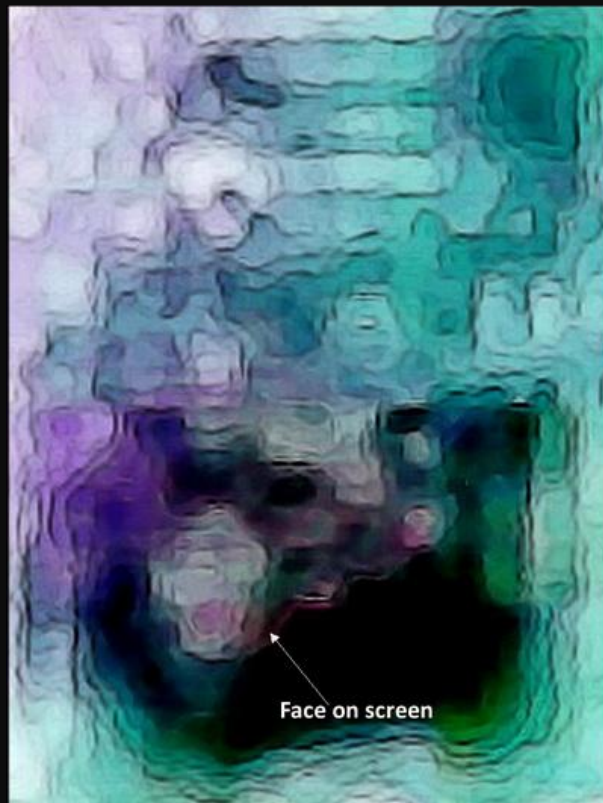
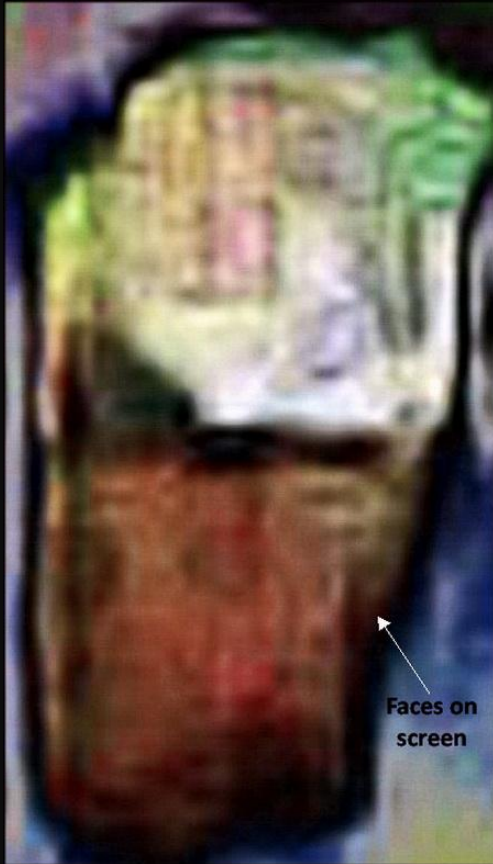
LED

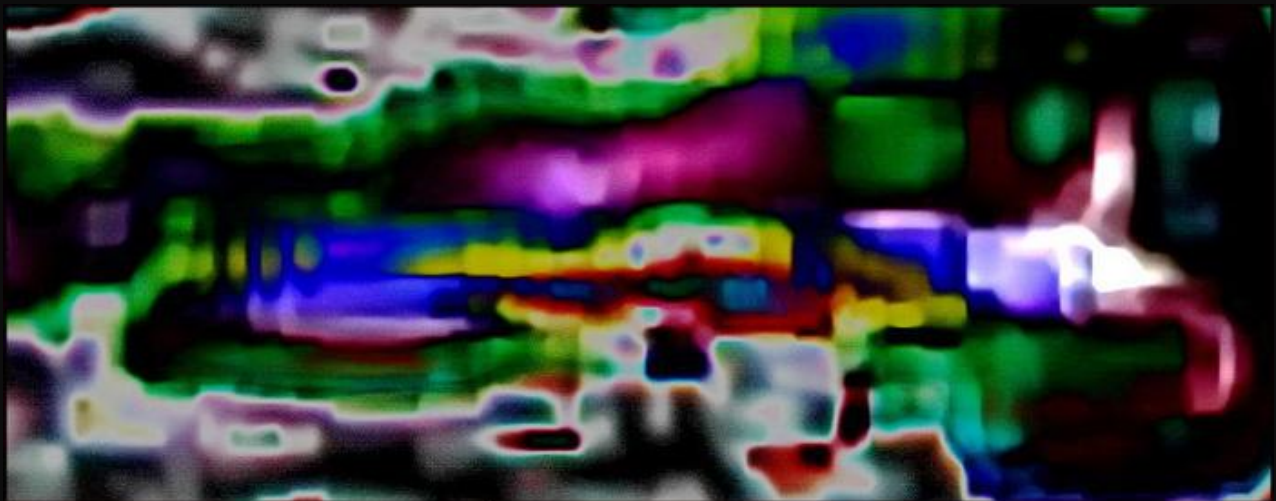
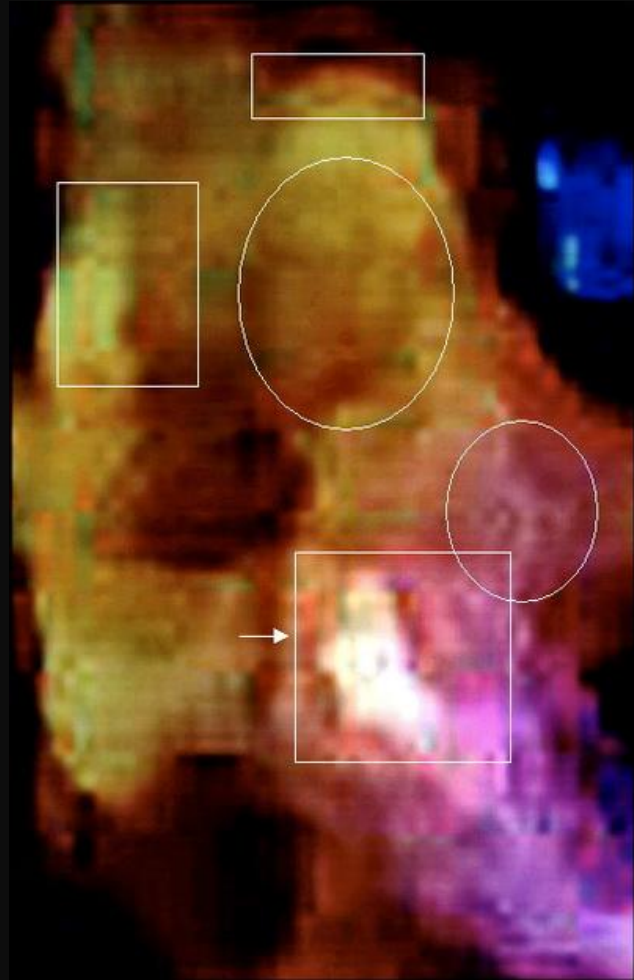
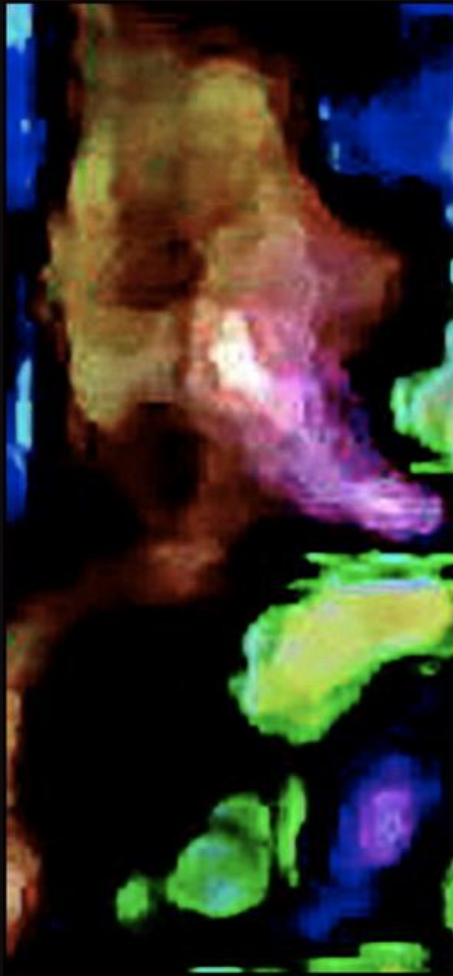






Electronic details



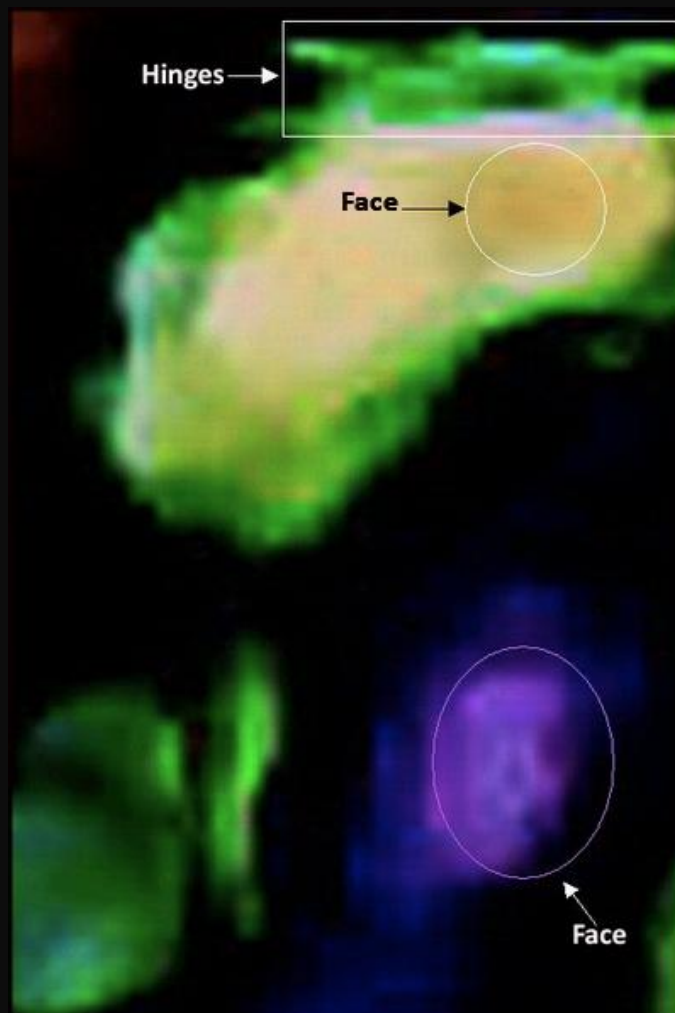


Imagery on screen



Imagery on screen further edited





Woman's face on screen

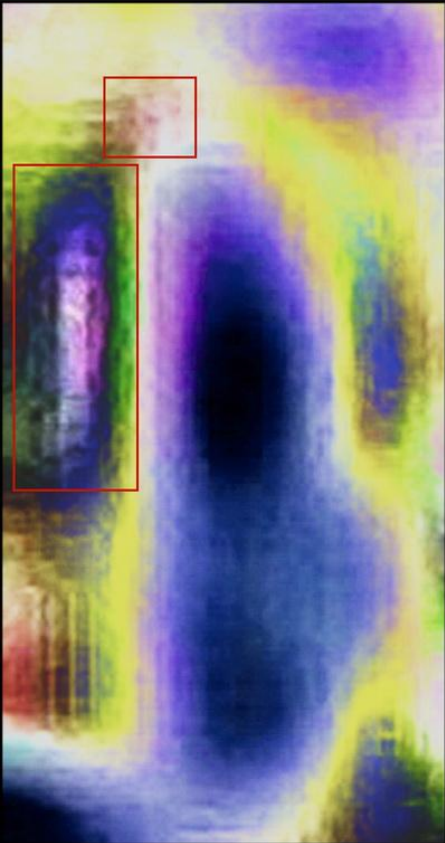
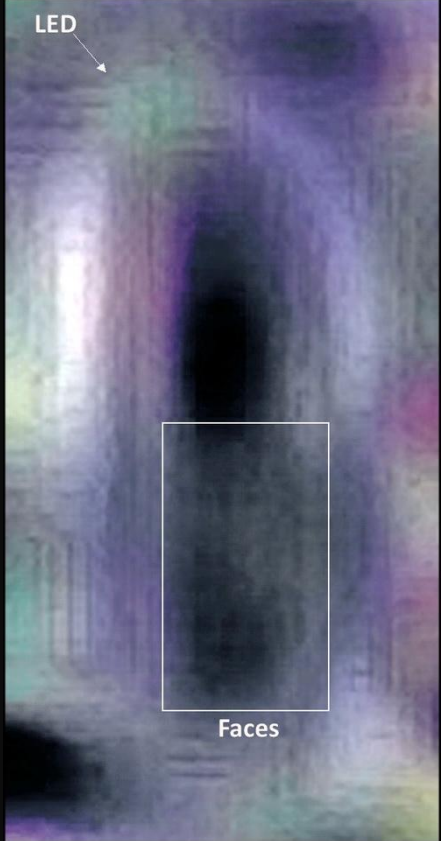


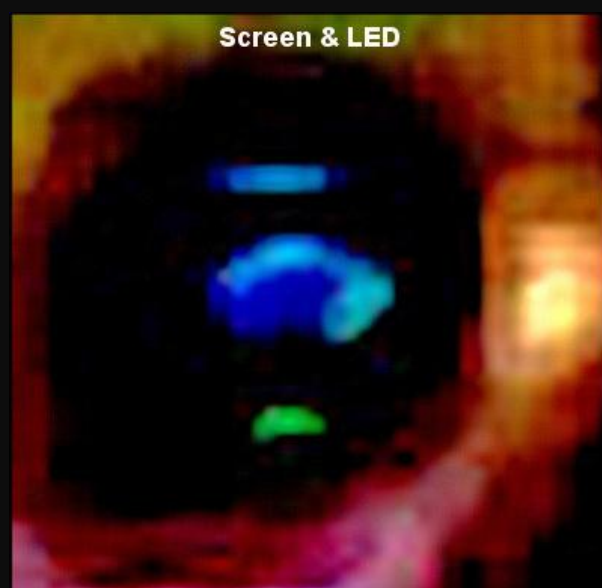
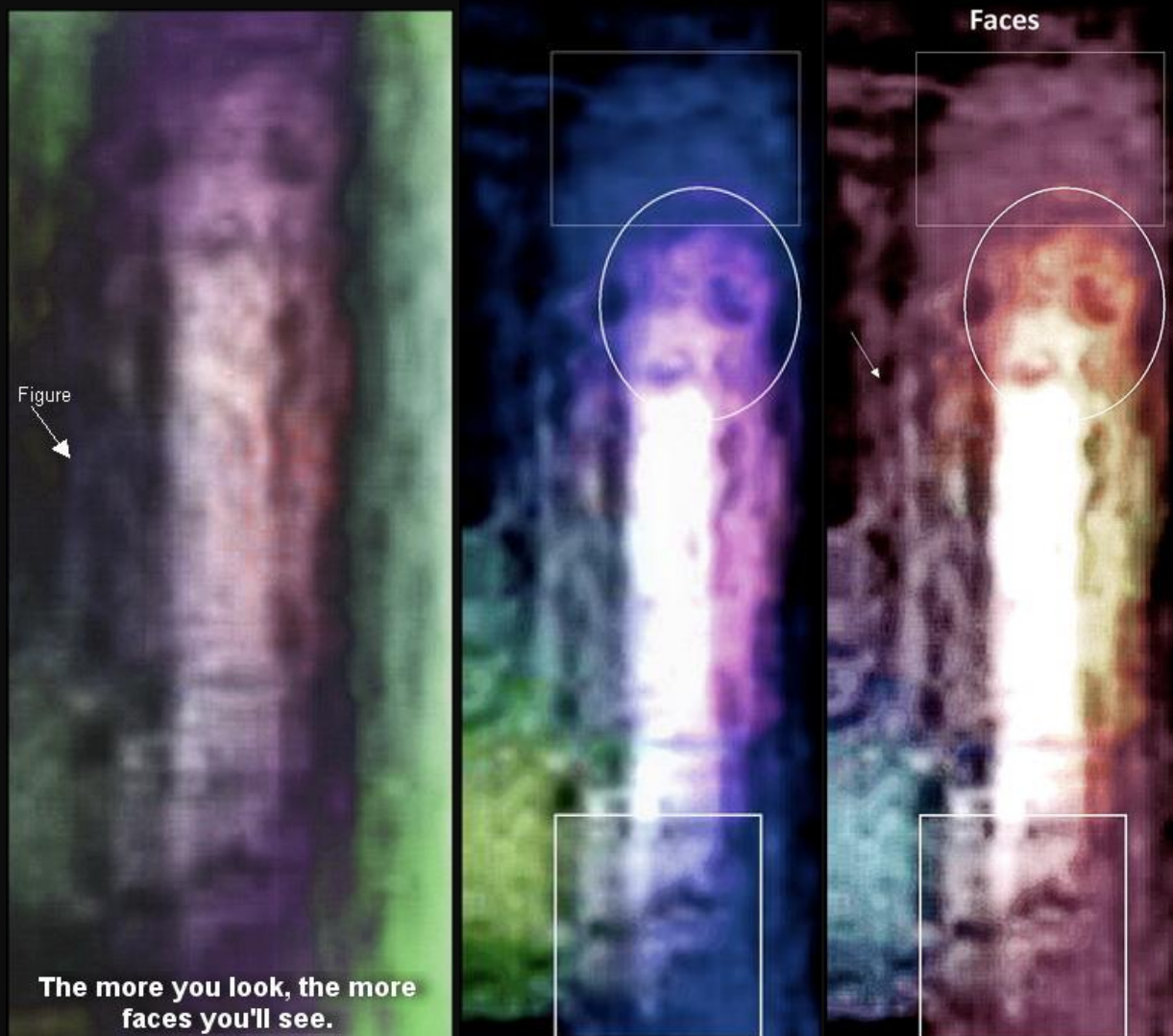
Woman's face obscured by breathing equipment

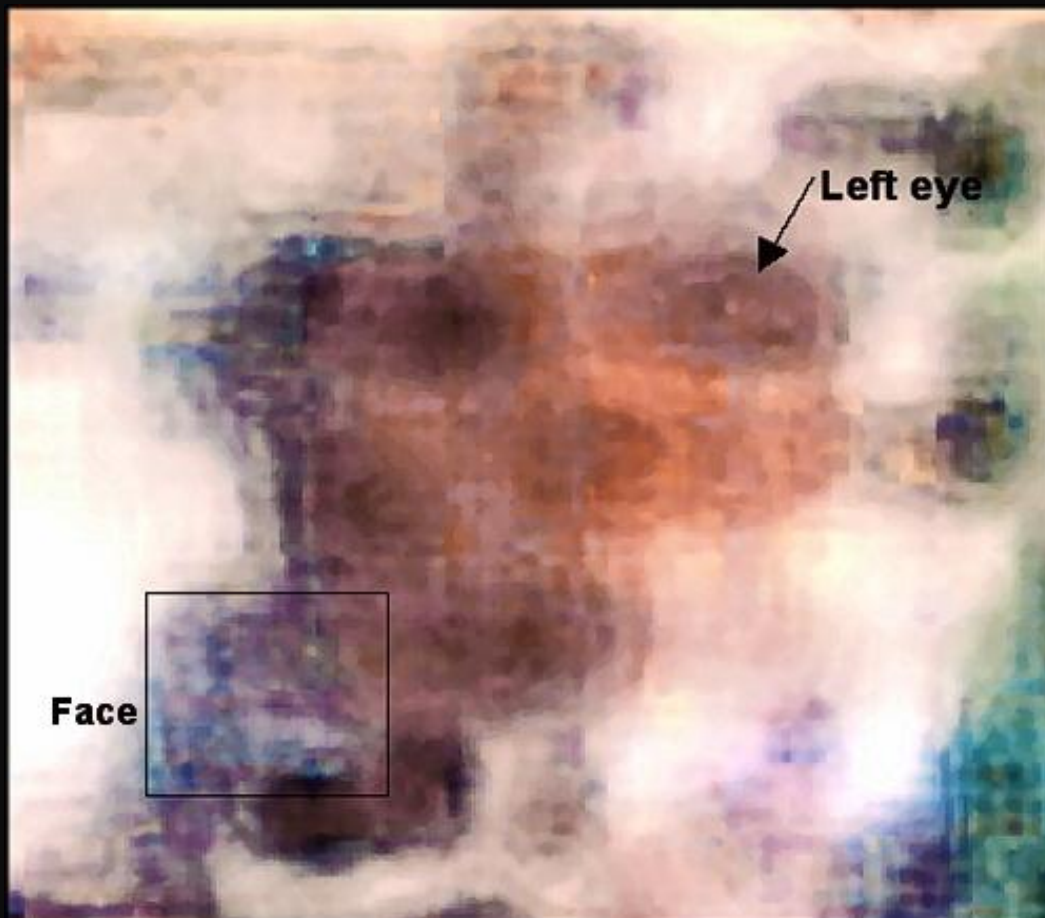


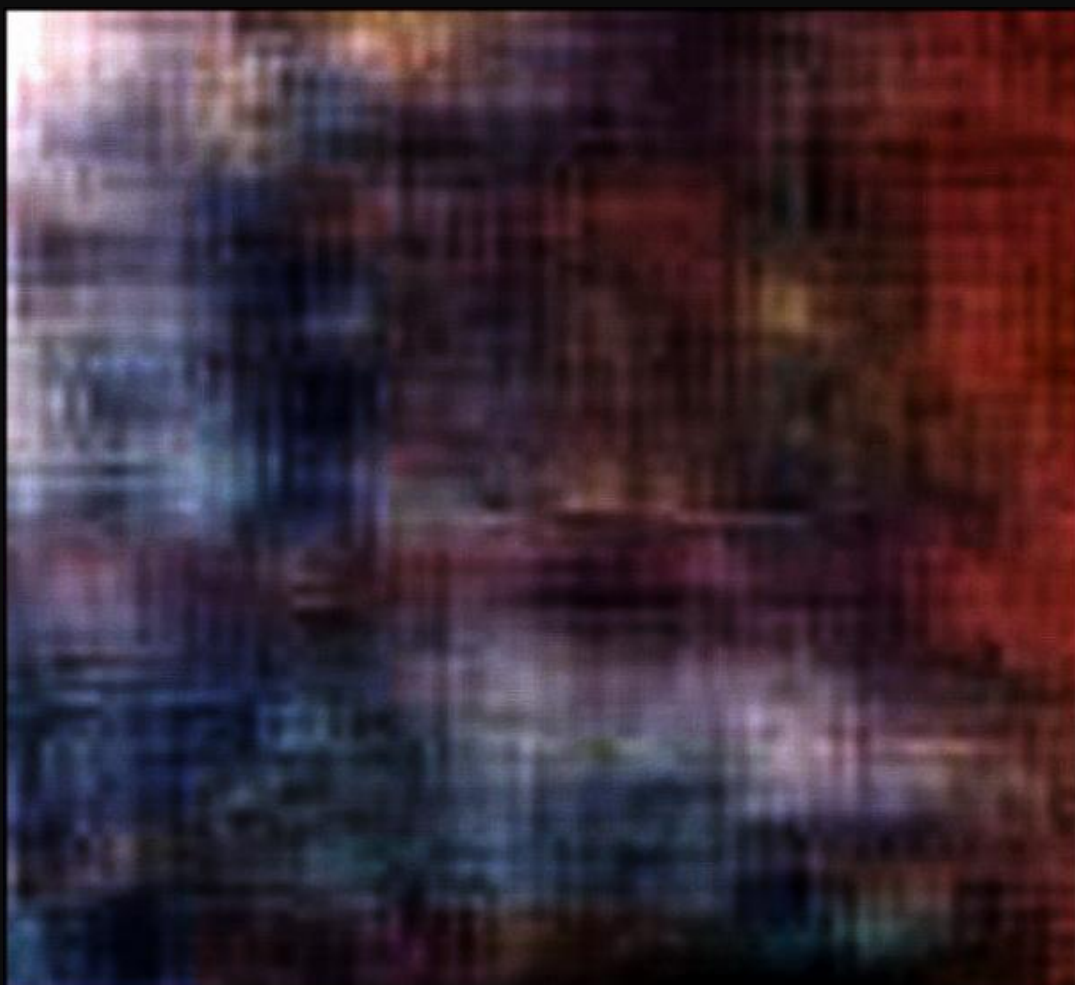
Sketch of woman's face obscured by breathing equipment and screens



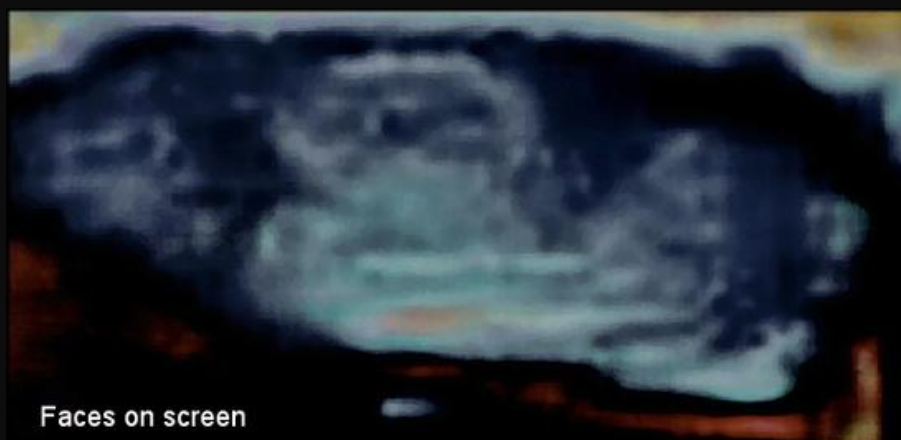








Screen showing a bank of displays with dozens of faces on them



Faces on screen



Extra Edits

The following images contained visual information so compelling I had to go the extra mile to edit and present them.

The UFO Over the River

A tiny detail on a device alerted me to the presence of a potentially interesting scene.

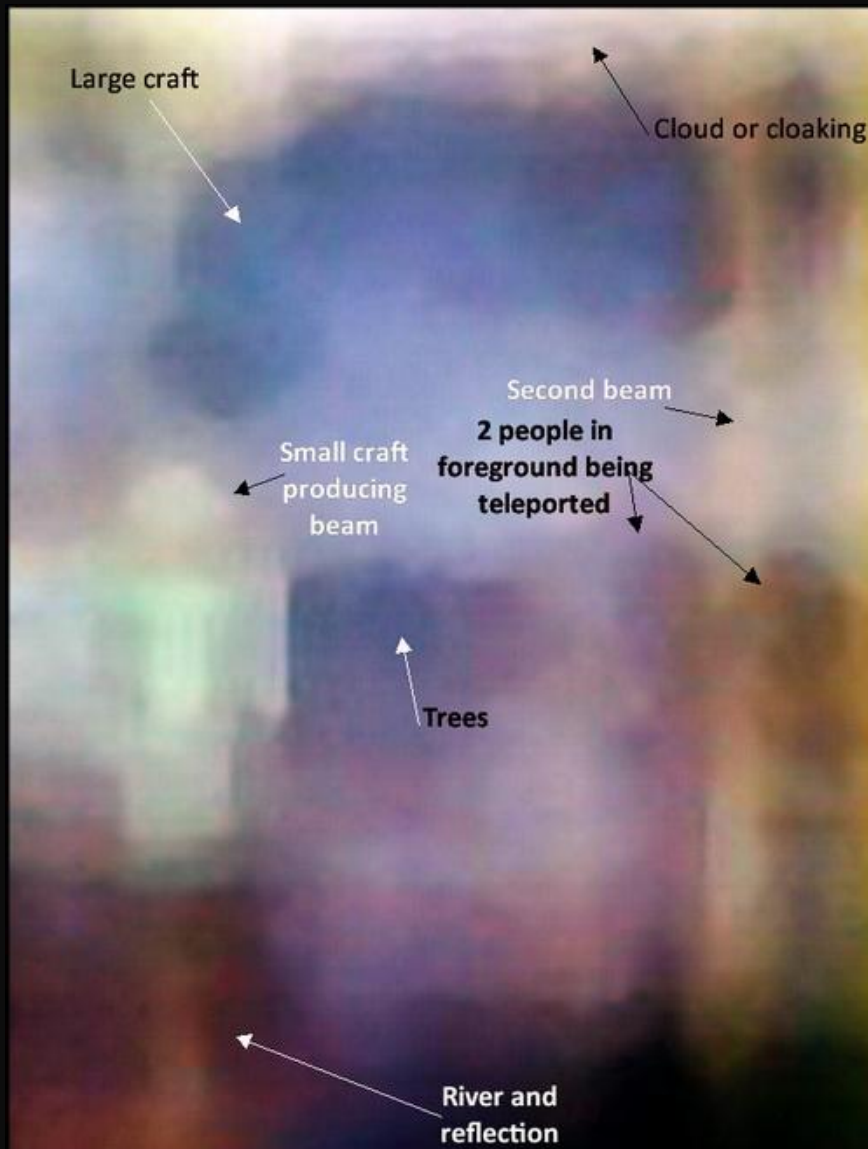


Left: the scene we are going to look at is inside the white square.



Left: the tiny scene turned out to be one of the most interesting images that were extracted from this photograph.

It captures the exact moment of a teleportation experiment, which is after all why they recorded all of their illicit activities in the first place - to thoroughly document the incredible experiments that are being carried out in time and space.



Left: I will try and verbally describe the rather complicated scene that is seen on the left.

We are looking out from the far side of what I believe to be the Fraser River in the Lower Mainland of British Columbia near Mission, where I live.

Imagine you are in a science fiction movie, standing on the bank of a large river and looking out across it.

Across the wide river on the opposite bank is a thick tree-line, as labeled.

Hovering above the river is huge craft, shaped unlike any other you have ever seen.

On the left side of this giant craft and just below it is a mini-craft, probably a sophisticated drone, equipped with exotic technologies.

From its base issues forth a beam of light, similar to a tractor beam, or something that would 'beam you up' on Star Trek - *only very real*.

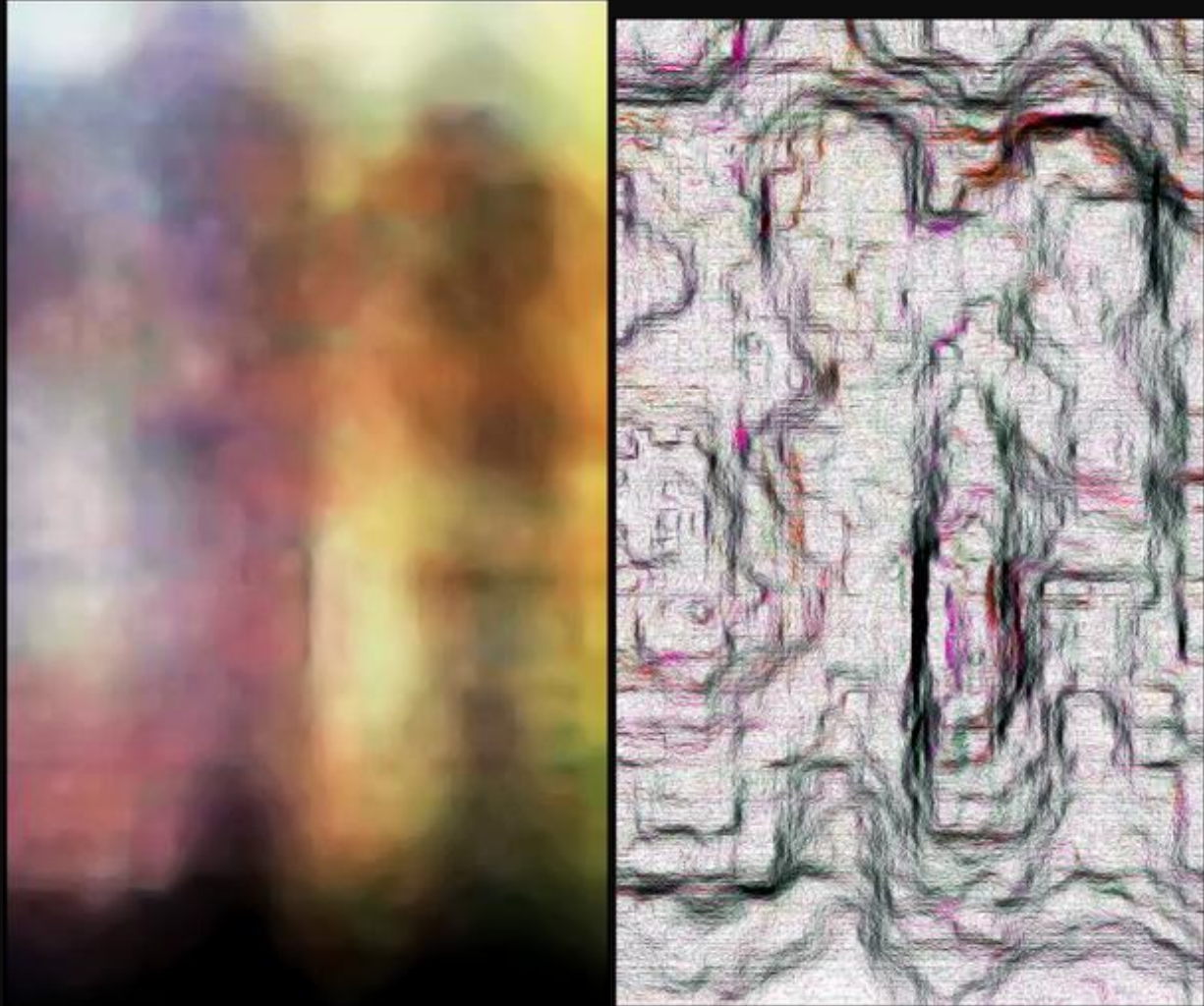
This beam of white light can be seen reflected in the river on the left side. Closer to the near shore to the right, almost in front of you, a second beam, this one a golden color, is emitted from a second small craft, and you are amazed to see that this beam of light, which is closer to you, contains the partially transparent forms of two human beings.

You look up at the massive and intimidating craft again and see that the upper section is unclear, disappearing into cloud-layer or perhaps even in the process of generating its own cloaking using water vapor.



Left & Below: two versions of the scene, one with the color reduced.





Above Left: the golden beam on the left has been cropped so that the two teleporting figures can be seen a little more clearly.

Above Right: a digital crayon sketch reveals the outline of the figures. It may be difficult to view them as people, but they are not retaining a normal shape as they are in the actual process of coming from or going to another position via teleportation.

The images are interesting magnified. You can just make out the faces of the individuals very faintly, but they are present and can be seen if you are good at assessing imagery.

Please note that the article '***Art Through The Ages & Time Travel***' found in this presentation examines the structure of the teleportation beam discovered in this photograph in relation to the design of ancient temples of worship, as well as the etymology of the word '*temple*' and its possible alternate interpretation.



Above Left: the small craft and beam of light from the left side of the image are shown here with greater detail. This is an important little image.

Although there is obviously full footage and data on all of these activities hidden away somewhere, this may be the only photographic image of actual beaming-teleportation in progress that the public sector has ever had available to view, and along with the images I have uncovered of people in the process of being moved through time and space, they constitute a valuable little cache of visual information.

Evidence for the impossible lies all around us, waiting to be discovered by those who hold the keys to unlock the doors that look into these secret, forbidden worlds.

Above Right: the image has been sharpened and lightly edged for clarity.



Above: this is a negative image. The little craft that contains the teleporter seems to be saucer-shaped. Note the parallel vertical lines across the image. Note also the parallel vertical lines in the beam of light as seen in these last images. They were not visible in the first images, looking like one very wide beam of solid light. As is now clear, the light is split into separate beams, and an 'echo' of these lines can be seen proceeding across the image. They are lines created by energetic force-fields.

Similar lines can be seen in other vintage time travel photographs, most notably in the photo-article *'The Man With No Head'* found in this presentation. The power of the unknown force-fields being manipulated in these experiments is tremendous, and such energy patterns captured photographically can frequently be made visible.



Left: this image reveals the basic outline of the craft that is suspended above the river.

Note the amorphous misty area which can be seen in the hazy horizontal strip along the top of the image. It is cloud, and it obscures the top of the craft.



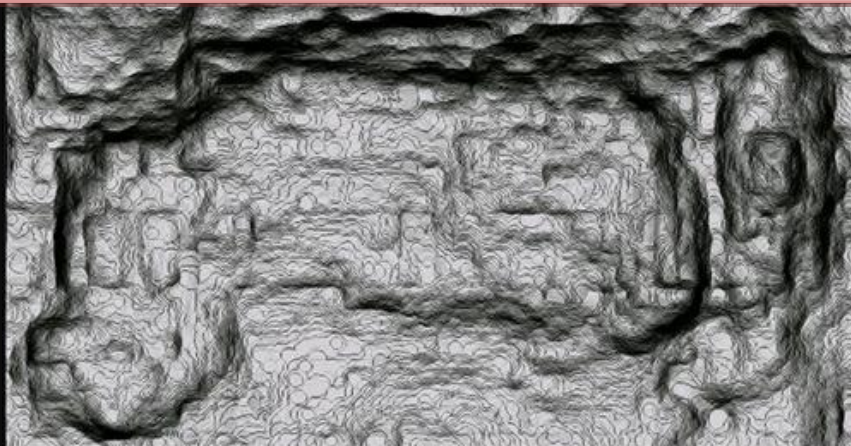
Left: here I have tried to clarify the interesting shape of the protruding area of the craft at lower-left, but it's a bit cloudy here, too. It's possible the scene was partially cloaked, and that the craft creates its own cloud-cover using water-vapor. Note the lighter-colored 'squiggle' issuing from part of the craft on the right side. The arrow is pointing directly to it.



Left: a digital crayon sketch of the craft shows this same squiggle like the bottom of a djinn (genie) escaping from a bottle. The golden ray with the two people (I think children) being teleported is generated from this point, I believe from another mini-craft, situated in front of and above the craft, just out of view, closer to the near bank of the river, in the fore-ground of the scene.

Above: as you can see, the craft has oblong ports around the left protrusion, as well as along the main body of the vessel in a straight line. They will be doors or hatches. There is a port on the far right with a face looking from it. just to the right of the area generating the teleport tube of light. This light is lit from within and is probably plasmic.

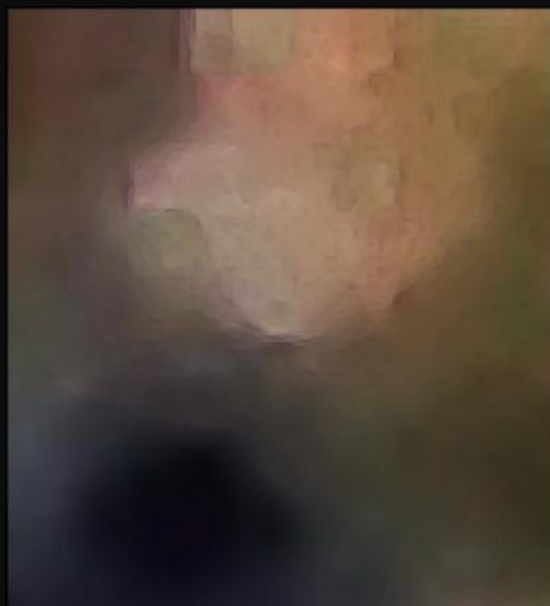
This craft looks a bit like the one's I have edited from the sky in contemporary photos, and which are connected to the HAARP projects and concerned with controlling our weather and engineering disasters. See the photo-article *'Rome's Home-Spun Tornado'* in this presentation for more information.



Left: a black-and-white version of the vessel.

You can see the outline quite clearly here, as well as the spiraling emission on the right. The ports are visible in various places, as is the face in the port on the far-right.

This sketch version looks more like a picture of *'Puff the Magic Dragon'* than a UFO from the future involved in performing experiments on the defenseless inhabitants of the completely accessible 'past'.



Here are three differently edited versions of the downward protrusion on the craft, as seen on the left side of the image.

Top Left: the unusual formation of this area can only be partially seen through the mist.

Top Right: this is a negative image. It shows up the fluted form of the top area, which is where some of the ports are.

Left: heavily edited and edged, this image shows the basic shape of this section of the craft, but it is still partially obscured with cloud-cover.

The Naked Victims

These time-traveling thugs think nothing of making their victims strip naked for experiments.



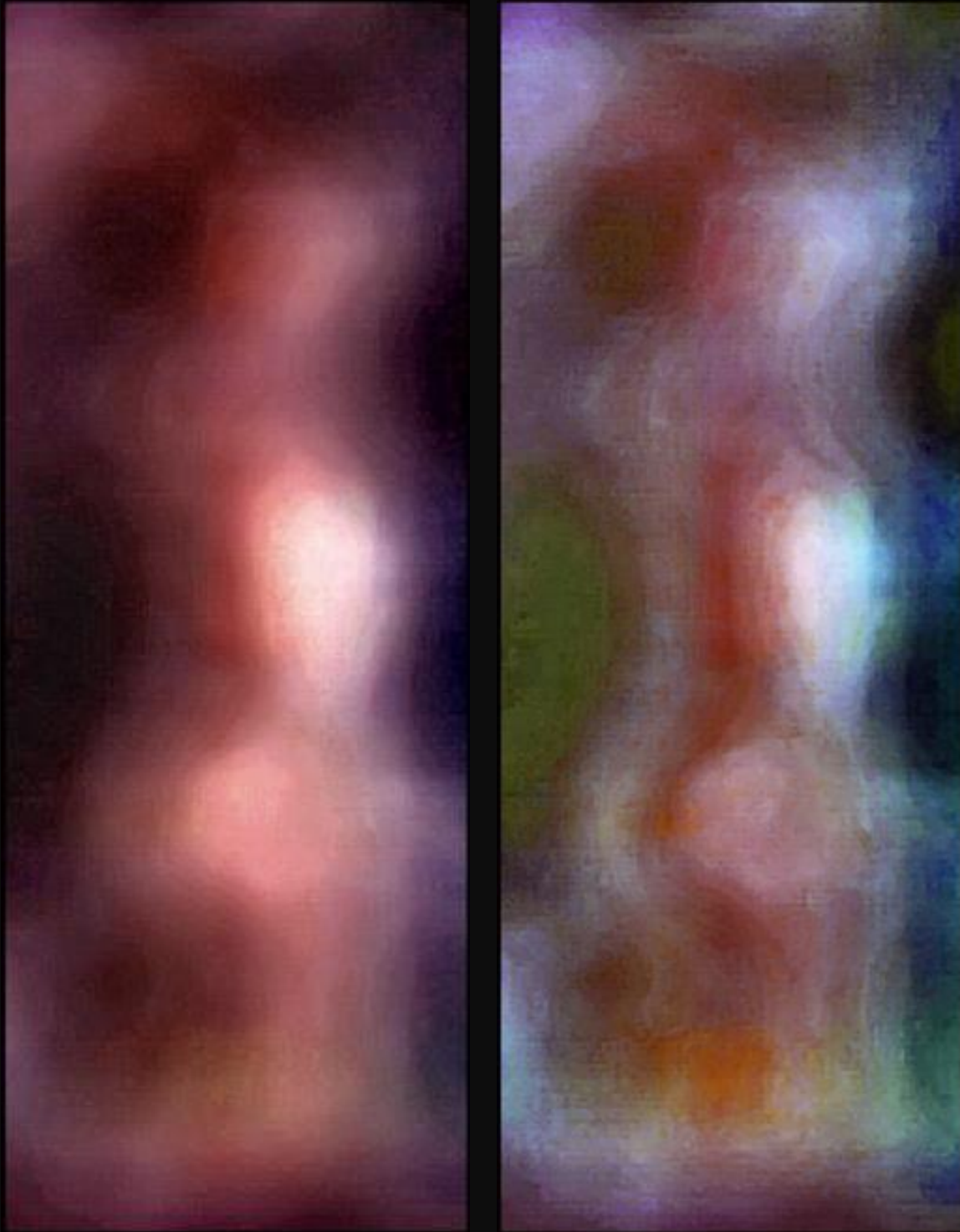
Left: a shadowy and disturbing image is visible on one of the little screens.



Above Left & Right: after cropping, enlarging and lightly editing the image I could see more clearly what is going on in the picture.

In the background is a very large 'screen-tree', an appliance designed to host multiple screens together, arranged like branches on a tree or leaves on a plant. They are almost certainly fully articulated and collapsible.

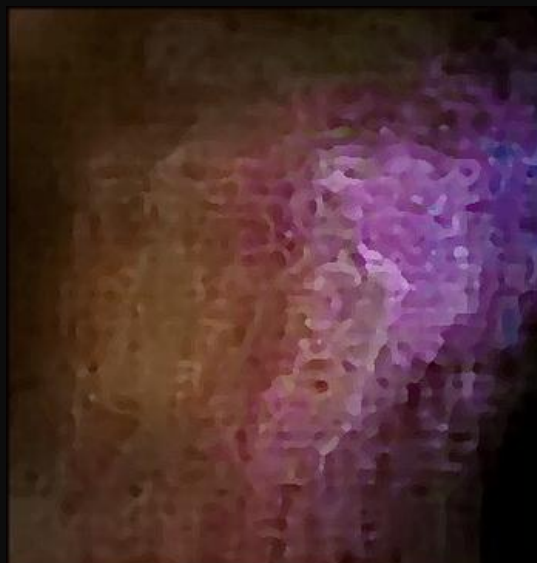
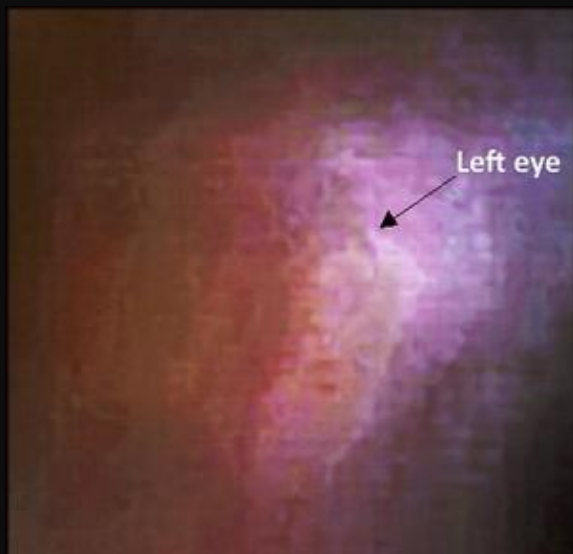
In the foreground is a naked woman, standing sideways thigh-deep in water, facing right, but looking to her right.



Above Left & Right: the image of the lady, cropped and edited for clarity. Her head is turned towards the viewer.

They seem to have discovered that performing experiments in water in some way changes or enhances the results they get.

It looks as though this woman has dark hair, but that is probably a helmet or other device that they have put on her head that we are seeing here.



Above Left & Right: a close-up of the woman's face, cropped.

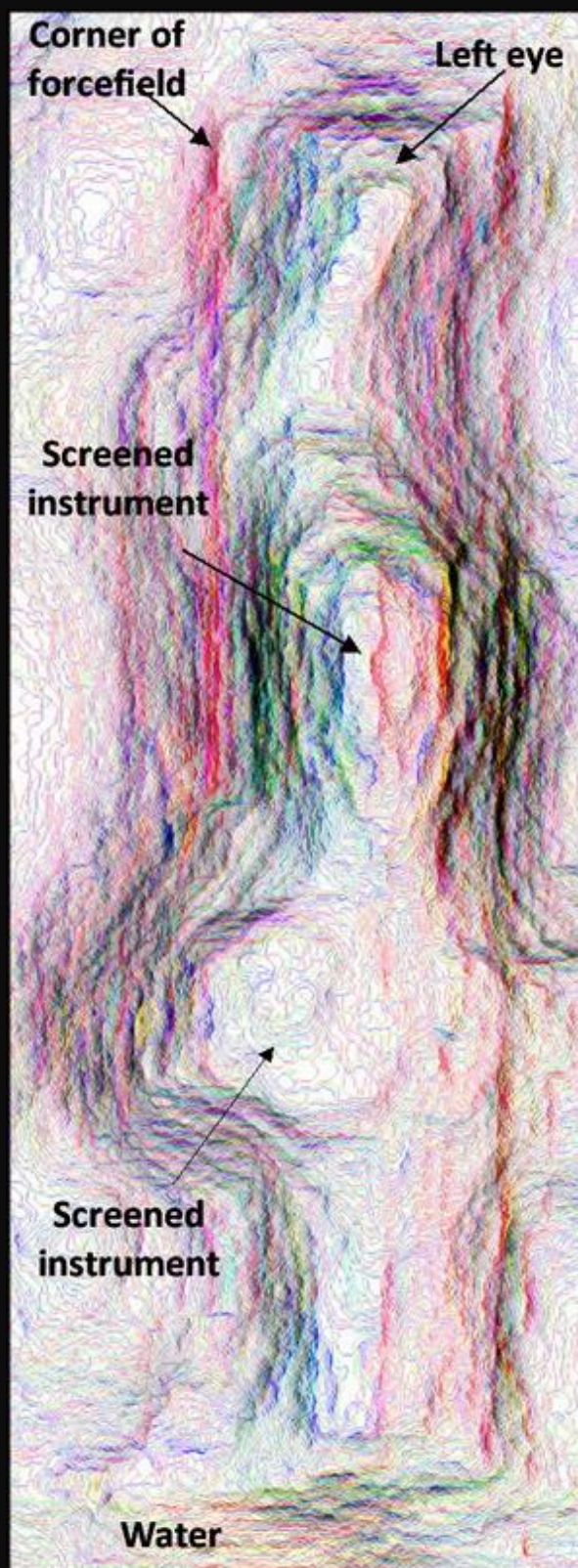
Left: like a pointillist painting, the image is more an impression of the woman's face, half hidden in shadow.

Even at this tiny resolution, the fear in her one visible eye is apparent as she stares back at the viewer, and we know that nobody ever arrived to rescue her.



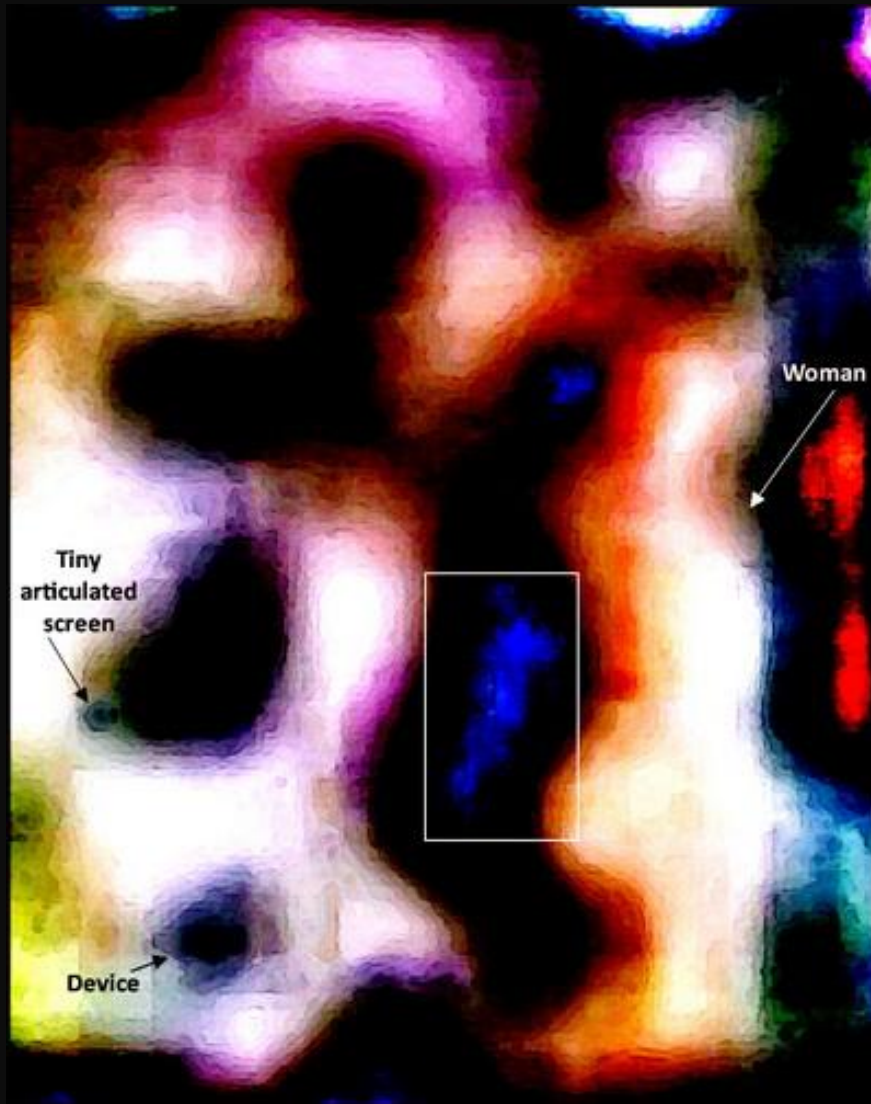
Above: this digital sketch shows the entire scene. It clearly defines the screen-tree, and the individual screens are visible. Each one will be displaying fascinating imagery that I don't have time to edit.

You can see the lady standing on the right. Her body has an oblong shape around it, more visible on the right side, and I believe it is the result of the force-field she is standing in.



Above Left & Right: the sketch of the lady, cropped and enlarged. Her body has several screened instruments attached to it. You can see her left eye clearly.

The force-field I mentioned is visible as a red-colored oblong box shape which appears to surround her body.



Left: this edit has been put through a curves program. This serves to bring out certain hidden details which otherwise wouldn't be seen.

We are going to examine two of these details, first the small articulated screen that can be seen on the left and afterwards the blue shape in the white box, which is actually a child being teleported or moved through time and space.



Left: the tiny flip-down screen can be seen here in more detail.



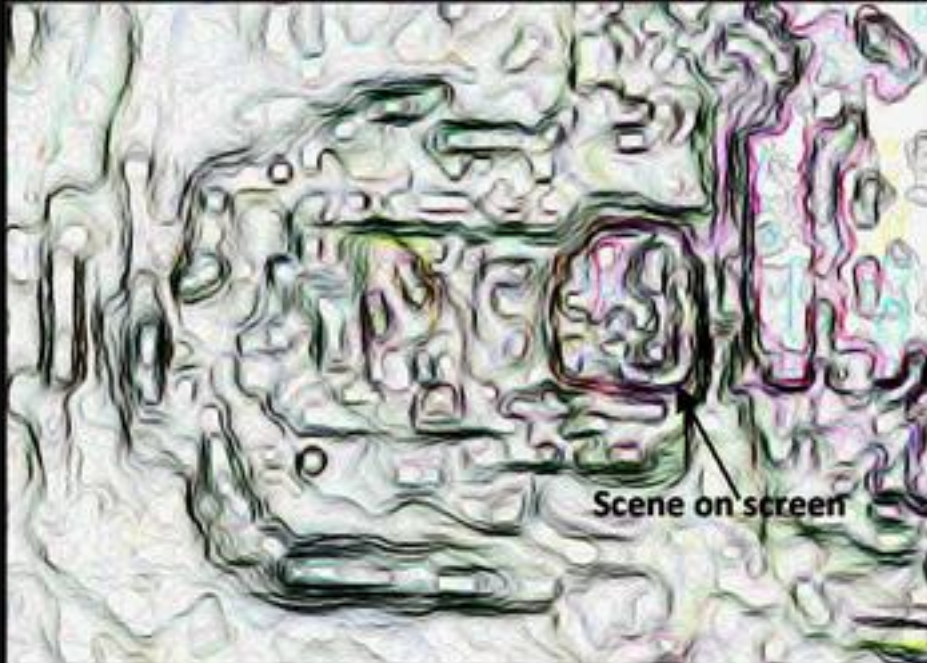
Left: edged and sharpened, the individual components of this small piece of electronic equipment are clearly visible. Even this little instrument has more screens embedded in it.



Left: here we are looking at a negative version of the image.

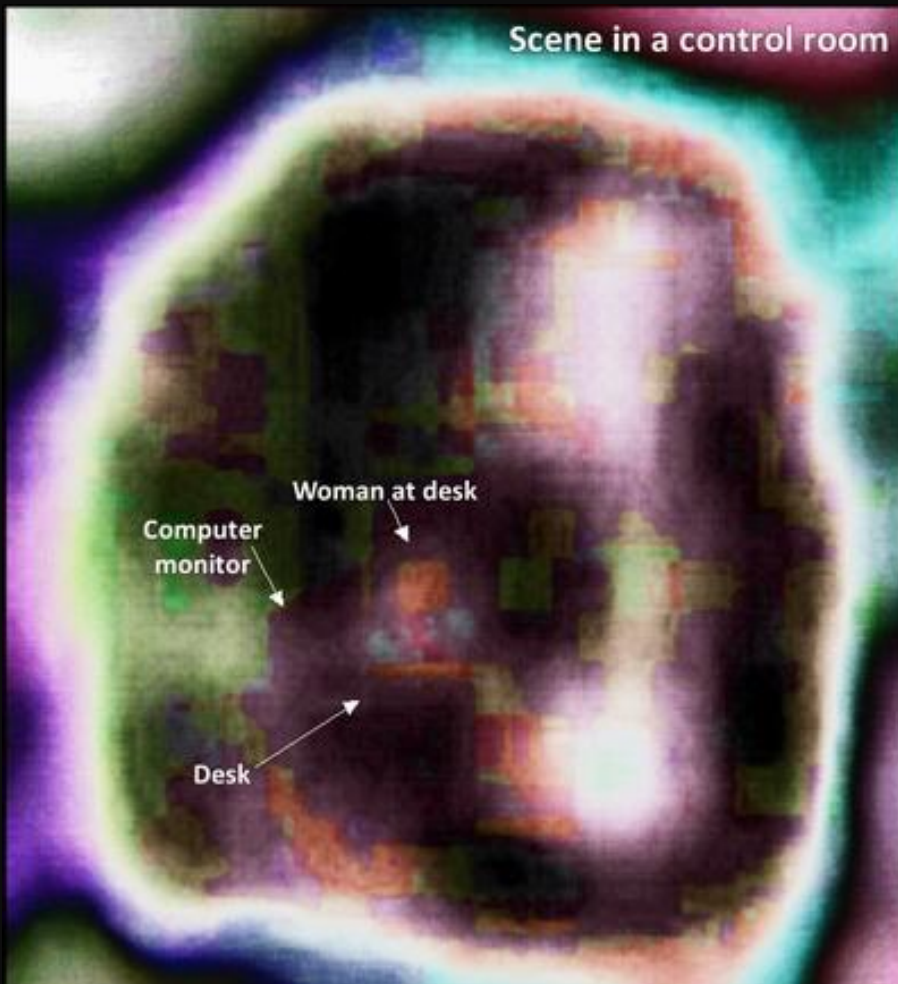
The white square surrounds an interesting area in which one of the extra screens is positioned.

Cropped out and edited, it revealed an interesting little scene.



Left: using a sketch program on the image reveals many more little details.

Dials, buttons and the instrument housing are all clearly visible in this edit.



Left: cropped, the tiny scene, itself extracted from a tiny scene, shows someone sitting at a desk in an experiment control room.

The room is most likely filled with people and computers that we cannot see.

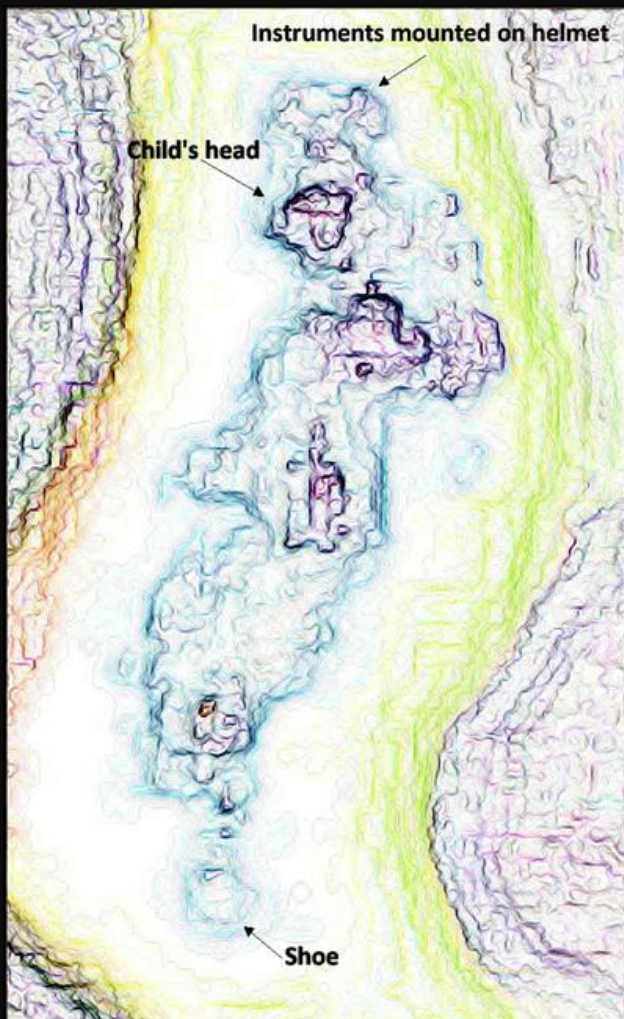
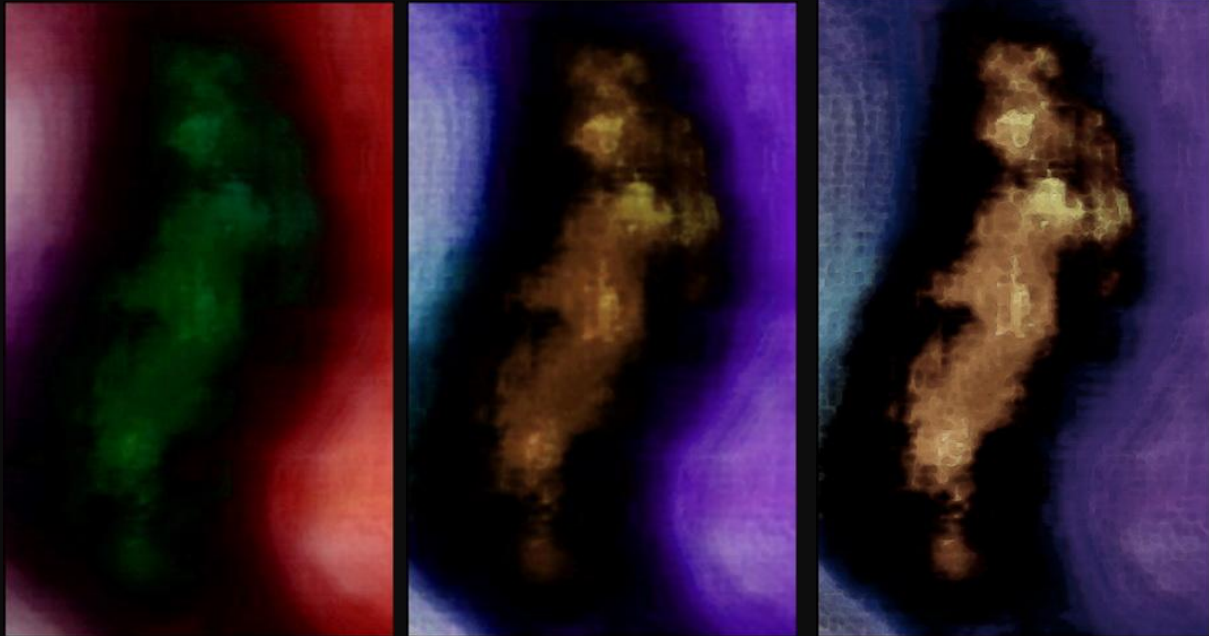


Above: the image opens a fascinating little window onto a secret world.

Left: sitting at a desk, this person's face is just barely visible, although I think it is probably a woman.

Unknown items sit on the desk in front of her as she works.





Above: the blue image on the screen has been edited here to reveal the child, but it is a hard image to work with, being so tiny.

It is easier to extract data using a sketch program.

Left: as you can see, the child is not entirely present as he or she is in the middle of being transposed through time and space.

The child is wearing a helmet that is covered with instruments that are sticking up far above the head area.

Various other instruments have been attached to his or her body, as is usual during these experiments. They can be seen as the 'busy' areas on the body.

Below is a close-up version that can be further magnified if desired.



Left: the child's face can be seen directly to the left with eyes closed and face covered with the breathing apparatus necessary for survival during the process.

I can't imagine how terrifying this must be for all of the victims, especially the children, to have to endure.

I have no idea if the process is painful, or how many people they have lost or maimed, ***particularly children in residential schools and orphanages.***

Poignantly, you can see one of the little child's shoes, items which often get lost during teleportation, still visible at the bottom of the image.



Left: this naked body, probably that of a child or teen, is facing the viewer, and can be seen from the waist to the lower thighs.

This naked victim also has a screened instrument attached to the top of their left leg. A face is vaguely visible on it.



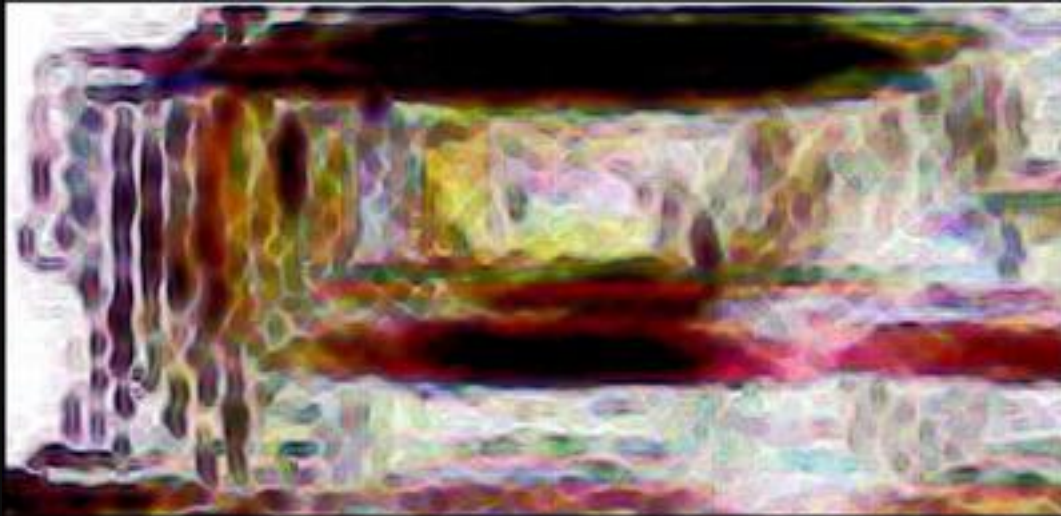
Left: vulnerable and stripped of clothes and dignity, terrified victims are right now being tortured in illegal experiments *conducted in the past* by people you might pass in the supermarket today.

Our taxes at work around the world today, terrorizing and using people without consent, yesterday.

This information must be brought into the light, made a matter of public knowledge ***and the group committing human rights violations via time travel must be completely stopped.***

Tiny Screen Scene I

Below is a tiny, hinged screen that was displayed earlier. It has a very interesting scene on it.



Left: a tiny hinged screen displays a little scene.

This particular edit has been lightly edged for clarity.



Above: this shadowy scene looks as though it were composed of indiscriminate blobs of color, but already a scene is taking form, with a figure visible on the right side.

Below: clarified and edged, a busy scene is evident. I have selected two areas of interest to edit, both with people in them. The first person is an operative and the second a victim.





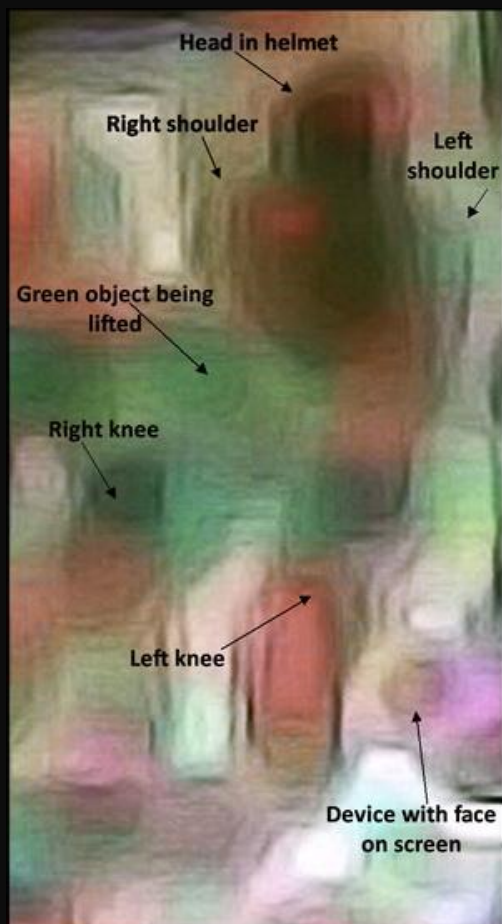
Above: two slightly different versions of a digital crayon sketch reveal details of equipment and screens, which are in the process of being set up by time travelers.

The edits are best seen magnified.

There are several people visible working at this operations site, but I am going to concentrate on the clearest. This figure can be seen at the far-right of the image.

Left: Cropped and enlarged, this image shows the man. He is standing on the right. His legs are bent at the knee because he is lifting something heavy and moving it into position.

No ordinary worker, as you will see, this man is wearing a space-helmet rather than a hard-hat.



Above Left: an edited version of the figure clearly shows a man lifting and moving something heavy as the scene is readied for further experimentation.

He is working with a small group of people setting up equipment.

Above Right: the image of the man's head has been cropped and edited, revealing his face through the visor of a space helmet.

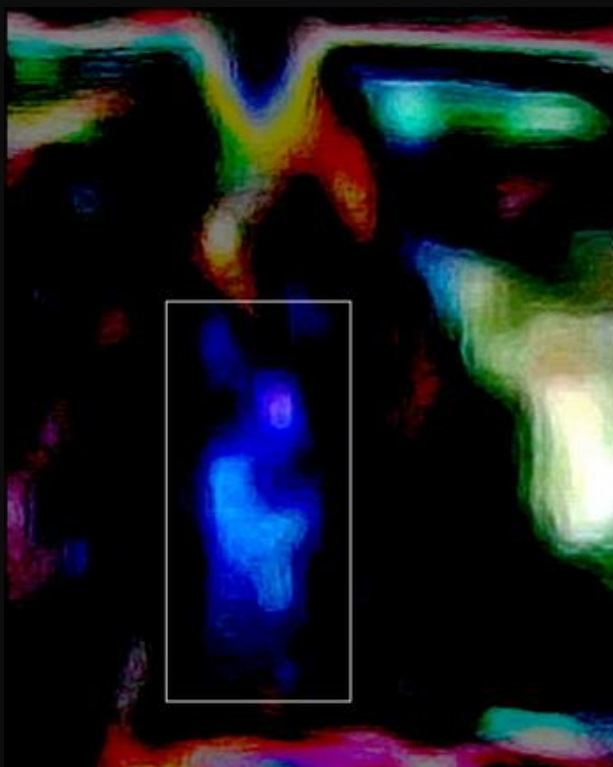
Left: sharpened and edged, the outlines of the helmet are clear. I would have been able to reveal a better view of the man's face, but his visor is reflecting patches of light which are obscuring it.



Left: this digital sketch of the helmet is interesting, revealing outlines of equipment details.



Above Left: another section of the image has been cropped. It looks like a mess of geometrically-shaped blobs of coloured light, but I detect a human form.

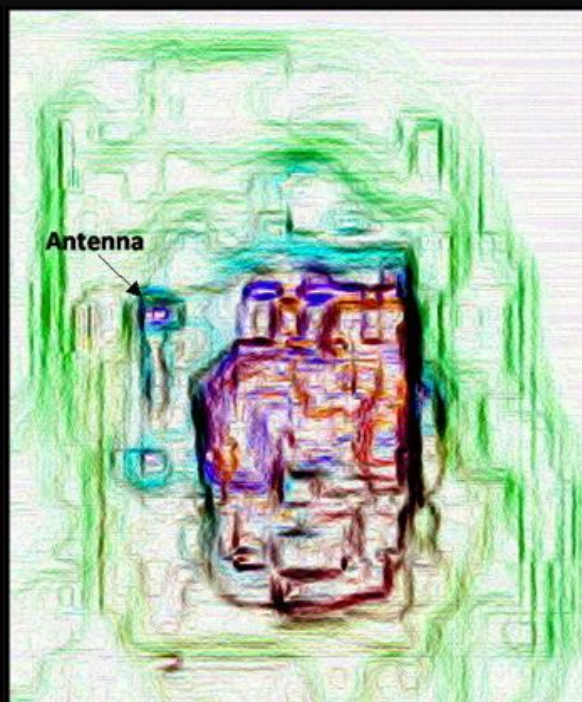
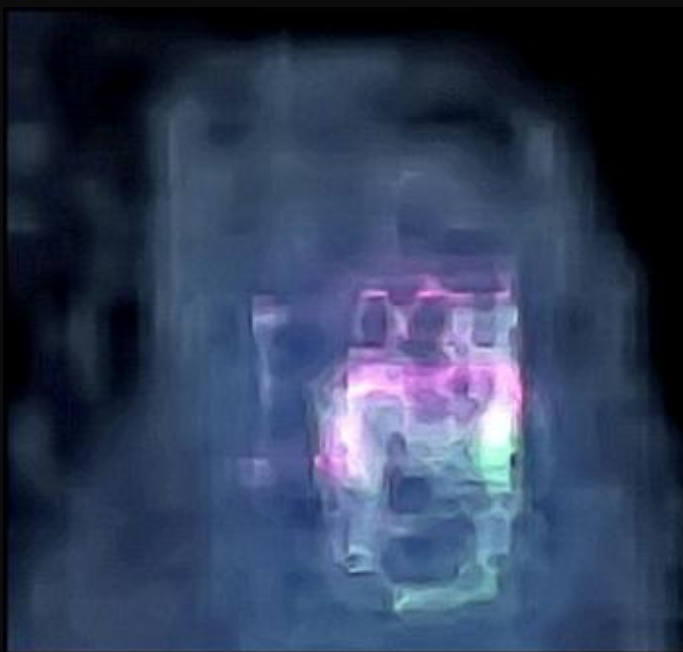


Above Right: a curves program reveals and isolates the shape, which can then be cropped and edited for clarity.



Left: a huddled figure appears. I can tell from the shape they are taking that they are being teleported. There is a large antenna sticking out on the left attached to this person's head-gear.

Below: the face cropped out is very hard to see, but this is because it is covered in equipment, the outlines of which are clearly visible.

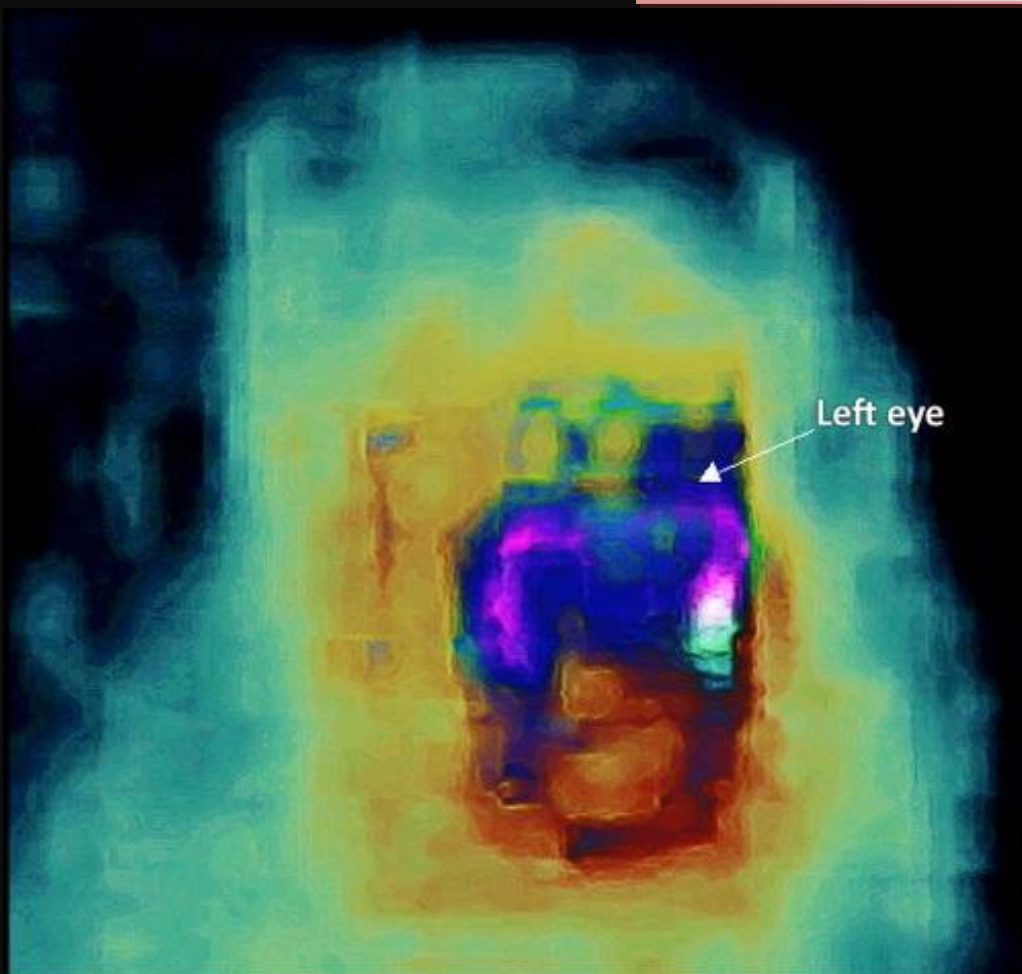


Above Right & Left: a digital sketch of the head reveals the vague shape of the face. The 'normalized' colors on the right show a face along with breathing apparatus, microphone and screened items, one of which is the little antenna. seen labeled on the left of the image.



Left: the little antenna cropped, enlarged and edited. A screen is visible on it. All the many antennas I have discovered in these photographs have one or more screens added.

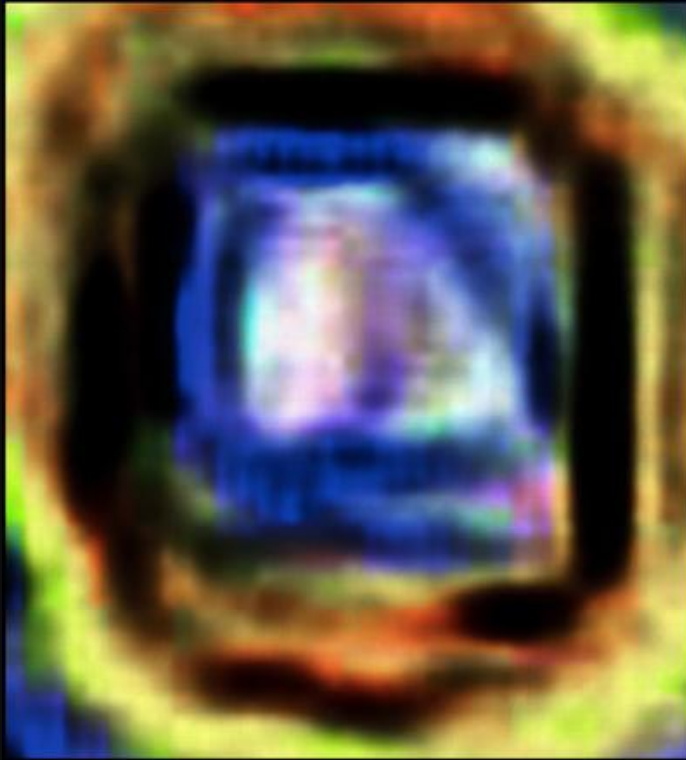
Below: the face of this victim can be just glimpsed beneath the equipment. After using a curves program, I was able to edit the image to see the shape of the face more clearly beneath the apparatus, better revealing the person's left eye, as you will see if you magnify the picture.



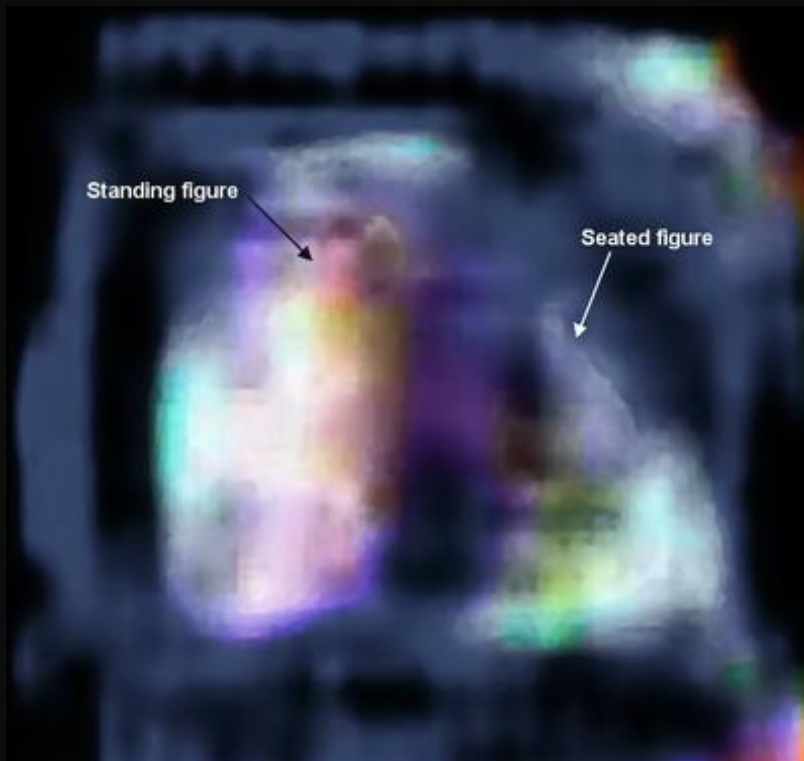
Left: magnify this image to see it properly

Tiny Screen Scene II

This screen has a little image on it of a person being teleported.



Left: this little screen reveals a tiny scene which can be cropped and edited.



Left: cropped and lightly edited, some equipment and two figures are revealed, one standing and one sitting down.



Left: this isn't easy to see, and some of the equipment is showing up as over-exposed white areas. The clearest figure is the one seen on the right, seated behind apparatus that has been placed on the ground.

Below Left: labeled for clarity.

Below Right: the figure's face is very faintly visible.

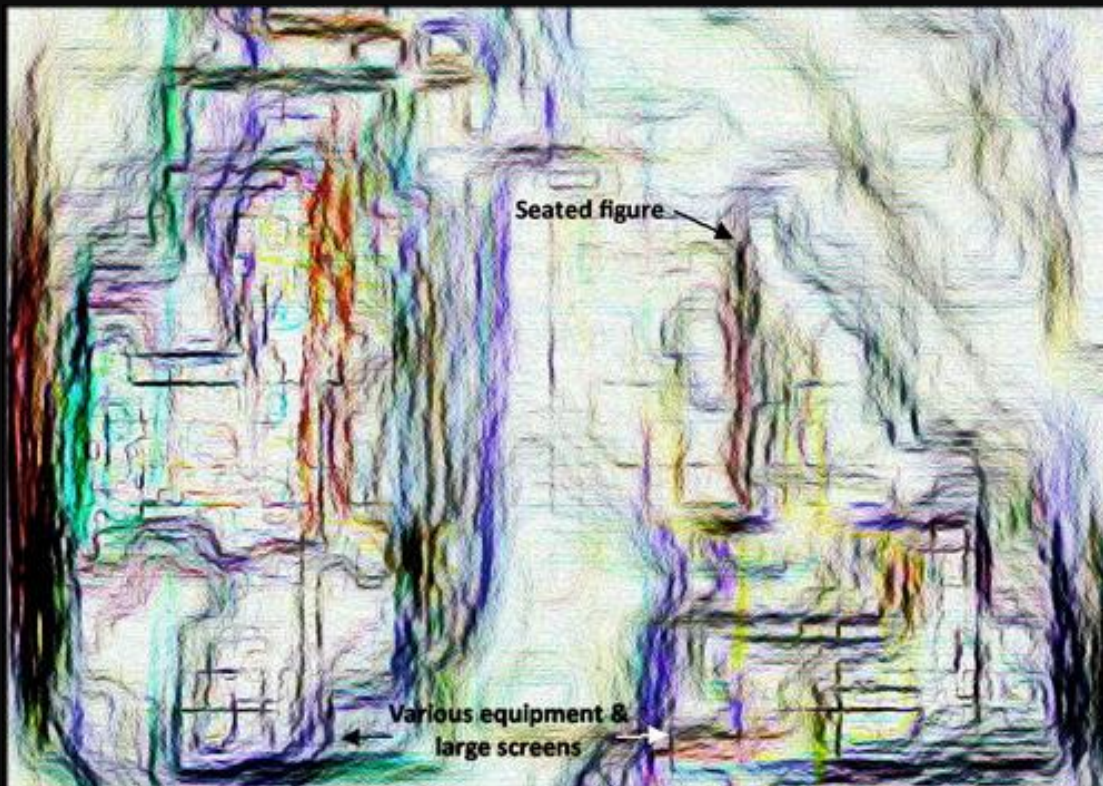


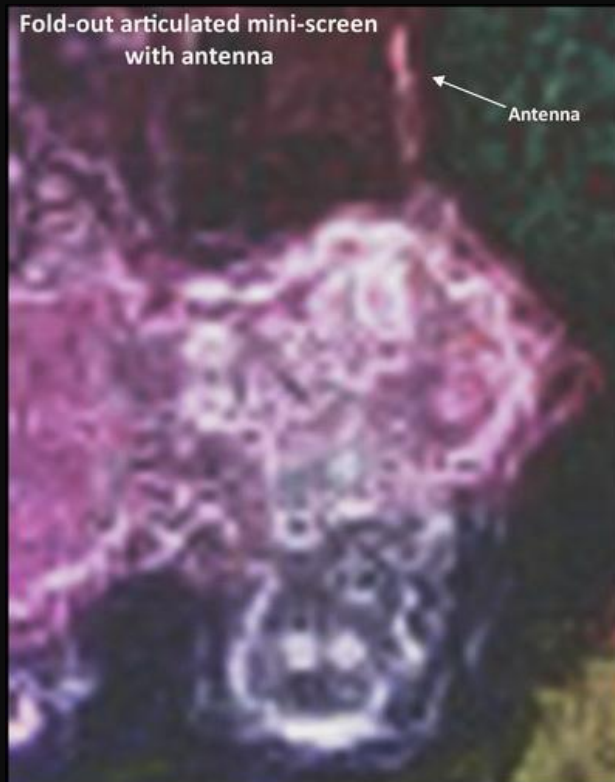
Above Left: the white square surrounds a screen which has another complete outdoor scene on it, but I don't have time to edit it. There are always screens displaying other locations with which they are linked during active operations.



Left: this digital sketch shows the entire scene as well as details of the screen housing surrounding it.

Below: cropped, enlarged and labeled.





Above Left: the tiny articulated screen. It has a small antenna mounted on top on the right side.

Above Right: a negative version of the image showing details quite clearly.

Left: this version has been edged and sharpened in order to show the sliding dial and cross-shaped button visible in the lower portion of the instrument.



Modern Location or Ancient Desert City?

This screen displays a beautiful-looking scene, but its location is puzzling. Where can it be?



Above & Below: this slice of scenery is taken from another screen. It is clearly not situated in British Columbia where the time travel photograph was taken.



Above: the image has been lightly edited to reveal a desert-like environment with buildings that appear to be made from adobe or even carved out of rock. This red-orange coloration of the landscape usually denotes a lot of sandstone. There are green trees or shrubs visible, but no signs of a contemporary life-style.



Above Top: the color has been reduced to show the details better. The buildings have organic shapes in them that seem to be windows that look as if they were carved from the rock or formed from adobe or a similar substance.

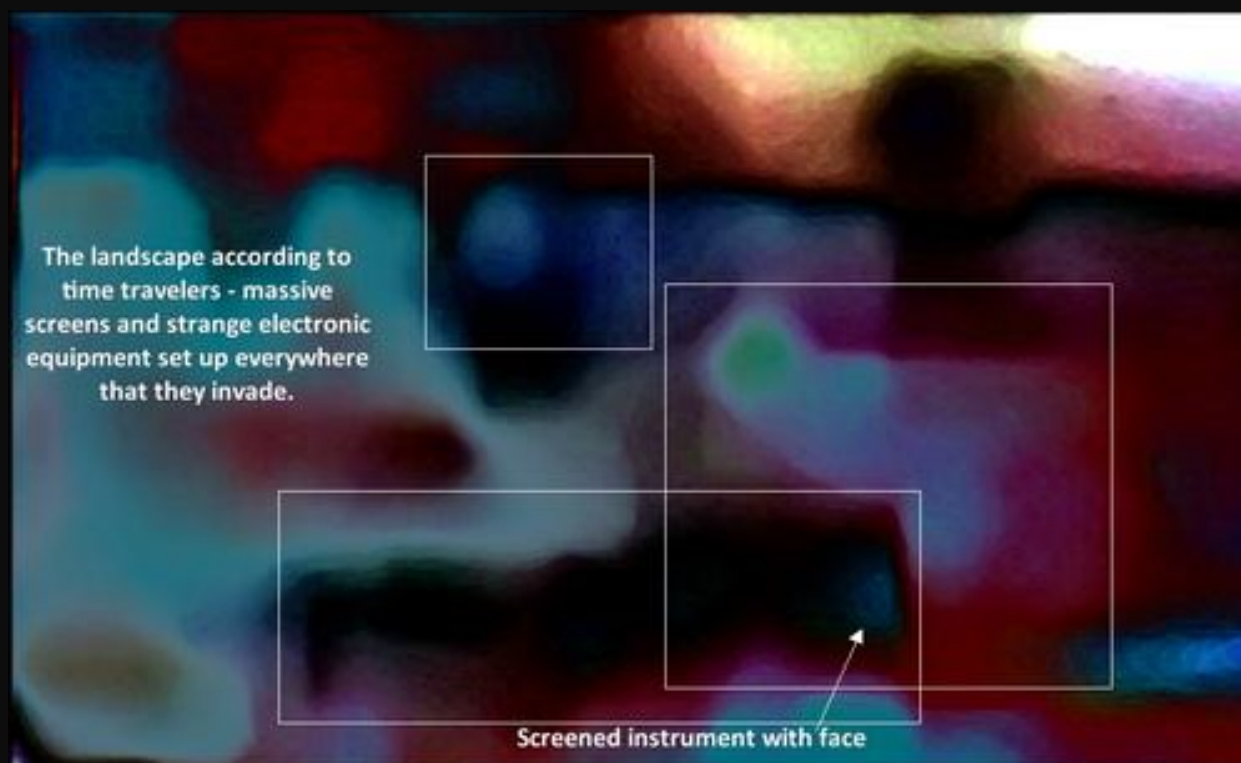
Above Bottom: the color sketch of the scene reveals the basic shapes of objects, but it also reveals that some are atypical for the landscape. This could be Arizona, New Mexico, the Middle East - many places in fact.



Above: this cropped and enlarged section shows shapes that are not normal for a desert landscape. The large green shape at lower right which has the curved arm with a circle at the top of it is not a tree. It is almost certainly part of the equipment they have set up.

In the background are man-made shapes, once again looking as if they were carved out of the stone. There is a perfectly circular shape next to a door-like opening. All the windows and doors have open, rounded arches.

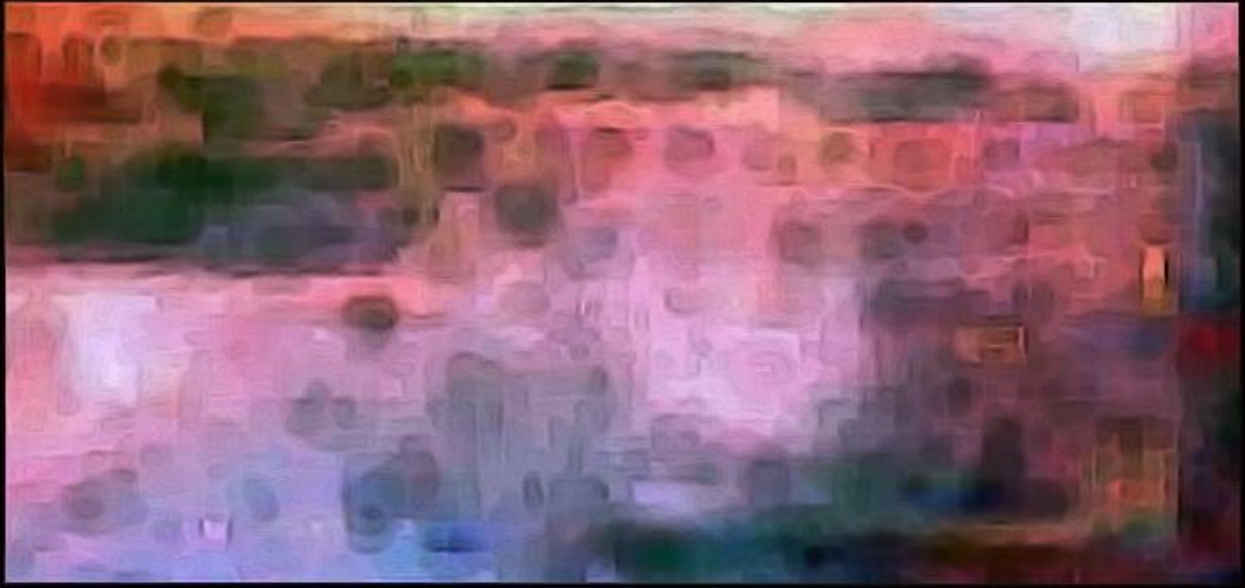
Below: the circle that looked a lot like a window next to the arched opening might actually be attached by an 'arm' to the square object sitting to the right of it. It isn't clear. What is clear is that they have set up their equipment and are experimenting with time and space in this unknown location.



Above: A cropped detail of the scene. It's impossible to know how many time periods this group of chrononauts are shifting people to and fro in, but this is taking place at the same time as, and is part of, the similar activities happening around Mrs. J. Mitchie in Hatzic Mill, British Columbia, Canada, on the day the photograph was taken, over a century ago.

Apart from the equipment set up by the operatives there are no signs of life in this desert scene, with no electric wiring, utility poles or other modern conveniences visible. Which countries are they are sending people back and forth to, between here and there?

Could this be a genuine photographic image of some unknown location in the far past?



Afterword

To see these images with details at the level presented here is in itself almost a miracle. If you consider the original photograph with the lady standing by the water, and realize just *how many fascinating images have been presented in this photo-article*, nearly all of them garnered from the device *in her hand*, you will see how amazing this brand new research really is.

Until now nobody in the public sector has realized that some photographs possess very deep (and fascinating) secrets. The editing techniques I've developed reveal many of these secrets, and they work just as well for achieving clarity in paranormal and other anomalous content in photos, as well as for de-cloaking covert activities, especially in the sky.

This is something else that those who control us all don't want people knowing about. For this reason I've written two completely free eBooks, detailing editing techniques which will allow you to discover *what the 'hidden hand' doesn't want you to find out*. You will be able to learn how to edit photos in the same way I'm doing.

Because it doesn't just expose time travel experiments, but also helps reveal and clarify paranormal anomalies and edit through cloaking, editing provides an excellent way for researchers and targeted individuals to offer confirmation of their claims.

Learn for yourself how to pass right through 'sophisticated' cloaking techniques and reveal hidden craft in the sky and interdimensional intrusions inside the homes of targeted individuals.

If governments and secret groups didn't themselves prey upon the general public in many different ways, which we all have every right to know about (and to demand the cessation of), *it wouldn't be necessary to reveal the extremely serious nature of their crimes.*

Many people are applying their individual gifts in an effort to bring the truth to people in a tangible manner.

I take this very seriously indeed, being well aware that I might not have a full lifespan myself after publishing such information, and especially as I do not have the means to conceal myself. Nobody does any more.

If I happen to be so 'unfortunate', I will join a list of hundreds of other people who have been separated in various imaginative ways from their bodies because they displeased evil people who think of themselves as little 'godlings', and who themselves deserve execution for their very many crimes against humanity.

It has always been this way.

It has always been this way, *but never before has so much of the world been united electronically, via the internet, and consequently able to share information in a way that could - and will - change our world, if enough people put aside their fear.*

Educate yourself and other people too, and...

...learn how to edit suspect photographs for yourself:

The following **FREE** eBooks can be downloaded from the Pirates of Time website:

'Proof of Time Travel'
'Why You Should Edit Photographs'
How To Edit Photos & Discover BIG Secrets'
by Jane Tripp

They are available for free download at:

<http://www.janetripp.com/piratesoftime>

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Electronic details circa 1900