

Trans-Time Photography

Paranormal Photographs of the Past



POMPEII

AUGUST 24 79 AD

SEE THE PAST

People

Figures

Faces

Eyes

Animals

Buildings - exteriors

Buildings - interiors

Incredible details

Real trans-dimensional photographic images

FROM 2,000 YEARS AGO

by JANE TRIPP

Welcome to a Special Preview From The Upcoming Book.

Trans-Time Photography

The Lost World of

POMPEII

August 24 AD 79 – the day Vesuvius erupted –

See Genuine Photographic Images of the Past

Miraculous Photography of a Lost World & the Death of a City

by Jane Tripp

For release in 2018

POMPEII

The following images are a preview from the upcoming full-length trans-time photography book

by Jane Tripp

Trans-Time Photography Introduction

Photographing the Far Past - How I Discovered it is Possible

"Dead voices, lost sounds, forgotten noises, vibrations lockstepping into the abyss and now too distant ever to be recaptured!...What sort of arrows would be able to transfix such birds?"

Villiers de L'Isle-Adam - Tomorrow's Eve

Pompeii Resurrected - Would You Like to See Photographic Images of the Past?

The first book ever written exclusively about trans-time photography will be published this year. It will be published digitally, because in it there are so many hundreds of individual photographic images from 2,000 years ago that it would be far too expensive to print.

These images detail Pompeii, Herculaneum and the surrounding areas in Campania, Italy. What's more, because of the tragic event of August 24 in 79 AD when Mount Vesuvius erupted, obliterating the entire area, they almost exclusively detail that very short but traumatic time period.

The stronger the associated emotions were, the more 'active' an event record is, and the more likely to be retrieved using trans-time photography.

The Book

The full-length book explores in fascinating detail the new subject of trans-time photography and its possibilities, as well as painting a comprehensive picture of the people who lived in Pompeii and what their lives were like before the eruption covered it all over - *but not forever*.

Resurrected in the book are hundreds of real photographic images from the far past, in color. You will now be able to look into the eyes of people who lived thousands of years ago.

Paranormal Photography

It's an amazing experience to be able to see evidence of interdimensional life-forms in a photograph or on video footage, but one of the most exciting aspects of being a transdimensional photographer lies in my ability to take trans-time photos that access scenes from the past, and more rarely, the future.

Seeing the Past

The concept of being able to view a genuine photographic image from the past is beyond intriguing and there have been a surprising number of people in the last hundred years or so who have claimed to have created working time cameras.

Even though there is little photographic evidence I believe that it is possible, has already been done several times, and will be accomplished again.

But there is another way to gather visual data from the past, even though there is no current awareness that this is even a remote possibility, let alone that there are photographic examples available to look at.

Trans-Time Photography

Sometimes re-runs of past events become available in the environment and sometimes, they can even be photographed. Video footage of the target area improves this ability dramatically, as the best way to reveal scenes from the past is by taking screen photos off the footage *as it is being played back*.

The resulting photographs frequently display trans-time imagery - genuine pictures of past events and as a trans-time photographer I can receive trans-time images by photographing video footage of places rich in history and emotional past events.

Strong Emotions

Although trans-time images are different from the paranormal images that appear in spirit photographs, these phenomena are both found most abundantly where dramatic events involving many people and a range of strong emotions have occurred in the past.

The images can appear as scenes and vignettes, often within small rectangles and squares, and also in what are known as 'globules', tiny little bubble-like formations which can often carry detailed pictures of people, buildings and landscape within them.

Size differences vary widely, and as in all varieties of paranormal photo anomalies, they can appear large enough to cover the entire surface of the photo but often they are very tiny. They can also appear upside down and sideways in an image.

Under certain circumstances the photographic pictures can display as negative images that have to be cropped and flipped to positive in a photo-editing program in order to be seen clearly. They can even be situated next to a positive image on the same picture.

This phenomenon occurs with other forms of transdimensional photography as well and I believe this polarization offers an intriguing clue about the nature of our reality.

How the Past May be 'Stored'

Every event that takes place, from the most insignificant to the most noteworthy, is permanently stored holographically, saved as light and sound bites, giving us retrievable visual and auditory data, if we can only come to comprehend the mechanism by which that data can be released.

But they are also stored in a more temporary fashion, within the matrices of materials which act as storage units for event-records, perhaps giving two possible ways of future retrieval:

- from the original permanent holographic data-storage system for all records in existence
- from temporary localized storage available around us within natural landscape features, architecture and objects.

The Stone Tape Theory

Stone, wood, water - anything that has form - could theoretically become a temporary storage unit for light and sound records.

Obviously, some materials would store records more efficiently than others, and all such data would be subject to disintegration with the breaking down of the storage materials over time.

The stone tape theory was put forward in the 1970's as a new explanation for ghosts and residual hauntings. It was theorized that records from the past were absorbed by materials in their surroundings, especially if they were fuelled by strong emotions and traumatic events.

The Stone Tape Play

In fact, a BBC television play written by Nigel Kneale was broadcast as an atmospheric ghost story during the Christmas season of 1972, called simply '*The Stone Tape*'.

This was possibly the first use of the term '*stone tape*' in reference to this fascinating phenomena, and it was after the title of the play that the stone tape theory was later named.

In the story, a team of scientists move into a gothic mansion which had been built on top of much earlier foundations and subsequently renovated many times over the centuries.

They are there in order to experiment with the idea of retrieving information from the stones in a room where builders have refused to work because of a haunting involving a woman who died tragically in the

location many years before.

Using their scientific equipment they strive to find a way to unlock the data and replay the emotionally-charged events. Finding themselves unable to accomplish this with their instruments alone, they hit upon the idea that a human agency and some play-acting might be necessary to prompt the release of the 'rerun'.

Of course it all ends tragically, but some of the basic ideas in the story align very closely to the mysterious truth of the matter.

Past data *can* be retrieved, and although this will one day be possible to achieve using specially designed and standardized instruments, it is also possible today, using video footage, photography and human intervention.

A Human Agency

In my own work I have discovered just how important human agency is in revealing such fascinating anomalies.

Without a mechanical means of play-back, trans-time images have to be first photographed by a psychic with physical mediumship abilities, and then the images have to be located, isolated and coaxed patiently from the photograph with editing techniques to prepare it for viewing.

Understanding the Release of Stored Data

Specific events can trigger a spontaneous release of this stored data, and active paranormal activity can occur. Phenomena can be auditory, visual, or both. Sounds such as voices or footsteps may be heard. People, animals and objects can be witnessed. Sometimes an entire scene can be re-played.

This may include seeing events, either silently or with sound, or just hearing them with no visual input. Sometimes the olfactory senses are stimulated and strong scents such as perfume or tobacco can be experienced.

These replays are non-interactive. It's more like experiencing a movie than a real event. A residual haunting of this nature does not have a present reality. The actions that precipitated the storage of the records are over, and the people who were once involved are no longer present as spirits.

Electro-Magnetism

It's considered that the method of storage may be electro-magnetic, and I also think that this may be the case, at least in part.

It makes sense, but not much is yet known with any certainty and there is definitely far more involved, because the nature of our reality is holographic, and so is the stored event data.

Disturbing Construction Sites

Past event storage provides one explanation for the well-known phenomenon of paranormal disturbance that can occur when a building or other structure is altered or remodeled, leading to a spate of 'ghostly' activity involving sightings and auditory phenomena.

This may be perceived as a haunting, when in fact it is more likely to be caused by the release of past records from original materials as they are disturbed during construction, and associated phenomena will usually not continue for very long.

More than one construction crew has quit in the face of unexplained paranormal antics that have scared and unsettled workers as they went about their business. There is plenty of research available for those who would like to explore the subject further, and some cases are well documented.

Eerie phenomena have occurred in which inexplicable and seemingly impossible events have taken place, such as elevators that continued to go up and down even when their power source was disconnected.

This type of activity does not correlate to our present understanding of physics and is often enough to scare some people away for good.

Experiencing these replays can be a little bit unnerving, but they cannot harm anybody. It's also true that although they can be accidentally triggered, nobody has so far formulated any standard procedure for releasing these residual records, let alone recording them as they are released.

Photographing the Past?

But I am stating that scenes from the past *can* be resurrected and brought to life once more in a specific way. It's possible and I have already achieved it.

Genuine images of people and scenes who lived long ago can actually be *made visible again*, photographically, as they once appeared, and I am providing incredible evidence that this startling assertion is the truth.

If you view my work with trans-time photography you will see something very, very special - fascinating images of the past that have been extracted from video footage of historical locations.

Photographed directly from the screen as the video footage played, the edited pictures reveal haunting trans-time images, details from an ancient world, in color, embedded in locations such as *the original walls of buildings that are centuries old*.

How I Discovered the Truth About the Past

When I first taught myself how to edit photographs containing paranormal images I had no idea just how deeply my explorations would take me into the twilight zone.

I had of course seen and examined the evidence in other people's photographs, but only a few pictures of this type were (or are) available, and frankly I already had many more of my own anomalous trans-time images than all the accessible work from other people's experiments with cameras put together.

I had still to fully realize the implications of my own discoveries. Although I had always been interested in and recognized the validity of the stone tape theory, I hadn't experimented seriously with trans-time photography myself.

I had taken photographs which displayed trans-time imagery before, but this was a spontaneous phenomenon over which I had no control.

What I hadn't done was to experiment exclusively with trans-time photography, with the sole purpose of extracting trans-time images of the past from specific surroundings that had historically witnessed a lot of emotional past activity.

Photographs of Pompeii

With this in mind I decided to target an area and time period that is well-known in the annals of history for one single devastating event - its utter destruction through a cataclysmic event almost 2,000 years ago.

The ruins of Pompeii turned out to be a perfect selection. The entire city had been completely covered in the debris from the volcanic eruption of Mount Vesuvius in 79 AD, preserving the town under many feet of ash and cinders.

It lay undiscovered and forgotten for centuries and only fairly recently has a section of the remains been properly excavated. It is from video footage of these archeological remains that my raw material was sourced.

How I Photograph Images from the Far Past

Such images can be extracted from many materials, including wood, but two which seem to store residual records most efficiently seem to be stone and plaster.

My discoveries so far indicate that walls are the most reliable target from which to extract past records visually. Very old stone buildings and walls with old plaster still adhering have so far proved to be the perfect media for storage and subsequent retrieval of trans-time images.

Other people have experimented with the retrieval of sound, but as far as I'm aware nobody has extracted images of the past with any repeatable success.

The process I use of re-photographing video footage made at target sites provides continual scenes from the past.

The Psychic Factor

At present there is no known system that will reliably extract images of the past from video footage in a mechanical way. I'm certain that this will be possible in the not too far distant future, but for now the only way I know in which to accomplish this is through the intervention of a *psychic photographic medium* such as myself.

As a psychic and a physical medium, I don't enter into trance or channel information for people. I do produce ectoplasm. My gift manifests most strongly when I take photographs. In the old-fashioned language of spiritualism, the veil parts for me, and I'm able to photograph interdimensionally.

Many of these photos contain real-time interactions with human spirits and other trans-dimensional entities. But they are perhaps even more special when they contain trans-time images - genuine photographic pictures of the past.

Extraction of Imagery

Once the images have been preserved on a photo the next task is to extract the visual data via editing techniques that have been designed to excavate through layers of imagery, isolating the clearest scenes and figures and revealing the details, sometimes minutely.

This editing method allows even very tiny details, such as the iris and pupil of a person's eye or a detail of jewelry they are wearing, to be revealed. The images are preserved in color, allowing a good approximation of the color palette at the time the original parent image data was stored.

Future Work in the Field of Trans-Time Photography

Over the course of the next few years I will be producing and releasing a variety of different books and documents about trans-time photography. I will be targeting interesting places and historical events in order to bring the most exciting and verifiable information to people.

I will also be attempting to teach other people how to retrieve these records and edit them out of the photographic images that they take for themselves. It's my belief that a certain percentage of people, like myself, will be able to retrieve such visual data photographically.

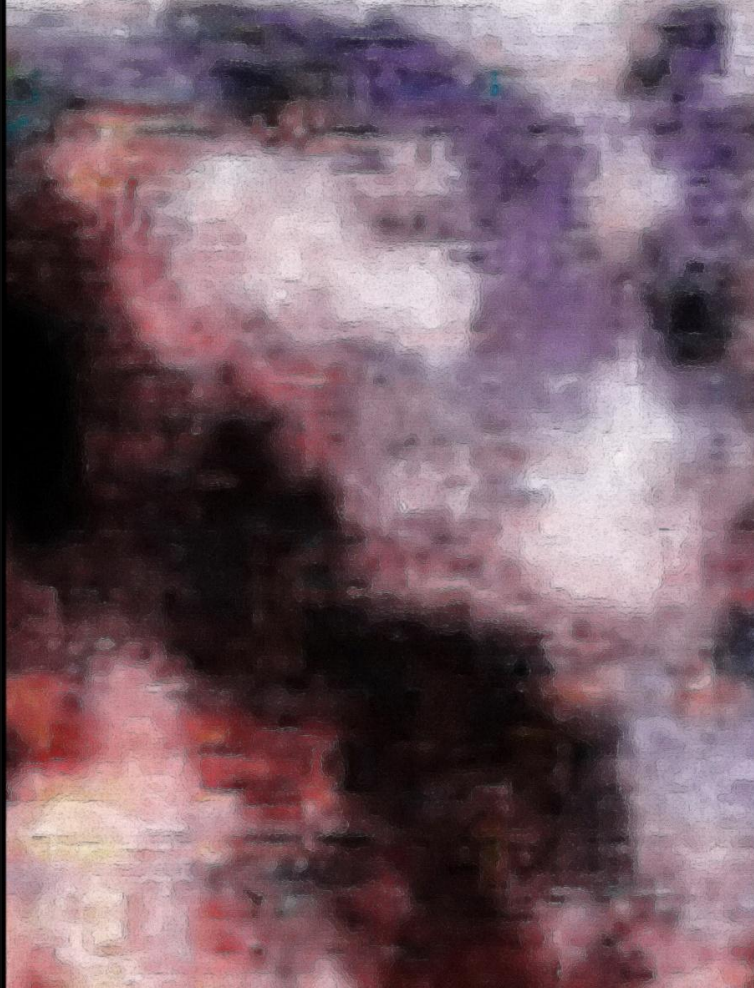
This photographic evidence of images preserved from times long past may not provide proof, except on an individual and personal basis, but it will open up a brand new field of study that promises some absolutely thrilling results. Who *wouldn't* want to see the past? You are about to do just that.

Jane Tripp can be contacted by emailing: august12stargate@gmail.com

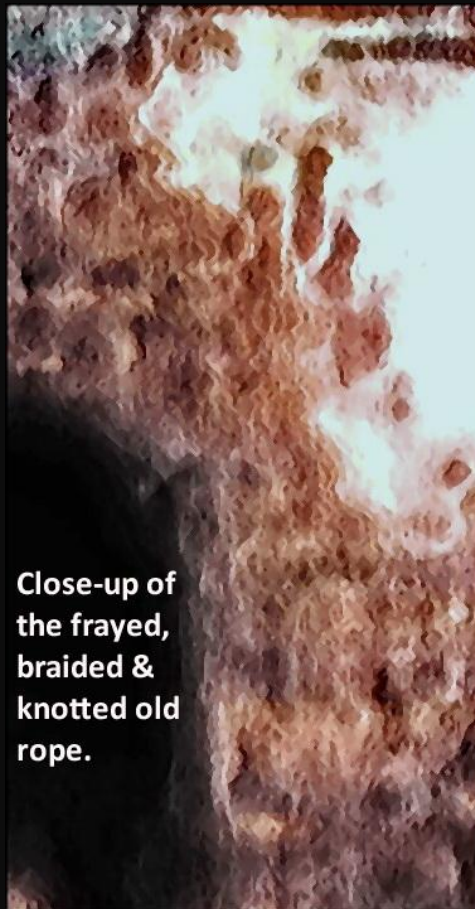
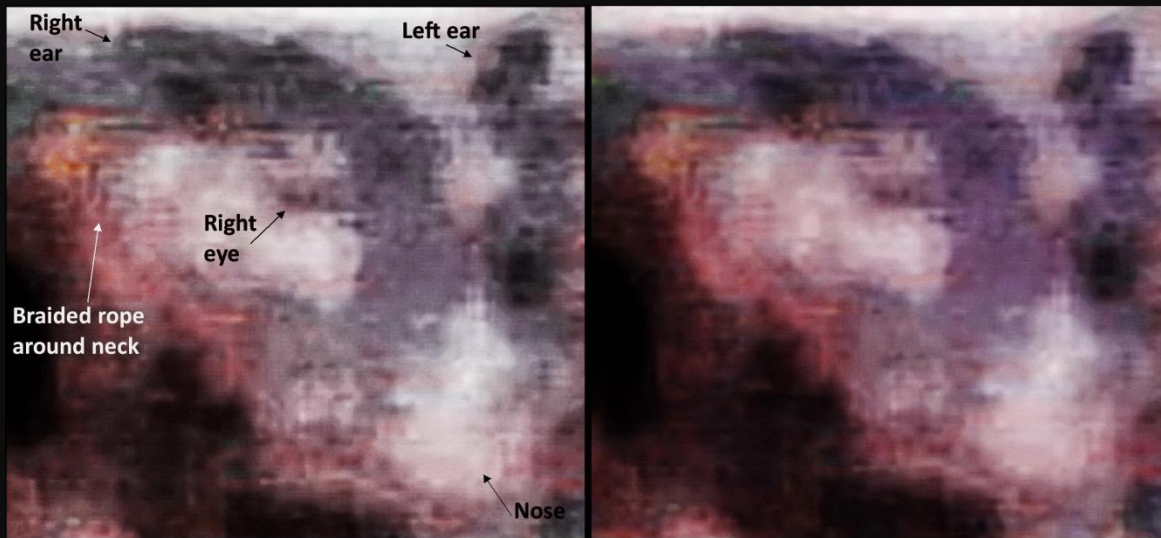
MAILING LIST: use the email address above and put 'Mailing List' in the subject line and your name in the body of the message and you'll be added. You will be notified when the trans-time Pompeii book becomes available and also when other books are published.

The Photographic Preview

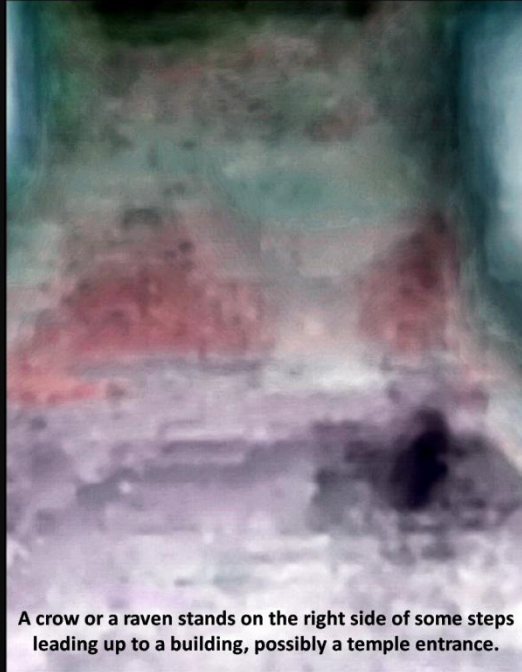
Animals



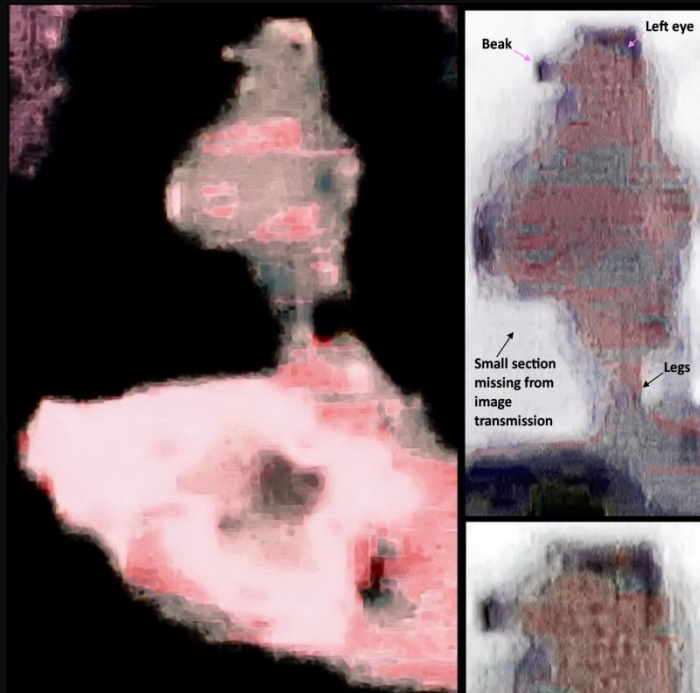
The head of a black & white bull cropped from a complex street scene. There are a lot of flowers also, seen partially at lower left, and it's possible the animal was being taken for sacrifice, perhaps to Vulcan, the god of fire, whose festival fell on August 23, one day before the devastating eruption. Most of the people in Pompeii had no idea what a volcano was, or even that Vesuvius could erupt. When it happened, Vulcan would be the first god propitiated by most people.



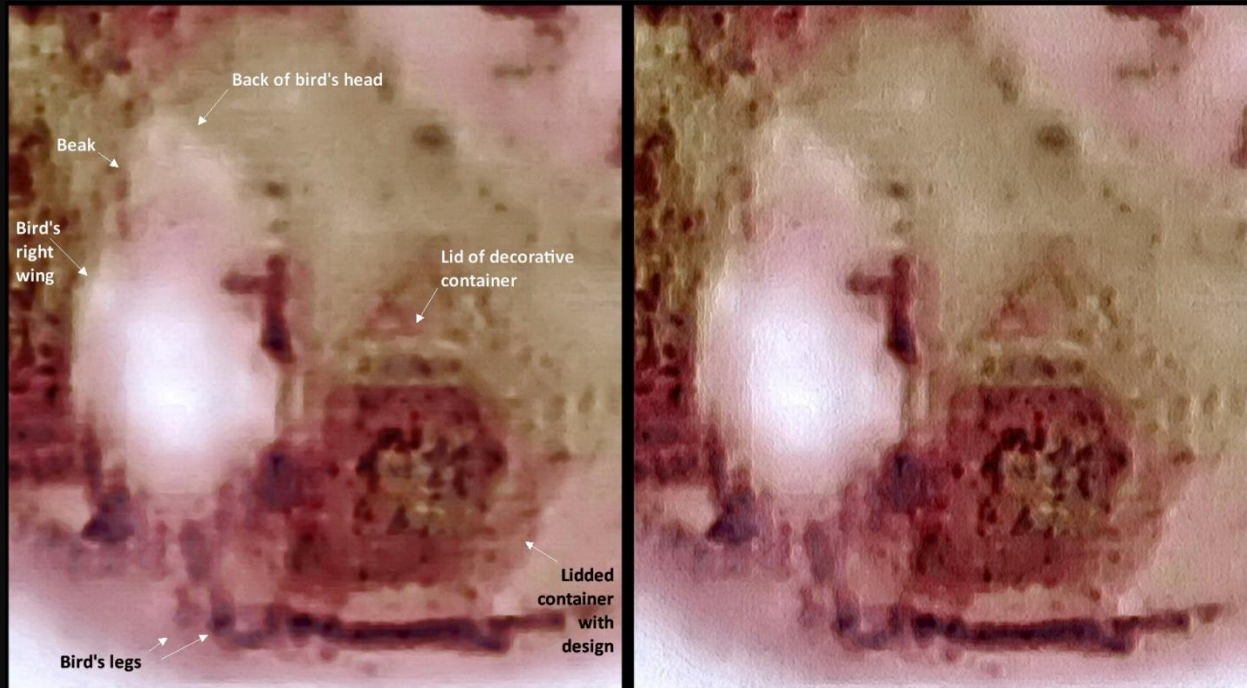
Close-up of
the frayed,
braided &
knotted old
rope.



A crow or a raven stands on the right side of some steps leading up to a building, possibly a temple entrance.



This tiny vignette was cropped from an indoor trans-time scene showing the atrium of a house. There are several birds in the room, and this image shows a pet bird sitting on the hand of a child.



Taken from the same atrium scene, another bird is seen on a nearby table. This bird is white, perhaps a dove, and is standing next to a decorative pottery lidded container on which a faint design is visible.

POMPEII BUILDINGS



The dark, shadowy streets of Ancient Pompeii



A large temple-like structure is seen against a backdrop of hills, sky and clouds. The pale roundish shapes in the foreground near the bottom of the image are actually people's faces as they are leaving the area, but they are not visible until cropped and edited individually. Smoking debris is falling from the sky, see the black arrows indicating them.



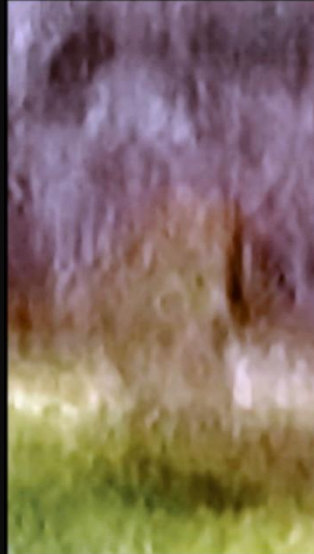
A solidly-looking building among greenery, perhaps built of stone as a defensive structure near the city walls.



The lower part of a building and a window.



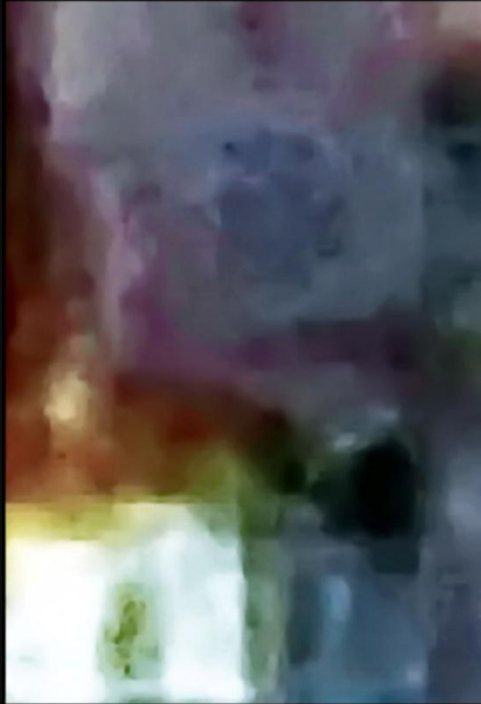
The figure of a woman is seen walking on the sunny grass in an urban area containing buildings and greenery. Can you see the two large faces in the lower right area? One of them is very clear.



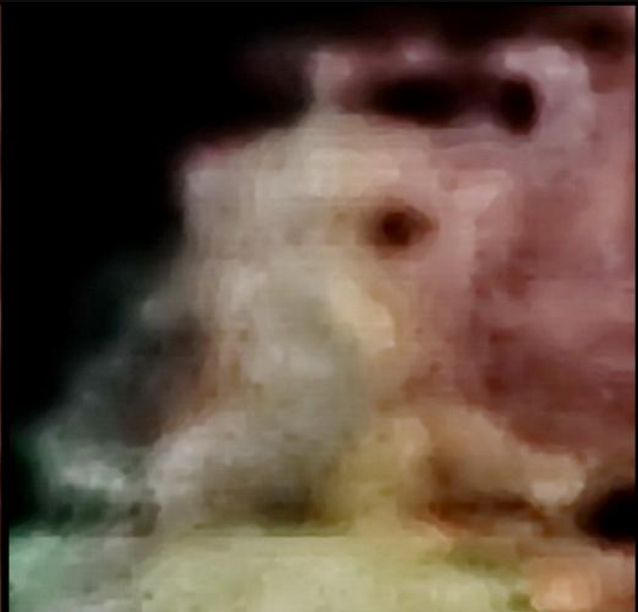
The walking woman.



This picture shows part of a villa overlooking the sea at the time of the eruption. The sky is dark and ominous. Part of the image shows a large balcony that is lit, probably by a torch. A figure can be seen standing and looking out at the frightening scene. On the right is the balcony scene enlarged.



The balcony scene shows the water below and treed hills in the background. The lone figure stands surveying the alien-looking scene. It must have been a very frightening experience.



Cropping out the figure we find the image of a young girl with dark hair parted in the middle and pulled back from her forehead. Her face is only partially visible as she's holding a cloth to her face, as so many people I have discovered were doing. It was difficult to breathe. She certainly wasn't safe where she was. One frightened eye looks out at approaching devastation.



The hazel eye of the young girl.



The lower facades of buildings at street level can be seen here. At first glance it seems that there is nothing much there, but there is more to this image.



If you look carefully you'll see that two children are sitting on what I believe are steps going into the building. They are behind the small lit area where they have a little lamp. All around them on the ground are their belongings, bundled up ready to take when they try to leave. They are probably waiting for adults to be ready to evacuate with them.

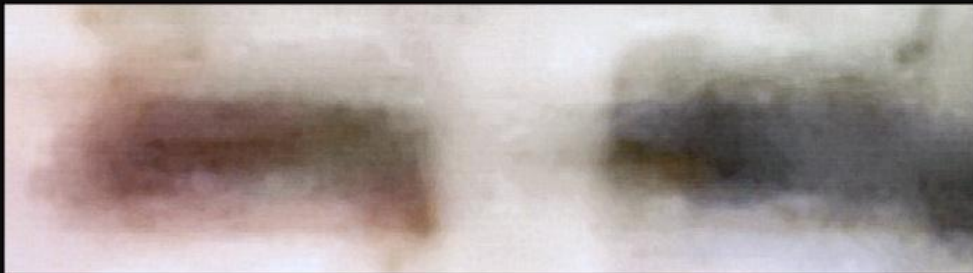


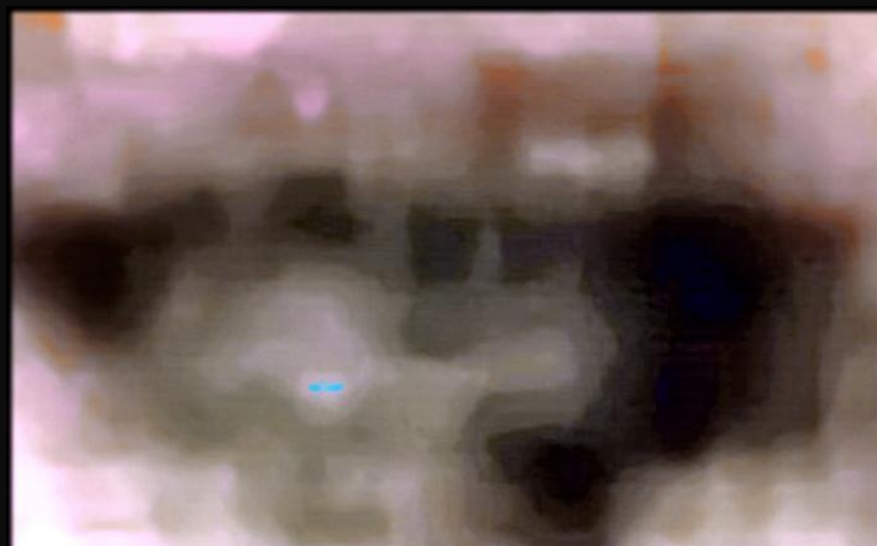
Wooden buildings down by the water with trees and sky behind them.

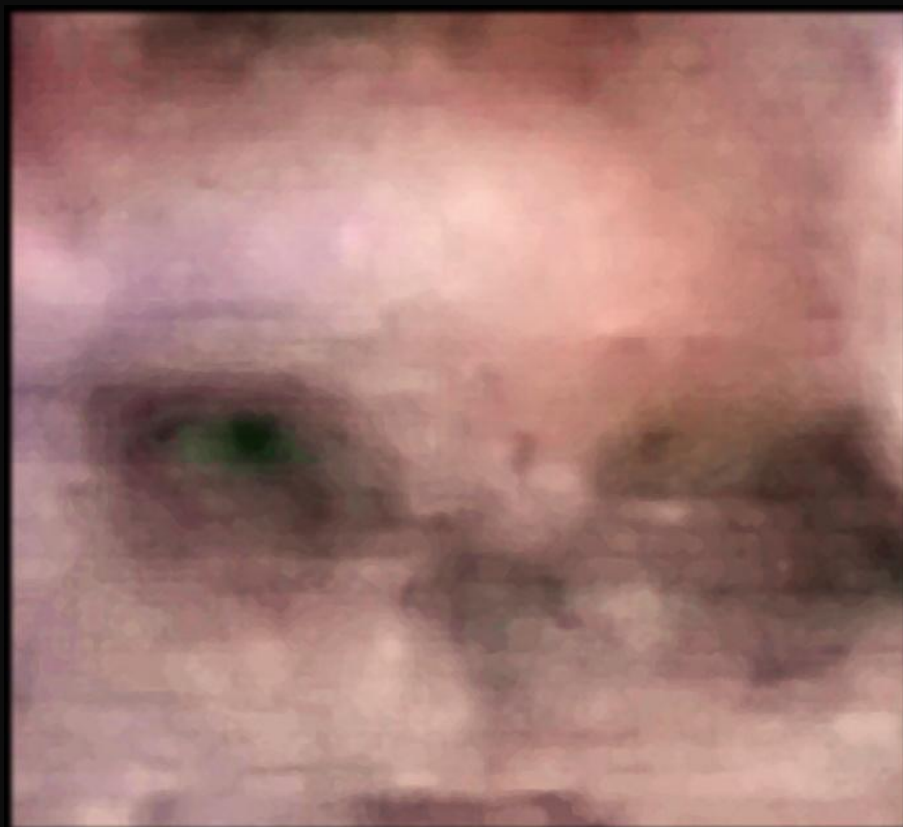


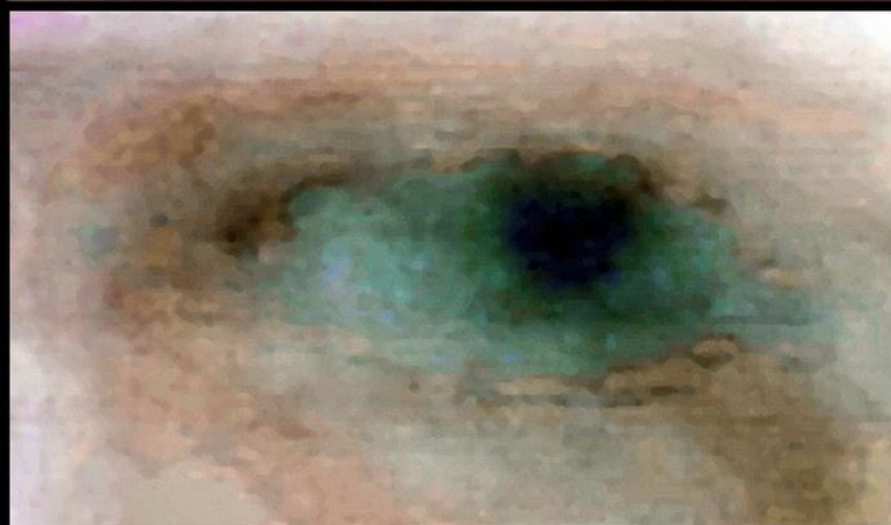
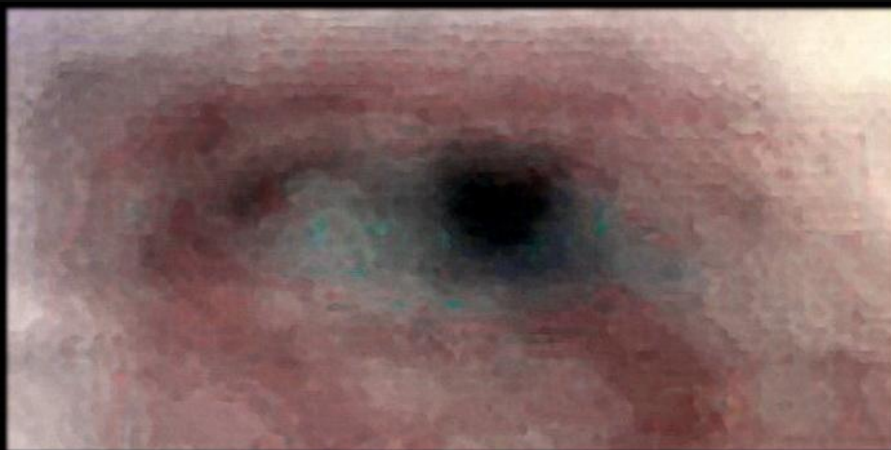
POMPEII PEOPLE - EYES



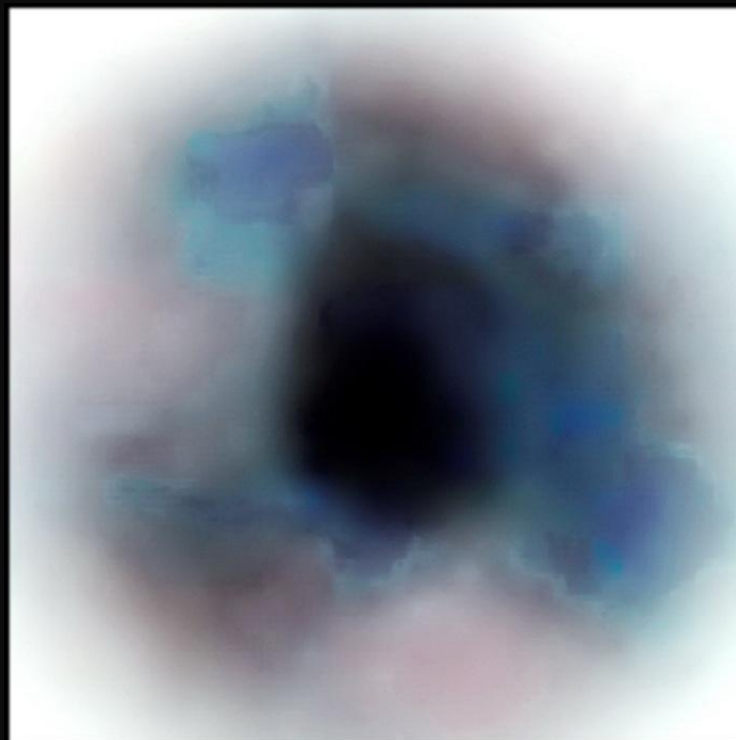
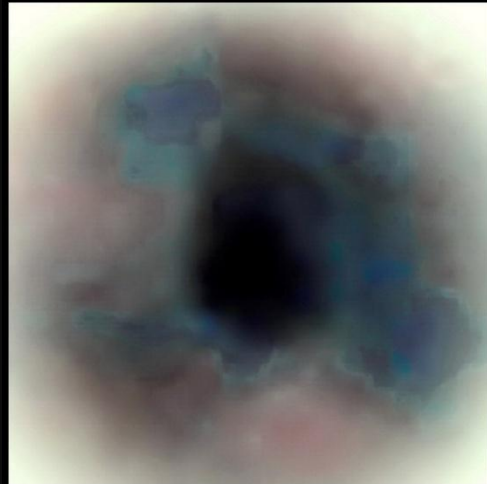








This image is so detailed that the texture of this person's skin and their eyelashes are visible. Realize this: you are looking into the eye of someone who was alive 2,000 years ago. This is a photograph.



Eyes are the crystalline windows to the soul. I wonder what this eye witnessed in Pompeii on August 24 in 79 AD?

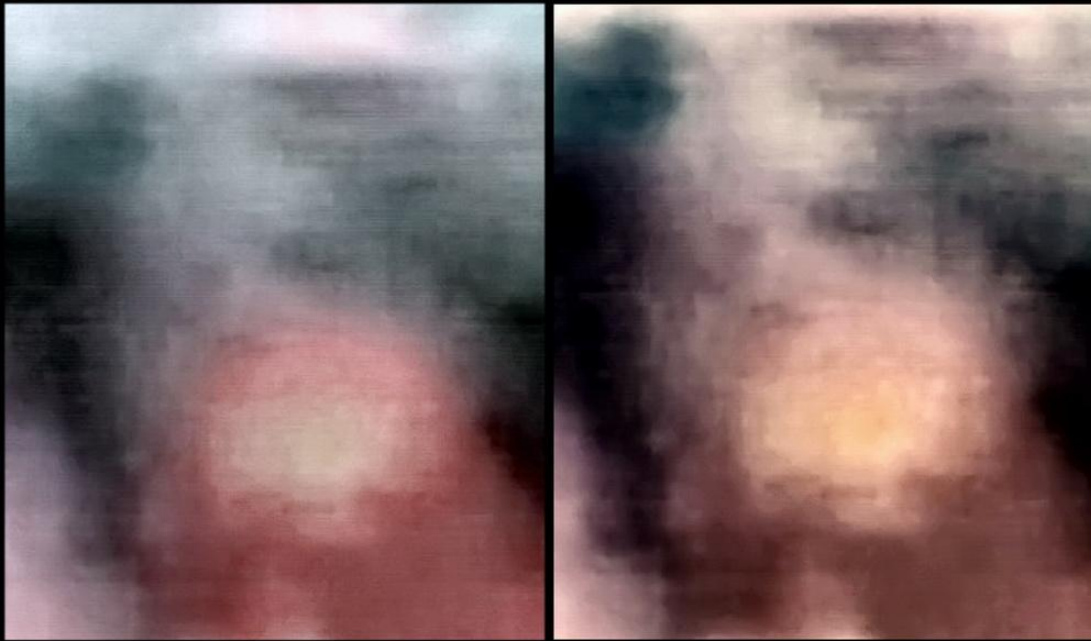
FACES



A small girl stares out from the past.



A woman's face



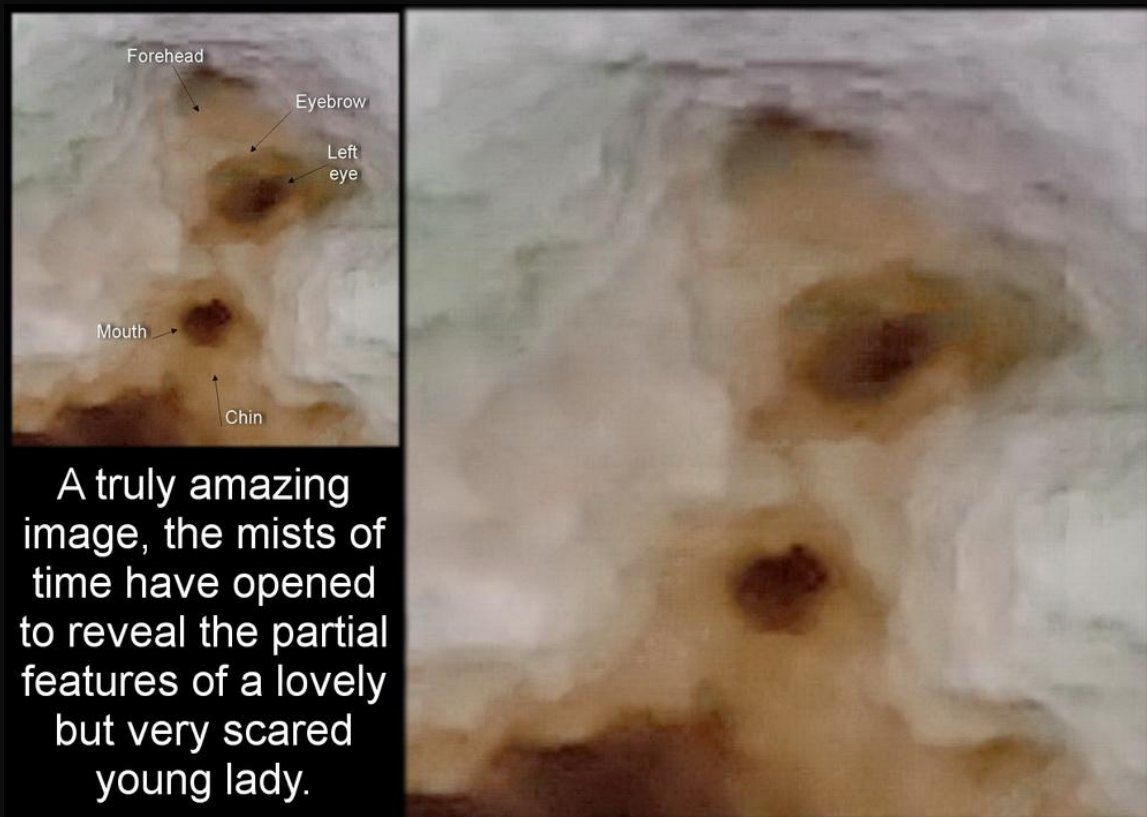
The face of an adult with eyes closed and a cloth held over his or her mouth and nose as they struggle through falling ash and debris.



The face of a bearded man with open mouth & scared eyes. He is attempting to exit the city.



A child in the crowds trying to leave the city. She has a head-band or hat on & her hoop earrings are visible. You can see one of her front teeth. This disaster was bewildering for adults, let alone children. Everybody thought the world was ending, and for many of them, it was.

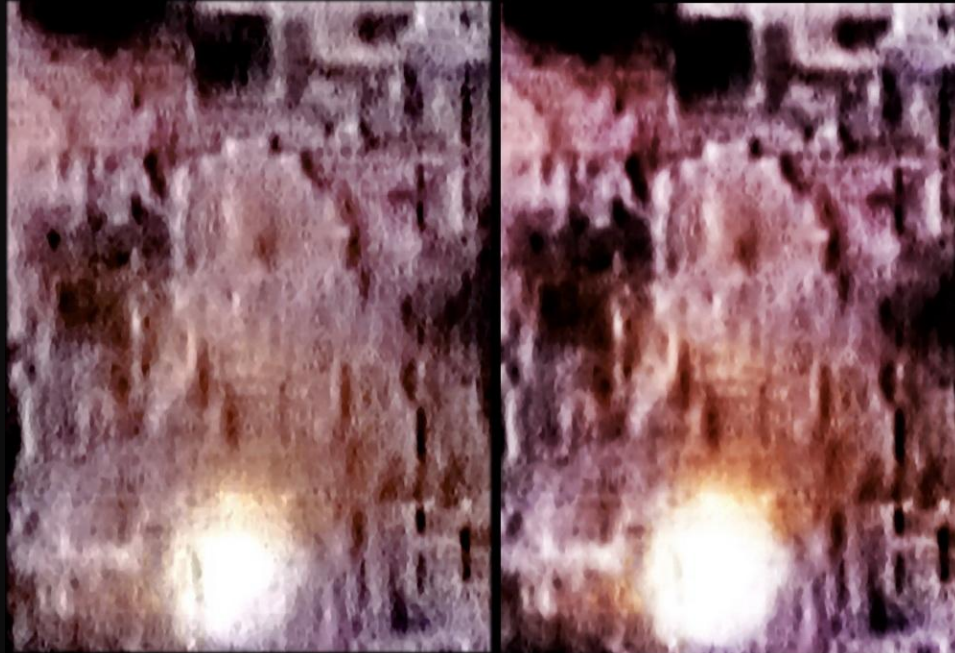


A truly amazing image, the mists of time have opened to reveal the partial features of a lovely but very scared young lady.

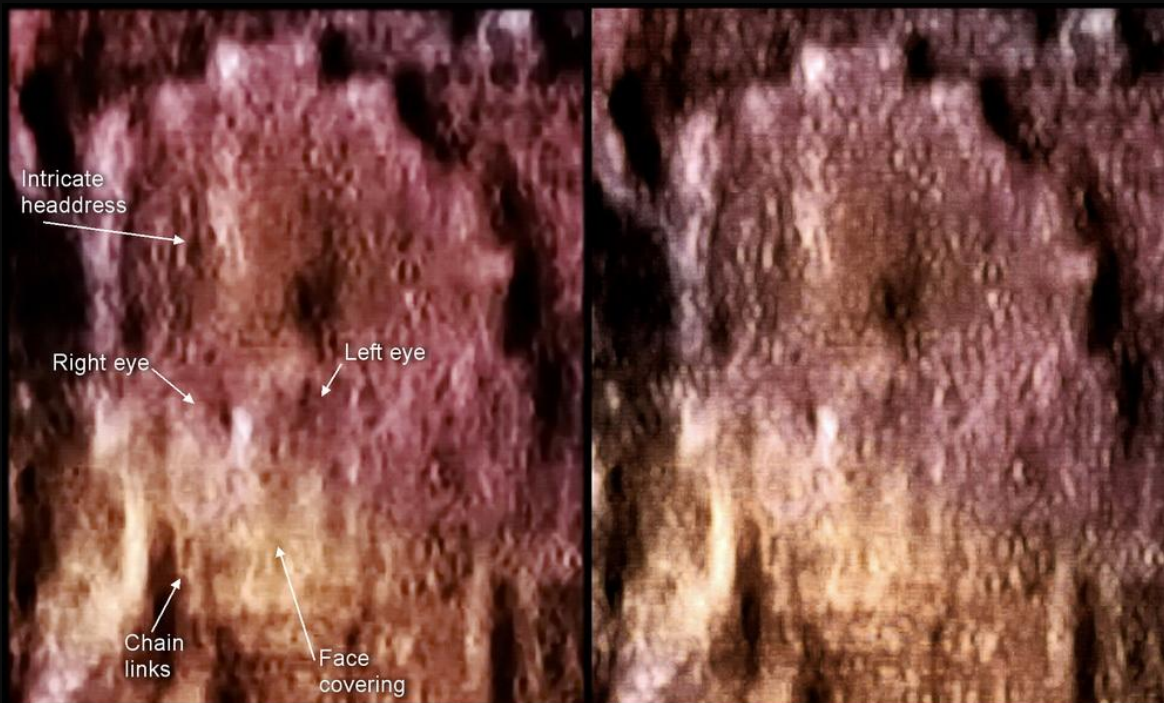


A young man with a pillow or similar tied to his head to protect him from falling volcanic debris braves the streets in his bid to escape. The white area is caused by a light he's carrying through the gloom. People took lamps and torches with them so they could see as it grew progressively darker and more ominous.





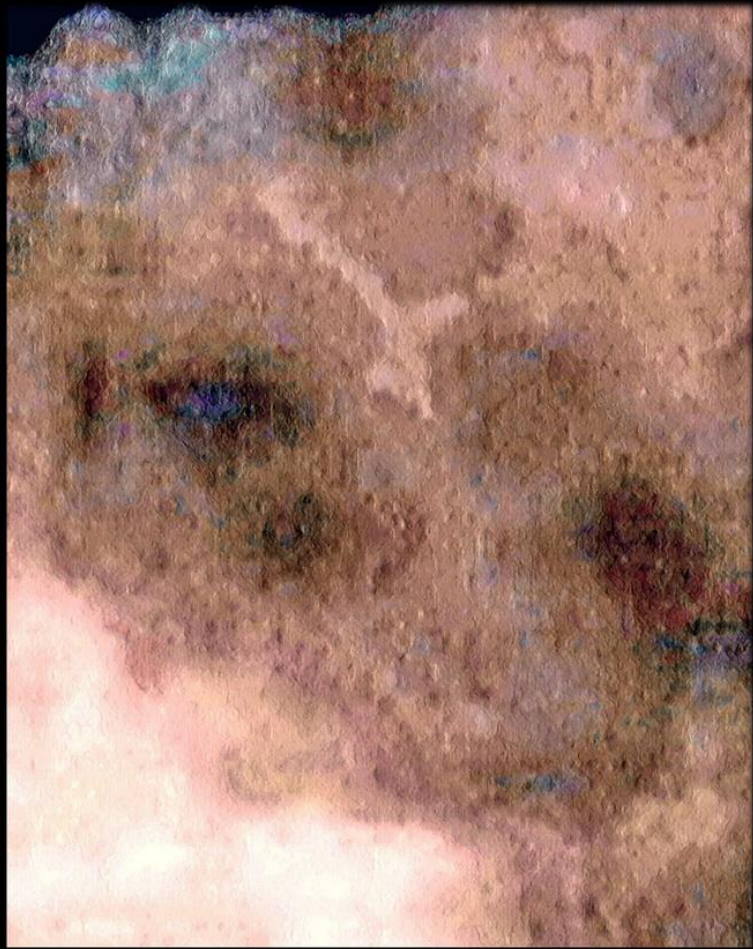
This little street scene is quite amazing, but rather delicate. You can probably see the heads of several people in the background but the scene centers on one figure who is visible from head to waist and carrying a lamp. She is wearing a very high headdress and everything she is wearing is intricately decorated.



This lady seems to be wearing some of her wealth & her lower face is covered with a decorative veil of some sort. She looks haughty & self-contained rather than scared. Large chain links, presumably gold, are hanging from her ears, headdress & clothing.



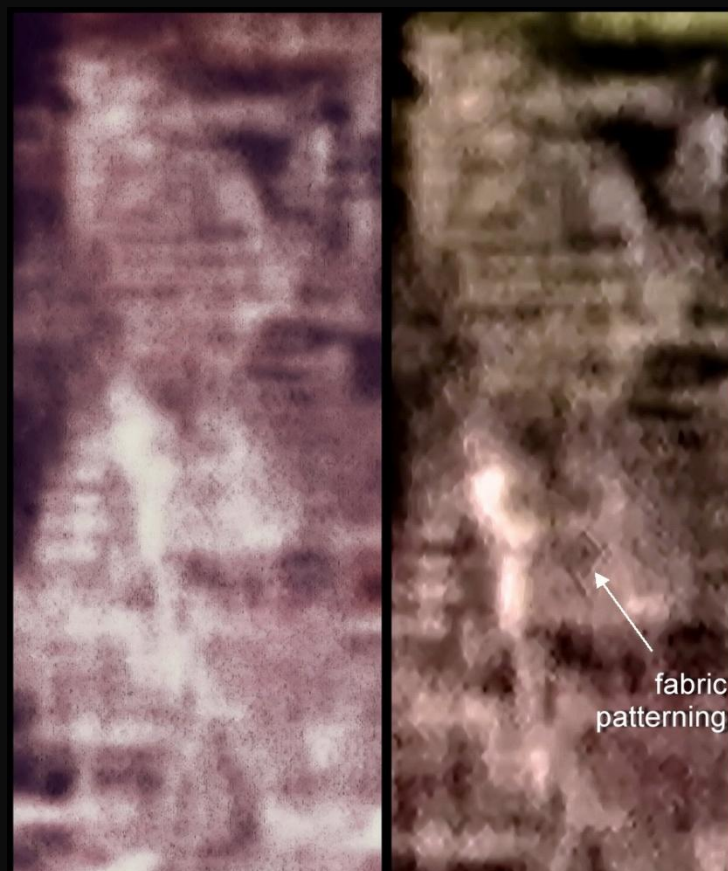
The partial face of a woman shows her right eye quite clearly. Warped by its journey through time and space, her earring is no longer in the correct position, but it's still quite clear. Cropped and edited, the tear-drip shaped jewel is probably banded amethyst or fluorite. The jewelry findings which attached the jewel to the shepherd's hook can be faintly seen.



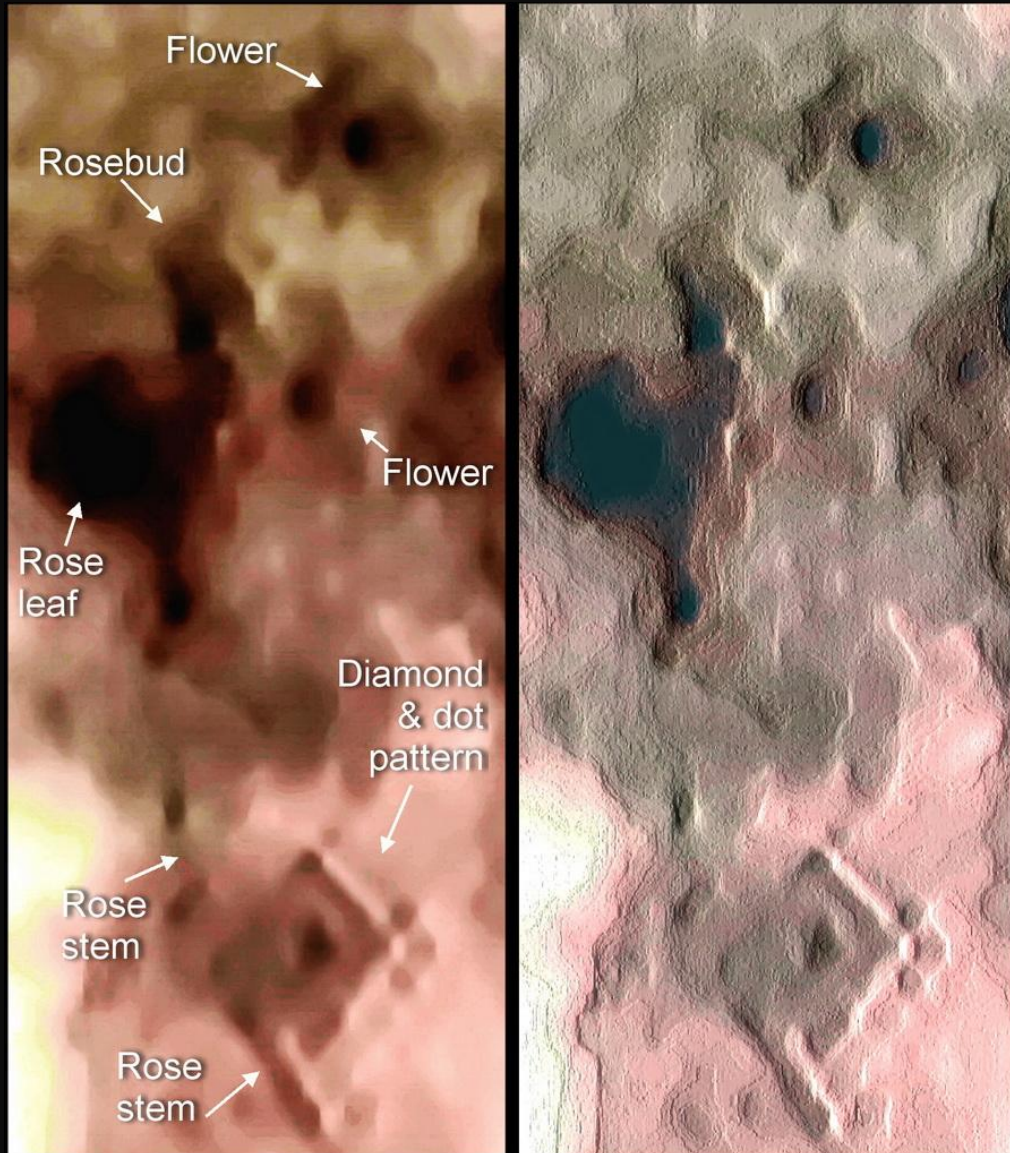
An aqua-eyed lady wears a blue diadem that matches her eyes and displays jewels dripping from her forehead. People put on their prized jewels and valuables when they left, not knowing if they would ever be able to go home. They would not.



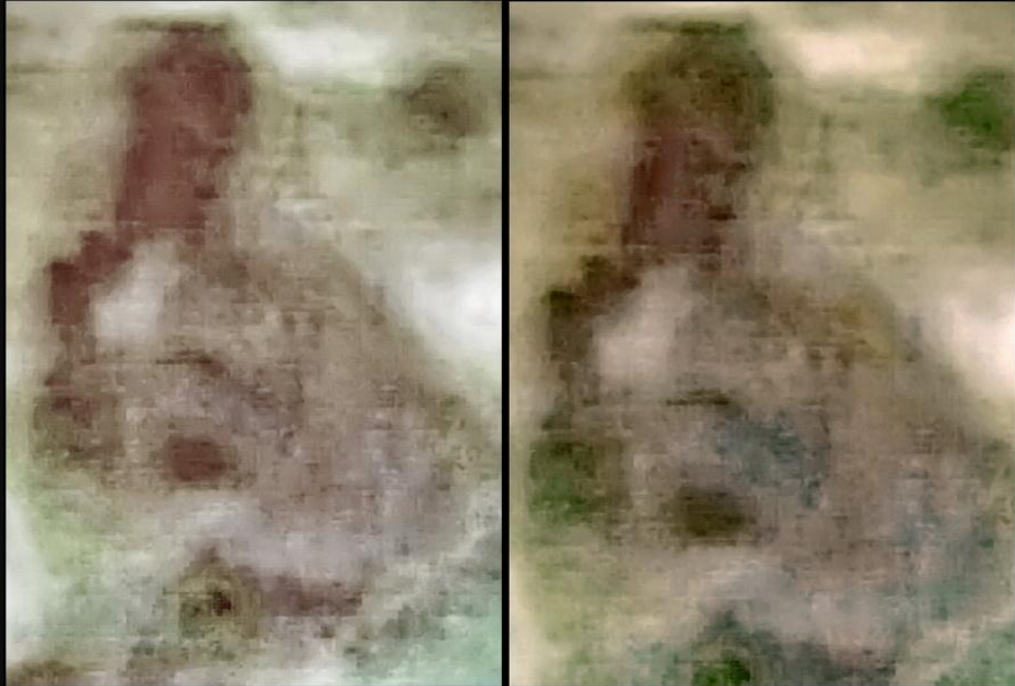
A mustached young man walks out of the gloom frowning with concern. Note that he is wearing a full nose-ring with pierced septum. It is small details like this that make the images so fascinating.



A person is seen rushing along a Pompeii street through the interference patterns of time, but details can still be extracted.



A section of the patterned clothing with an interesting design. Some of the details are clear on the right.



This woman is comforting frightened children on her knee.

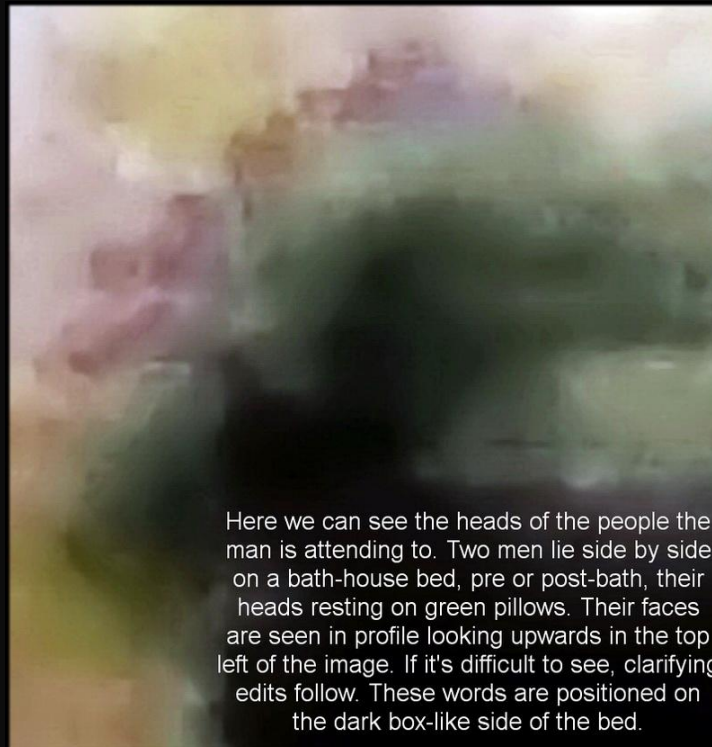




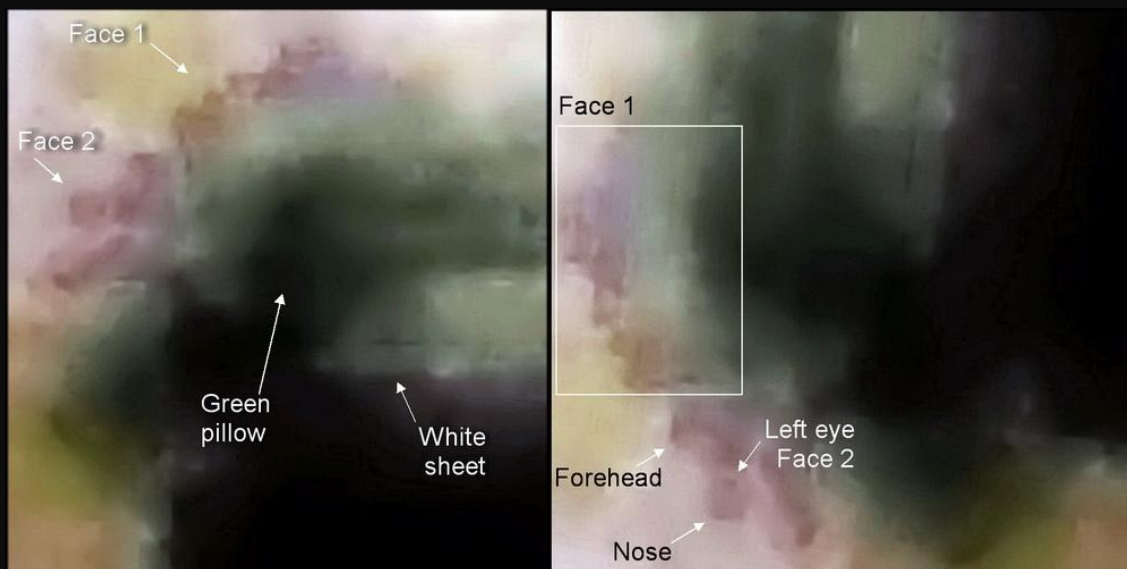
A woman with long dark hair runs down a street with her skirts flying out behind her. She is carrying her valuables in a box under her right arm. The image on the left is color-reduced for clarity, but on the right it can be seen she was wearing orange-reds and the floral pattern is still visible on her clothing.



An image taken from a scene in the public baths. The picture on the right is sharpened. A dark-haired man in a short belted tunic leans solicitously over some bath-house attendees. The man is most likely a public slave, assigned to work here. He is holding something, possibly towels or cloths.



Here we can see the heads of the people the man is attending to. Two men lie side by side on a bath-house bed, pre or post-bath, their heads resting on green pillows. Their faces are seen in profile looking upwards in the top left of the image. If it's difficult to see, clarifying edits follow. These words are positioned on the dark box-like side of the bed.





This is face 1, and although the man is lying down it's easier to see his face in the vertical position. He has his eyes closed and it looks as though his hair is being curled at the front using some technique. He seems to be a fairly young man with an aquiline nose and a pronounced chin or a beard. The image on the right has been further edited and sharpened.



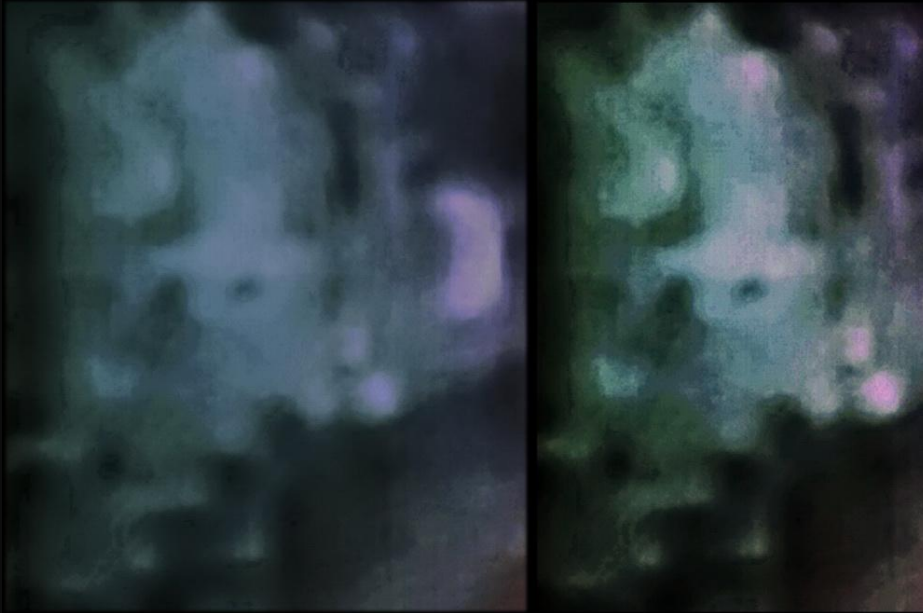
A woman walks the streets of Pompeii two thousand years ago



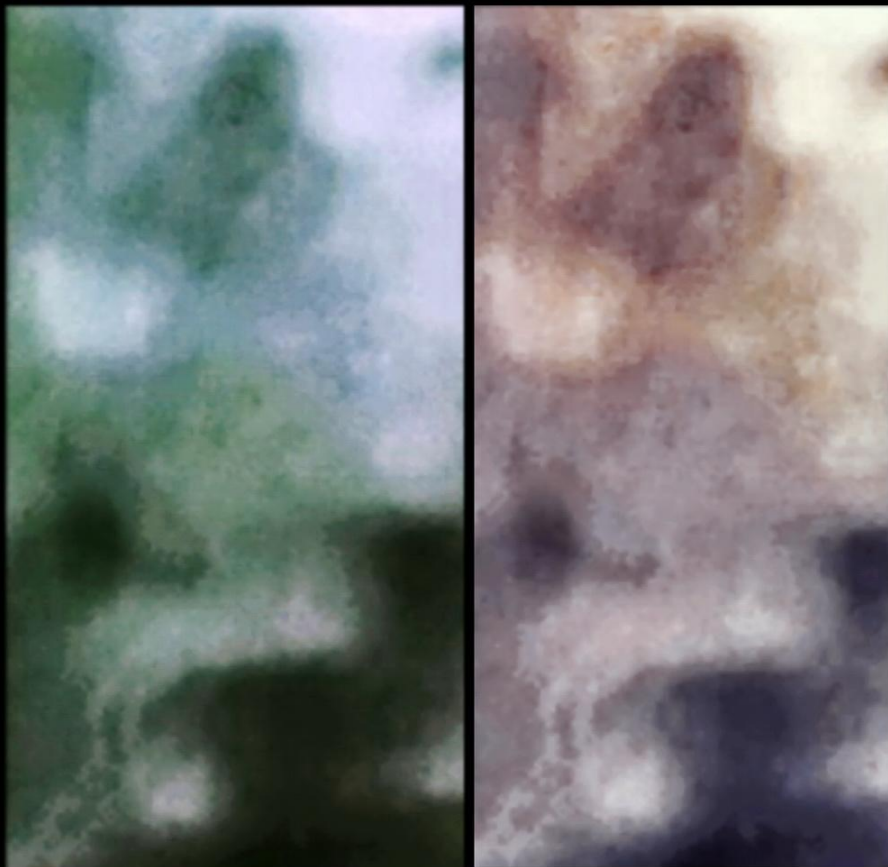
A young woman is seen in profile, standing and facing left. She is holding cloth or clothing, perhaps packing ready to leave the area. The edit on the right has been lightly embossed to give it depth.



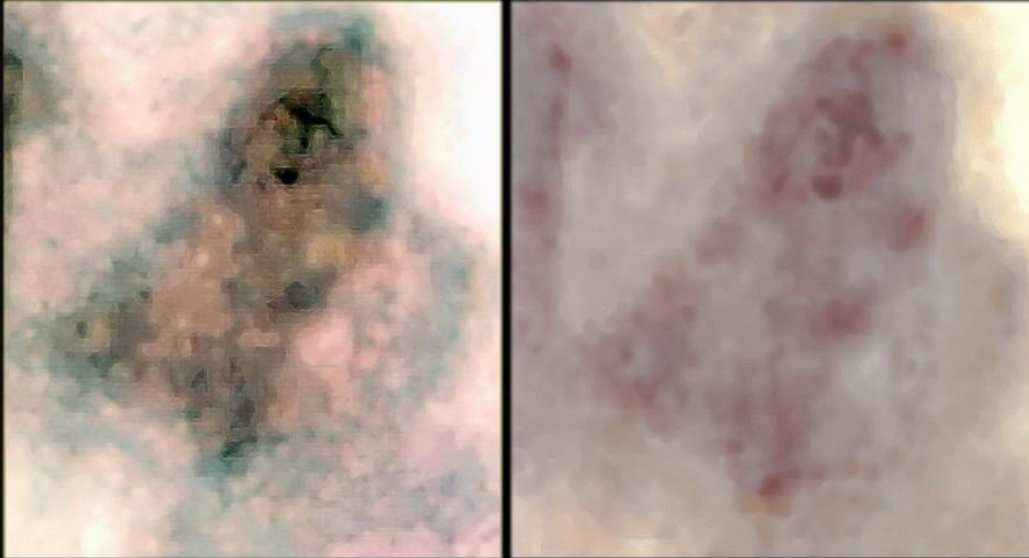
A dark-haired man carrying his belongings in a sack or cloth over his shoulder walks through ash and falling debris.



A woman carrying belongings is running down some steps as the darkened city streets fill with ash.



You can see her here as she is coming down the steps with a small lamp balanced on her belongings. If you look at the steps, you will see a whitish substance trailing down like sand. This is ash that she is kicking down in front of her as she runs. Her face can just be made out in the dim light.



The woman's face can be dimly made out from the light of the lamp she's carrying. She must have been trying to balance everything as she ran through streets made slippery by ash-fall in her bid to escape the wrath of Vesuvius.

SCENES



A boy in a toga walks along a Pompeii street past a building that may be a shop-front on the ground floor.



Two edits of the young boy, who is walking through patches of shadow, perhaps from some trees.



A group of people stand in the street with ash falling about them like snow, perhaps discussing what they should do next.



People stand together looking out over the water towards the lurid glow caused by the volcanic eruption.



A close-up of the scene shows a woman standing with a child as they gaze out at the fiery red sky. The water reflects light, and there on the right side of the image floats a boat.





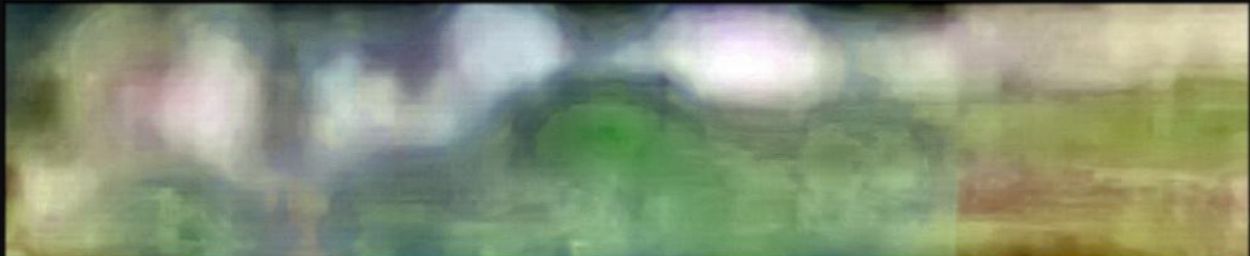
A Pompeii street scene. A poplar or yew tree stands on the building-lined street, & the sky at top left is red from the eruption. Black smoke billows from a building that has caught fire, seen on the right. There are people in the scene, but they can't be seen in this image.



A scene in one of the Pompeii or Herculaneum baths. The pool is visible in this image, but there is so much more to see, as will be revealed when the upcoming trans-time book about Pompeii is released.



A shadowy image of the ancient city on its final day.



A charming rural scene of ancient Campania seen from outside the city. Green hills and trees are set against a blue sky with fluffy white clouds. Smoke appears ominously at the far left.



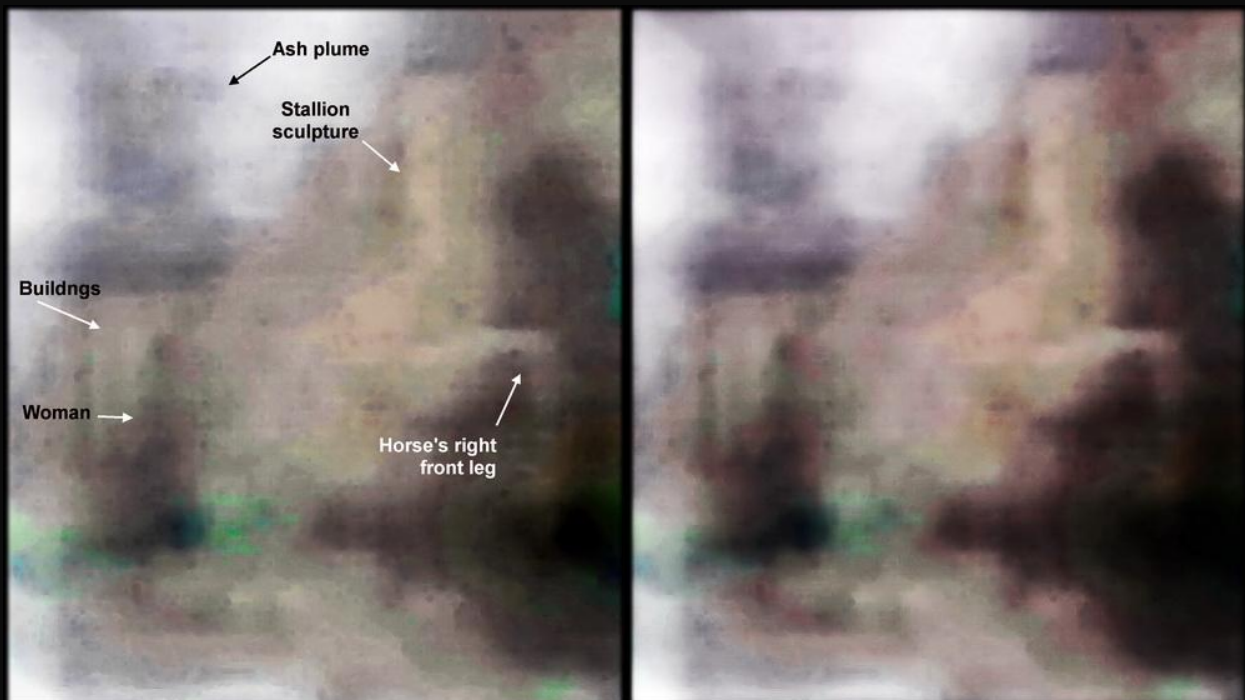
Buildings & arches are visible in this scene that is either in the city or just outside the walls. The sky is red and lowering and heavy debris is visibly raining down.



An intriguing ancient scene along a darkened street. There are people visible also.



Someone stands in an entranceway looking out, giving us a quick snapshot of a long-forgotten moment.



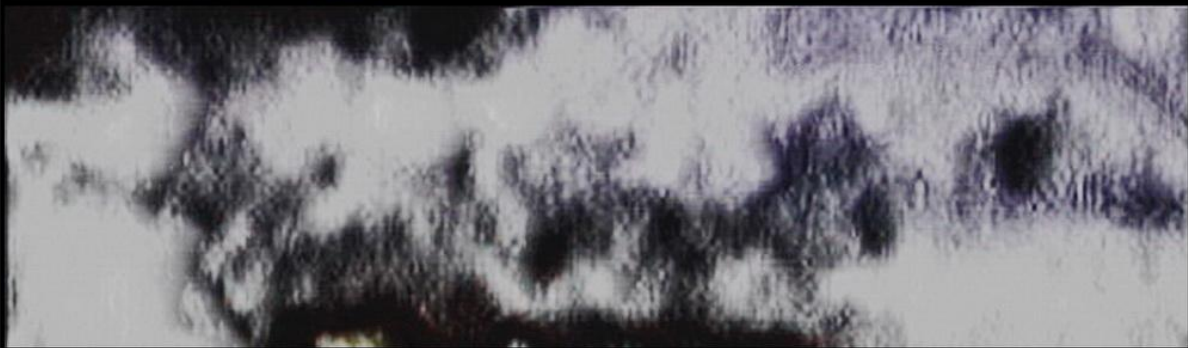
Pompeii on the day of the eruption. The ash plume can be seen very clearly in the sky at the top of the image. Buildings are visible. A woman is walking across a grassed area, & in the foreground is a sculpture of a rearing stallion, facing right.



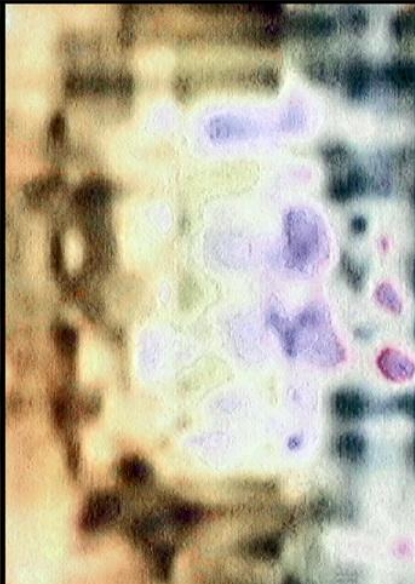
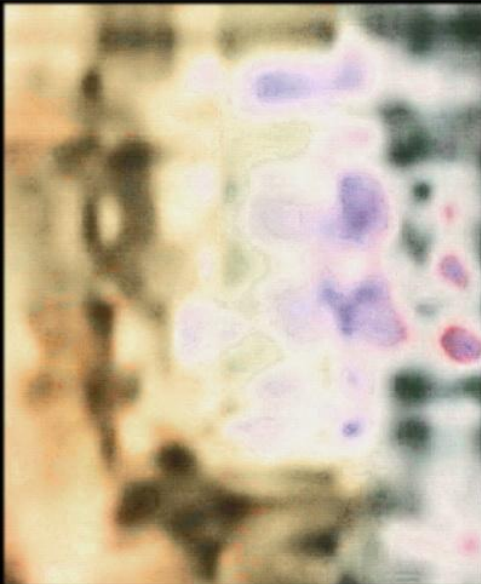
The woman walks from left to right with Vesuvius visibly erupting in the background.



AMAZING DETAILS



This is a close-up of the probably decorative stitching on someone's clothing. Note the incredible detail of parts of the fabric also. Sometimes a trans-time photographic image is only partially retrieved, and yet even within scraps of visual information there are often stupendous amounts of fascinating hidden imagery containing incredible detail to recover.



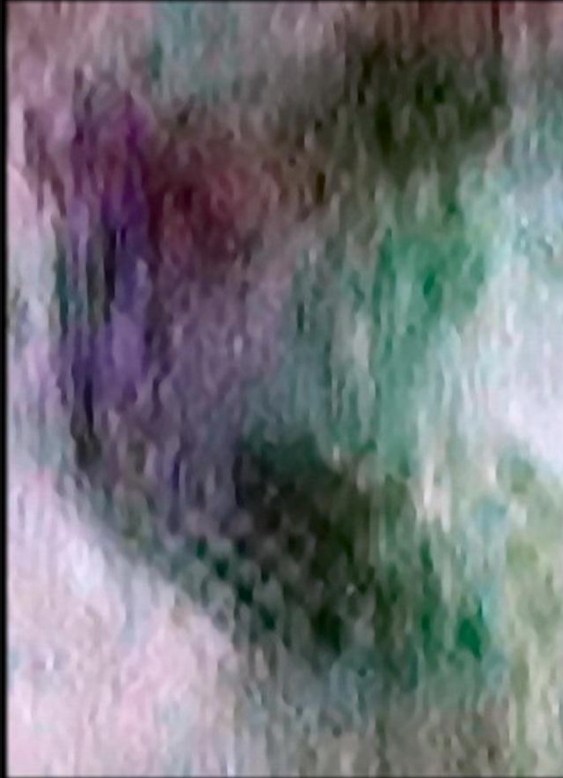
Some more stitching on clothing. The cross-stitch is an ancient design. This could be decorative leather stitching because it's raised quite high and casting a shadow on the fabric below. The fascination of history lies in the many details of everyday life.



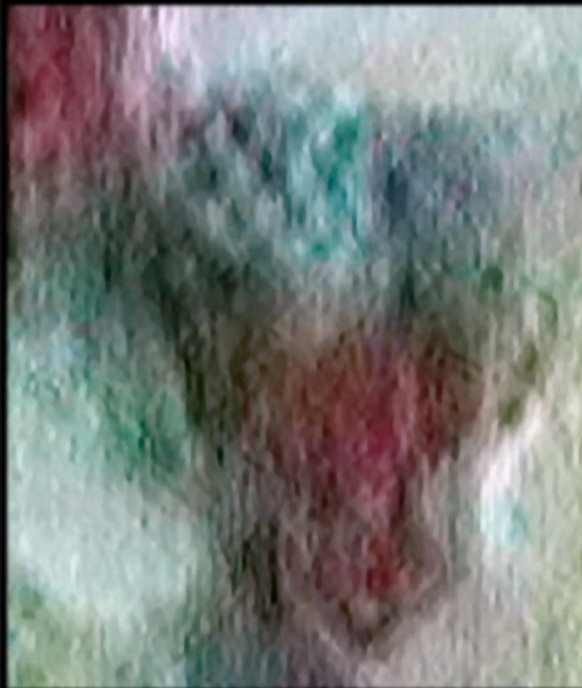
A patch from what seems to be a plaster-relief decorative wall mural, found in a shadowy room in a trans-time image. After recognizing what it was I edited it to reveal the partial pattern of what must have once been a very beautiful and colorful piece of art.



A vase of flowers in a vase gracing a home 2,000 years ago, still beautiful today. Many of the details are quite clear so we will look next at some flowers one by one.



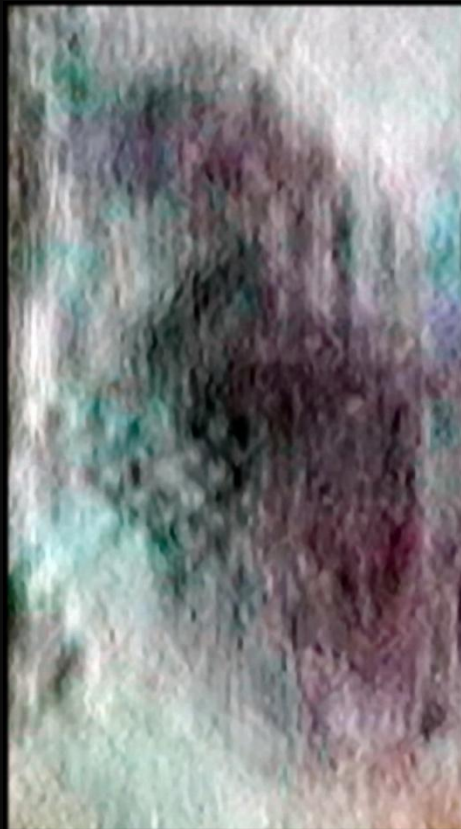
One petal clinging on at the top. The flower center is clear below it.



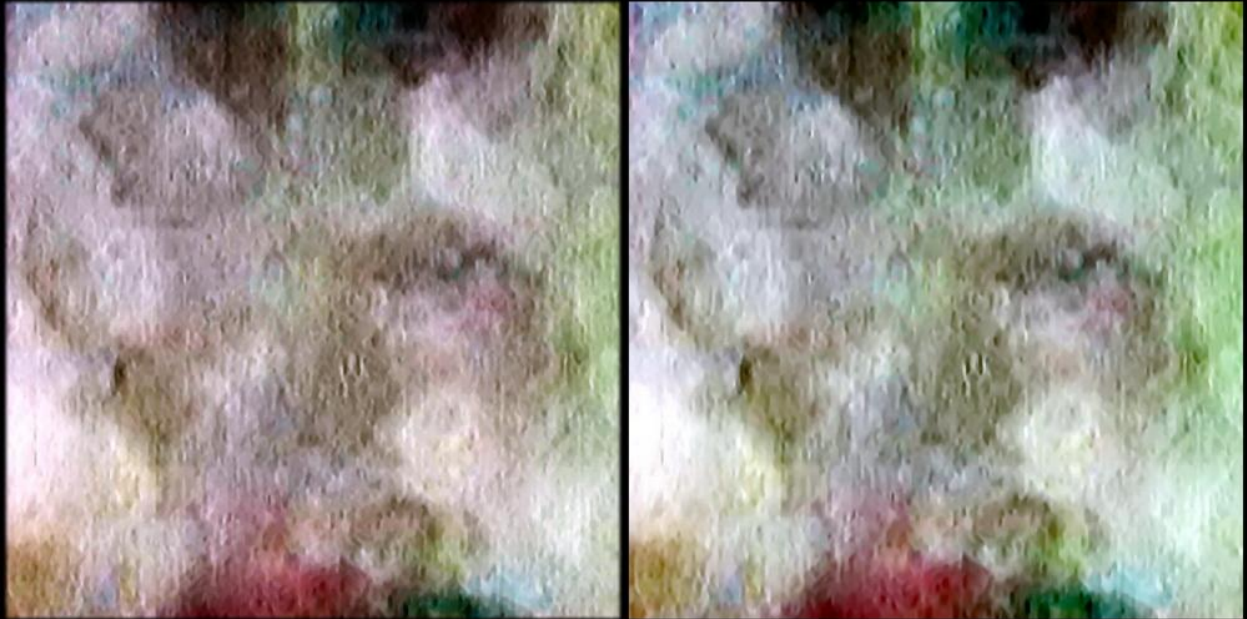
Pink and blue



An array of colors



Mauve and aqua



These beautiful flowers seem to be convolvulus, or something very similar.

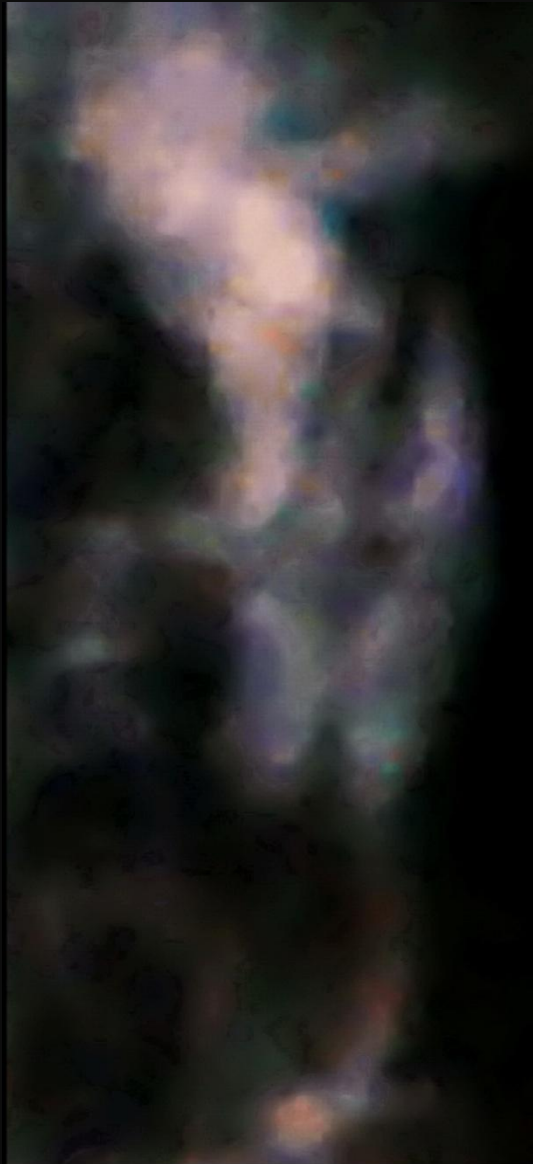


A shadowy scene in the atrium of a home reveals vessels and pots stored on shelves and in niches. A vase is visible at top left.



When cropped out and edited a beautiful two-tone vase is revealed.

OTHER TRANS-TIME



This trans-time image is most likely a scene from Ancient Greece. A girl stands in an unmistakable position, her right arm behind her as she prepares to put the shot, an athletic pastime popular with active young women in ancient times.



Edited further for clarity, the details of her colorful clothing become apparent. There is a floral pattern on the fabric and the image above shows one of the flowers enlarged. Her hair is short or tied back out of the way as she plays or competes.



This is a contemporary night shot taken of a dark empty street in a small BC town. There was nothing visible at the time it was taken. The building seen in the background was already demolished & had not been there for many years. The wheeling fiery motorcycle is seen spinning through the air. Not clearly visible, but documented thoroughly in 'The Mission Motor-Cycle Accident' by Jane Tripp, are the other aspects of the scene. Also visible when edited are the bike just a second before the accident, an ambulance crew working on the victim after the accident and a police car and officers with torches. This means that about fifteen or more minutes of related events are contained in this one amazing image.

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