

HOW TO EDIT PHOTOS

By Jane Tripp



WHAT IS
HIDING IN
YOUR
PHOTOS?

Time Travel

Time Photos

UFOs

Cloaked Craft

Covert Ops

HAARP

Scalar Waves

NASA Photos

Aliens & ET's

Fortean

Ghosts

ITC

Faeries &
Elementals

Electronic
Attacks

& DISCOVER BIG SECRETS

Take an amazing journey as Jane Tripp shows you how to uncover some of the incredible secrets hidden in photographs. She not only reveals why you should - and can - do the same thing for yourself, she shows you how to do it! Packed with editing tips and information you won't find anywhere else, you will see image after astounding image and get all the information you need to find out how to edit photos and discover big secrets for yourself! This book is free, and so are its companion eBooks.

How To Edit Photographs & Discover Amazing Secrets Hidden In Them

by Jane Tripp

PART 1

About Editing Photographs

For more in-depth information about **why** you should edit photographs please refer to the free eBook '*Why You Should Edit Photographs*'.

Basically, we are going hunting for time travelers and other anomalies together, and I'm going to show you how to catch some.

Which Editor Should I Use?

I use **ACDSee** software almost exclusively. It is reasonably priced and works very well. The following editors are recommended:

- **ACDSee 14**
- **ACDSee Pro 5**

Both are very fairly priced and frequently on offer. You can also download a free 30 day full trial of either editor.

I suggest you use **ACDSee** if possible at first, but once you get the hang of it you might get similar or even better results than I have using different photo-editors, and there are a lot to select from.

Several good ones, such as the **GIMP**, are free.

Whichever editor you decide on using, you will be attempting to extract concealed visual data of a covert nature from photographs that are on average one hundred years old. These editing techniques will work for paranormal images as well, as you can see below.



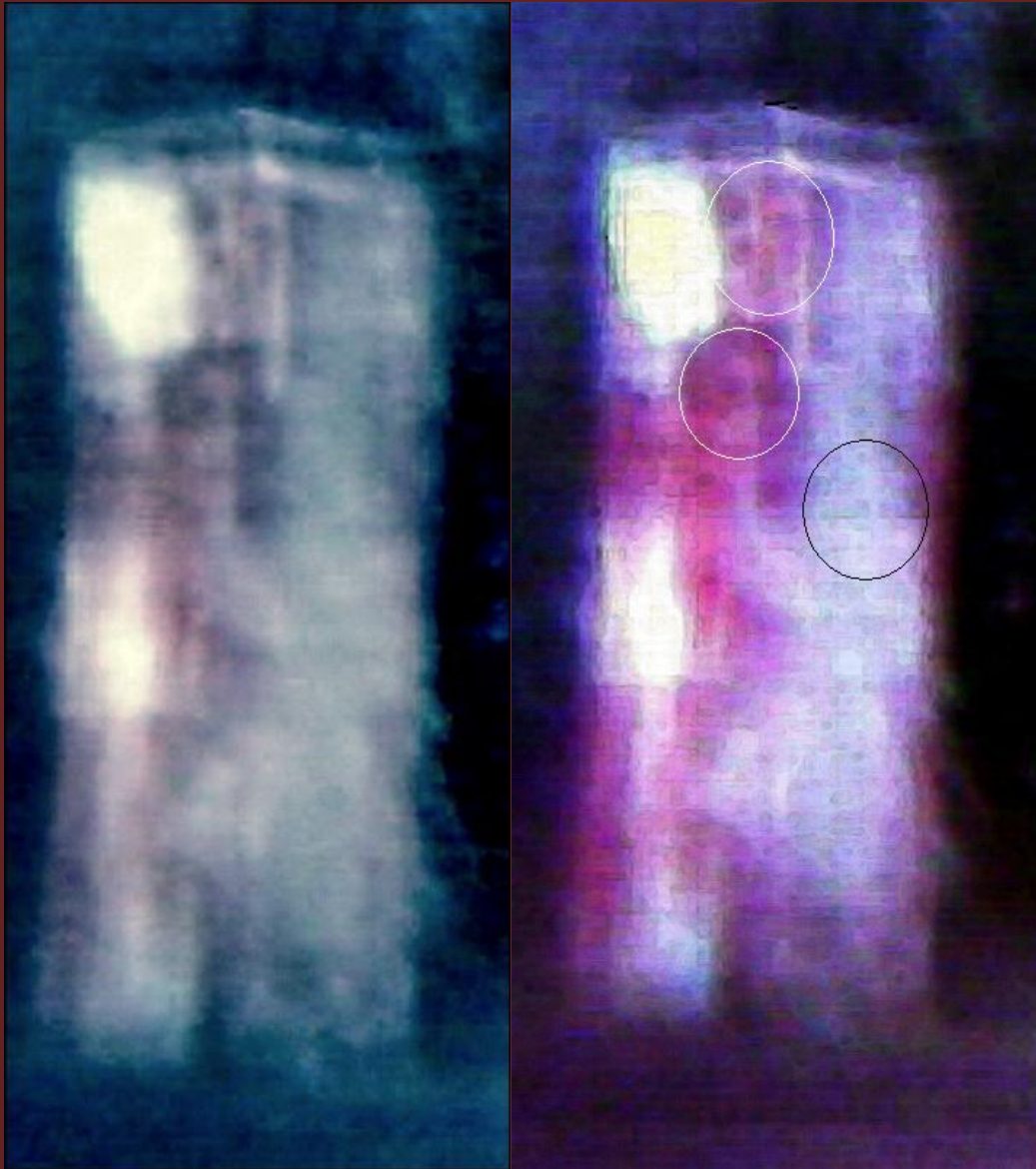
Left: taken from the car window, this is farmland outside the town I live in. Sometimes there are cows grazing here, but not on this day.

The image exhibits speed blurring, but apart from that is just a shot of a typical rural scene with no buildings.

The white oval has been placed around a very strange sight indeed. Some kind of ghostly booth-shaped object is sitting in the field, when in reality there was - and still is - nothing there at all.



Above: You can see how truly strange this image is. It's as if '*The Tardis*', the telephone-box time machine in the sci-fi TV series '*Dr. Who*', had suddenly appeared in the middle of nowhere, seemingly out of thin air.



Left: the object cropped out and examined reveals that this *is* the image of a telephone box.

Edited in different ways, some of the details are clarified and we can see a little scene inside the booth.

There seem to be two adults that are standing in the booth facing the viewer and a little girl is reaching up to one of them.

Above Left & Right: her back is towards us but the child, whose head is in the lower black circle, has twisted round to look at the scene behind her, whatever that might have been, and her face is visible, even though it isn't very clear. Her flouncy skirt *is* quite clear though, and her left arm can be seen raised towards the shorter adult.

I think the other adult is a man, and he seems tall because his head, circled at the top, reaches nearly to the top of the phone booth. They seem to be a family of three together in a phone booth. *But what is it doing in a field?*

When I edited this photograph properly, I found a great many interesting things in the image, and they can be found on my presentation DVD '***Just the Other Side of Here***', where, as with all my full presentations, I take you through the editing process to some extent, so that you can see how I arrive at my results and also learn by observation how to do it for yourself.

In the top right corner is a poster, probably an advertisement of some kind, which you can see on the wall if you magnify the image. It has some faces visible on it.

I'm very interested in learning about why and *how* such images, so obviously both out of time and place, manifest to the point of being visible in a photograph.



Left: heavily edited and edged, some of the details have been lost but others have been clarified a little.

Although edging does clarify certain details, it also edges glitches and pixilation, so you have to see *past* the superfluous marks, and learn to concentrate on the visually coherent portions of the image.

This image is a good one to practice with. Can you see the man's face at the top? Do you see the woman? She has dark hair and she's wearing sunglasses while leaning down towards the little girl.

I think the whitish areas on the left are part of the phone in the lower area and some kind of framed notice higher up near the ceiling of the phone booth.

Whereas the adults are seen as violet against the purple of the booth, the girl, from her face to her clothing, seems to be very pale, perhaps even white.

It looks like the child is carrying something, perhaps a doll or similar item.

How did the image end up on my camera? Did it materialize because I was there? I didn't see it myself.

Where and when is the image from?

Would it have materialized there at that point in space and time anyway, even if no-one had been there?

There's a lot we don't know about the way information, images, sound and events themselves are stored, or how and why they get released, replayed or reactivated.

Before You Begin

What Is A Photo?

When light falls onto a light-sensitive surface a photographic image is formed. It may be created on some type of photographic film, or in an electronic imager in the case of digital photos.

Vintage photos of course were not digital, but photographic data was collected in a similar way, using light, and recording the visible details.

Snapshots freeze moments in time, preserving details we could never hope to take in and remember with our eyes alone. That's why they can *sometimes* make very good evidence.



Above: The space helmet in this image is up-to-the-minute technology. You can clearly see the cell phone-like attachment on the top of the helmet.

There is a little problem with this image, though. It was found in an old Canadian photograph of a horse in a 1907 logging operation in the forest. That's because time travel has been taking place on a regular basis. ***There are thousands of these images around.***

Photographic Evidence?

Photographs are only considered to be useful evidence if they are in the hands of people who we have been taught to trust, such as the military, police or other officials. Why might this be?

It has a lot to do with the onset of digital photography. After the technology was released to the general public, various amazing software programs were made available for designers and artists that allowed pretty much anybody to learn not only how to manipulate their own (or someone else's) images, but even to create very convincing-looking fake anomalous imagery on a photograph, both in still photography and video format.

Naturally, a lot of hoaxes have occurred over the years. In fact, a few people were already hoaxing ghostly phenomena on photographs *over* a hundred years ago, long before software and computers were available; however their equipment was expensive, specialized and beyond the reach of most people.

But they never could have faked the visual data concealed within the vintage images that we will be dealing with - they couldn't even have done that today.

It's convenient for those who want their activities to remain hidden that everybody generally agrees with the clever and silent professionally underwritten tacit understanding that photos, so easily manipulatable, make weak and unreliable evidence of anything.

And who can argue the point, because to a certain extent it is most definitely true?

But it's not completely true, and while there is rather a lot of very good evidence for all kinds of strange phenomena and activities of an unusual nature, you might not get very far in actually proving anything.

Fortunately, you don't always have to believe in something to experience it.

So how completely amazing is it that the proof for something as obscure and beyond-top secret as time travel should in the end be proved by photographs, the least reliable evidence of all?

If they had been contemporary photos they would prove nothing, and accusations might now be flying, *but they are not.*

The proof lies in vintage sepia and black & white photographs that are over a century old, and could not possibly contain the images that they do *without the intervention of time travel.*

And better still, anyone can easily locate these photographs at no cost, and then discover, reveal, and clarify the images before revealing them to the world, should they wish to do so.

We've been taught to expect that time travel *will* take place, possibly, in the future, fairly soon, a long time from now, certainly, but it's not very likely.

But then, we've been taught that kind of rubbish about a lot of things that have already happened, so it's not really very surprising.

There are a lot of people out there who have dreamed of making a discovery of this magnitude, and many more who have fantasized about time travel while watching such T.V. fare as Star Trek, Dr. Who and Stargate Atlantis, yet without ever really believing in the reality of such technologies.

It's rather interesting to note that a lot of the stories and ideas we regard as science fiction and enjoy in the form of movies and books often reflect a real technology that exists secretly and is known about by few and used by even fewer.

In this way a world can be conquered silently.



On the left is a photographic image of a cell phone-like attachment with a video screen at the bottom that was found attached to the space helmet in the 1907 vintage logging photograph.

There are thousands of these images hidden in archived photos around the world.

Join me in uncovering the greatest conspiracy on the entire planet.

To find out how time travel is affecting *your* world, purchase

'The Pirates of Time'

People will be thrilled to realize the reality of time travel and teleportation, and even more pleased as they discover that they too can find and uncover the proof for themselves, becoming part of a unique group of people working specifically to make these covert black-ops public at a grass-roots level.

This could well lead to people demanding transparency and full disclosure after they finally realize the depth and breadth of their betrayal at the hands of these pirates of time and re-writers of history.

The unfortunate truth is that the age of time travel is already upon us, only it's not very thrilling because it is being used against us all, now and in the past.

The best way to prove it to yourself or anybody else is by reading my work and

seeing *my* proof and then uploading some images onto your own computer and opening an image editor.

Digitized Images

Once your photograph is stored on your computer it has essentially been digitized and is now composed of pixels. Pixels (short for picture elements) are tiny squares of colour, or in the case of vintage photographs, levels of grey between black and white.

As the black & white digital image has more shades of grey (256) than the human eye can identify (about 200), the tone always appears smooth and seamless to us.

When we switch to colour we are dealing with almost 17 million colour differences.

This means that we never see most of the subtlest shades and nuances in a photograph, but colour does play an important role in differentiating objects and shapes.

Note: Don't edit or view images in a room that's too light. Low light is best. It's almost impossible to clearly see images on a monitor screen that's in bright light.

The Editing Process

The same editing techniques are used whether the photograph contains paranormal content or records a genuine 3D event, such as time travel and teleportation experiments carried out by and on living human beings.

It's similar to performing an archaeological excavation, the difference being that you are uncovering hidden details and artefacts in the layers of imagery that is contained in a photograph, rather than in layers of earth.

By removing or passing beneath the layers of cloaking, electronic noise and aging

the details will become clear, almost as though you were brushing the dust of ages off a fragment of decorated pottery to see the lines beneath.

How Does Editing Affect Images?

You will be enhancing imagery that may be invisible or unclear to you in the photograph when viewed ordinarily.

In instances where you add elements for the purposes of defining details, such as an edging program, it's important to understand that anything that outlines, enhances or further defines areas of an image is only following contours and shapes *that are already present in that image*.

In other words, the program must have a defined shape or area to 'adhere' to in the first place.

This applies to the list of operations that I've included in this eBook, but there are exceptions, especially in the '**Special Effect**' section, where many of the artistic effects are applied in a random manner.

Anything that adds random effects to your image should *never* be used.

Editing in different ways will reveal hidden details. There might just be a small area of detail in a particular edit, but it's important to save that piece of work and then crop out the area and enlarge it so that you can see it properly.

This is not always a quick or easy to do. On the contrary, it's possible to spend days editing one picture, trying to extract all the details, but I spend that much time in an effort to accumulate evidence and show people what is really going on.

The process I go through is long and involved.

I keep most of the edits I create, naming them separately, and there are frequently hundreds of edits for a single photo.

I usually edit many individual parts of each photo and if there are a lot of details I might even have different folders for the separate areas of the photograph.

If you want to edit to prove time travel is a reality to yourself, you don't need to spend *that* long.

Filing Your Work

Every image is unique, and if you approach each one in an open, explorative and inquisitive manner, using both your logical faculties and your intuition, you will probably do well at uncovering anomalous imagery.

You will have to rely on keen observation to find the optimum image clarity and decide at which point further sharpening - or any other editing - becomes detrimental to clarity instead of enhancing it. It's not always easy.

I find it helpful to keep a lot of my edits. If they are numbered or labelled sequentially then I can go through them in a slide-show later on and they can be sorted into separate folders. You could end up with many folders within folders, so it makes sense to label everything clearly.

You will possibly want to develop your own filing system, but this is what works for me, and it might help you to get started:

Your Main Folder

You need one main folder to keep all the others related to your photographs and editing in. Name your folder something you will recognize, such as 'Anomalous Time Travel Photos', 'Photographic Research' or perhaps something more mundane if you share a computer. Listed below are some of the sub-folders that go in your main folder and that you might find useful:

1. **Photographs.** This has its own section '**Photographs**', below.
2. **Research.** I find it necessary to keep a folder (and many sub-folders) of documents, books, images and videos that I use for research purposes.

3. **Correspondence.** If you become involved to the point where you are writing to people, keep important correspondence in its own folder.
4. **Notes.** I keep documents of notes relating directly to my work, such as to-do lists, ideas and future plans in this folder. It helps to have a program such as Microsoft Office or the alternative free software suite **Apache OpenOffice** in order to do this. Having a program that will convert documents to PDF files is also a good idea.
5. **Articles.** Although I keep the article that accompanies each photograph I edit in the final '**Sized**' folder with the final sized images that are ready for publication, I also have a folder for any other separate articles that I might want to write regarding this and related subjects.

Photographs > Sub-folders:

1. **Original Individual Photo.** Substitute a descriptive name of choice. The photograph you select to edit should have its own folder, with an individual title by which you immediately recognize it. This way you won't get mixed up, because it's surprising how quickly you can accumulate material if you really get involved with this. Keep your original image all on its own in this folder.
2. **Copy of your Photo & Edits.** Use your photo title to name your folders. Indispensable, this is the folder you work from when you begin editing a photo. It contains a **copy** of your original photo (the original being in **Original Individual Photo**) and all your photo-edits will be going in here initially. When you wish to edit your photo, go into **Copy of your Photo & Edits** and right click your image. Select '**Edit with ACDSee**' and then save all your edits to this same folder, individually numbered or named.
3. **Selected - Sub-folder in > Copy of your Photo & Edits.** When you have as many edits as you want it's time to start going through them all. This is best done in a slide-show, and an excellent one comes with your ACDSee software, interfacing with it. Compare similar photos and decide which ones are most important and clear enough that you would want to use them in a presentation. Copy (**do not** move) them to the '**Selected**' folder. It's probably a good idea to keep *all* the original edits. If you don't have

much room on your hard drive, you can copy your work to a disc and just keep the selected ones to work with.

4. **Sized** - Sub-folder in > **Selected**. You might wish to show your work on a web site or in eBook form. When you're quite sure you've finished editing and you're happy you've selected the best images, copy (**do not** move) all the images that are in 'Selected' to your '**Sized**' folder. Now you can right click your first image, select '**Edit with ACDSee**' and size each image in turn. Don't batch re-size them because they will be all in different sizes due to previous cropping and sizing. Before you size them, check that **a)** the picture is cropped closely to the image you are displaying, so it can be seen at the maximum size possible, and **b)** you don't crop away any of the actual imagery you are displaying. Try and keep your image dead center, because that way it's easier to see. Just leave a small edge around it. Don't size your pictures down too small. If you do, people won't know what you're talking about. Anomalous imagery can be confusing enough, but it's really annoying straining to see a tiny little image, especially with ageing eyes. Uploading your work to a PDF file allows you to display quite large images in an e-mailable format, and this has the added bonus of including a very useful magnification function. People can magnify up or down, allowing them to select the exact size at which they can best see the image. You can of course include any text you like. If you keep your word documents in the '**Sized**' folder, and also save the converted PDF files there as well everything will be right where you need it. You can add your pictures and text to a word document very easily. Any time you want to change or add to your work, make the changes to your word document first and save it, and then save the PDF file again, clicking '**Yes**' to saving the changes and replacing the file.

Tips:

- Copy (don't move) *all* your work and original photographs to a disc, external hard drive or thumb-drive, preferably all three. That way you won't lose it all if your equipment fails. The same goes for your other folders, such as '**Research**'. Sometimes you can't replace your information.

- Never move files, always copy them. When moved they can become corrupted, and then you've lost one or more of your original edits. Copy them instead. That way you're guaranteed that the file *being* copied will remain intact.

Old Photographs & Conservation

Photography has been around since 1839. There were and are *many* different types of photographs and photographic processes.

One thing all photos have in common is that they are quite prone to deterioration over time. Biological and chemical damage can occur from handling, poor storage, temperature and humidity extremes. Such things as insects, strong light and mould can also take their toll through the years.

Keep original photos cool, dark and dry and handle them as little as possible. Always place them on a cleaned, dry surface when using them.

It's best to work with digital images instead. It's even better if the same digitized photo is available for other people. This way they can repeat the process you have used and be able to obtain similar proof for themselves.

Despite these obvious signs of deterioration, and complicating the issue, are the other marks that deface so many of these old photos.

We would all naturally assume that the strange markings and discolourations we saw were each and every one the result of age-related damage. That's the logical assumption and it makes perfect sense.

So let's look a little closer at the aging issue, and the state that a lot of these images are now in. Many of the archives around the world don't have the understanding or resources to look after their documents and photographs properly. It's true that photographs can suffer all sorts of natural damage over the years.

They can get trodden on, used as drink mats, spattered with liquid and all sorts of other things.

On the other hand, photos that are too badly damaged to see are of little use and are generally not archived.

Very few of the people who kindly volunteer their time at local archives know very much about the subjects of either conservation or photography.

Blurry Old Images

Are all old photographic portraits full of blurry images of long-gone faces that can't be seen clearly close-up anyway?

Well, no, they aren't. Many of the images that have survived a century are crystal clear, meaning in focus and with no obscuring mists, lights or other effects, regardless of age damage.

It should be taken into account that motion blurs and transparent people in ordinary vintage photos are sometimes caused by long exposure times, but we should also be aware that this is to some extent a myth.

Here are a couple of little-known facts:

1. Up until about 1840 in North America, and a little earlier in Europe, photographs took several minutes to expose.
2. After 1840 this changed, and exposure times, although much slower than today, took only seconds, not minutes, as many people suppose.

They are little-known because nobody ever bothers to correct the misconceptions.

Whereas a photo that contained movement of any sort would certainly contain

motion blurs, for a scene where everyone paused and kept still for the portrait, even children, there is no real reason for a lack of clarity.

And yet a lack of clarity is often exactly what is found, even in posed portraits. You will find scenes where all the faces are blurry and obscured, and often they might look a little misshapen, but for no immediately apparent reason.

These same photographs may demonstrate strange mists and light effects, a grey or blue-white line running horizontally across the image as well as figures of people or animals exhibiting missing or morphing body parts.

The overall effect is of a vintage photo that has weathered poorly and sustained significant damage.

These photos, whose scenes are usually still identifiable, often chronicle:

- Portraits of family groups and homes in a local town
- Work-related scenes in fairly remote places, such as logging photos
- Church and school-related activities

Such images will frequently look almost normal but well-aged when viewed at a smaller size, but once enlarged the picture loses coherency and can even have areas that cease to make sense at all in some sections.

These are often key indications that you might be dealing with a photograph that contains records of time travel and teleportation experiments.

When looked at, the viewer tends to assess the image, note the lack of clarity, assume age damage and move on fairly quickly to another clearer image. An example would be the next photograph, which is typical of a posed family gathering that reflects a far more sinister purpose than anyone would ever imagine after giving the little scene a cursory glance. Things are not always what

they seem to be, and reality is frequently stranger than fiction. After all, reality is what we base fiction upon.

Meet the Tingle family. They are together in a field and the year is 1920.



This photo is typical of the ones you might find to edit yourself and I want to show you the signs to look for in a photo where people are being used in time travel and teleportation experiments.

Note the light streaks and strange shapes over the image and the extremely fuzzy look of the faces, even though it's seen from a distance. When you see this in a vintage photograph then there is a good chance that you might have found a photo containing records of time travel. They are not that rare, and you should have no problems locating them once you know what to look for. I'm going to show you close-ups of all the faces in the photo, starting at top left, left to right.

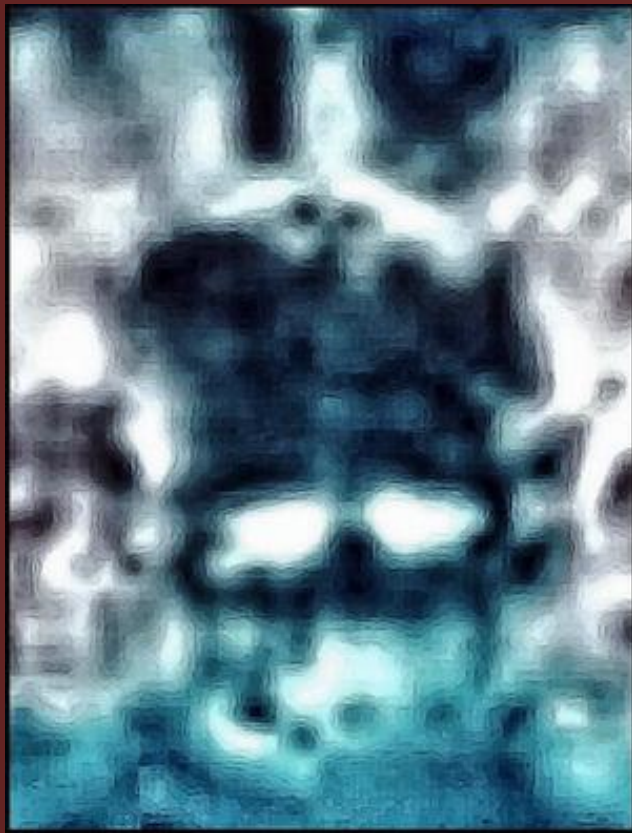
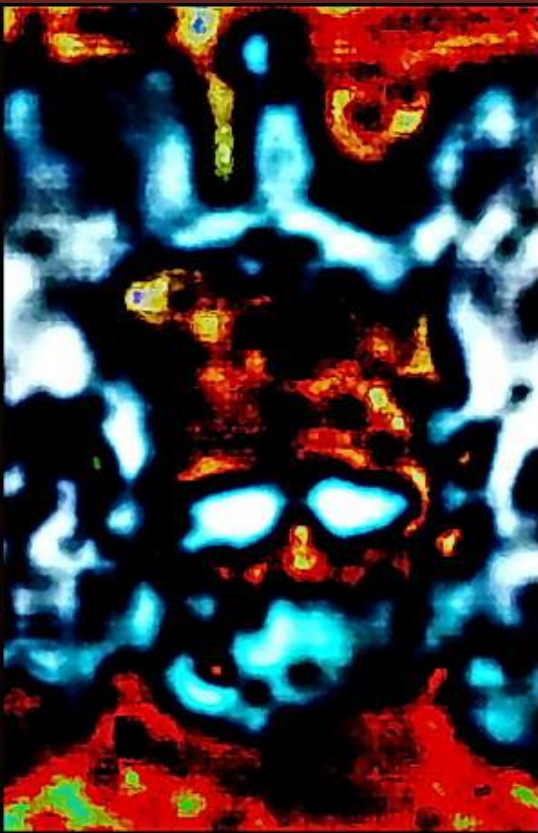
Left: As you can see, there are many strange shapes visible in front of the boy's face and head. It's a very familiar sight to me now.



Below Left & Right: edited, you can now see the outlines of the equipment on top of his head and around his face. Look carefully at the shapes jutting out from his head, as well as the equipment around the mouth and ear areas.

This isn't the place to display a full editing of this photo. I just want to familiarize you with the signs of covert operations around people so that you can learn what to look for.

Watch for geometric shapes, screens, wiring, head-sets, breathing apparatus, goggles or glasses and antenna sticking out everywhere. Small appliances are often hidden in hands or about clothing as well as all around the scene itself.



Above: the breathing apparatus is easy to see as a white area around the mouth and nose, and the white areas over the child's eyes are protective goggles. They became white during the editing process but in reality are probably black or grey.



Left: this girl is barely visible through the equipment attached to her. This is a classic example of what someone looks like when they are wearing equipment in a photo where cloaking is also employed.

Note especially the areas:

- on the face, around the mouth and ears
- around the eyes - if they are unclear as seen here, when you edit you might find that goggles or other eye-protection becomes visible
- Around the outline of the head, sometimes projecting out quite a way, as seen here.

People assume these are just artefacts in an image caused by poor picture quality, but they are not at all. When you see them profusely like this, you know that there is something concealed that you can uncover with editing techniques.



Above: All the little solid-looking geometrical shapes you can see represent tiny screens, microphones and other small appliances that this girl is being forced to wear during the experiment. They could all be edited individually.



Left: nothing about this young man's image makes much sense as it's almost completely obscured by equipment, as well as by the cloaking technique that is always used during these operations.

There are an incredible amount of tiny pieces of equipment on and around him and wiring was visible everywhere when I edited his image further.

There are also signs of extreme electrical activity around him.



When I fully edited the photo I discovered a lot of equipment around this young man's body, including small appliances on wires that mimic the appearance of foliage or flowers from a distance.

If you look at the original photo magnified you will probably be able to spot some of them even though it's unedited.

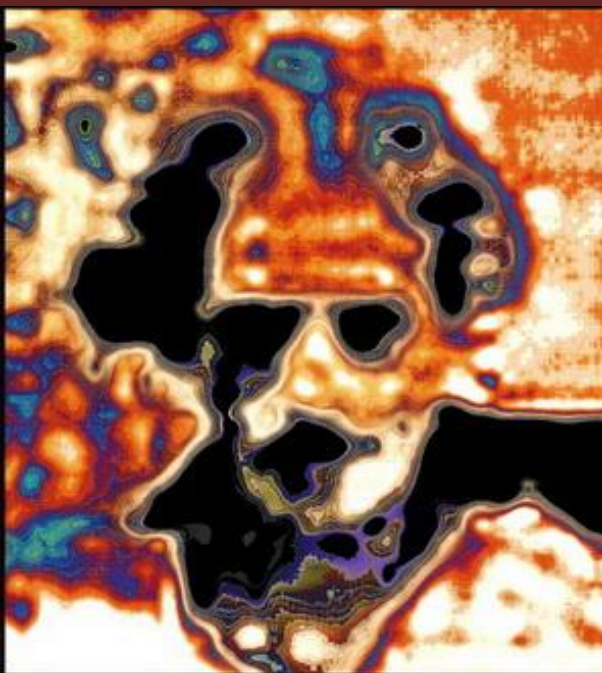
It's all good practice if you want to learn how to extract anomalous images from photographs, vintage or modern.



Left: the markings on the adult woman's face are even more pronounced than on the children's. I've noticed that in a group, different people are often wearing slightly different types of apparatus to each other.

You can see clearly the outlines of the head-gear in this image, and her nose is covered up, which is why it has a snout-like appearance.

Below: edited further, you can see that there's nothing normal about this image. Editing it properly will lead to all sorts of discoveries.

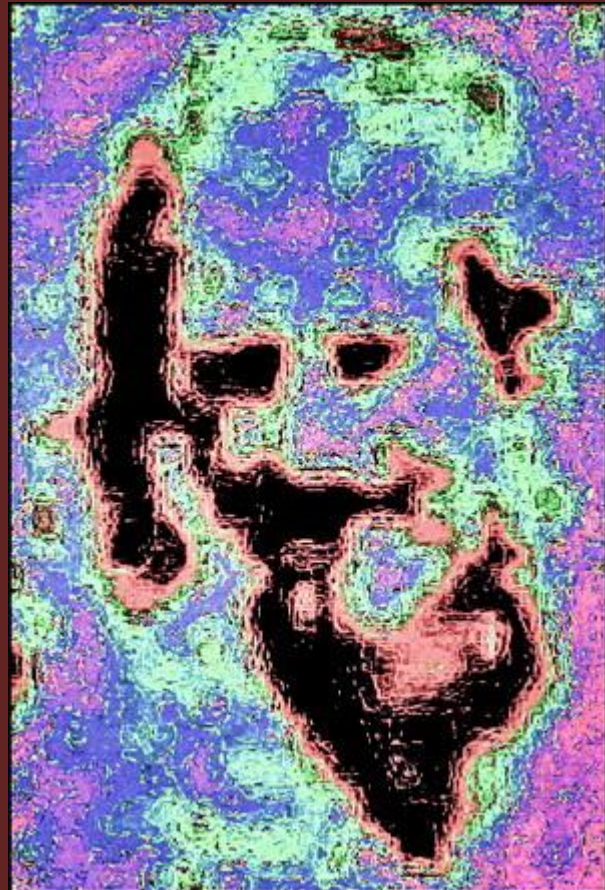
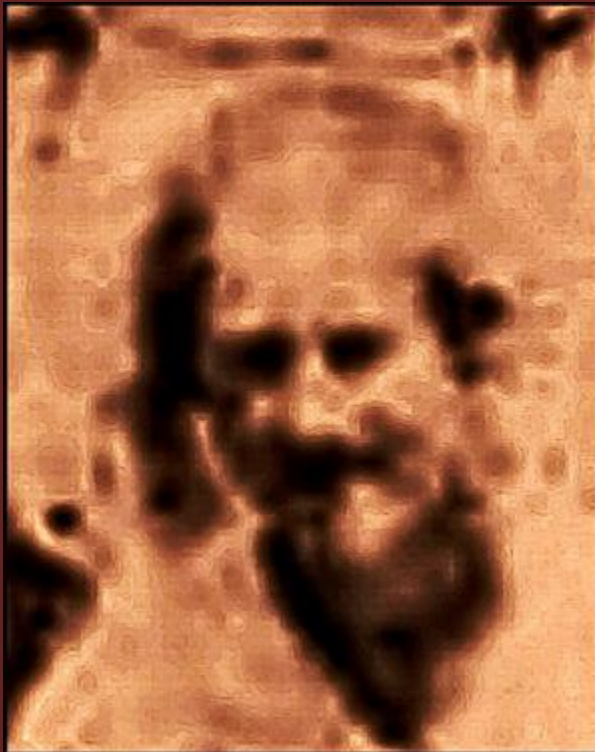


Left: this girl is similarly burdened with equipment that is sticking out around her head.



How could anyone imagine that this looks normal? It's a total misconception that the photographers of the past churned out photographs this 'bad' on a regular basis. Photographs taken properly a century ago were just as clear as they are today, and certainly there is nothing to logically explain such a profusion of photographic 'glitches' in the archives.

The assumptions people have made about photography have aided and abetted this type of misconception and in an entire century nobody has looked beyond all this and asked themselves why many of the images were *so very strange*. It has apparently gone right by archivists, curators, photographers, historians, teachers, scientists and the general public as well.



Above: the geometric designs of screens, microphones and other appliances are visible everywhere, but particularly on the right side of her head, seen on the left, and around her throat and mouth.

As everyone's nose and mouth are covered in this photo, including this young lady's, it's impossible to tell what anyone really looked like in these records of time travel and teleportation experiments.



Left: this is a second adult female and may be the mother or aunt of the children we've just seen.

Her nose looks exactly the same as the other woman's, and so it seems fair to assume they are wearing similar apparatus.

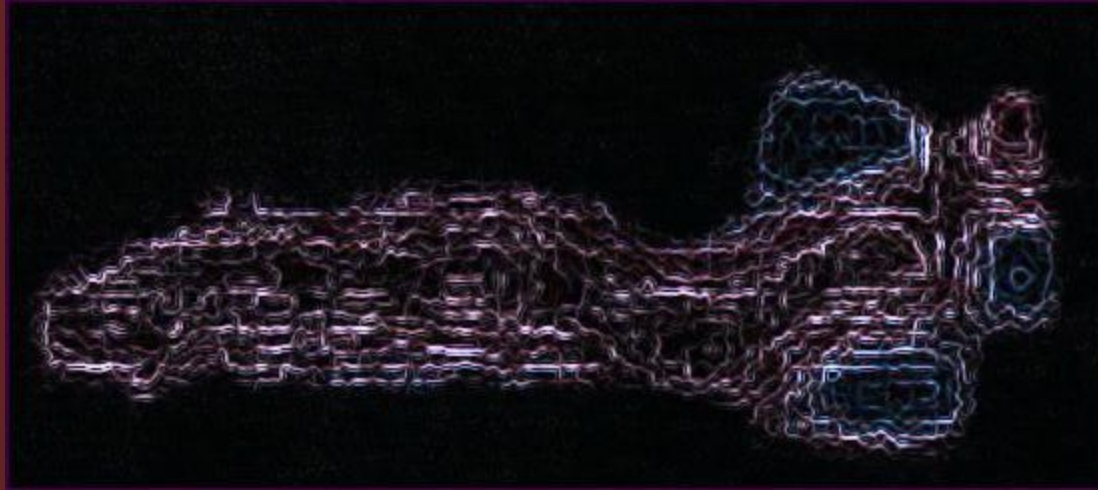
The long, curved shape around her jaw-line, seen on the right of the image, is a microphone. Constant visual and auditory contact are maintained during the proceedings.

Often in these photos people seem as though they are smiling from a distance when actually it's just the shape of the mouthpiece. In reality they seem to be either angry or scared, and who wouldn't be both?



Above: the extent of the equipment covering her head and face become clear. The operatives in charge of photography assumed we would think shapes like these were people's hair-style's from a distance.

I also discovered some craft in the sky and edited one of them, just to give you an idea. It's not very clear but you can see the outline of it in the image below. Frequently you can often get much clearer images of craft than the ones I found in this photograph.



Left: discovered in the sky and edited out, this craft is cloaked but was still just visible on the photograph.

Always check the sky in a suspected time travel photograph if it's visible, ***because there is usually something there.***

And so some of the most interesting photographs on the planet are passed over by a world that has no inkling that they contain stunning evidence of time travel and teleportation exercises carried out on helpless victims in the past.

The extensive photo-article '***The Tingles***', which examines the entire photograph, including hidden equipment and craft in the sky, will be published on '***The Pirates of Time - Part 2***', which will be out shortly.

To learn more about why you should investigate photographs very thoroughly, download '***Why you Should Edit Photographs***' as well as your free complementary eBook '***Proof of Time Travel***' which has 230 pages of photographic images and text that will conclusively prove to you that time travel is taking place.

Purchase the fascinating presentation '***The Pirates of Time - Part 1***' and then use it along with the free materials to prove to yourself - and others - that time travel is taking place and that there are many hundreds of vintage photographs containing proof of just that.

Most archived vintage photographs come from family estates, private donations and civic collections. As quite a lot of the time travel photos are in fact set up as

family or working portraits, it might be fair to assume that these pictures were left with families or companies, who perhaps had cover memories of having their portraits taken, along with the photos to prove it.

Whatever the answer is, they eventually ended up in historical archives everywhere. Who on earth would ever look at them closely enough, let alone edit them to find such details?

And even if they *did* see something, they would have absolutely no clue what it was they were really looking at.

Some of these photographs are clearly marked as having been taken by local photographers.

Were they in fact taken by local photographers? If so, it seems likely that these operatives from the future might have had to instigate some kind of regular contact with certain photographers in many different areas.

This would mean that they probably have to work regularly with certain local people for the duration of their dealings with any specific area in the world that is covered by the time travel operations.

This raises many interesting questions and opens up avenues for certain lines of research. Modern methods of mind control make it relatively easy to wipe memories selectively and plant cover memories instead.

Was this effected with the use of modern technology, such as implants and MK Ultra programming techniques?

Or is it possible that certain contemporary operatives took the assignment of going back in time and living - hopefully temporarily - among people and communities from the past.

Perhaps a more thorough exploration of early photographers - as well as photographs - would yield results. It stands to reason that these operatives would need contacts in the past in order to access certain groups of people. My own research has persuaded me that they would need key people in either certain professional capacities, positions of authority, or both.

For more information, study *'The Pirates of Time - Part 1'*, where several disturbing possibilities are examined, including the probable solution to a heartbreaking mystery involving residential schools around the world (see the photo-articles *'St. Mary's - House of Horrors '* and *'Mind Control & Human Experimentation at St. Mary's Residential School'*).



Left: An unidentifiable craft hovers just above the roofline of St. Mary's Residential school in BC, Canada.

The year? 1910.

The craft is not visible in the original photo because it is cloaked.

You can see the original photo and the editing process used to uncover this cloaked craft in the photo-article *'St. Mary's - House of Horrors'*, found on *'The Pirates of Time - Part 1'*.

A sensible place to start research into who in the past was enabling all this outrageous experimentation, whether they were consciously aware of it or not, would be within the following callings and professions:

- Jesuits and Roman Catholic Priests
- Roman Catholic nuns
- Doctors and nurses

- Teachers
- Law Enforcement
- Powerful and key people within local communities

Nothing has changed at all. Those who control the past own the present, and quite possibly the future as well.

Is this the way it should be?

Download the **free** companion eBook to this one, '**Why You Should Edit Photographs**' and the **free** 230 page eBook '**Proof of Time Travel**' to get your conclusive proof of time travel with hundreds of photographic images.

Getting Vintage Images to Edit

Fortunately, it's relatively easy to find images with the anomalous content we're looking for.

That's because a great deal of the time travel experiments that have already taken place were recorded covertly and these pictures are now archived in most countries that endured colonialism and had accessible terrain and people.

There are quite a few places from which you can access vintage photographs:

1. **Historical archives** - This is an excellent source of old local photographs. They can be scanned at a large size to preserve the details. I would advise you to say that you are doing historical research. This is very true - you are - but if you mention time travel you may be denied access or at least garner some strange looks. In some places you can get copies free or very cheaply.
2. **Library collections** - Some libraries have collections of old photos, often from local sources. For a small charge you can scan them, as long as they are in good condition. Copies will obviously cost more.

3. **Private and family collections** - If you have access to any old collections through business contacts, friends or relatives, ask for permission to scan and use them. You may have to be more forthcoming with people you are close to. Get permission before publishing family photos you've obtained, and don't use photographs with people who might still be alive in them - this could cause severe trauma to a victim.
4. **Auctions** - In an auction you can bid on old photographs in lots. Auctions also exist online for those interested, and eBay is another source of potentially cheap vintage photos.
5. **Antique shops and public markets** - All venues where people sell, swap or trade are potential markets for vintage photographs, including Buy & Sell and other newspaper ads.
6. **The Internet** - This is *the* best way to get your photos, and as long as you don't mind what geographical location your vintage images come from, you will certainly be able to get your pictures free. There are many hundreds of government and local archives from countries everywhere that offer images free for download. Hundreds more of these sites sell images. However, many of these old images are now in the public domain, and if they are not, then they're often available under the fair use doctrine which will allow you to use certain images for educational purposes, ***which is absolutely what this is all about***. Make sure you download images at their highest resolution, and don't ever size the original down.

How to Recognize Vintage Photographs With Time Travel Content

You have located some vintage photographs and want to collect some to edit, but first you have to know what to look for.

I suspect the serious seeker after truth will wish to purchase the newly released DVD '***The Pirates of Time - Part I***' to access the incredible amount of ground-breaking information and images and familiarize themselves with all aspects of my discovery so that they will recognize the signs easily when selecting photographs to work on.

'The Pirates of Time - Part 2' will be released at a future date and is already underway.

Hopefully, this work will pave the way for others to make their own startling discoveries, offering in their turn even more proof of the things being concealed from us all.

Meanwhile, below are some tips to help you get started.

The archives are a fascinating place in any town. Looking at vintage photos and reading records of bygone days is both revealing and moving, but everybody knows that old pictures and documents are time-worn, creased and torn and sometimes damaged by spills and drops of liquid or the environment they're in.

This has proved very convenient to those who want to conceal their real activities, and it seems to have worked very well for them – *until now*.

Inked-Out Faces & Equipment

Why would anyone want to go through the records and cover over, with what appears to be black India ink, faces and other portions of not just one, but quite a few photographs? As we go along I'll show you examples.

These ink-blot photographs span a period of years and do not come from the same family collections. They are diverse, and yet they seem to have been tampered with in the same way by a similar hand.

I've found rather a lot and the way it's been done is similar in each instance. *These are not inkblots made by some careless person in the past.*

You will probably come across this particular phenomenon yourself once you start searching. You are more likely to find this particular category in the local archives of a town near you than on a web site, because usually the better photos are selected for online collections.

Who Were These Deleted People?

I believe that some of the people who have vanished beneath the determined onslaught of someone with something to hide may be the disappeared, the missing, *the result of botched temporal experiments*.

A few could also represent people whose appearance strongly contradicts either the times in some way (i.e. having a modern appearance), or the town's family records, because not everybody appearing in old local photographs are necessarily who you might think they are, and you will find examples of this in the photo-articles in '*The Pirates of Time*'.

I found one person for instance, who appears several times in different photographs over a period of years, but is not who he seems to be at all.

Photographs can be very deceptive and are often not what they seem to be either. They can contain a phenomenal amount of hidden visual data.

Engineered Wormhole Amid Deliberate Ink Splatters

Having noted and examined these inked deletions I carefully looked out for more subterfuge of this nature, and I soon found it.

It's fairly easy to conceal things superficially, but once someone has actually *recognized* and examined these instances, it becomes much harder. The patterns of tampering are fairly easy to identify, and they aren't exactly subtle when you know what to look for.

I'm going to show you several examples. Although the first photo of this nature is to demonstrate inkblots, note also the other strange effects visible across the surface of the image.

When seen ordinarily it just looks like an old photo, but when taken in context all unusual marks become pertinent to your photographic investigation.



The image below, which has been cropped from the old photograph above, is an example of just this kind of subterfuge.



It shows the roof of an outbuilding and a portion of sky above an old local family property. It looks at first as though some careless person has spattered ink from an old-fashioned pen onto the photograph.

If you look closely you will probably notice something else. More or less in the center, fairly high up is a spherical object.

I see what they thought they would hide. The thinking was probably along the lines that to black out part of the sky, which is the method they used in areas on

photographs where the patterns were more confusing, would be too obvious due to the lack of texture and shadow available.

Instead they spattered ink in this obvious way. You do have to *deliberately* create spatter to make a mess like the one seen here, even if you are writing on paper with a very poor old-fashioned fountain pen. Ink spatters in several directions at once.

Spatter is also sometimes employed by artists in a controlled way when painting, and most artists, including myself, are familiar with spatter techniques. This *is* a controlled spatter, with the spatters all pointing exactly the same way, and it doesn't hide the sphere (or engineered wormhole) from those that know what to look for.

There is a small black-hole above this family's residence, a family who from what I have observed appears to have figured very prominently in the temporal experiments being carried out in this particular town by people from the future.

This family, if subjected to our modern-day mind-control techniques might *never have had any conscious awareness of what was happening.*

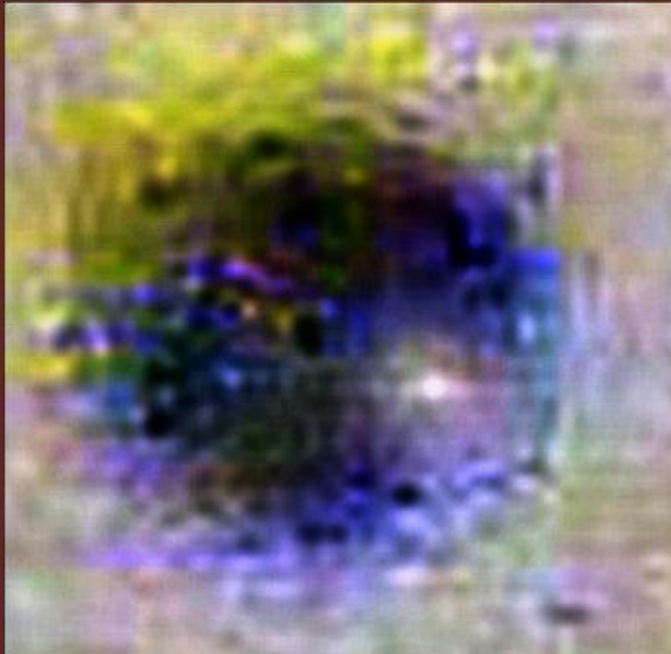
If ever they partially recovered their memories or had some uneasy moments there would have been nothing at all they could have done about it anyway.

They were separated from their tormentors by a century and to tell others such a story would have been to risk the asylum, another horror story.

I have found many small time tunnels, both in modern and vintage photos, *and where there are artificially engineered wormholes there are always UFOs, or craft of some description, with them.*

They couldn't accomplish these operations without many craft and personnel.

Below is the 'ink blot', edited, and although it looks like it might be a sphere with light reflecting *from* it, I'll show you that we are looking at an artificial source of light coming from *within* the entrance to the small time tunnel through which modern-day operatives arrived from our present time period.



Left: the portal, or time tunnel, seen up close.

The white mark that looks like a light is just that. It's attached to one of the many craft positioned in the entrance. You can even see the shapes of some of them.

You are looking through from a hundred years ago in the past right at the present day, just through the rabbit hole there, as recorded in a century-old photograph.

Say hello!

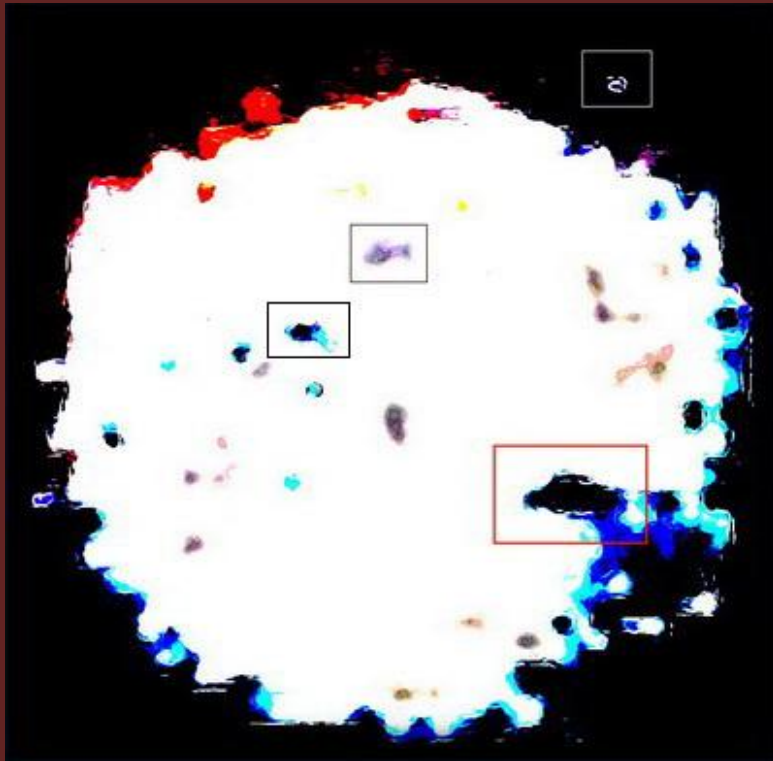
Why didn't the person who splattered the photo deliberately put the top glyph above this mark that is really an engineered wormhole or star gate, to make it look like just another exclamation point?

Could it be because although they wanted to hide what was going on from the public, they left these signs for someone who *did* know what was going on to possibly discover later on? And if so, why?

The more that I learn about these incredible experiments, the more questions are raised and the more mysterious and amazing it all becomes, *but there is a pattern that emerges related to all this covert behaviour.*

It's bigger, stranger and more bizarre than any sci-fi or fantasy movie such as '*Lord of the Rings*', and is based on the clear and determined intention of one group to

rule the entire world, from the past to the present and beyond. 'One ring to rule them all' - ***and that ring is nothing less than the circle of time itself, manipulated to form a controlled loop.***



Left: after editing I managed to isolate several craft.

The portal is seen as white in this edit. I've put a rectangle around four objects, but you can see how many are present in just this edited layer.

I will show you these four up-close, so that you will see that what I'm telling you is the truth.



Above: the craft seen in the lower right in the red rectangle, cropped. It has a basic shape which is clear and the image has many little details that are best seen magnified.

How could anyone doubt that this object found in the sky is a high-tech craft of unknown type? 100 years old, this image *would have to be in the entrance of a time tunnel or wormhole* to make any sense at all.

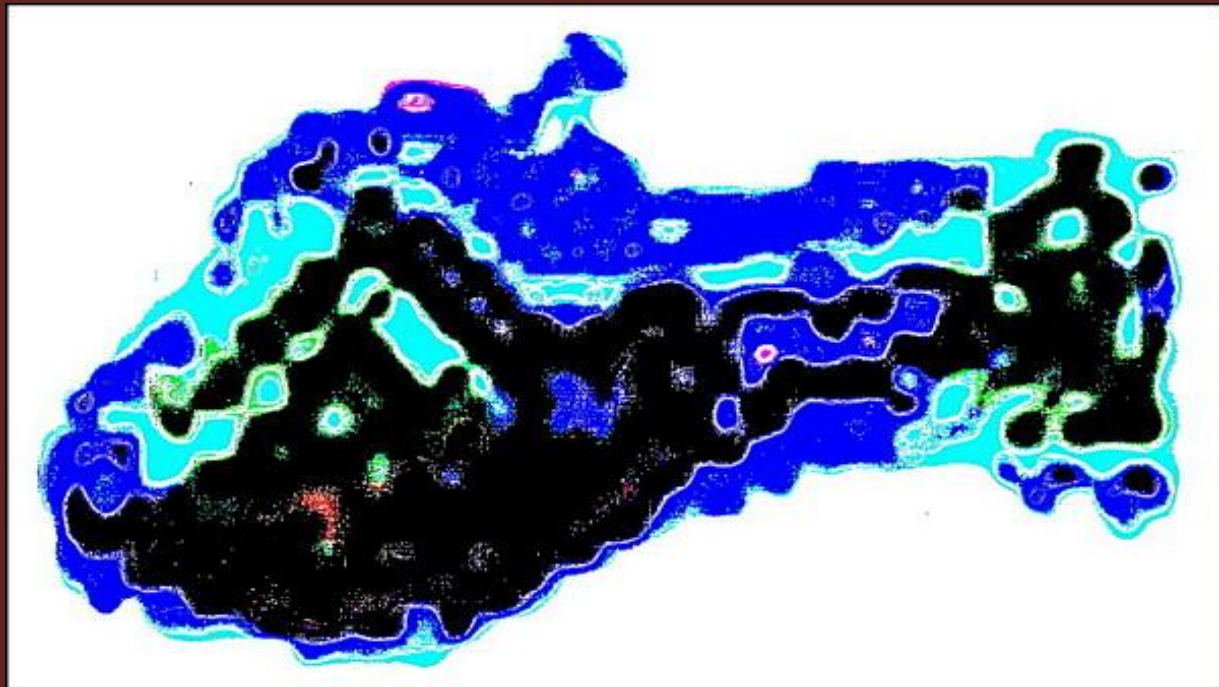


Left: this little machine, seen in the blue rectangle, seems very much like a helicopter as it hovers in the skies above Mission, British Columbia, Canada a century ago.

I wonder what it feels like to experience something as awesomely momentous as this.

It probably becomes routine in the end, perhaps even tiresome in its complexity.

One thing is sure, the innocent victims on the other end of these experiments probably only felt fear and confusion as a result of this interference, even when everything went well.



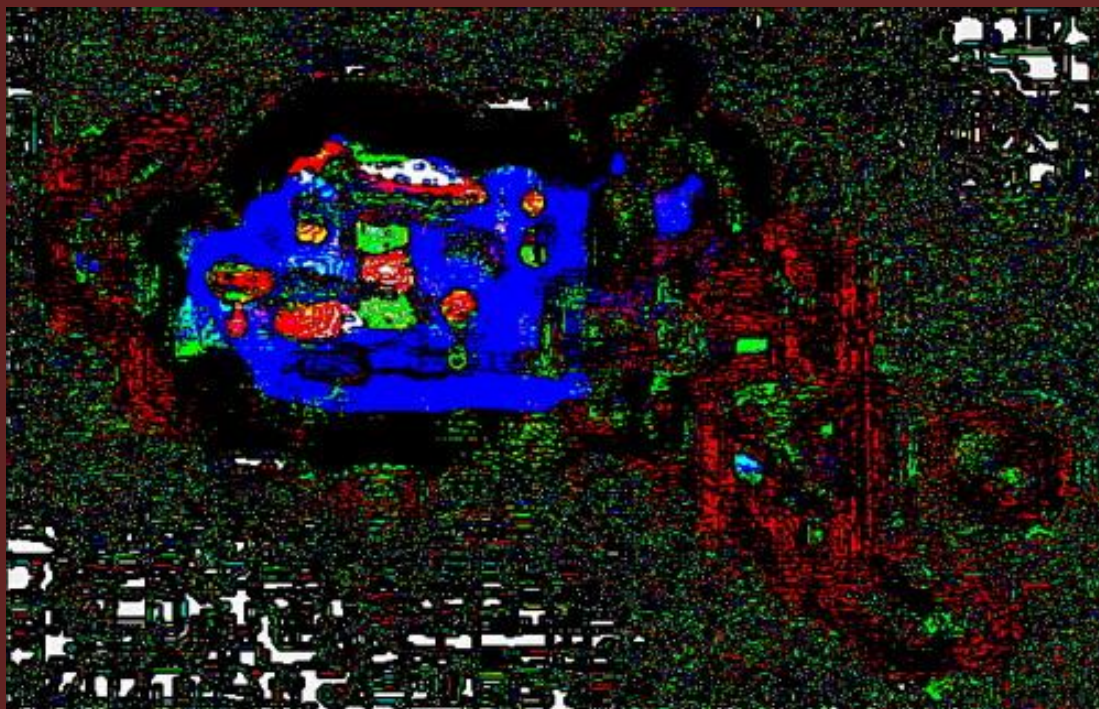
Above: the helicopter-like craft, found hovering in the entrance to the engineered wormhole, *portal between our present time and a century ago*.

There is no denying the evidence found in hundreds of antique photographs which prove that neither the present nor the past are as we believe them to be.

It's something that should be acknowledged and faced, because it's vital for the sake of the future that we understand the truth today.

We have been lied to consistently and as a matter of course for centuries by all the institutions that we believe in and that therefore control us.

Time travel is a fact not a fiction, and we all have to understand this very thoroughly, because it is being used as a weapon against us all.



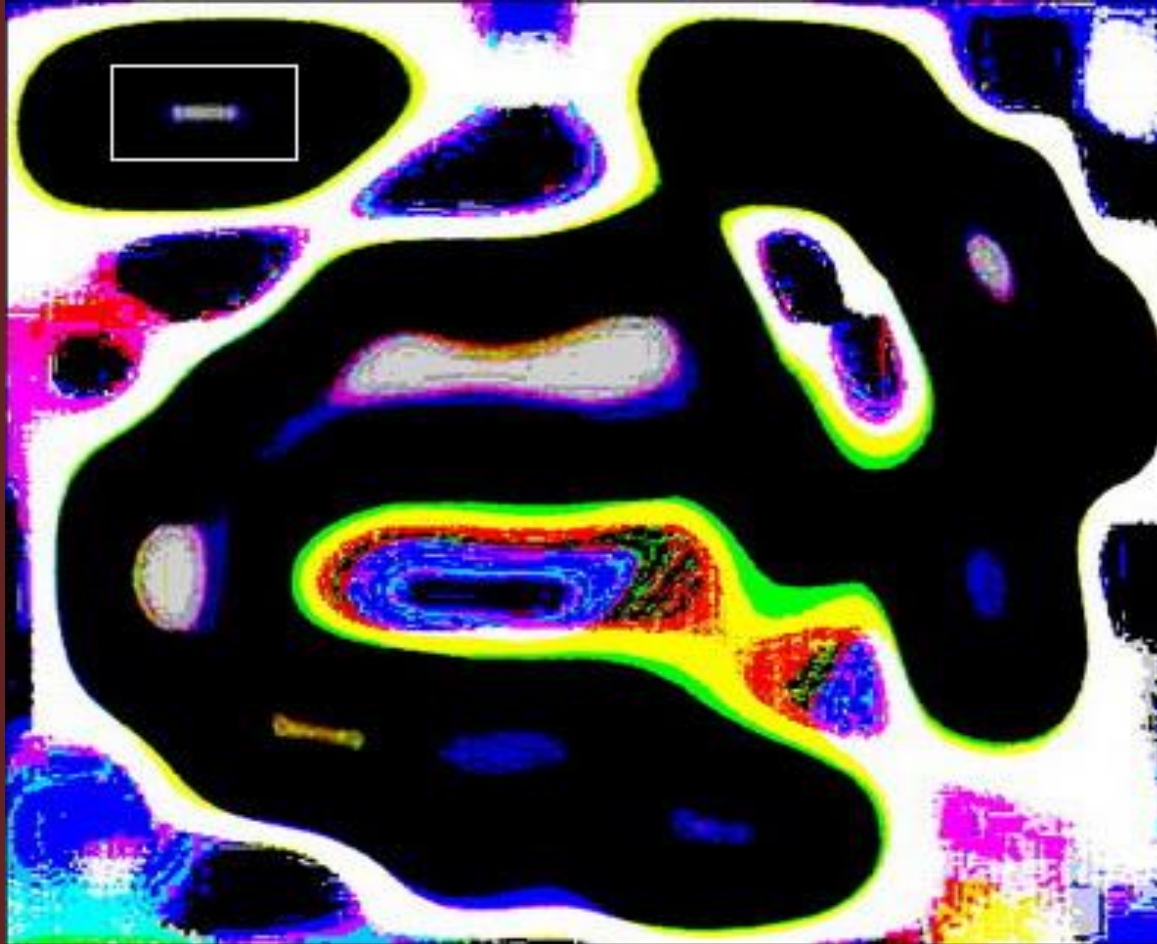
Left: this machine, found in the black rectangle, is a complex little craft. Small shapes have been isolated in the main area.

This one is difficult to edit, as some images can be.



Above: the same craft edited in a different way reveals separate sections and an unusual design. Most of the cloaked craft you will see are based on superior high-tech designs many years ahead of the capabilities of the craft that they allow us to see.

Designs that are unknown to us and that we cannot see make up the majority of the craft in the Earth's atmosphere, as well as beyond. Why is that?



Left: this little machine can be seen as the white craft in the rectangle at the top right in the image of the wormhole on P. 35 just this side of the portal, in the past.

Editing has reversed the colors, but shows the outline of the craft. I've put a rectangle around a small but interesting feature off to the side at top left.



Above: the little bar-shaped object shows visual evidence of extreme electrical activity, which is to be expected considering what is taking place up there

It's obviously not much help to try and figure out what everything might be used for, but showing people that it's actually there is the main goal of the work I'm doing.

Note the interesting little shapes that have been given definition during editing. They are best seen magnified.

The rest of this interesting photo and its edits can be seen in the **'Inked-Out Photos'** gallery in **'The Pirates of Time - Part 2'** when it's released.

Someone Obviously Knew

So many photos, so many secrets, *so much time*. Below is another example of inking-out people and events that the perpetrators would rather you and I didn't see. In the case of this image, it's taken from a fascinating photograph with all kinds of amazing things occurring in it.



Left: this photo and its secrets will be revealed in the **'Inked-Out Photos'** gallery under the heading **'Garden of the Lost'** in **'The Pirates of Time - Part 2'**.

In this eBook I have compiled a list of clues to look for when locating vintage images that contain records of time travel in them.

This photograph contains a lot of the phenomena that I mention in the list.

Note: both airbrushed and inked out areas in images can often be to some extent recovered with careful editing. This happens when you pass *beneath* the surface barrier to the image beneath. In the same way, when editing for instance a craft found in the sky, it's possible under the right circumstances to pass *through* the walls and edit details within.

Download the **free** companion eBook to this one, **'Why You Should Edit Photographs'** for more information. Download the 230 page **free** eBook, **'Proof of Time Travel'** to see startling and irrefutable evidence *that it is taking place now*.



Above: At least 6 or 7 children's faces have been blacked-out deliberately.

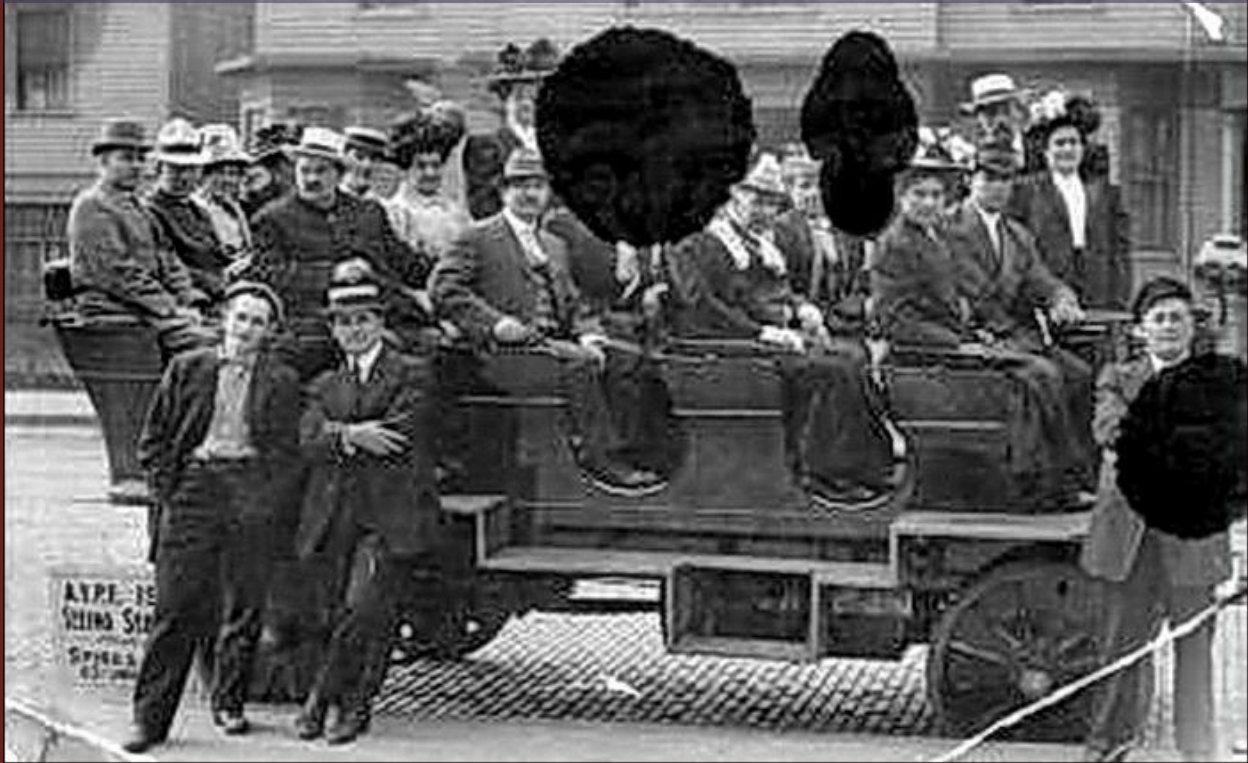
Some areas contain strange white marks as well. Note the white orb-like image near the top. Is this a light phenomena or another form of cover-up?

Beneath the ink are faces belonging to children who are undergoing a terrifying ordeal. What happened to these children?

Did they all come through their adventure safely? And if so, how did it affect their future lives? Even if their memories were successfully wiped, wouldn't events such as these have had deeply disturbing effects on the psyche at a subconscious level? *And if someone remembered, later on?*

And what about the ones who were lost or who met with some misfortune more suited to a badly-made version of the science fiction movie 'The Fly'?

Below: a group photograph displays another example of deliberately blacked-out faces and objects. The operatives were quite used to handling groups of people this large. Not surprisingly, nobody in this image looks very happy at all. The area at the bottom that looks like damage to the photo through folding, is actually wiring and if you magnify the image you will see where it's attached to something in the lower right.



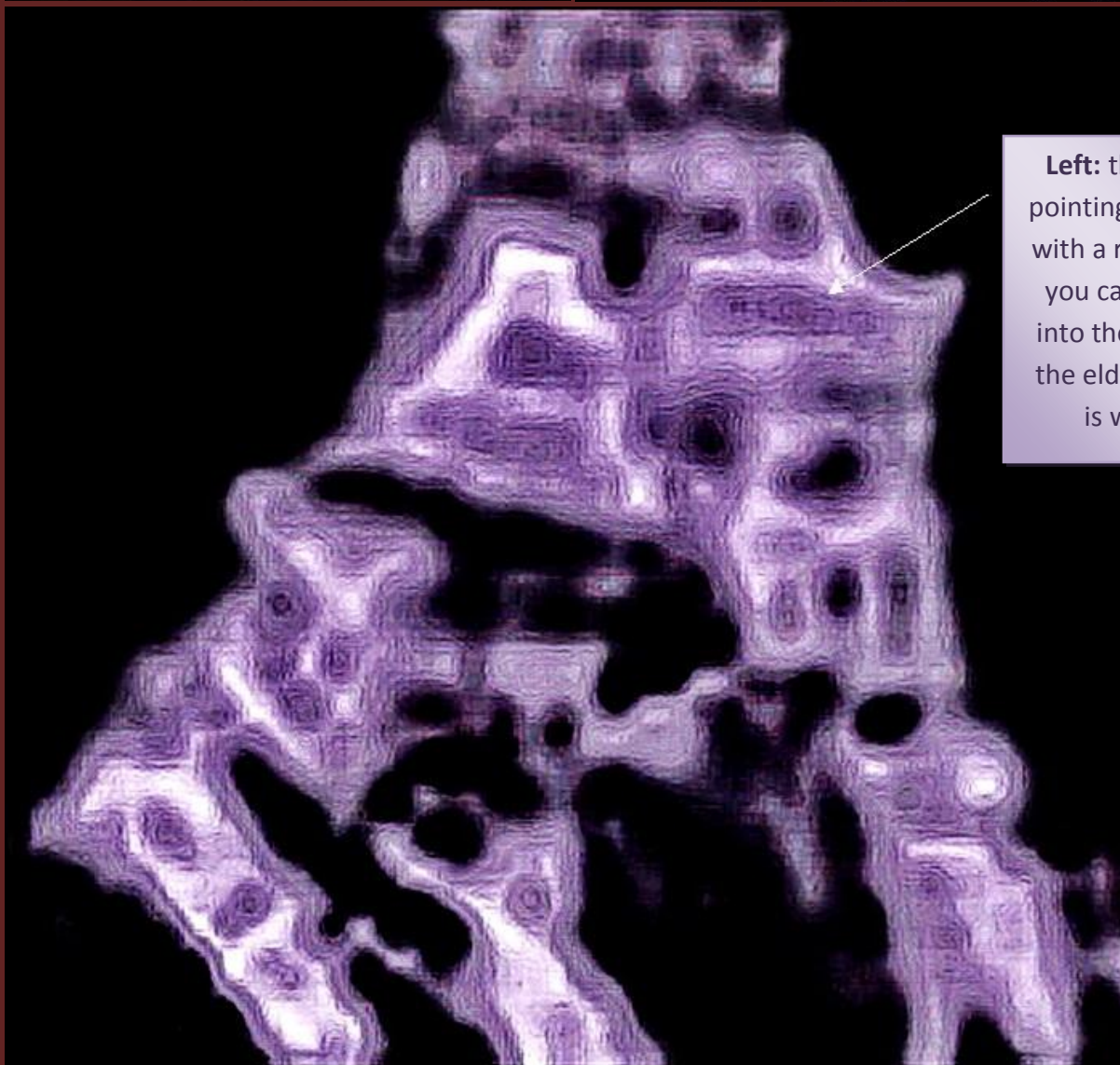
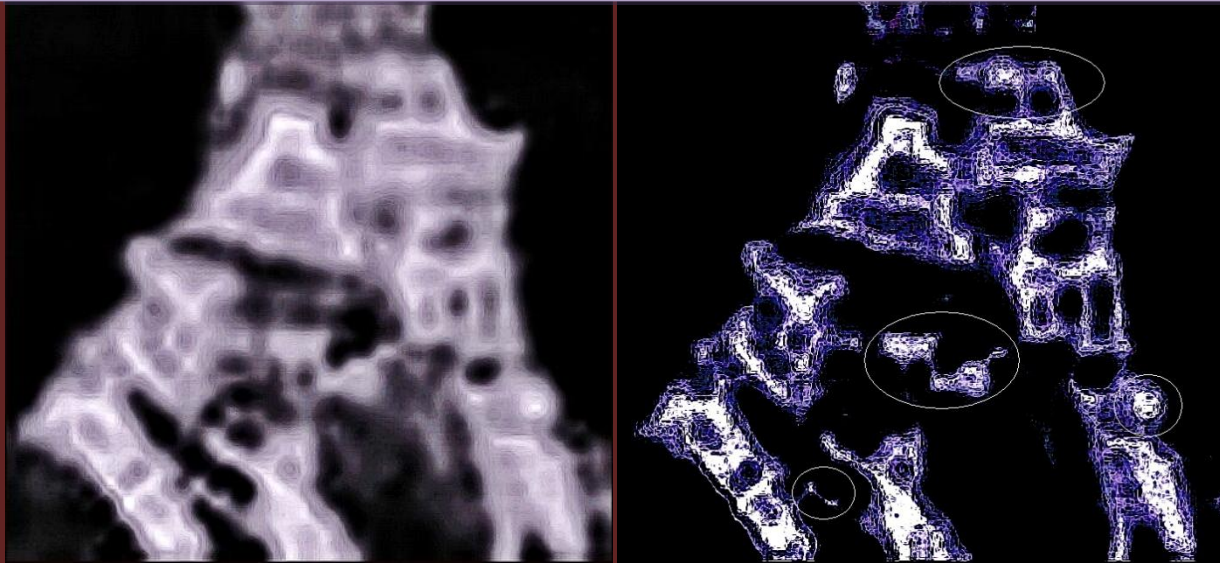
Above: I put a circle around an interesting section of the image. You can see a circular object inside it, rather like a miniature satellite dish. It is similar to the one attached to the cone-shaped object examined in the free eBook *'Proof of Time Travel'*.

Left: the elderly couple visible here between the ink-blots have their faces covered by equipment, probably breathing apparatus.

Those aren't feathers in a hat that the lady is wearing on the right. They are small screens set on top of head-gear.

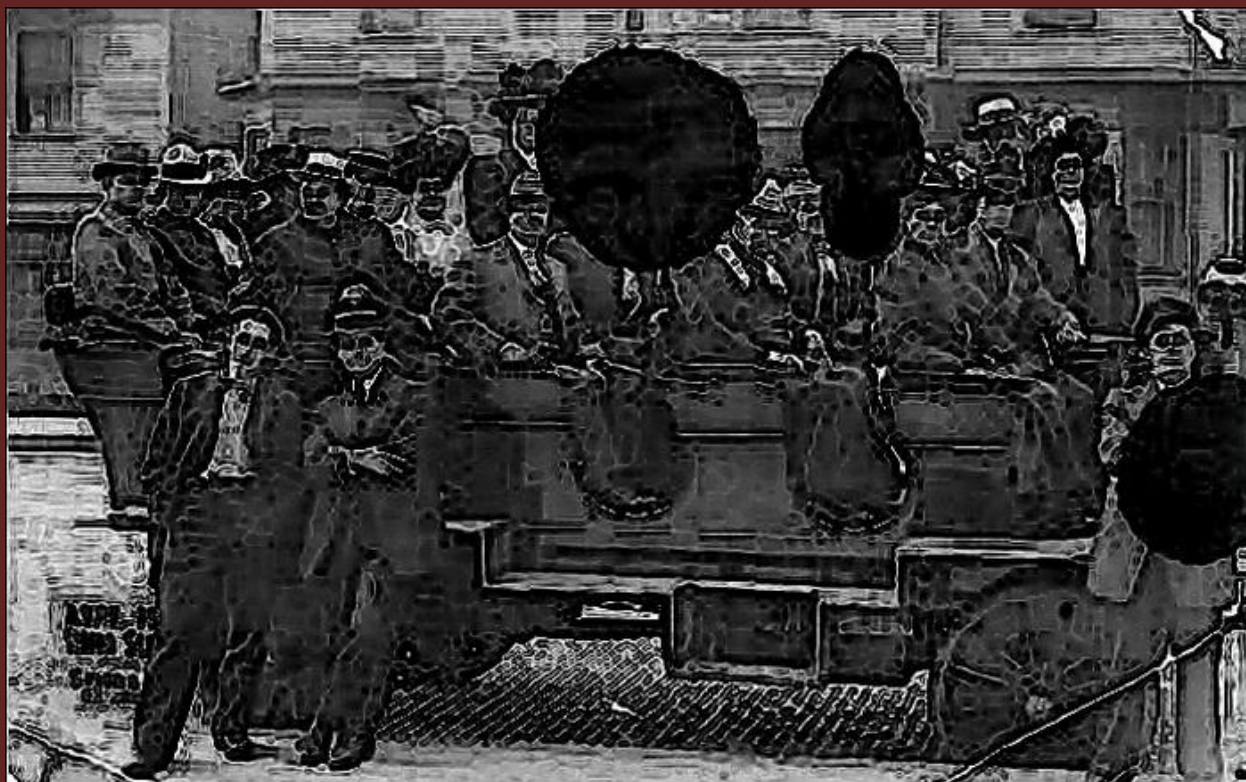
It's not that hard to control this many people at once using the technology that is available to these operatives, but setting the scenarios up must be incredibly complex to carry out and would require a high degree of precision, skill and patience.

Below: I wonder how these poor people felt. If they had gone through this a century later they probably still wouldn't have understood what was happening to them. The image on the right has areas of interest circled that highlight small pieces of equipment showing numerous antennae and screens.

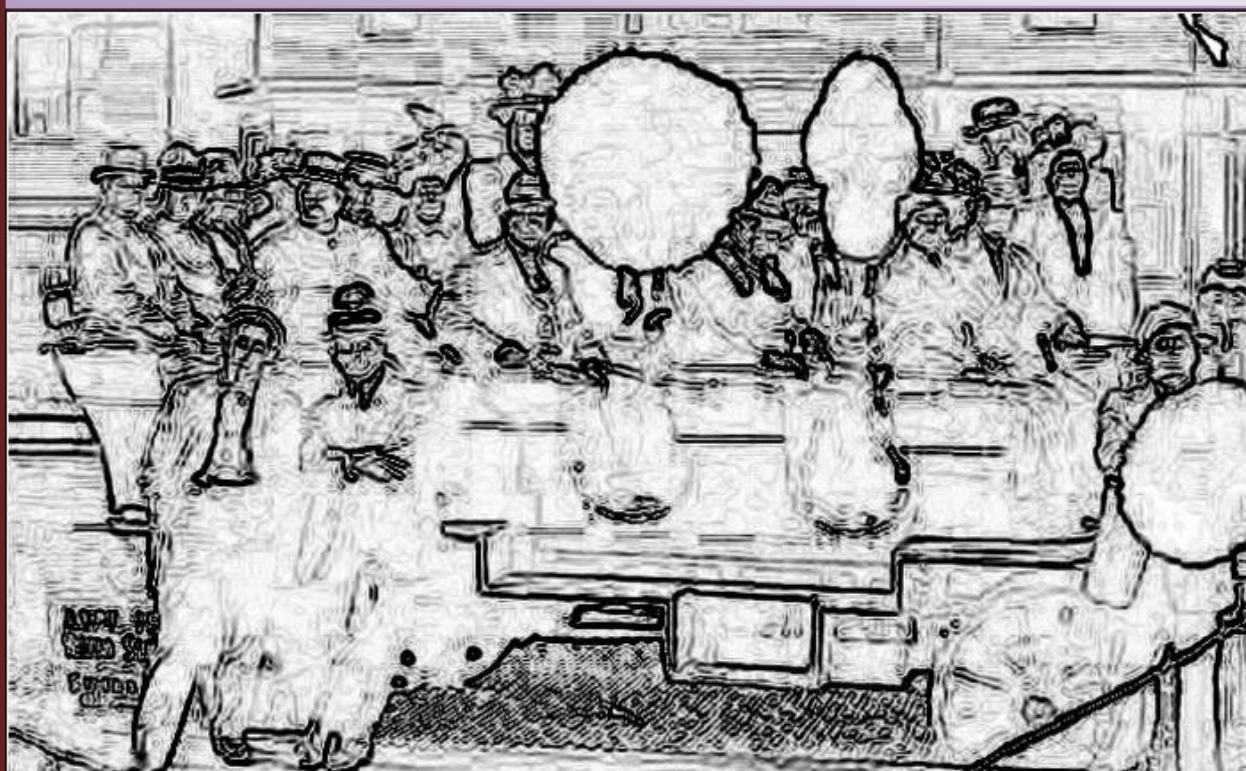


Left: the arrow is pointing to a screen with a readout that you can see inset into the head-gear the elderly woman is wearing.

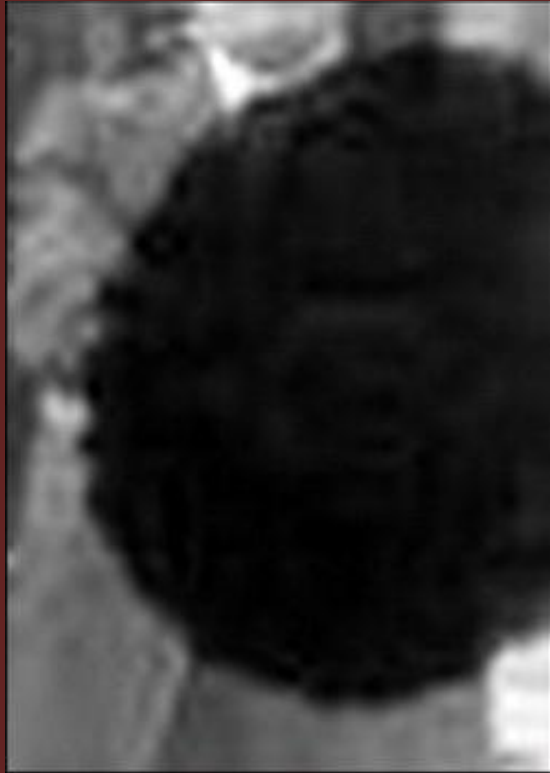
Above: this picture highlights the extent of the equipment they have covered these people with. You can see numerous items hooked up together and connected by wiring. Most of the people in the photograph will have been forced to wear this gear.



Above: the scene is lightly edged and sharpened so that you can magnify it and see the extreme strangeness of the faces, which are partially covered over with apparatus of different types. See the wiring also and its attachment on the right.



Above: a crayon drawing application has been used to highlight the scene, and once again it is best seen magnified. Examine very closely the people, wiring and the obvious screens and other appliances found around the entire image. As well you can just make out some of the strange shapes inside the ink-blots, which can be edited.



Left: a large painted-on ink-blot disguises what this man is holding in his hands.

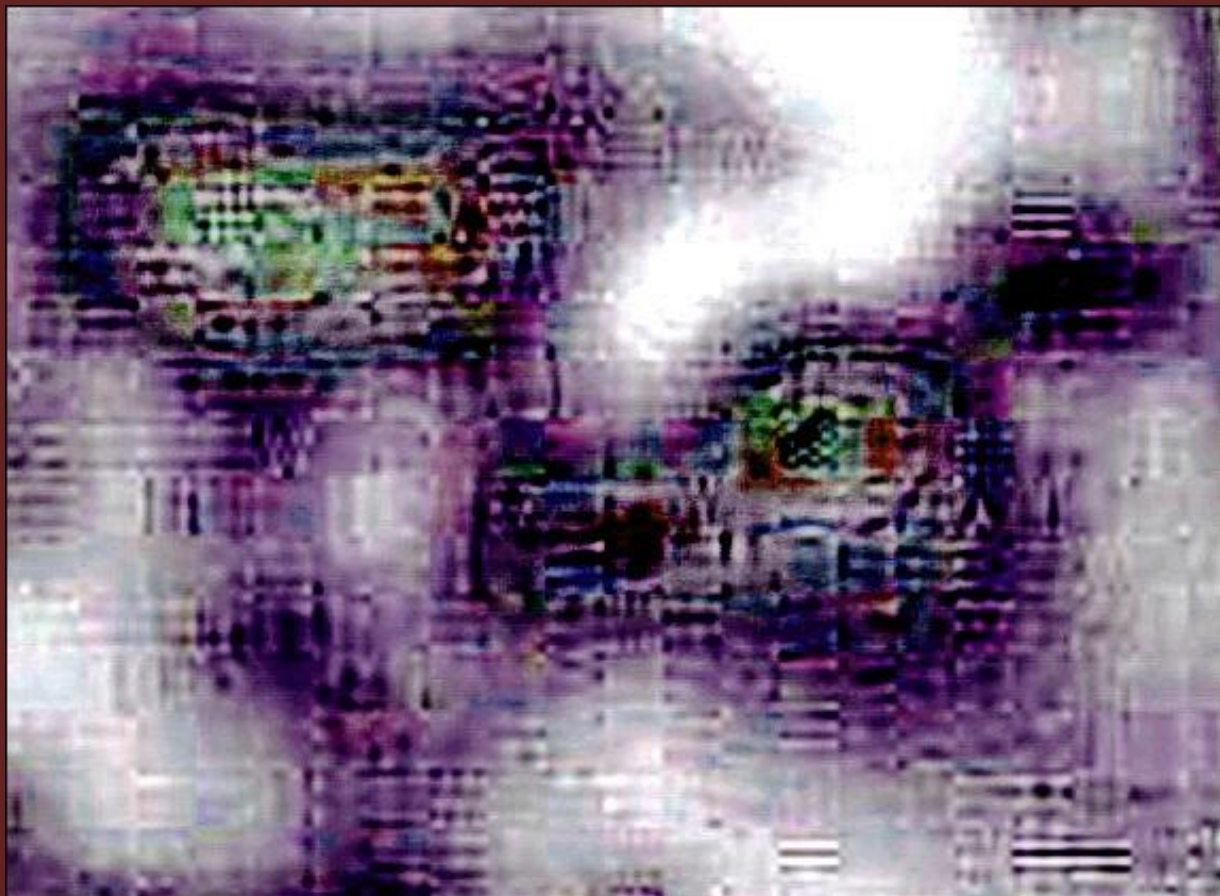
I don't know whether he's an operative in vintage clothing or a commandeered local.

I have visual evidence of modern people dressed up as locals from the past, and the operatives make the local people participate for convenience.

Below: although obviously it's not going to be as clear when edited as an area with no ink-blot on it, editing can still reveal the basic shapes beneath the pigmentation.

You can clearly see the outlines of modern equipment composed of screens mounted on the usual goose-necked bases so that they can be aimed in any direction as necessary.

Screens are frequently mounted on or in larger screens as you can see in this instance where there are at least seven individual screens visible.



A Visual Record of Experiments that Have Changed History

The local archives contain the fairly detailed records of experiments perpetrated on the people who lived a century ago. How and *why* they ended up in the archives I have yet to discover.

I have seen, edited and examined so many of these photographs that I have finally realized the incredible breadth, scope and complexity of these experiments in time.

My first photos came from one small town in just one time period. I soon discovered that those involved have conducted time travel experiments in many different places and time periods.

Apart from the more serious matter of experimenting on people - many of whom quite probably subsequently died from injuries or were lost in time and space - this has of course cost money beyond all reason, knowledge or belief.

To find out a little more about how everything is funded on a planet where money and power are very much more important than human life, please read the article ***'Temporal & Other Beyond Top secret Experiments'*** found on ***'The Pirates of Time - Part 1'***.

Photograph after photograph contain the people of the small town I live in, men, women *and* children, often with their animals, all wearing headsets – microphones, earphones and other high-tech equipment.

This equipment cannot be seen ordinarily without editing the photographs, but once you know what to look for they really are easy enough to find. A child could do it, although this material is not necessarily suitable for very young children.

Although the truth is very strange, I don't personally advocate holding it back from people to save their feelings, as saving what's left of the world is far more important. Courage is an asset in a war, and a war is certainly being waged against

the people of this planet, albeit covertly and silently. It's past time to put on our grown-up boots and face the enemy properly, even though it's a little late. Ultimately, the truth is the only thing that can set people free.

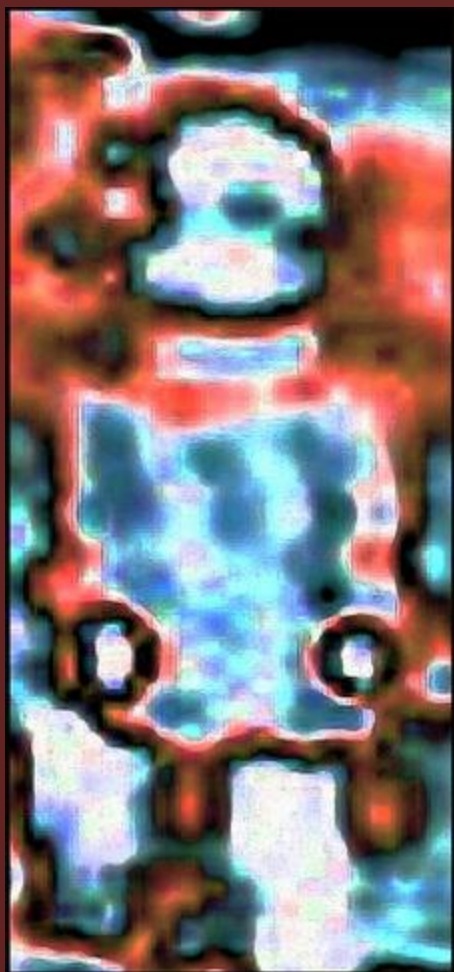


Above: cropped from a vintage photo over a century old, the image shows a group of children at the edge of a local lake.

There are many strange and disturbing details in the original photograph, including two pneumatic tires that hadn't been invented yet.

Two of the children are sitting or squatting but the child on the far right is standing up, and I'll show this little person next.

Note the strange tether-like grey line that connects the child to something in the water.



Left: Here is the child standing by a lake *over a hundred years ago.*

He or she is wearing a space helmet with attachments that can be seen to the left of it.

There is a large, curved antenna at top left seen here as white.

There is also something around the neck, and the child seems to be holding a similar object in each hand.

This image is taken from '**The Children by the Lake**' and can be found on '***The Pirates of Time***' presentation.

The dates of most of the images I've found are nearly all pre-1930, seeming to average around 1907-10, but going back much further and continuing I believe to the present day.

What do the Experiments Look Like?

Note: remember, if evidence is vaguely visible, it usually looks like faults in the film and age, wear and tear in the pictures.

Check for points of light, light streaks and smears in the sky or across the body of the image and also for one thin blue-grey line that runs horizontally across all or part of the photo. If people are present, look for unclear faces with all kinds of strange shapes and projections overlaid on the face and sticking out around the head and neck area. There will be little screens visible everywhere.

The experiments look eerie, strange and sometimes even, beautiful.
After a while I learned how to recognize the tell-tale signs of temporal displacement by the subtle and almost invisible evidence of the extreme electrical and magnetic anomalies it causes.



Examining the photos properly often reveals an 'Alice-in-Wonderland' world where nothing quite makes sense any more.

The photograph edited in the photo-article '**In the Deep Midwinter**', seen above, is typical of such scenes, except for the fact it's taking place at night, which seems to be unusual. This shows some of the phenomena nicely though, and so is examined in great detail in '*The Pirates of Time - Part 1*'.

Sitting in the snow is a family with a very small baby. Even their dog has been brought along and is tied-up near to them. They are being experimented on in this photograph, and when I edited it some very disturbing details were uncovered. Nevertheless, this really did happen to these people, who were very badly used.

Photographs Hold the Clues

I've done a lot of personal research, but much of what I've discovered has been directly as a result of my intensive study and editing of photographic images.

Obviously, without some type of photographic record, there would be no way to know what anything looked like unless you were actually present in a temporal displacement experiment.

Fortunately, I've been able to observe some of the main visual phenomena repeatedly in the antique archived pictures.

Similar Imagery Each Time

What follows is a description of imagery I've noticed re-occurring in photographic records during time-displacement experiments.

Some of this visual data isn't apparent until the image has been lightened or editing has taken place, but other visual clues are apparent immediately, especially after gaining a little experience identifying and examining them.

- Perhaps the most telling signs of something amiss in a vintage black and white or sepia photo can be seen when you look around people's heads and faces. As I explained earlier there is really no good photographic reason for the fuzzy, unclear and strangely-shaped heads and faces that people display when they are involved in temporal and teleportation exercises in which cloaking is involved. Look for faces covered with 'mist' or with features obscured, strange shapes around the mouth, nose or head. This is often caused by equipment. There is always a microphone and numerous screens involved, and sometimes breathing apparatus and a space-type helmet as well. It can sometimes be vaguely visible, especially when enlarged, and after you have gained a little experience you'll learn to spot this phenomena, even from a distance, and it will often be the basis of your selection of a photograph. Editing will reveal the details. Don't worry that you'll spend years searching for a time travel photograph as if it were the

Holy Grail. There are thousands of them out there. I can prove it, and so can you, if you want.

- A phenomenon manifesting the appearance of light-colored or white orbs, but they are not the orbs captured in paranormal photographs. These can often be of tremendous size, being in some instances larger than people.
- The appearance of two large circles, one dark, one light, often of opposite colors (blue-ish/pinkish-orange) that appear as soon as the exposure is adjusted, even though they are found in black and white photos. These spheres are not orbs, either, and it's important to note here that I've found a similar effect in images taken of the sky, both in my own and the vintage photos. Polarity would obviously play a huge role in these experiments.
- Subtle colour already visible on parts of what should be a black and white image only, perhaps from some unknown radiation.
- Soft lights, with the appearance of cinders, seemingly falling from the sky and all around, particularly in darker scenes. They could be plasma-related.
- Swathes of light that look like mist partially obscuring the photo. It would seem like simple over-exposure or aging in a vintage photo.
- A cone-shaped instrument or apparatus appears several times in different time-displacement photographs. Please see the gallery titled '**The Cone-Shaped Device**', which will be included on '*The Pirates of Time - Part 2*', when it's released, to see this appliance.
- UFOs, modern craft and other phenomena in the sky.
- Light streaks in the sky.
- Geometrically structured transmission patterns issuing from the equipment used.
- Parts of people and animals (such as dogs and horses) disappearing, becoming transparent or morphing in the image.
- Size anomalies in people. *They can appear much larger or smaller than usual*, with people of different and clearly anomalous sizes seen together in the same photograph. These anomalies are probably related to massive electromagnetic fields
- People wearing what appear to be space-helmets and suits.

- Evidence of HAARP or similar transmissions in the sky.
- Negative/positive imagery on the same photo during 'fading out' and displacement.
- An amoeba-shaped patterning of light and dark which seems to be electronic in origin during displacement/teleportation.
- High-tech equipment concealed about people and hidden in shadows, doorways, trees etc.
- Video screens in great quantity and all sizes found on hidden equipment, hidden about people, and placed in the woods, up trees, in shadowy doorways and other convenient places where they cannot be spotted. They range from smaller than a match-head to large enough to mount on building roof-tops. As they are cloaked they are not apparent unless edited.
- Boxes, often with lights in, hand held apparatus often with lights attached that emit frequencies (as seen by patterning) , head-sets, microphones and helmets.
- Military-like personnel wearing military gear among the ground crew, and people on screens monitoring the exercise from craft or bases in our time period.
- Sullen, angry or scared expressions on the faces of the victims, especially when seen in context after the cloaking is removed from the images through editing. What appear to be misty smiles from a distance are often caused by the bar the microphone is mounted on obscuring the mouth area.
- 'The Blue Line'. This is a phenomenon which I assumed at first was a common glitch in a vintage photo, because that's what it looked like. It's a thin whitish-blue line that often stretches across the entire photograph. I discovered that they are present in a lot of the time displacement pictures, and seem sometimes to stretch the distance, scope or range of the experiment, perhaps indicating a force field or some kind of electrical activity. I'm not a scientist, so I can only speculate.
- Men dressed as women and posing as early twentieth century locals in time experiment photographs. I've found men dressed as women and posing

next to women as fake husbands in 'family' photographs. **Note:** *I am not the only one who has noted men dressed as women in vintage 'family' photos. See '[The Pirates of Time - Part 2](#)'. According to some sources, early time travel experiments conducted from the Camp Hero Montauk base in Long Island, USA, used boys and men almost exclusively.*

The Image

It's important to remember that each individual photograph is intrinsically different from all other photos, and yet if there are things hidden in the image, it will resemble others and they will have certain characteristics in common.

I've made certain discoveries about photographs that could completely change the way in which people view them.

They can under certain circumstances be much more than a flat image, instead containing layer upon layer of data hidden just beneath the surface of the image that we are seeing.

If we understand that a perfect photograph (which can't be taken with any camera available to the general public at present) would be holographic in nature, then we are a little closer to understanding the true nature of these particular photographic images.

A photo is thought to be flat and two-dimensional by nature, and it certainly usually looks that way when viewed printed or on a screen (see the article '[Why I Should Edit Photographs](#)' for more detailed information about this subject).

I'm assuming that when you select the photo you are going to edit it will be because you already suspect it may contain something of possible interest.

In this case the photo you are working with, whether it's an old vintage one or a modern digital image, has quite possibly got very interesting visual data hidden within it, not immediately apparent to the human eye.

Because many photographs contain more than is at first visible, you will be editing through these layers of imagery in an unconventional way. There is no magical one, two, three formula that will enable each image to be edited in the exact same way, but there are guidelines that you can follow.

I have prepared a free video demonstration that you can download, '**Watch Secrets Revealed Before Your Eyes**'. In it you will see techniques being used to uncover or enhance obscured imagery. In the end it is practice and working intuitively that will yield results and clarity for you.

If developed properly, these techniques will allow you to:

- Uncover details in photographs with paranormal or transdimensional content
- Uncover details in NASA and other official images, *even when they have been airbrushed out*
- De-cloak cloaked craft in the sky
- De-cloak cloaked scenes
- Make scalar waves, certain electronic activities and transdimensional eavesdropping and monitoring activities visible
- ***Uncover evidence of temporal displacement and teleportation experiments (time travel) in archived vintage photographs from around the world***

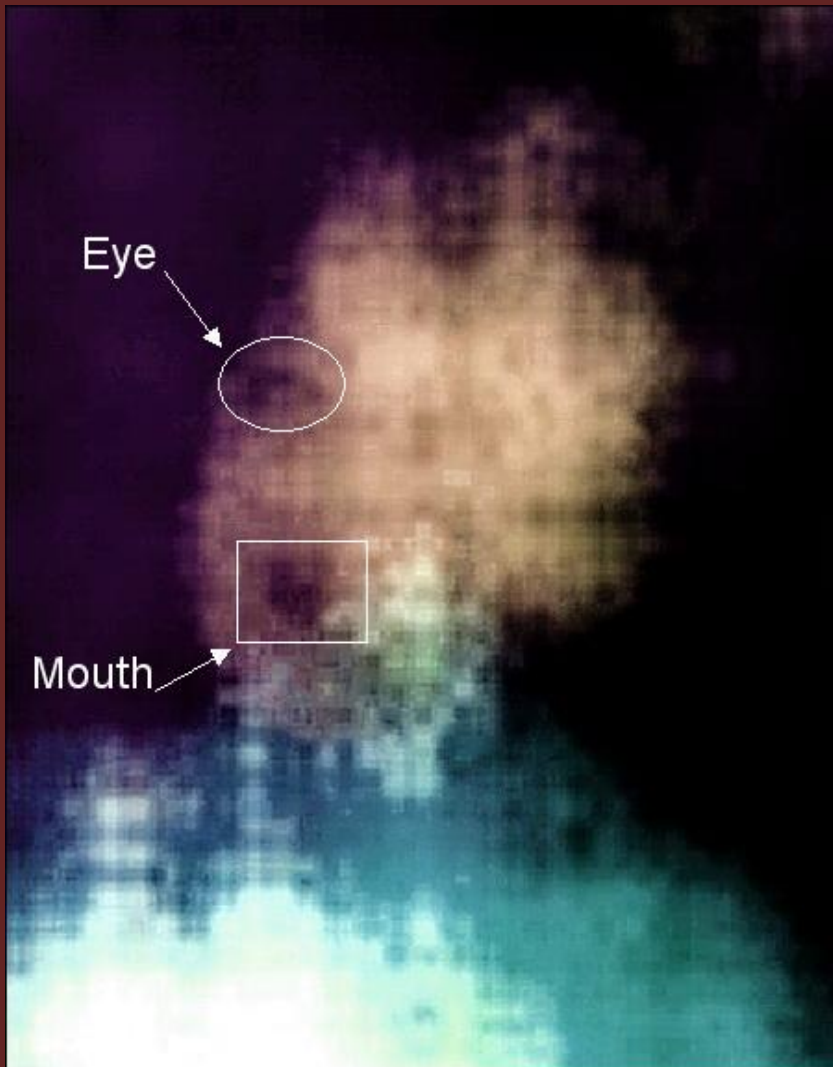


Left: this complex construct is part of a UFO I found in a NASA image. I've discovered several craft that look like this. It's very big, but the really interesting thing is that ***you can edit right through the walls and on into the vessel, locating rooms, engineering details and even the people on board.***

This is of great importance for reasons too numerous to go into here. In my full presentations I take you step by step through the editing process as I reveal incredible pictures from inside genuine space-craft, including people, both human and extraterrestrial, letting you see the editing develop as it progresses from the original photographic image. Below I will share a couple of images found in this particular craft.



Left: I found these features on board. Whatever they might be, they're each identical, although the one on the far right is further away from the pair to the left of it.

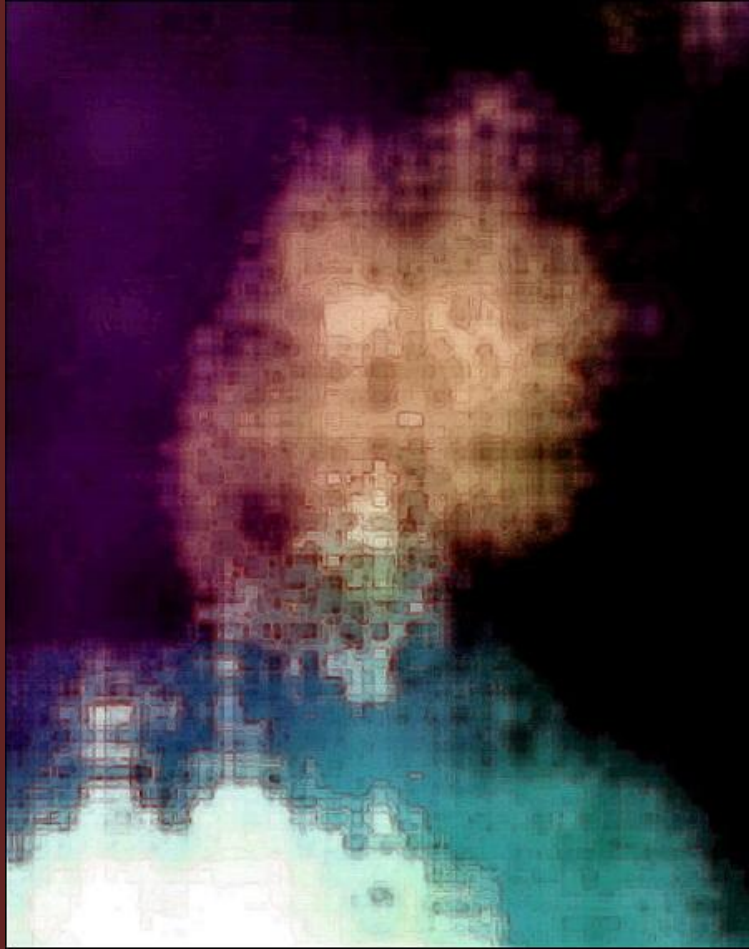


Left: this is a person working on what I believe to be an Andromedan ship. I think this man is an Andromedan, although of course I can't know for certain.

He is sitting and looking up at a screen which is reflecting light back onto his chest.

The interference shapes around the mouth area and head are a head-set and microphone, which he is talking into.

NASA images can be found in abundance and offer a very good opportunity for almost anybody to find UFOs and practice editing them. To do this, save NASA images to their own folder and edit them. To find a UFO, simply enlarge the image, crop objects that don't look like stars, and ***there are plenty - space is very busy*** - enlarge again as directed in the how-to section and begin work editing.

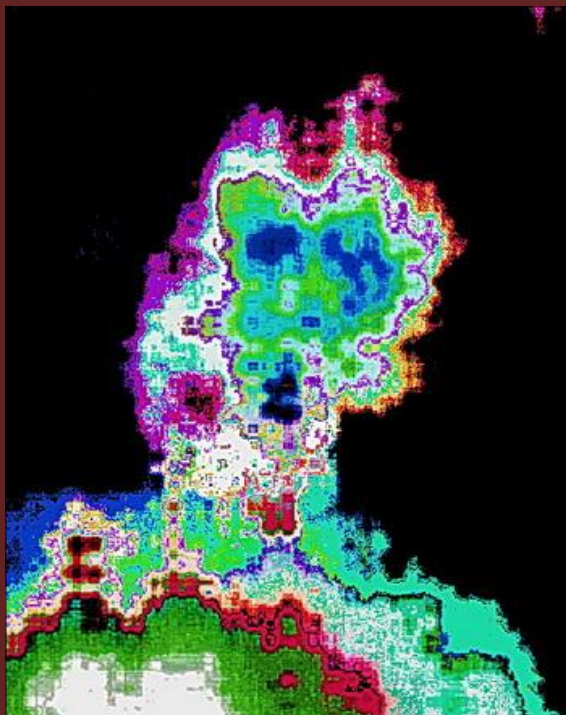


Left: edged, you can see that this is a person's head. There were a lot of people working in the room with him, and a lot of computer screens and other equipment.

The UFO that they are in is very close to the Sun, which is itself going through massive changes right now, so they may be taking the opportunity to study this exciting phenomenon.

The scientists here on Earth are very frightened at the moment because they don't yet realize that everything, our Sun and all the planets included, are going through an evolutionary 'leap' that is perfectly natural.

In fact, it is what they are doing to try and stop or control these natural changes on Earth, ***which are also taking place within people***, that is helping cause such tremendous damage to our planet. Throw into the mix the factor of time travel, *which is connected to all of this through many levels*, and we have a recipe for disaster caused by man, not nature.



Lower Left: edited in the '**Tone Curves**' operation, you can still see the man's eye and open mouth, and you can also see the outlined shapes of different facets of his equipment, both around his head and left ear, as well as in front of his face and right shoulder (seen on the left).

I could continue to edit an image like the colourful UFO I found this crew-member on for days, extracting incredible amounts of information, going right through the hulls of craft into their interiors and finding humans, people who look like us, such as the person you see on the left, or extraterrestrials and aliens *who don't look like us*.

I have found many different images of people from other worlds who look nothing at all like us. Those who control us don't want us to know this.

We have never been alone. There are millions and millions of inhabited planets. Diversity is a key part of life's plan, and the sooner this is understood by the inhabitants of Earth, the better it will be.

Things To Be Aware Of When Editing

It's important to remember that you're not trying to find a likeness that looks like 'something'.

What you need to do is edit carefully so that you uncover real visual data that you can clarify to the point that it is *unmistakably* whatever it may be, or as close as you can possibly get.

This applies when editing paranormal images as well, but I'm referring here to real covert black operations taking place at least partially in the third dimension, and involving the use of advanced technologies that are generally cloaked. This is why it's important to include text with your images that explains all the aspects of the photograph, describing it clearly in a way that allows people to identify the images correctly most of the time.

The only trouble some people might have once they get used to seeing things in a new way is if they are colour-blind. This can make some details separated mainly by color differences harder to see, but this will happen only with certain image edits.

When looking at anomalous images of any kind, just a few people seem to be unable to tell the difference between *a likeness* and something that's really there.

These people approach anomalies in photos just as they would a Rorschach inkblot test. They know there is something there and so they are already looking for it.

Their brains immediately try to make sense of what they're seeing and they may miss the real anomaly entirely once they have found something that they *think* that they recognize.

At this point, it may be almost impossible to distract someone to show them what is really there.

This can be very frustrating. You may be trying to show people something in particular that you've uncovered that's important to your research, down in the lower right of a photo, while they talk over you saying things such as "Oh, I see a rabbit in the top corner. Doesn't that look like a rabbit to you?"

"Oh yes, I see it! It looks *just* like a bunny with one ear drooping, and..."
You've lost them. Not everybody 'gets' it.

You may even have succumbed to this yourself, but all it requires is a slight 'shift' to adjust to seeing the details. Most people can do this within seconds, but even if it takes longer, once learned it will remain as a new skill that you don't forget, like riding a bike.

Pareidolia or Simulacrum

People have always seen recognizable shapes in the natural objects and patterns around them. Most often we see faces, and our brains are hard-wired to do just that.

Random combinations of light and shadow form random shapes against backgrounds such as rock, sky, water, trees, glass, stonework and any other textured objects.

This phenomenon is called 'matrixing'.

When these patterns come together and form images that strongly resemble something else, this likeness is known as a 'simulacrum', or 'pareidolia'.

The human eye as an extension of the brain is always trying to make sense of the objects around it.

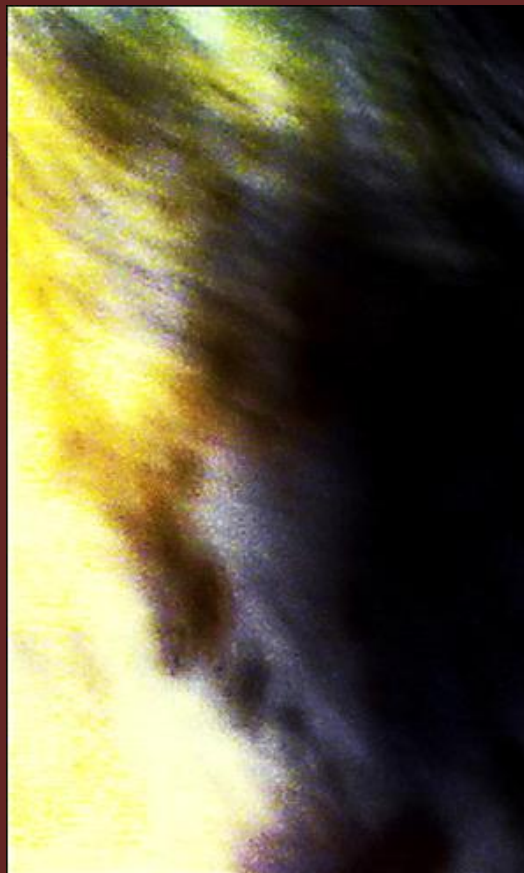
Finding familiar patterns and labelling them is part of the brain's job, especially when it comes to faces.

The brain at some level probably does know the difference between a genuine anomaly and a simulacrum, but most people make instant snap decisions about what it is they believe that they are seeing.

Ridiculously, in the western world just about any female face that seems to have manifested visibly on an object, plant or animal is deemed to be a sacred image of the Virgin Mary, while robed or winged figures that appear to be male are usually then identified as Jesus or angels.

This is potentially a huge mistake of a superstitious nature.

There is so little known about the nature of anomalous images precisely *because* so little in the way of image research is done. This is due to the present prevalent and cleverly implanted ideas which lead people to arrive at the following silly equation: '*image + editing = hoax*'.



Left: I think that the face you see here belongs to a young man, but it might be a girl.

Seen in profile facing left, we are viewing this person as though looking down on them while they slept.

The eyes are closed and yellow colouration appeared in the hair area.

The image on the right has been edited a little further and sharpened.

I received this image during an ITC experiment.



Left: the eye was very obvious in this photograph of a cloudy sky. Is this an instance of pareidolia or a manifestation of a paranormal nature?

I think it's far more likely to be a holographic projection or a manipulation of clouds that they are testing, perhaps for a top-secret operation similar to or connected to something like Project Blue Beam.

Project Blue Beam is complex and involves engineered earthquakes, the projection of holographic religious and UFO imagery in the sky and the manipulation of mankind through staged false-flag events. Although so far not implemented as planned, the technology necessary is often used to practice with.

Imagery is frequently projected horizontally onto cloud layers when carried out covertly.

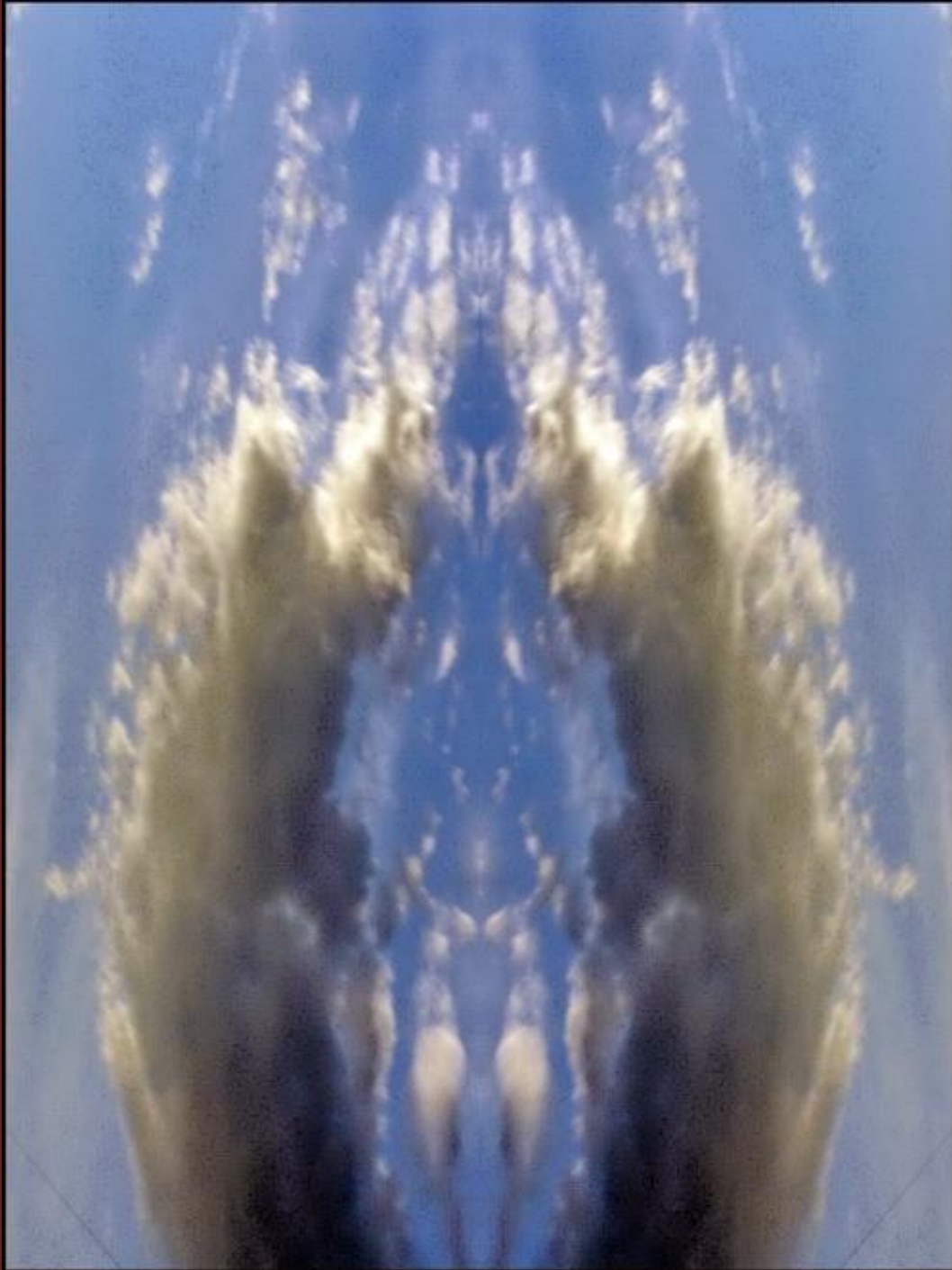


Left: mirrored, you can better notice two other eye-like shapes nearer the top of the image.

Once mirrored to form 'faces' the brain sees the other eyes immediately.

At this point, the imagery has become art, regardless of the source or cause of the images themselves.

Whatever they are caused by, the brain finds a need to recognize them, validating them as seemingly real to the consciousness.



Mirrored cloud image

It's important to realise the difference between pareidolia, paranormal activity and covert operations captured in a photograph. None of these different types of activity are interchangeable, but all create separate types of imagery.

1. **Pareidolia** and paranormal imagery are sometimes interpreted incorrectly, but pareidolia really is just an image that bears a remarkable likeness or similarity to something else.
2. **Paranormal** imagery is not pareidolia, but the capturing of a paranormal or spirit manifestation in a photo.
3. **Covert** operations, when recorded on a photograph are not pareidolia. Neither is there paranormal content unless the experiments are partially paranormal in nature or attract paranormal activity. However similar to sci-fi a covert operation is, it is real and is actually taking, or has taken place in our 3D reality, as recorded in the image.

Naturally, in other parts of the world people identify such images completely differently. We 'recognize' what we know.

Identification is primarily associated with mystical or religious beliefs and coloured as well by our wishes and desires.

As many simulacra (plural) seem mysterious and possibly even supernatural in nature, as though drawn by an unseen hand, they are associated with magical, religious or paranormal phenomena.

This in itself makes it an interesting subject for further exploration, but in no way should it be used as a catch-all explanation for every unexplainable but seemingly identifiable image, whether found in nature or in a photograph or video.

There's also a definite and unfortunate tendency towards labelling simulacra found in photographs as paranormal, and this gives both sceptics and hostile parties plenty of valid ammunition.

This is actually another good reason to strike out and properly edit anomalous images, especially if you are fairly certain that you do in fact have a paranormal or other type of anomaly in your photograph.

Sometimes the details you extract from a particular image are so precise that you take the likelihood of it being just a simulacrum into an area where the odds have to fall on the side of them being photographic records of paranormal or covert 3D activity.

If you do this often enough it will constitute proof to most rational people, and at the very least to yourself.

You can amass a large body of evidence over time, as well as being able to teach others how to do the same thing, which will give many people the opportunity to explore realms normally considered invisible or nonexistent by many of us.

Since one of my lifelong and absorbing passions has been for the paranormal, it's given me a thorough background education regarding such things. Being an artist as well has taught me how to 'see' things in an alternate way.

Most artists and crafts-people experience this, from painters to stone-masons.

At some point they start to notice shadows and light plays. They look deeply into the heart of an image. They can be caught staring intently at bits of old wall or even junk, examining textures and patinas.

They may see the spaces *in-between* shapes rather than the objects themselves, and interestingly, this is also the way that Shamans and other spiritual technicians tend to see, at least some of the time.

An image may be broken down into a series of flat shapes defined only by color or line, being seen as a pattern or symbol rather than an ordinary 3D object.

Any image can potentially be seen in many different ways, as the beautiful and infinite diversity of human artistic expression has demonstrated.

Seeing in this way helped to train me in a skill I would find necessary for uncovering a unique and very special type of imagery later on.

The ability to ferret out of an image hidden details that usually pass unnoticed in a photo comes with experience as well as a keen eye.

Detecting where they might be hiding by the subtlest of textures or colour changes usually takes a little practice, but some people will find they are 'naturals' at it.

I've been looking at details all my life. I'm a detail person, and even as a child I was examining small natural scenes at close quarters.

I would spend a long time looking at tree bark, flowers, the life scurrying around in the grass from very close up, taking all the tiny details in. Even my paintings today are small and packed with tiny details.

I see now that I would never have done any of this work if I didn't find tiny details fascinating. I believe we all come into each life equipped to do certain tasks, but mine is a little bit unusual.

What is really necessary is a return to common sense and keen *observation* with image research.

Note: Musicians often experience sound differently to the rest of us. They are aware of the textures and details encapsulated in sound in a similar way to that experienced by visual artists. Research points to the likelihood that everything that ever happens is permanently recorded in sound and light. Similar possibilities therefore exist in the fields of research into auditory phenomena. I'm sure there are many things hidden in sound recordings, which can also be edited. Electronic Voice Phenomena (EVP) embedded in audio recordings are an example. My feeling is that researchers will one day find similar evidence of covert operations in audio recordings.

Edit your pictures if you suspect that they contain anomalies. Always keep the original photograph at full size. Put the originals straight onto a disc. Label and date them. Make a copy for editing. Keep all the significant edits as you go, and save these to disc as well. Write about it all.

Remember to Keep the Original Image Intact

As I outlined earlier on, make a folder for the photograph you want to edit. Name the folder. You will next be making 2 sub-folders. Label one 'Original Image' as well as the photograph title of your choice and the second 'Image Edits'. Put your original, untouched, un-sized and unedited photograph into the folder named 'Original Image' and just leave it there.

This is your untouched , original photographic image or scan and you are going to keep it this way.

Never size down or alter your original image

Copy and paste a *copy* of your original photograph into the 'Image Edits' folder.

This is the image you will be working with, and remember, *it doesn't matter what you do to it in your quest for knowledge and information, because the original is safe in its own folder.*

When you have all your edits together, if you want to upload them to the internet, copy the entire folder of selected edits and size the copies, as described in the '**Your Main Folder**' section.

Also worth repeating, it's a good idea to copy your original image and the consequent edits to a CD, DVD or external drive of some kind as soon as possible so that you don't lose any potentially important work if you have a computer failure in the future.

If you do this for all your images you won't get mixed up.

Looking to See What You've Got

You have your original image saved in its own folder and you're now ready to make your first thorough examination of your copy of the original photograph.

In fact, you may have several photos you want to look at, and now is the time to determine which images have interesting content that is worth pursuing.

You can go through them one by one to check and put the ones you want to edit in separate folders.

You will have to learn by experience and observation about the tell-tale signs of temporal experimentation as outlined earlier, but these editing techniques can be

applied in the exact same way for editing *any* anomalous content, from HAARP activity and UFOs to photos with paranormal content.

Different types of phenomena all leave their traces on a photograph, but covert activities in the modern world are not quite so visible, even though they are going on all around us.

Usually, unless you capture a UFO or other obvious and visible phenomena in a photo, these things often remain completely invisible until edited.

This means in order to gather evidence and carry out personal research, you need to know enough about what is going on in order to assess what or where to photograph.

Signs in the Sky

As we have seen, time travel experiments documented in vintage photographs leave behind certain types of visual evidence, and in my article '***Proof in the Archives - Secret Records of Hell***', which is available on '***The Pirates of Time - Part 1***', I explain about these visual clues in more detail.

If you are trying to uncover covert operations going on today, unless you are on the track of something in particular, the best place to find evidence for yourself is to photograph ***the sky***.

You will be attempting to capture such things as scalar wave transmissions and craft of different types which are operating beneath cloaking in the skies.

All sorts of experiments are also being performed up there.

As this is going on 24/7 you have a very good chance of capturing activity.

Whether you ever get to see much of it will depend upon you learning to edit and de-cloak these scenes.



Left: if you think this image looks like a flag in the sky with a face in it, you're right.

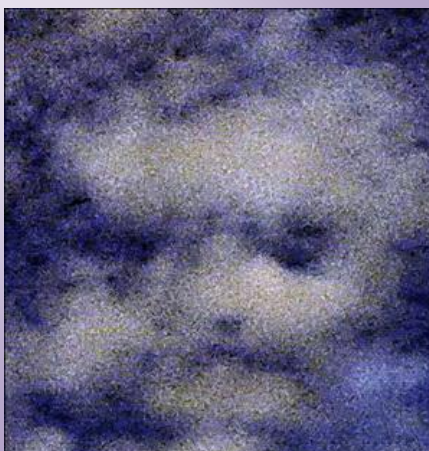
It's one of the silly experiments they're wasting time and money on.

They use holographic technology and sound to form up chem-clouds into recognizable shapes for us.

Lower Left: The cloud-flag cropped out and edited a little bit.



Note: if you see a face or figure in the clouds, even if it isn't a simulacrum, it is extremely doubtful that it's paranormal in nature. You will probably find cloaked drones and craft nearby to it.



Left: the face, which is meant to be intimidating, cropped. Magnify the image to see the 'eyes'. It's a childish prank, not at all hard to accomplish.

Most of the people involved wouldn't have the guts to face you or I in person, but when more people find out about this and all the terrible things they have done, perhaps they will have to. They might find out what it's like to have people coming for *them* for a change. They deserve it, being in the end merely the lackeys of murderers and tyrants.

You should take your sky photos in the day for best results. Although you can get shots of plenty of phenomena at night, you're more likely to record orbs than ordinary secret-government craft. If you're fortunate, you might get a UFO, or something even more exciting.

Tip: *try using a low-light setting in your daytime sky photos. This will allow you to gather slightly more visual information of the covert type.*

To see scalar waves and other types of phenomena, it's best to take a lot of pictures of the sky from all angles.

You will have to learn how to identify the many (and frequently real cloud-mimicking) chemtrails and chemclouds that appear daily covering most countries on the planet. There are really few places where they are not laying them down, so you'll have plenty of photo-opportunities.

These clouds often break up into shapes that mimic genuine cloud-patterns such as 'herring-bone' in response to HAARP transmissions, and you can watch them changing in front of your eyes.

People don't look up much at the sky as they used to anymore. They know something isn't right but they don't know what it might be and it scares them.

Target the chemtrailed areas, and you're likely to find a lot more than chemical haze.

Watch out especially for strangely shaped clouds. Some craft use a very basic but effective form of cloaking.

They simply use a method of producing a water droplet suspension which creates a real 'cloud' around the craft that travels along with it. These craft can be de-cloaked through editing techniques in the way I'm about to illustrate using the image below.



Left: realising that this cloud might possibly be cloaking something from its shape, I photographed it.

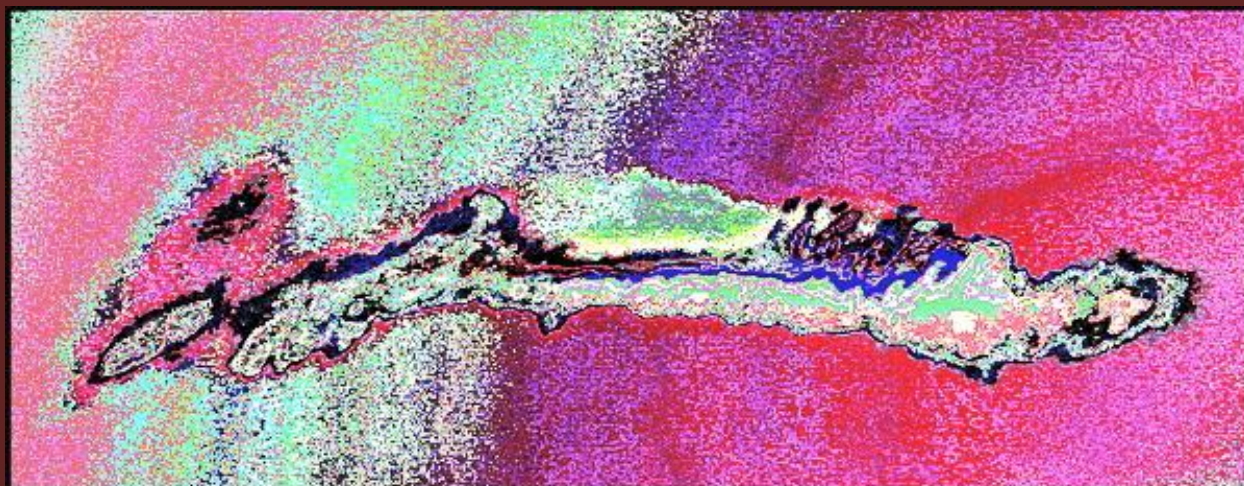


Above: the partially de-cloaked craft found in the 'cloud'.

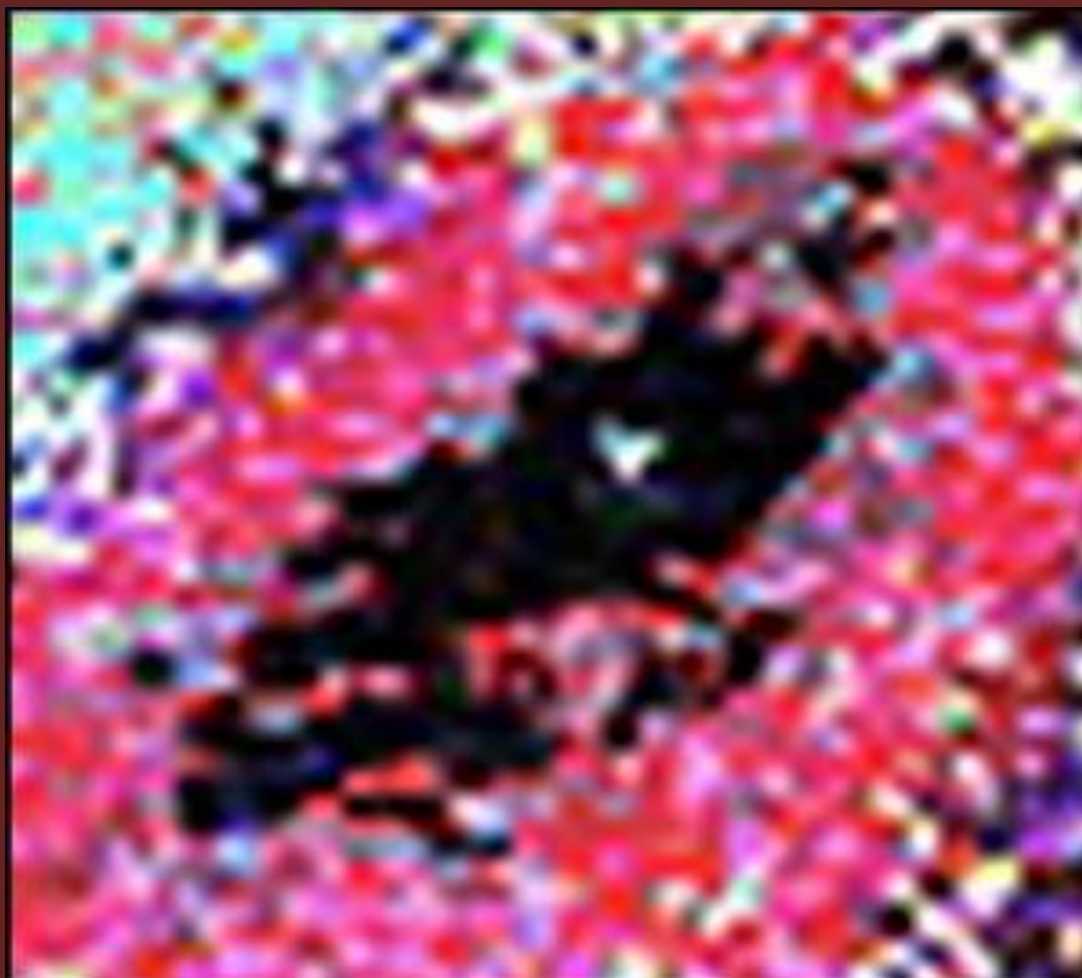
The colours are acquired during the editing process. The wavy quality of the image is caused by a slight warping that is natural under these conditions due to the cloaking, and sometimes when edited an object will take on the cartoon-like appearance you see in this instance.

If this happens when you're editing, be aware that:

- Objects extracted from cloaking, as well as some interdimensional and paranormal images, take on a warped or wavy quality. Airbrushed images do not, unless they were that way in the first place. Warping can be caused by bending light, dimensional shifts, electro-gravitational effects and the movement of the spirits, objects or people while they were being photographed.
- There are many different ways to edit the same image, each of which can highlight certain details, but sometimes at the expense of other areas of the picture. For this reason when you have an interesting photo, experiment by editing the same image in different ways and saving the results individually. You'll gather a lot more data that way and get a lot of editing practice as well.



Above: If you look at the tail of the craft on the left side in this version, you will see what looks like an insignia, coloured black.



Left: The insignia cropped out.

At first I thought it looked like it might be a side-view of a bird of prey, perhaps an eagle or a hawk.

After examining it carefully I'm of the opinion it looks more like a rooster facing right.

Who travels in these strange little cloaked craft, and what are they doing?

The insignia shows the creature with its right leg raised, as seen in heraldic poses. Its tail is decorative and has a long serpent-like twining design. This would make the animal a cockatrice rather than a cock, a supposedly mythic combination of both serpent and bird. This is a very ancient symbol, loaded with significance. Whether it's emblazoned on a pleasure or a military craft, the point is that the craft is cloaked, secretive and not familiar.

PART 2

The Editor

Whichever **ACDSee** editor you end up purchasing, you will still be able to edit photographs successfully. If you haven't used one before, it's best to properly familiarize yourself with your editor before you begin any serious work.

Download and install a 30 day trial full working version. This gives you lots of time to familiarize yourself with it. Once you have installed your **ACDSee** editor you can check out its many features and practice a little bit to learn how to use the various applications that are now available to you.

The **ACDSee** web site has a lot of information, including downloadable PDF files that cover usage. The editor itself has an in-depth user guide as well as a 'quick start guide' and a help section.

ACDSee has a simple user interface that is very intuitive to work with.

There are around 14 specific programs I apply to edit images with, and I use them regularly and almost exclusively because they work very well. Some, such as '**Tone Curves**' are useful all the time, while a few, like '**Threshold**', are used more rarely.

You will be working in '**Edit Mode**' and mainly using the following program applications:

- Resize
- Rotate
- Exposure
- Levels
- Auto Levels
- Crop Tool
- Tone Curves

- Lighting
- Color Balance
- Convert to Black & White
- Sharpen
- Noise
- Negative
- Crayon Drawing
- Glowing Edges
- Contours
- Sepia
- Sobel

***Note:** When I have time in the future I'll probably experiment with different editors. I know there are many useful programs with applications that I'm not aware of. For me at the moment it's a matter of time management. Others will take this further than I have, learn even more and hopefully also share the results on the internet with all of us.*

You will notice that the editor is divided into different '**Operations**' that can be found running down the left-hand side of your editor interface.

You will find different applications under these various '**Operations**' headings, labelled '**Geometry**', '**Exposure/Lighting**', '**Color**' etc.

Some you will be using and others will be counter-productive or of no use for the purpose of image exploration.

Resizing

Geometry

It's far better to work with larger images than smaller ones.

You can *sometimes* enlarge and edit smaller images fairly successfully, but obviously the higher the resolution of the original image the better the results you will get.

If you see a really promising-looking small photo then by all means attempt to edit it if it seems too good an opportunity to miss.

Try and get the largest possible image when first scanning, downloading, purchasing or re-photographing images.

Whatever size photo you have to work with initially, if the image is under 1000 pixels wide, you should enlarge your image to at *least* 1000 pixels before beginning.

The higher the image resolution, the better, but you will be pushing the boundaries of image editing in any case, and also working at sizes and resolutions that image experts will tell you are beyond the ability of a photograph to store any coherent imagery in.

Although most of them don't realize it yet, that is not always the case.

You will be cropping areas of interest and resizing them continually as you explore the images that you uncover. Sometimes you will resize the length of an image, but you will usually find it better to adjust the width.

Remember to save at least one set of the image and all its edits at full size. If at a future time you need smaller images, for instance to put on a web site, then you can copy the folder to new location and re-name it to **'Sized'**.

This way you can resize your copied images without risk to your original work.

To resize an image:

- Left click 'Resize' which can be found under the **'Geometry'** operation
- Select the width you would like your image to be in pixels rather than percent. Check the **'Pixels'** box. The height will adjust automatically if you select **'Preserve aspect ratio'**

- Make sure that the original image you work with is *at least* 1000 pixels wide. 3 times that size is better. If your original image is 500 pixels or less, then it may not be as much use for editing purposes as the crops will be very pixelated when enlarged.
- Click 'Done' and then save your new larger image with a different name. I often add notes in the title of an image for ease of identification. An example would be '**1sz**' to let me know that it is a sized version of the original photo, or for instance '**5ng**' indicating that the picture is a negative version of image number '**5**'

Throughout the editing process you will be cropping sections from images and resizing them, and then cropping once again from the cropped sections and resizing them as well.

It's very much a 'wash and repeat' activity as you travel deeper and deeper into the details of an image to retrieve the visual data.

Rotate **Geometry**

I use the rotating tool when I wish to examine an image from different angles.

Rarely, an item of interest can actually appear sideways in a photograph, or can be viewed more clearly from a different angle, particularly when editing imagery found in areas of photographs that contain sky or water.

In this instance I would crop the area and rotate it, saving it separately. This fact could be included in any text you write to accompany your image edits.

You could record this editing detail in the image title as '**12rtt**' for example.

If you adopt this habit you will obviously develop your own shorthand at your convenience and you'll see how helpful this habit is.

Once your images are all in order and you've created text for them you can rename them in numerical order if you want.

Exposure

Exposure/Lighting

This is where you can adjust the exposure of your image. You will find three slideable settings, '**Exposure**', '**Contrast**' and '**Fill Light**'.

The sliders are dragged to the right to increase the selected setting and to the left to reduce it. This is an important setting because you have to achieve as much clarity as possible for the area you are investigating.

Play with the settings until the image is at its optimum clarity. You will find that you use this tool almost every time you adjust the image, and after every crop. You can use most of these tools for observation purposes as well, to reveal target areas for further exploration.

Levels

Exposure/Lighting

In '**Levels**' you can adjust the contrast and light levels in your image with precision. The '**Auto Settings**' in these programs are rarely any use for editing purposes, and manual adjustment of image properties is usually necessary.

You will find that the best way to begin editing is to lighten your photo to see more clearly what might be in it.

Adjust settings by small increments and save separately all images (re-naming them) that clarify the image significantly.

Use the sliders to work with '**Shadows**', '**Midtones**' and '**Highlights**'. Higher values of these settings will brighten your image while you can use the lower values to darken the image.

Auto Levels

Exposure/Lighting

This feature automatically corrects the levels of an image, but not necessarily in the way that you need. It is however useful for a preliminary look and is to some extent adjustable.

You can choose between **'Auto Contrast and Color'**, **'Auto Contrast'** and **'Auto Color'**. I frequently use **'Auto Color'**, dragging the slider all the way to the left so that the setting is at one.

When working with black & white and sepia time travel photos, color is usually acquired during the editing process, either deliberately in an attempt to 'normalize' the image or randomly, just as a side result of editing.

Even though there is no color originally, when adding it you will find that if you approximate a colour that you know (green for trees, flesh-tones for people, blue for clear sky etc.), then the rest of the many shades will very often arrange themselves into a realistic colour scale. This can be achieved in the **'Color Balance'** section.

Using **'Auto Color'** during the process can help to first accentuate the contrasts between shades just a little which will in turn serve to clarify many details and different areas in your image.

Cropping

Geometry

You will use this simple tool very often in your editing work. In order to see your image properly and edit out details, you will need to crop out and enlarge different areas over and over.

Keep your target image in the center of the picture if possible, cropping it out and leaving a small area around it. The next step is to size your cropped image up to a minimum of 800 pixels wide, even if it's very small, and 1000 pixels or more if it's

larger than around 250 pixels wide. You will soon see the benefits of doing this.
Don't forget to save your crop under a new name.

Tone Curves

Exposure/Lighting

'Tone Curves' is absolutely one of the most useful applications there is for revealing 'secret' areas in a photograph. This amazing feature is designed to change the tonal range of an image.

This is obviously usually applied to improve the appearance of an image, but it has an amazing propensity to clarify and bring suddenly into focus previously hidden details, and that is its main use when editing anomalies.

This is also the tool which helps you uncover evidence of scalar waves being transmitted. I've uncovered many images of the craft that emit these frequencies. A lot of them are not very big and are probably unmanned.

Below are a few examples of covert scalar wave activities in the sky so that you can recognize them in future. Do not believe for one moment that these operations are being carried out to benefit people - unfortunately, they are not.





Above and below: note the straight lines these frequencies form.





Above & Left: As you can see, the transmissions look like waves. They are in fact waves, but of frequencies that travel through the air rather than water.

The cloud in the top photo looks a lot like a cat, and that's probably no coincidence - it's meant to.

Things can randomly take on shapes in which we see forms we recognize, and clouds are obviously key candidates as they are constantly changing.



This is known as pareidolia, or matrixing. Many people ascribe mystical or religious significance to such images.

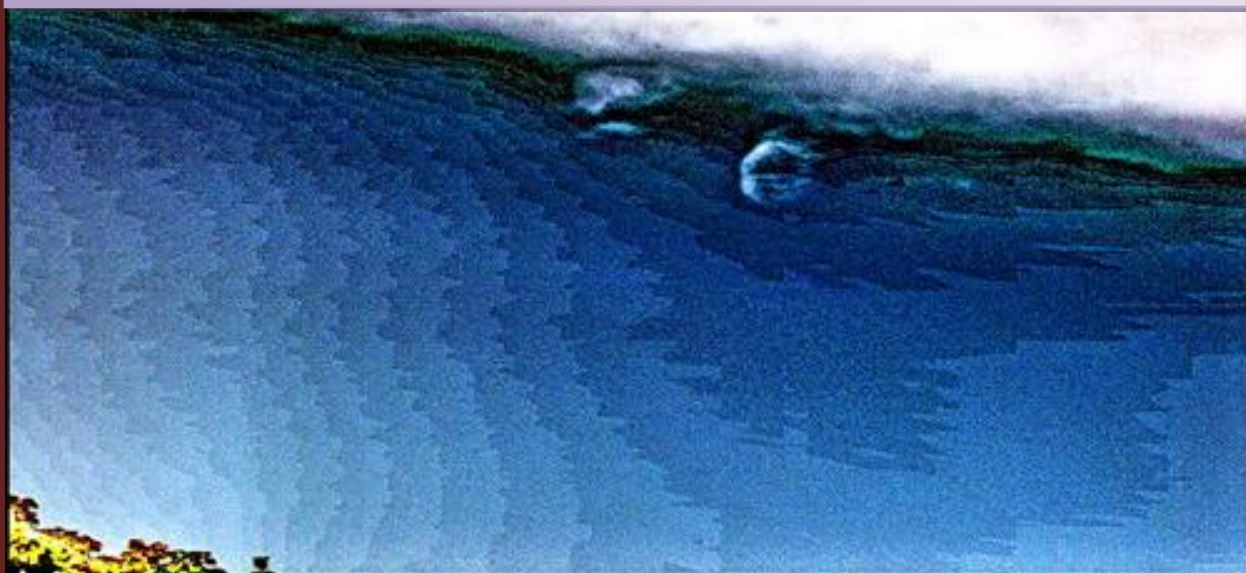
While I do not for a moment believe that these phenomena are never paranormal, or that spirits and other life-forms, including elemental ones, do not communicate with us, I would personally dispute most of the *religious-type* 'miracles' and sky-signs, especially of Jesus, Mary or angels. It's child's play for the people who are responsible for these rogue programs to project holographic images and/or shape clouds. It's nothing at all. People are still very superstitious and generally incapable of telling the difference between real phenomena and that generated by covert operations.

Find out about 'Project Blue Beam' in **'The Pirates of Time - Part 1 & 2'**.



Above: Scalar wave transmissions being emitted from a cloaked craft. Some of them are just small un-manned devices. There is another small drone further back as well.

Below: The sphere is not the moon. It's quite small, and is one of the little generators. You can see the transmissions clearly in both images.





Above: This is a different type of activity.

The HAARP scalar transmissions can be seen in the background, but the beams are something I've photographed several times, and so have other people. None of this was properly visible until after editing, but there was enough to make me suspicious.

Be careful if you photograph and edit sky shots not to be fooled by pictures in the sky. It might be paranormal and it might be pareidolia, but if it's very realistic, it's probably 'them'.

I've taken many of these images myself. They like using the following imagery, so if you see them, take a picture. Somewhere in the clouds you'll probably find some other interesting things as well:

- Cats
- Faces, often glowering and threatening
- Religious symbols
- Saintly-looking robed or winged figures

Also, rotate your cloud images 180° both ways and check for images that are projected sideways. Sometimes these pictures are layered in the clouds like stacked towels.



Above: the inset seen in the plain, grey photo of the sky is the same image, edited. To orient you I have circled an eagle in the original grey photo in black, and the same eagle in white in the inset.

Invisible in the original image, the inset shows that the sky is split horizontally with scalar wave transmissions occurring at different frequencies and running parallel to each other. You might like to use the magnification feature found at the top of the page when looking at images like this.

You can see many further modern photographic examples of this kind of activity and find out more about this subject in general in *'The Pirates of Time'* presentations.

Scalar waves and subtle phenomena have to be patiently teased out of an image. You will find that you could use **'Tone Curves'** 15 or even more times, alternating with **'Exposure'** and **'Lighting'** as you slowly expose and then clarify your findings.

You might also find it useful to flip back and forth between a positive and negative image a few times while editing in this way.

You should explore an image with this tool thoroughly, moving the curve around manually and stopping each time you see something interesting.

Try and keep your manipulation of the curve slow and even. It's easy to spot something just as it's disappearing again, and you need to be able to stop at the appropriate point so that you can save it. This is how to do it:

- When you do find something, stop at that point. Click '**Apply**' and then '**Done**'.
- Your next step will be to save this new image under a new name. Always do this with each new edit you want to keep, so as not to lose the image you are working on. This will later on constitute the evidence that you've uncovered, dependent on your ability to present it coherently.
- Next use the '**Crop**' tool to crop out the area(s) of interest that has been uncovered. If it's larger than 1000 pixels wide after cropping, that's good. If it's a very small area, under 25 - 250 pixels, enlarge the crop to 800 pixels. You can re-crop areas and continue to enlarge and edit them in the same way many times, depending on the image. People believe that beyond a certain point of enlargement, there is nothing but pixilation present. In an ordinary photograph containing no embedded records of covert operations or paranormal phenomena, this may be so. In the photographs we are dealing with *nothing could be further from the truth*. Save and name each crop and useful crop edit separately, as usual.

Note: When manipulating the Curve you will sometimes find that areas of both positive and negative imagery show up on your picture at once, and that colour values have also sometimes become altered.

This should be taken into account during editing. It can help if you keep notes. you can go back and re-edit your original photo or crop as many times as you want to. You'll get lots of different results, and some of them will clarify details and be useful to you.

Lighting

Exposure/Lighting

This is where you go to adjust your photo's '**Contrast**' and '**Exposure**', and there is also a '**Fill light**' feature as well. As usual, drag the sliders to the right to increase a function and to the left to decrease it.

Play with the settings to see what you can discover. Investigate anything anomalous that you think you can see. Crop these areas out from where you see them in the different parts of your photograph. Let the edit name reflect its nature. If you find a screen with a face on it in the top left corner of image no. 12, for instance, you could crop it out and name it '**12facetplft**'.

Use these functions to make sure that the image is finely tuned. If the exposure's not adjusted correctly, the picture will look either misty, milky and washed out or too dark.

This can be a serious impediment when trying to clarify details in an image that will usually show signs of age as well as time travel.

'**Fill light**' will lighten the really dark parts of the photo, allowing you to examine areas that are in deep shadow.

Color Balance

Color

The following options are available in '**Color Balance**' with sliders increasing colour effects to the right and reducing them to the left as usual:

- **Vibrance** - This feature will increase colour vibrance without affecting skin tones too much. Don't overdo it because you will obscure the image.
- **Saturation** - Drag the slider to increase or decrease colour saturation.
- **Hue** - Adjust the slider to change the colour values in your photo-edit. You can navigate the entire colour spectrum in this way, and if you watch very

closely you will see details of your image becoming clearer or more obscure as the colour-values change. I sometimes save an image in a number of colour-values because in that way I can crop and work on the details of the clearer aspects. If you do this, don't forget to note the colour change for your text descriptions. Once you've isolated and clarified an object, person or scene then you can return it to its original colours again if you find that it's better that way. The eye as an extension of the brain 'understands' best the colour palettes it's come to expect, such as different skin tones, green grass, grey, cloudy sky or brown earth.

- **Lightness** - Adjust the brightness of your image in relation to your colour choices using the slider.
- **Red** - Adjusts the red channel. Use the slider to increase or decrease **red** in your image.
- **Green** - Adjusts the green channel. Use the slider to increase or decrease **green** in your image.
- **Blue** - Adjusts the blue channel. Use the slider to increase or decrease **blue** in your image.

There are more advanced colour options available to you in the ACDSee Pro editor.

There are also advanced options for other types of features found under '**Operations**' and I'm sure people will find new ways to extract visual data using these **ACDSee** functions as well as those in other editors as well.

If one of those people happens to be you, please share your findings with other people, and I would appreciate hearing from you by email, as well.

There are certain features that are merely decorative, and they're not only useless for the purpose of editing anomalies but they should be avoided completely. They are in the '**Special Effect**' section and include such operations as 'Ripple', 'Stained glass', 'Water Drops', 'Furry Edges' and 'Sunspot'. Using such

programs is totally counter-productive as they are random effects that will in no way clarify the original image.

Convert to Black & White

Color

This tool is self-explanatory. It will convert any image to black & white. If your picture has acquired colour during editing and you feel it might be clearer to see with black and white you can offer a colour-free version. Don't forget to save the coloured image as well.

You can create a greyscale image after converting to black and white by manually adjusting the percentage of the red, green and blue channels.

You can also try reducing the colour in your image in the '**Color Balance**' section.

Sharpen

Detail

Using the sharpening function in a selective way is a vital part of editing your photo for maximum detail and clarity.

For some types of imagery it's an indispensable tool.

Sharpening enhances edges wherever there are areas of medium to high contrast.

It can be carried out manually using the 4 sliders, with a choice of using

'Threshold Feathering' or not.

As pixels are sharpened selectively, some are not sharpened.

Feathering smoothes the transition between the edges of sharpened and unsharpened pixels.

This can be useful for the clarity and smooth appearance of your image, but sometimes this is not what you need.

When you are editing technology in the form of instruments, screens, circuitry and wiring, which you can find at amazingly small magnifications, the sharpening tool is extremely important.

Each time you clarify your image using '**Tone Curves**' or '**Exposure**' for instance, you may wish to sharpen it a tiny bit more, and if you experiment with it you'll find that sometimes the '**Feathering**' function is necessary and at other times, especially when displaying circuitry and other tiny mechanical details, it's clearer without it, or you may sometimes find it better to alternate.

An over-sharpened image can lose definition in certain areas. You have to observe very carefully in order to strike the right balance. Remember also that repeated sharpening will tend to square everything off, which might make an image made up of straight lines clearer, but will slightly distort the appearance of curved lines, such as those found in the face and other natural objects.

Using good visual judgement and understanding whether or not an application will be of benefit, and if so, knowing how much to use it, will come with practice.

You can't ruin anything, and even if you manage, you can always copy the original image again and start over.

Noise

Detail

The '**Noise**' function is designed to reduce visual noise within your image, making it smoother.

Every now and again it is useful or even necessary to use it, but it's best not to unless you absolutely have to.

There is no way to avoid noise and pixilation when you're working like this, and the outcome of your editing will be largely resultant on you managing to make an image clear enough to identify *through and despite* of the noise.

This tool will flatten out your image as it smoothes it, and there is no way to avoid loss of detail. There are 5 different types of noise removal settings. The only way to select which one works best with any individual image is through experimentation. There is an '**Undo**' feature with each tool.

Negative **Special Effects**

I use this function a lot and find it *very* useful when I'm editing. I've discovered that the investigation of any photograph can be furthered by viewing the image as a negative.

There are always parts of a photo that will be clearer in negative. Just the action of looking at the image in a different way will stimulate your observational powers.

As soon as your brain figures out that the image is negative after trying to make sense of the picture, it will begin mapping out the image, noticing new details.

Better editing can often be achieved if you flip back and forth between positive and negative as you go, editing delicately so that any changes are gradual.

You should keep all these edits at least temporarily so that you can compare them later on and select the best for viewing purposes.

If you're using a negative image, don't forget to label it as such when you name it (i.e. **12ng**). If you show it in a presentation make people aware of the fact it's a negative to avoid visual confusion.

Sometimes dealing with so many pictures *can* be confusing, and if you name them all sequentially and with codes included at the end to remind you what you did with it (i.e. *shrp*, *glo*, *crp* and *sz* for sharp, glowing edges, crop and size) you will find your images easier to manage later on.

Note: as I have mentioned, when using the **'Tone Curves'** images can end up displaying qualities of both positive and negative imagery in the same picture, and this can change colour values as well. Because of this, and the fact you might be cropping out areas of interest from these same images, it's important to keep some kind of sequential order to the edits in your folders.

Crayon Drawing

Special Effects

Applying this effect will convert your photograph into a coloured line drawing, and it's a particularly useful function because it highlights so many details that might otherwise be missed.

It's very capable of delicately outlining objects with corners, edges and straight lines, so you would select this tool to highlight the shapes of equipment, head-sets and other geometrically shaped objects.

When your image has been converted, apart from saving it separately, use **'Exposure'**, **'Contrast'** and **'Lighting'** to give the image good contrast and clarity. Sharpen it slightly if it's easier to see that way.

Glowing Edges

Special Effects

This application applies an edge effect to lines and other details in the picture in any colour you select. It's an artistic effect, but I use it to heighten details and make them more visible.

In this way the function can flesh-out the details. As I've already mentioned, some effects follow the details, objects and lines that are already there and do not add random markings. It is random effects that you don't ever want.

This tool should be used judiciously on occasion to highlight and make apparent certain details and objects, and I almost exclusively use black, white and brown tones when selecting colour choices.

I apply it in the least possible amount with the slider set to the far left at 1.

It's most effective when used to highlight tiny details such as circuitry or to fill out an unclear object or face, followed by the gentle use of '**Tone Curves**' to establish the correct values for clarity, and finally, '**Sharpen**'.

Note: if you are flipping back and forth between negative and positive, editing as you go, remember that black lines in '**Glowing Edges**' will appear white and white becomes black while brown ones will usually be blue-green-grey when you switch the picture polarity.

Contours

Special Effects

Sometimes useful, I use this tool if I want to show the layout of a scene or the outlines of objects and people. This is not a precise tool as all it shows are contours, but it can be useful for defining areas and shapes.

Manipulate the sliders number by number, using the arrows to increase or decrease '**Rounding**', '**Line Frequency**', '**Line Strength**' and '**Line Color**'.

You will see when your image is at its optimum and you can save a copy.

Sepia

Special Effects

This tool converts any image to sepia. It's use lies in the fact that a few images are easier for some people to see with less colours in them.

Faces are a good example and you might like to include a sepia version of your edited image if it seems a little clearer in some respects.

If you have a sepia photograph that you're editing it may have gained colour during the process. It's easy to convert an image back after editing. The same applies to the function that converts images to black and white.

Threshold

Special Effects

Although I use it rarely, if an image is clear enough and has the right values, then the '**Threshold**' tool can create a black and white image that can highlight details and shapes in silhouette-style. This can sometimes be very useful.

Sobel

Special Effects

This application will create a coloured, highlighted outline of your image against a black background. The greater the contrast of the colours in your image, the brighter the outline when '**Sobel**' is applied. It is basically a bright edging program. I use it very rarely, but occasionally it serves to highlight certain details very well.

Experiment with this feature to see what it does with different images. It might be a good idea to experiment with all the applications that you'll be using so that you know what they are individually capable of. When you can find your way comfortably around the editor you can begin to edit your photographs properly.



Above: this white cloud has been formed into the shape of a man's face, with help, of course.

I'll show it to you close-up, but first I want to draw your attention to the diagonal line in the sky.

It starts in the bottom left corner just above the tree-line. The sky is darker above the line and lighter beneath it, and it is something to do with the projection that's taking place.



Left: the man's face cropped out. You can see the details of his face, especially the right side which is of course seen on the left.

His eye and nose are fairly clear, but already the editing has revealed that the features are squared-off and geometrical looking.

There's a motive behind that, and it involves the other reason that 'sky pictures' are used.



Left: edited further and edged, perhaps you can see that there are numerous small craft and pieces of equipment in the sky, and the face has been positioned to hide the reality of what is really going on.

The face is both a distraction and also something that causes many people not to want to look up.

It scares them.

It doesn't matter what part of the world people are from, or how high the apparent level of technology in a location, if people see faces in the sky, superstition rules the day.

Any society presented with the results of technology they are not aware of, always and **still**, react as if they are witnessing magic or miracles. **No wonder they are easy to manipulate.**

PART 3

Editing The Image

You can open your ACDSee editor and then open your file, or select the easier option of right clicking the photo you want to work with and selecting the **'edit with ACDSee'** option.

The editor will open and you can begin.

Saving Images

- Select **'Save As'** from **'File'**, found at top left of the screen
- Click the **'save as type:'** menu
- Select **'JPG - JPEG'** format or **'PNG - Portable Network Graphics'** if you prefer
- Name your image. It has to be a different name from its derivative image, and it's easier to keep track of your pictures if they're named in order. Add your 'code' to images to remind you what changes you made to the edit as described in **Part 2**.
- Select **'Save'**

Changing File Formats

I usually work with an image that is in JPEG. or PNG. format. Often the images I edit are already in one of these formats but in the case of vintage image files from various archives around the world you may find when you bring the image into your **ACDSee** editor that most of the editing functions are not available.

If it isn't a JPEG and you save it as one, it still doesn't fix the problem. In this instance there is a simple remedy. Select the following actions:

- Select **'Save As'**
- Click the **'save as type:'** menu
- Select **'RSB - Red Storm File Format'**

- Now select '**Save**'
- Select '**Save As**' again
- Click the '**save as type:**' menu
- Select '**JPG - JPEG**' format
- Select '**Save**'

You will see that now all the editing selections are fully functional and you can proceed.

The Right Approach to Editing Anomalous Photographs

There are several factors involved in successful photo-editing which I've listed below:

- Delicacy
- Intuition
- Patience
- Persistence
- Texture recognition
- Experimentation
- Sense of adventure
- Research abilities - development of
- Willingness to learn

One of the keys to successful editing is the ability to manipulate the editing software with precision and delicacy, constantly trying to get just a fraction more detail or clarity in each of your results.

This requires patience and persistence, which I find is much easier if you are fascinated by, and passionate about what you're doing.

There are quite a lot of skills, even outside the arts and trades that were, or still are, dependent upon visual training.

Recognition of a substance or condition by familiarity with shape, texture, colour, size etc. has been absolutely necessary for the identification of such things as minerals and gems, symptoms of disease, plants, weather patterns - stages of growth, the entire natural world in fact - and much more over the centuries, including skills of medicine, agriculture, husbandry, food preparation, building and arts and crafts.

A lot of the most valuable information we get is gathered by close observation.
That's how we learn best and discover the most.

The approach that works best is to treat each anomalous photograph as if it were partially a hologram, which it is. Our underlying reality is holographically based.
Not only that, but I have discovered that:

Not every photograph is as we imagine, a flat and lifeless image containing only the visual information available on the surface. Although understood to be a 2D image, I believe a photograph has the capability of being very much more. My experiments are based on my theory, which I consider to be a most exciting idea. This theory states:

***'A photograph has the natural ability to be holographic in nature,
under the correct circumstances.'*** ©Jane Tripp 2006

The perfect photo would be a perfect hologram, but in reality, there is no such thing as a perfect photo, which would be more like a cube. Information stored in this or a similar way in a photograph is available in editable layers, and in reality the number and quality of layers available varies from photograph to photograph. So when you have your picture in front of you in the editor try and see it as having many separate layers, each containing obscured and hidden but extractable visual data.

Your task is to work your way through these layers using a variety of different editing techniques as you go along and saving the results.



Left: this image is cropped from a larger photograph taken in a rural area of hedges, fields, scrubland and trees.

What I'm going to show you might be a little disturbing, but this is an example of how images of past events can be impressed more strongly than usual when accompanied by great accompanying emotion, particularly that caused by *fear* and *violence*.

This is the basis of people trying to communicate with those who have passed into another dimension, or density, by visiting haunted locations and places where violent or disturbing events have taken place.

Can you see what it is you are looking at before I present it cropped out?



Left: cropped out, a startling sight meets the viewer. There is an eye clearly visible near the top on the left, but much easier to identify is the image of somebody's teeth near the bottom.

Don't be alarmed by such an image. It is related to events of the past, and is not 'evil'.

Somebody met a violent end and the records were released to appear on the photograph.

We're looking at the front lower teeth of a human being, an unmistakeable image to any other person.



Above Left & Right: cropped again and edited further, what sad story might this picture tell? The image on the right is colour enhanced, but there were already some flesh tones subtly visible, and it may be that the lips and tongue were forming. It looks so real, *and that's how clear an anomaly can actually be.*



Above: this negative looks exactly like a dental x-ray. Nevertheless it was photographed floating in a field near some trees and I'm sure has its own sad story to tell.

If you ever receive images such as this, the best thing that you can do is say a prayer, or ask your Higher Self, to make sure that the person in the image receive help if they are temporarily stuck in this density due to trauma. It's possible the person's teeth were somehow knocked out at the time of physical death. Of course, they could have passed properly, and this is just a re-run connected to a past event.

As you become familiar with the image editor and learn how to use it, or even move on to other editors, you might discover new ways to uncover material. The data you are going to find will inform you about some amazing but sinister realities that you probably never suspected existed, but you *will* see it with your own eyes if you look in the right places.

Doing your own research is important, and I've included a bibliography and a list of informative links at the end of this eBook.

The technology these shadowy people hold in their hands is awesome - mind-blowing even from our present perspective - but from the perspective of those in our universe with much more advanced (and safe) technology, it is out-dated, barbaric and dangerous, having fallen into the hands of evil fools who don't really know what they're doing, hence all this insane experimentation.

In their efforts to alter the past in order to control the planet in the present and future, they have created time-loops that endanger and harm us all. Don't think for a second that these people are 'cool'. They are out-of-control morons.

What is worse, all the technology they have suppressed and kept for themselves could have been used to provide the entire planet with free energy, clean water and real unmodified food in abundance and it could as well already all but have eradicated such diseases as cancer permanently.

The truth is that they are the ones who have *in fact* created all these problems to control us with. It doesn't take long to discover these things once you start looking properly, and don't believe it for a moment if somebody tries to tell you there is no real proof of any of this. ***There is all the proof in the world, quite literally, if you just look in the right places.***

Reveal the secrets and uncover the deception for yourself. The lies they tell will not stand the light of day. In fact, you can practically find them in the dark once you know the real, true story.

Hopefully you'll feel like experimenting a little bit, and who knows what you might discover? I would like to think you would consider joining me in the spirit of freedom and sharing your evidence - and proofs - with the world in some way.

Download the **free** video presentation '*Watch Secrets Revealed Before Your Eyes*' to see the process of uncovering previously hidden proof of time travel in action.

Always look very closely at your image. enlarge it and examine it closely. Try looking at it at different sizes as well, because it can make a big difference.



Above: here's an opportunity to test your skills of observation as well as your ability to spot an out-of-place object. The photograph is over a century old.

There is something very strange about this picture. Use the magnifying feature to have a good look at it. I expect this item was left in plain view because it was rather amorphous looking and it was thought that people would find another, more logical, explanation for what it might be, other than modern technology hidden in plain view.

Can you see it?

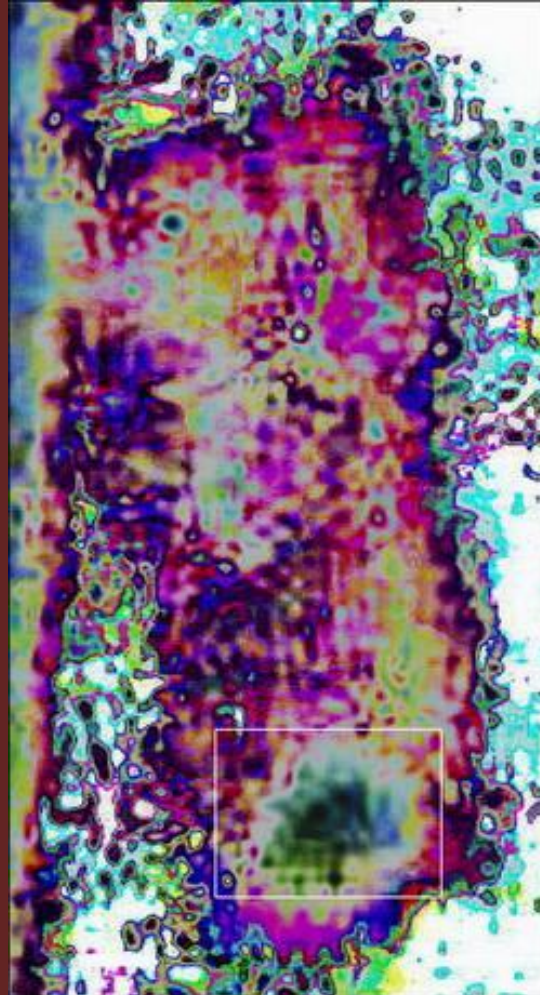


Left: the lady in the image, one Mrs. J. Michie, is seen outside a mill in Hatzic, BC. I've circled three areas of interest, but in this eBook I'm just going to concentrate on the device on the left that the woman is holding out in her right hand.

Below: cropped, you can see the modern design and shape of the instrument. There might possibly be some other explanation if it weren't for the fact that there is an electronically lit feature at the bottom of it.



The little white shape circled on the right is an antenna of some description while the item at her waist is also a modern device of unknown type. There's not room to include all the edits in this eBook. It looks a lot like the lady is smiling from a distance in the photo, but in fact she is not.



Far Left: when edited I found the item she is holding is attached to her thumb with a chain, but some parts of the object can't be clearly seen.

There is a screen at the bottom of the instrument, and although I can't be sure, it looks almost star-shaped.

Left: edited, I managed to isolate a better view of the screen. When this happens, you should crop and enlarge the area so you can edit further.



Left: the screen, although seen here as a blue-green colour, can vaguely be made out to have a scene on it.

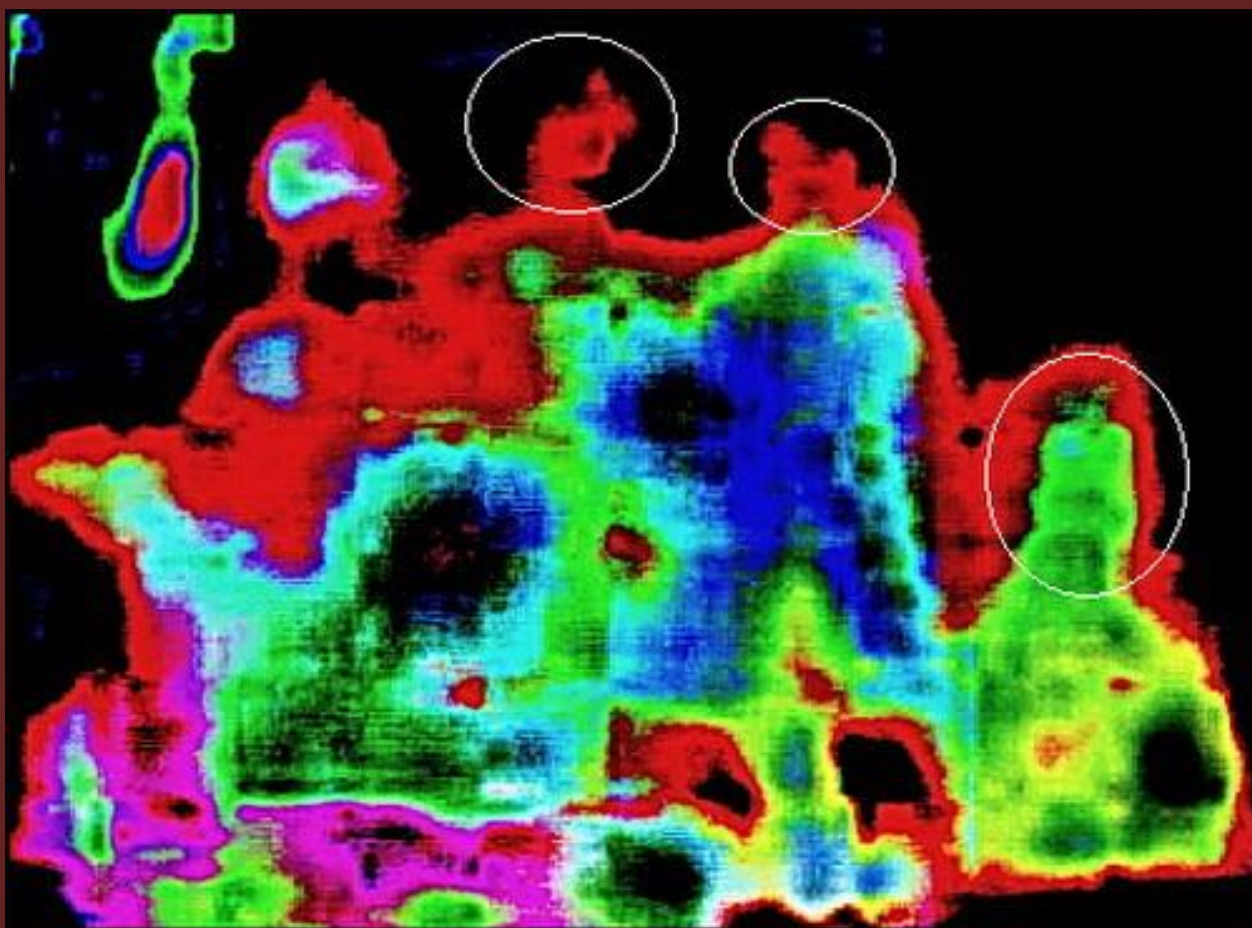
I can see people, so I know that my initial assessment of the photo as a record of a time travel experiment was sound, and therefore know that this is an image worth editing properly.



Left: I've changed the colours of the image so that I can 'normalize' skin tones to some extent.

At this point I would be prepared to spend quite a long time trying to tease the scene out slowly and carefully, a bit at a time.

My aim would be to clarify people, screens and equipment as much as I possibly could, as well as to identify any objects I was able to.



Above: I used a curves program to isolate a few faces. You can also vaguely see where there are bits of equipment showing through.

If you were investigating this image, this stage would be the beginning of your editing job, not the end.

Part 4

Image Editing - How to Proceed

Lighten Your Image

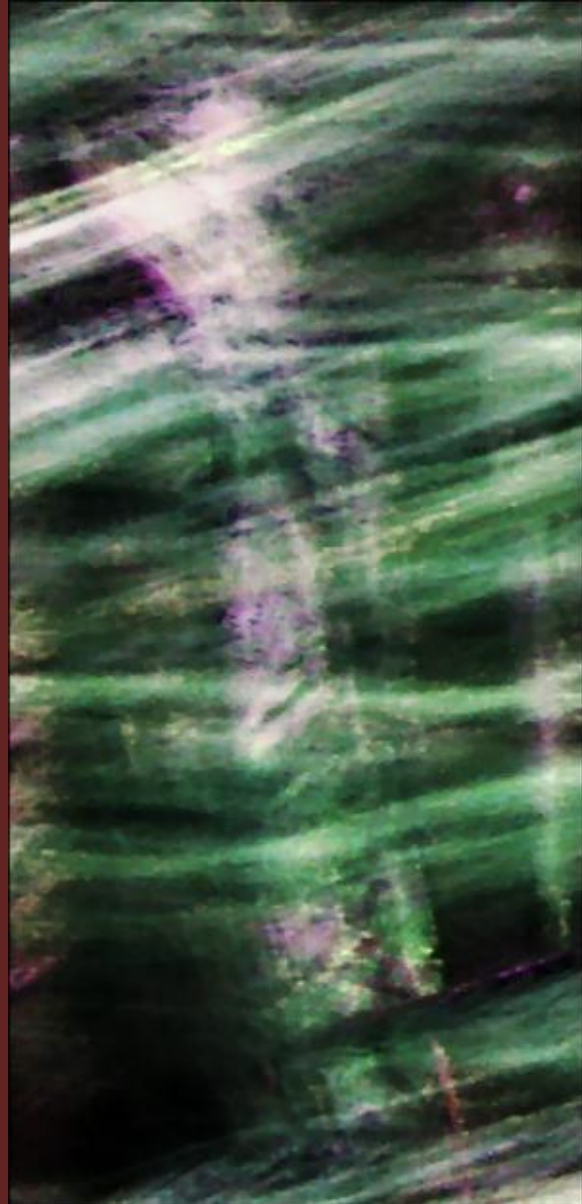
The first thing you will need to do is to lighten your image so that you can see better what's there. A lot of the editing process is taken up with adjusting settings and using sliders just in order to examine a photograph, without necessarily saving these views permanently.

Of course, if you see something come suddenly into view, save it to a different name, crop it and edit it, etc.



Above: green speed-blurs mark this scene that was taken in a wooded area. The white rectangle contains an interesting little image. A woman is standing there in the wood. She's deliberately striking an elegant pose and seems completely out of time and place.

It would have been very easy to miss her if you weren't actively looking for anomalies, which is something I suggest you do with your own photographs. Look for slight differences in shape, colour and texture, as you see in the box.



Above Left & Right: the image on the left is unedited. but you can still see the woman, who looks as if she is leaning back against something. She has her right arm up behind her head with the elbow bent and is posing almost as a model would have done in the past.

She's wearing a long, colourful garment, possibly quilted, and what appear to be boots or shoes with straps. She's holding a stick in her left hand. It may be a decorative walking cane. You can see the end of it just to the right of her left foot.

There are decorations round the bottom of her garment or coat. Her head can be seen, although the entire figure is situated in a speed blur.

My experience with photographs as well as the theories I have about them have led me to believe that slight movement and a low light setting enhance the chances of capturing paranormal images.



Left: in this version the image has been edged.

In the lower part of the picture you can still see the same details, but not too clearly.

In the top part of the image, however, some of the details have been clarified in the way I'd hoped for.

If you magnify the picture you will see that the lady's face has been defined. This is the reason that it's useful to keep the '**Glowing Edges**' in your repertoire of editing tools.

The '**Colored Edges**' selection does not edge in the same way and it doesn't work very well when it comes to editing anomalous imagery, so I don't usually use it.

If you do spot something you can use the '**Undo**' function to remove your lighting changes and return your image to its unedited state and then crop out the area where you saw something. Edit all your initial crops in their original state.

When your image has been temporarily lightened, magnify it with the function at the bottom of the editor and use the navigation tools to *examine the entire photo in minute detail*, making sure you don't miss any areas out. Note and remember so you can crop and save and areas of interest you discover.

This is what you should always do first with your photograph.

Once you have some idea of what's in there you can move on. You can view or work on your image at any magnification you like.

Your editing session might go something like this:

Step 1: Lighten your entire image > search for main areas of interest you might want to look at > crop areas of interest individually (don't forget to undo lighting & restore image to original state before cropping) > size each crop making it *at least 800 pixels wide* > rename and save each crop separately.

Step 2: Edit each crop individually > **Note:** *when applying programs, experiment a great deal, saving individual edits that have clarified an image, or part of an image. If it's part of an image, crop that part, enlarge, save, edit etc.* > apply auto levels to see what they do > adjust the lighting and exposure in turn little by little > curves > re-crop > color balance > sharpen slightly > save > curves > exposure or lighting > curves > exposure or lighting > sharpen slightly > colour adjustment > save. This or a similar process is repeated over and over with each individual photograph.

Try to avoid allowing any area to become too dark or light. Continually try to strike a balance, at least in the area you're attempting to clarify.

Although during editing you will use over and under-exposure as a tool, it will be in an attempt to clarify certain areas of your photo.

Once you've saved an image which has areas that have been exposed so that they are white or black, it's usually no longer editable, and you'll have to go back to an earlier version to get more out of it.

There are two exceptions to this in my own work:

- **Screens.** The reason screens figure so heavily in my work is simply because they are everywhere. If you think about it, they are everywhere anyway. How many are there in your home? From the TV and computer monitor to the stove and the read-out screen on a modern thermometer, they're an every-day part of our lives now. If you find a black (or white - reverse the process) screen, then begin a process of lightening the image a bit at a time and alternate with '**Tone Curves**', teasing out any imagery that appears a bit at a time. Sharpen slightly frequently in between other applications.
- **Sky.** Sometimes if I'm trying to locate and make visible cloaked craft I use a technique which will locate them and reveal them as solid silhouettes. This involves deliberately lightening an area bit by bit using 'Lighting' and 'Exposure' until it is white and then using the 'Tone Curves' to locate any solid objects. This is painstaking and takes a long time to do properly. Sometimes it's easier to create a negative image to work from, with solid objects revealed as white. Every picture is unique, as it is photographed in its own set of conditions, and so editing doesn't proceed in exactly the same way for every image.

What Will Happen When I Edit?

If you have discovered a genuine time travel photograph or something similar, you will be travelling deeply into the heart of photographic images that have recorded real events so strange that you'll hardly believe your eyes.

But you *will* believe them, because you will clearly recognize things - things that shouldn't - couldn't - be in photographs that old.

Things that shouldn't even be in *modern* photographs, but they are, and so you will know for certain.

You will see after you have learned how to extract the images that you are living in what seems to be a sci-fi movie come to life.

Only it's all very real, and that's the point.



A rainbow in a stormy sky amid a transmission of scalar waves

Add your work to mine and let the world see the truth of how trillions of dollars are taken from us, the people, around the world and used to experiment on us as well as to travel in time so as to manipulate our reality the better to betray us all.

These traitors to humanity are responsible for untold suffering and the torture and murder of countless innocents.

It is my belief that they are not from further on in our own future timeline - they are carrying out these exercises now from our present time.

Please join me in exposing what it is that they are doing in front of the entire world.

Learn why you should edit photographs for yourself! Have you downloaded your **free** copy of *'Why I Should Edit Photographs'* yet? It's packed with photographs of ghosts, UFOs, covert craft, covert attacks, scalar attacks, faeries and time-slips. as well as information and tips.

See real time travelers in a vintage photograph! Download your **free** complimentary copy of *'Proof of Time Travel'*, an eBook with over **230** pages packed with photographic proof and start learning - and seeing - the truth.

Download the **free** video demonstration *'Watch Secrets Revealed Before Your Eyes'*. You will be able to watch a vintage photograph with a genuine time traveler in it being edited and see proof of time travel appear right in front of you.

Purchase *'The Pirates of Time - Part 1'* to see dozens of amazing articles illustrated with hundreds of images proving once and for all that time travel and other covert operations are taking place.

'The Pirates of Time - Part 2' will be released for purchase soon.

Following are some handy tips for taking photographs that attempt to capture evidence of covert ops and paranormal activity, followed by a bibliography and links section which takes the pain out of your research by providing you with some of the best links out there, so that you can continue your journey of discovery toward the truth of our reality.

Tips For Taking Photographs With Anomalous Content

Although there are no guarantees of finding anomalies in your photographs, there are ways in which you can maximize your chances of doing so.

When it comes to the paranormal, your results may vary. Although the digital camera is the perfect instrument for recording anomalies, some people get much

better results than others, simply because they have a particular psychic talent, but don't let this deter you from experimenting. You can still get good results.

The rules of ordinary photography don't apply, as you're not trying to get an attractive composition, but evidence which is by its very nature secretive and elusive.

While it may help to have psychic abilities when taking photos of ghosts, for instance, the good news is that you don't need to be psychic to photograph covert ops in the sky, or electronic harassment taking place. *Anyone can do this.*

The same applies to finding time travel photographs and editing them. Anyone can do that as well.

Time and Light

In '*Why You Should Edit Photographs*' I discuss the factors of movement, time and light, and the effect that they can each have on a photograph.

I discovered that a longer exposure time gives me more detailed, prolific, and clearer anomalous images, and perhaps more importantly, it makes covert activities easier to record as well.

Quoting from that article: How does what is not usually seen by the human eye become suddenly visible on a camera image, for all to see? It involves many factors, not properly understood, but I want to deal with the most obvious: time, light and motion.

Slight time variations are normal under certain circumstances. These variations are so small as to be almost immeasurable, yet they exist.

Buildings with several floors are one example. The basement is closer to the centre of the Earth (time is measured in reference to the rotation of the Earth and the vibration of certain atoms).

On the higher floors clocks actually run faster. This difference is genuine but so minute that it doesn't noticeably affect us.

In Einstein's Theory of Relativity it basically states that if two people are moving at different speeds they will experience time differently. For the person who is travelling faster time will elapse more slowly than for the one who is moving more slowly. This effect is known as time dilation, but is unobservable to us as it is measured in nanoseconds.

Camera Settings

Such tiny time differences are usually inconsequential to us as we go about our everyday lives, but there is at least one area where they could prove useful, and that is in the field of anomalous photography.

- *The best single thing that you can do to capture more on a photo is to use the low-light settings, such as 'candlelight', 'moonlight' or whatever the equivalent setting is on your camera.*

With the camera set to either the moonlight or candlelight setting, this means that the slower shutter speed *allows light to enter for a longer period of time.*

These settings are obviously useful for night-time and low-light photography, but I suggest you use them in daylight *because they get results.*

This is easy to do and involves only making sure your digital camera is on a low-light setting.

Where and When to Take Photos

1. The sky. This is where you will find:

- Chemtrails
- Chemclouds
- Scalar waves
- UFOs
- Unknown life forms (rods, skyfish, sky creatures)
- Cloaked manned craft
- Cloaked drones
- Holographic images (if there are clouds)

- Any covert personal attacks on your home, or the homes of those around you
- Covert experimentation and the signs it leaves

Night Photography

Useful for photographing orbs and other light phenomena, night photography is not always the best way to capture images of secret operations in the sky.

You *will* find something in the nature of covert ops on your night photos if you're persistent, but it's my opinion that you are more likely to photograph orbs, light phenomena, UFOs and possibly spirits when you are outside photographing the sky at night.

The times I have recorded secret government activity at night I was usually trying to collect paranormal images. In one instance I instead captured some kind of complex cloaked operation that involved many craft.

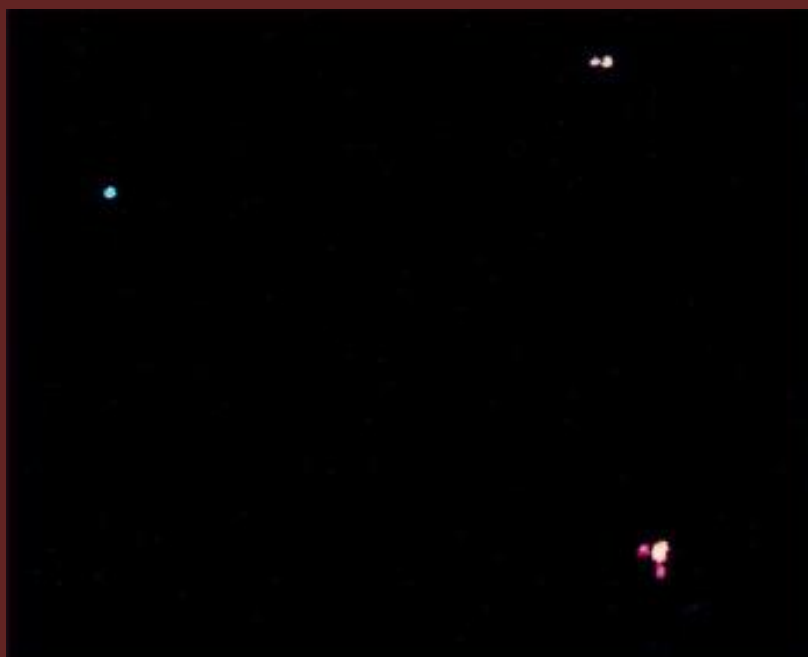
I was attempting to photograph the full moon late one night , and although I didn't see any of it at the time, when I checked my photos the moon was not really visible at all, although the light coming from it is obvious on the image.

Instead, there were numerous different craft and strange light effects visible that were caused by the covert activity.

Strangely, as in the day, they utilized a technique that would look more like a paranormal or mystic event were it to be spotted. They did this by creating the appearance of a head, possibly meant to resemble a First Nations person, and designed to look like a 'miracle' in the sky if seen or photographed. These operations seem to be very complex and must require super-coordination.

Next I will show you this phenomenon and a few of the craft that I photographed that night, but first I want to present two images from other shoots. The first one represents one of the most common formations that are quite often seen when it's dark.

It consists of a triangle of lights, and there is a good chance that you will be able to record one of these for yourself because there are so many around.



Left: this triangle formation is one of the most common and easiest to capture photographically.

Although most UFOs that are seen are really Earth craft that we are not supposed to know about, not all of them are.

Our planet has been continually visited by people from other planets *for millions of years.*

It's long past time that the true history of Earth was taught to its inhabitants.

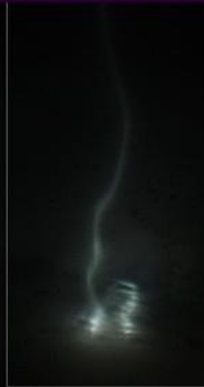
Below: this 'fake moon' effect has been reported, photographed and filmed by people around the world and can be researched on the internet.



Above: many people who have seen this 'fake moon' effect have been scared, and some think that they have seen **Nibiru**, the 12th planet, or '**Planet X**', as it has become known. It isn't - it's a piece of equipment. Some people think they're seeing a hologram, because this 'moon' often appears *in front of* the clouds. *It's not a hologram either.* It's a huge artificial light source, and if you magnify the image and look at the edits, you will see that it has eight sides and bears the unmistakeable signs of electrical activity in the interference pattern it creates. It's also emitting a beam of light which can be seen passing from the object diagonally. It's travelling left to right and disappearing behind some tree-tops. It's been seen in the day as well. They never stop interfering in the natural functioning of the planet.

It was a full moon and I leaned from the window to get a photograph of it.

When I looked at the photo I saw that I had captured something else instead.



A head seen in profile facing right has appeared where the moon should be. Rising behind it coils a sinuous line, looking like smoke rising to the heavens. *It's just a picture*, so the editor's job is to try and find out what it really is.



Left: the 'head', cropped and edited. It looks as though the head is wearing a head-band, and you can see that the image is built with banded 'layers', which gives it a strange visual effect.

Even with a little bit of editing the many solid shapes have become visible within the construct itself.

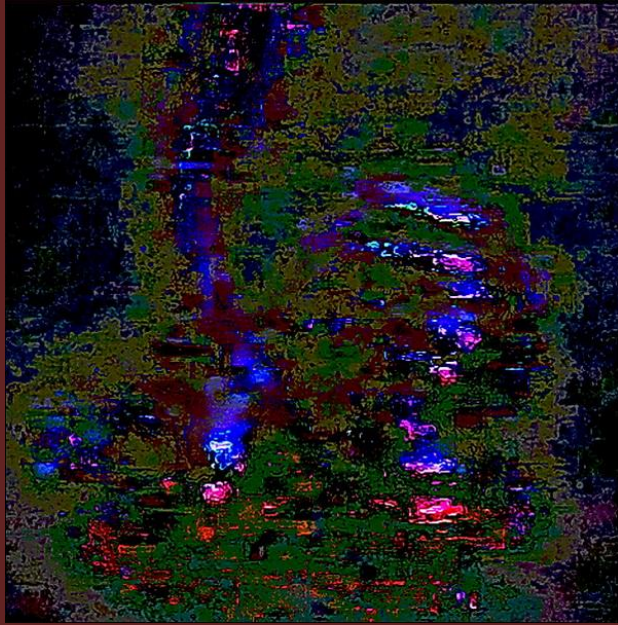
As you will see, the appearance of layers are in fact caused by many craft stacked vertically on the right side.

There are also other craft visible on the left side as well as in the column that looks like smoke, but which I think is actually a plasma effect.

This is a large exercise that I suspect is either opening a portal, transporter or time tunnel.

It's important to note that when I was taking the set of photos you are viewing, all I could see was the full moon against rather beautiful and iridescent clouds.

Left: although a bit difficult to see, editing has isolated the areas where craft are sitting, involved in the covert operation.



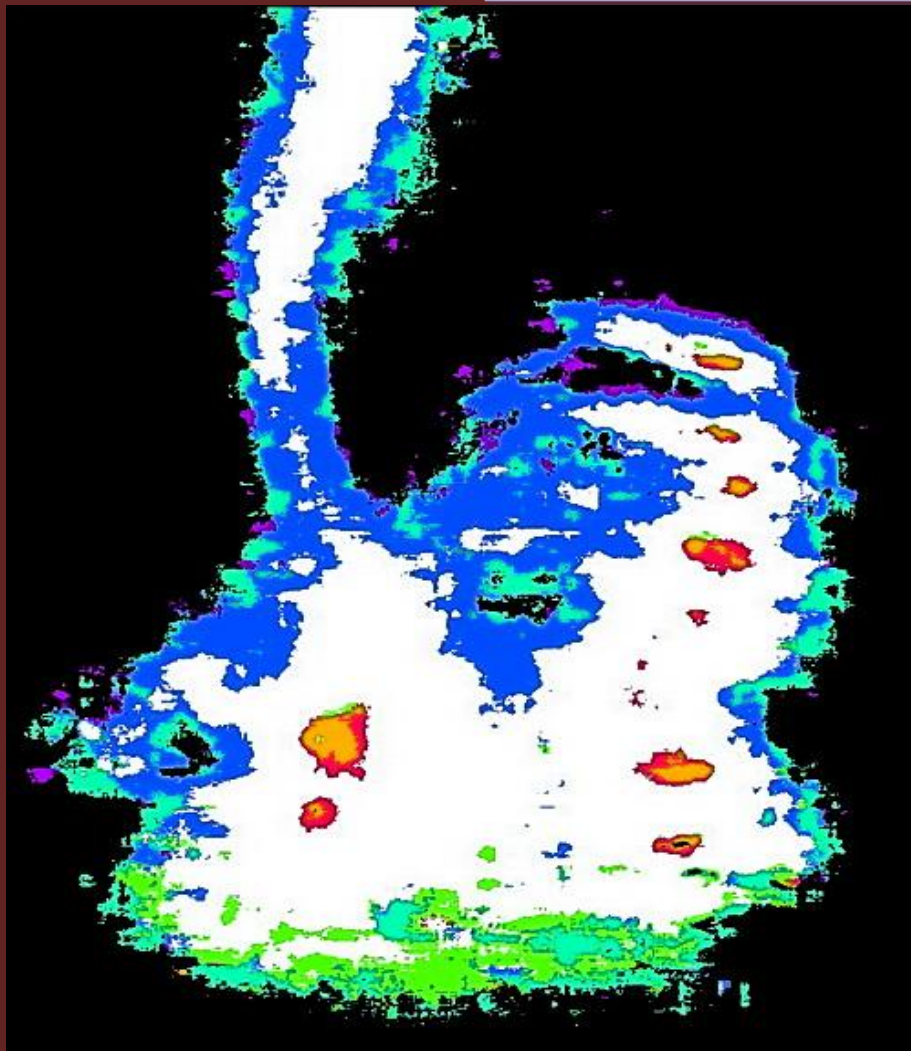
Magnify the image to see them better. I included this edit because in this one the craft in the smoke-like plume can be seen.

I don't know how high it continues to rise because it goes off the image at the top of the photograph.

Below: editing has made a few of the craft more easily visible, isolating, simplifying and clarifying them.

Note that some of the other craft have disappeared.

That's one of the many reasons to create a lot of different edits when investigating an image. Objects can be visible at different densities, hidden in the layers within a photograph and shifting in and out of view.

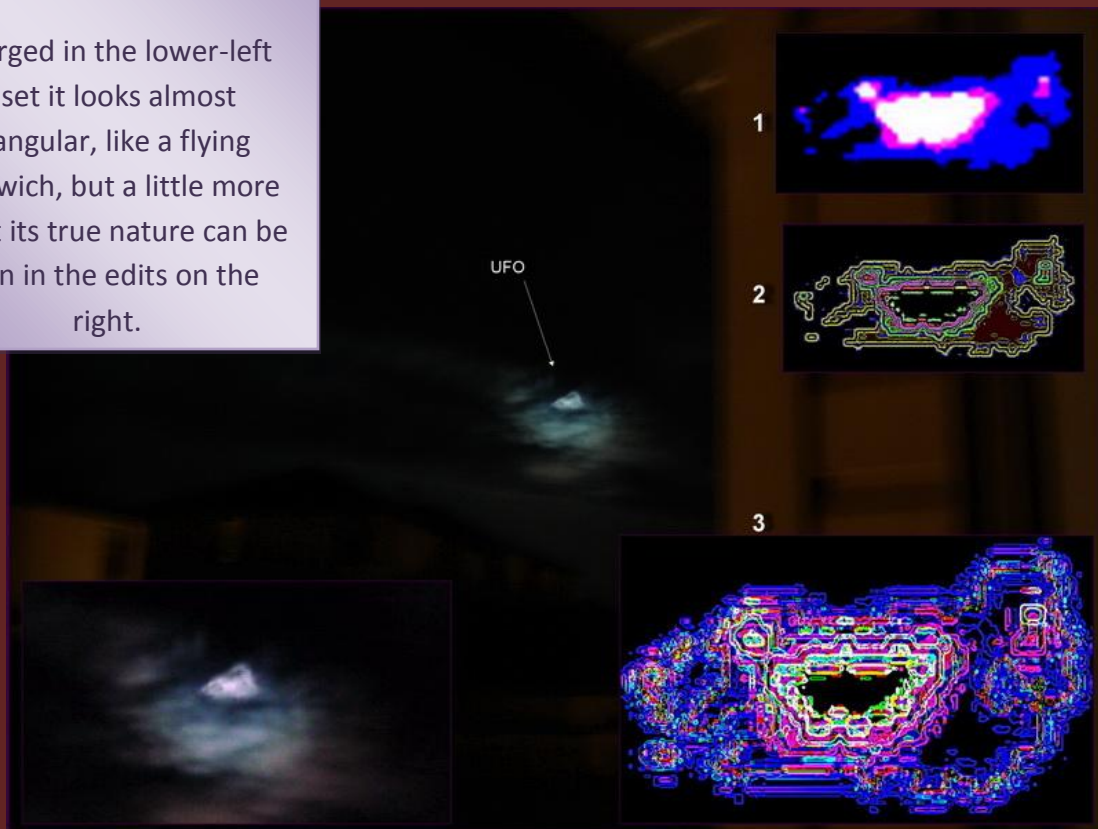




Above: this is as many of the craft as I can make visible at once. If you magnify the image you'll see a craft sitting in each band that helps to make up the image of the face, which I suspect was projected onto the cloaking once they were all in position. If anyone did see or photograph it, they would probably think the picture had a spiritual or mystical origin. ***There is no way to properly discover the truth about an image without first editing it.***

A UFO sits in front of the moon-lit clouds.

Enlarged in the lower-left inset it looks almost triangular, like a flying sandwich, but a little more about its true nature can be seen in the edits on the right.



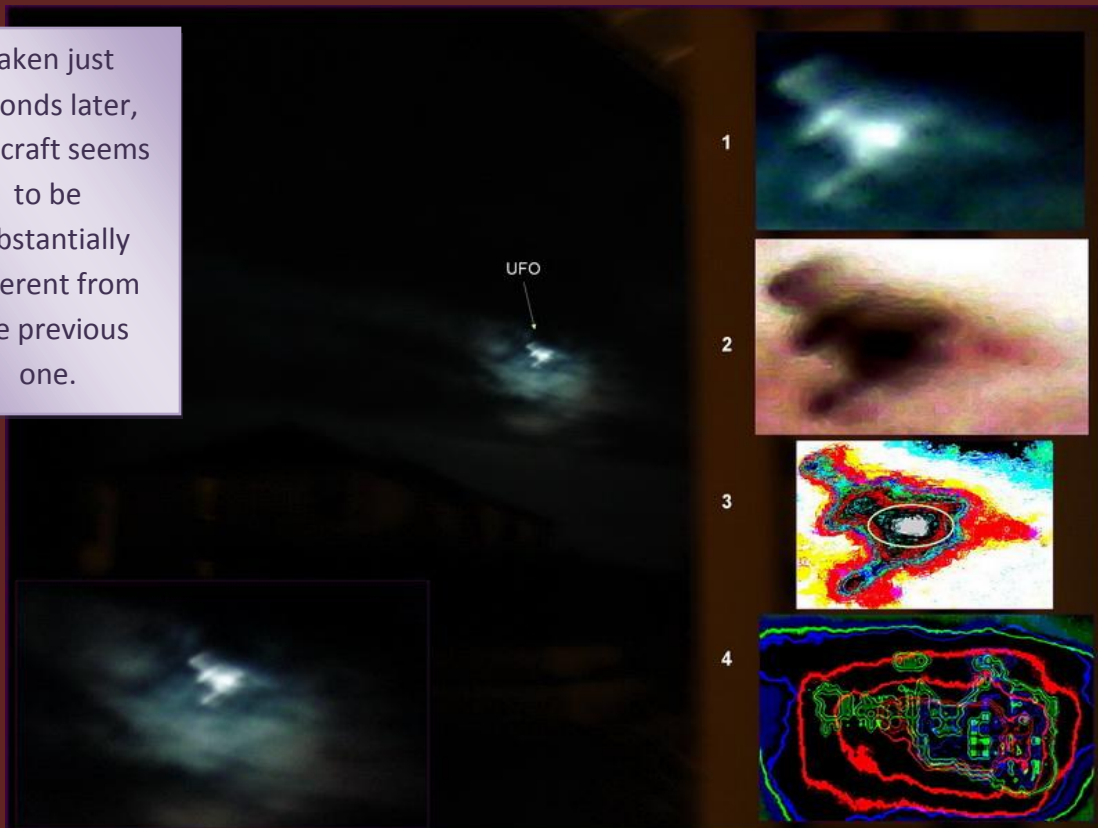
Left:

1. The basic outline of the craft as it sits in the sky.

2. Some of the details have now been revealed.

3. Even more details are visible, as well of signs of electrical activity.

Taken just seconds later, this craft seems to be substantially different from the previous one.



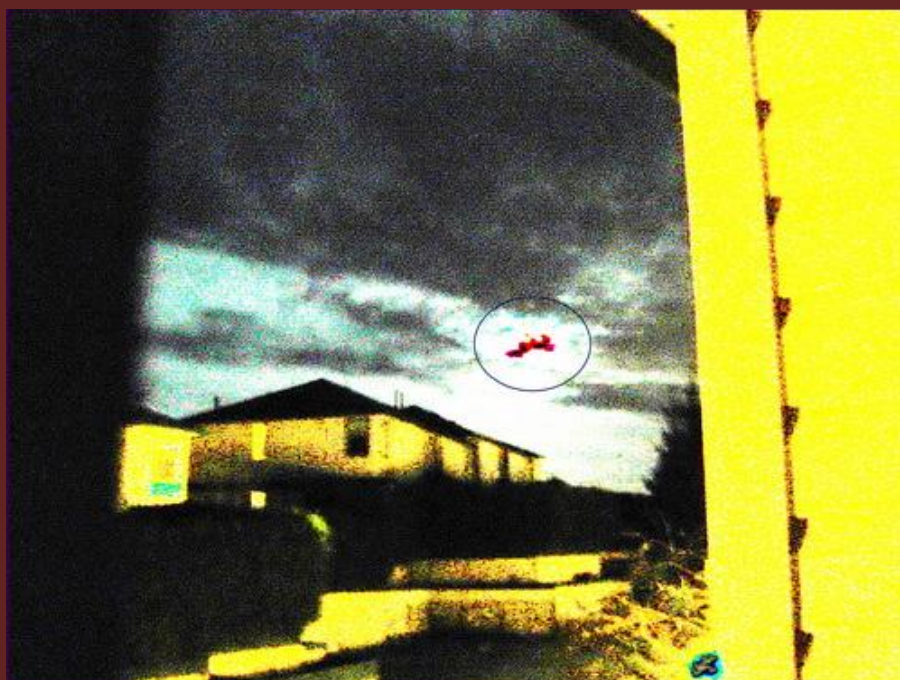
Left:

1. Cropped, enlarged and edited.

2. The negative image reveals the basic outline of the craft.

3. 'Tonal Curves' has been used to try and isolate the oblong shape visible near the center of the craft, in the oval.

4. The center, cropped and edited.

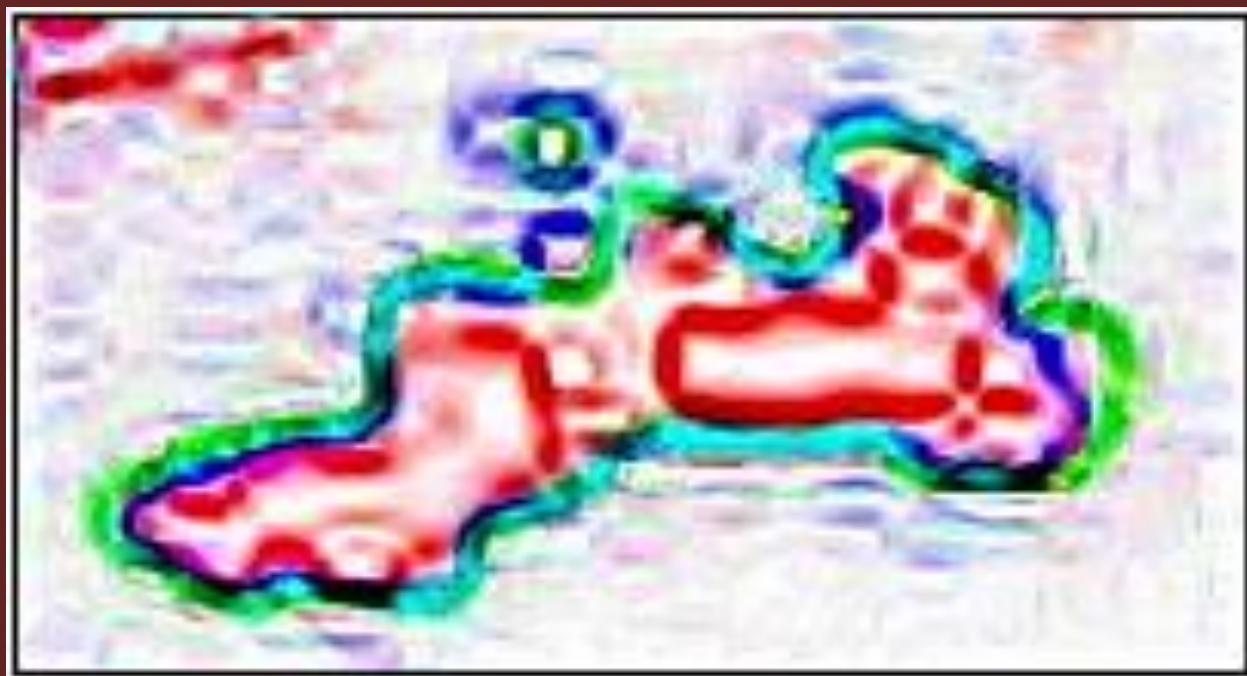


Left: lightened and edited, yet another craft is revealed in this same series of night photos.



Above: the craft cropped out. It seems quite large, although I don't know at what altitude all this activity is taking place.

They had such a lot of craft up there on the night I took these photos.



Above: This is the craft edited to try and outline some of its main features. It's quite interesting. If you were editing an image such as this yourself, you could carry on extracting information for a long time.

By going back and editing the original crops in different ways you could uncover an incredible amount of details. As I'm showing you what steps to take when editing your images, I can't extensively edit any one image in this eBook, so there isn't room to demonstrate here, but if you had a photograph like this one, this might really just be the beginning of your editing work if you wanted to do a thorough job.

Although this is the final photo I'll present to you from this particular photo-session, there are more photos with yet more craft visible that I recorded from the original shoot that night.

The craft can be seen cropped out and edited for clarity on the right.



Above: this photograph shows yet another type of craft. Cropped and edited, it's defined fairly well. The negative image can be seen in the lower right, revealing a few more details best seen magnified. These type of operations are not at all uncommon and continue secretly day and night over many areas around the world.

Day Photography

This is the best time to collect photographic evidence of suspicious activity in the sky. You can gather most of this evidence on clear and cloudy days, but both types of weather reveal certain types of activity better.

Cloud Cover and individual clouds:

- Holographic image projections onto cloud-cover
- Craft cloaked by artificial cloud-cover
- Cloaked craft
- Drones

- Scalar Waves
- Scalar attacks
- Some covert experiments
- Dimensional shifts

Clear or hazy sky:

- Cloaked craft
- Drones
- Scalar Waves
- Scalar Attacks
- Covert experiments
- Small wormholes/time tunnels
- Dimensional shifts and doorways

Photograph each area of the sky in turn, taking at least a dozen or more for each section. Take shots of cloud cover and also of individual clouds. Use the zoom for some of them.

If the sun is out, try and get some good photographs of the area immediately around the sun. This is best done by positioning yourself so that the sun is mainly obscured by something solid, such as a wall.

Now photograph just to the side, above and below it. Be careful though, because you can damage your delicate digital camera by pointing it directly at the sun.

Personal Attacks

If you think you're being targeted electronically you might want to photograph the area around and above your home.

You can do this on behalf of someone else as well, with their permission.

Pay particular attention to the area directly around and above your roof and take a lot of pictures, sweeping from low down up to as high as possible.

If there are trees around your home, take photos of them as well. Concentrate on photographing around the areas that are growing above the roof-line, higher up. Tree-tops around targeted homes sometimes seem to be used as antennae and

electronic anchoring points.

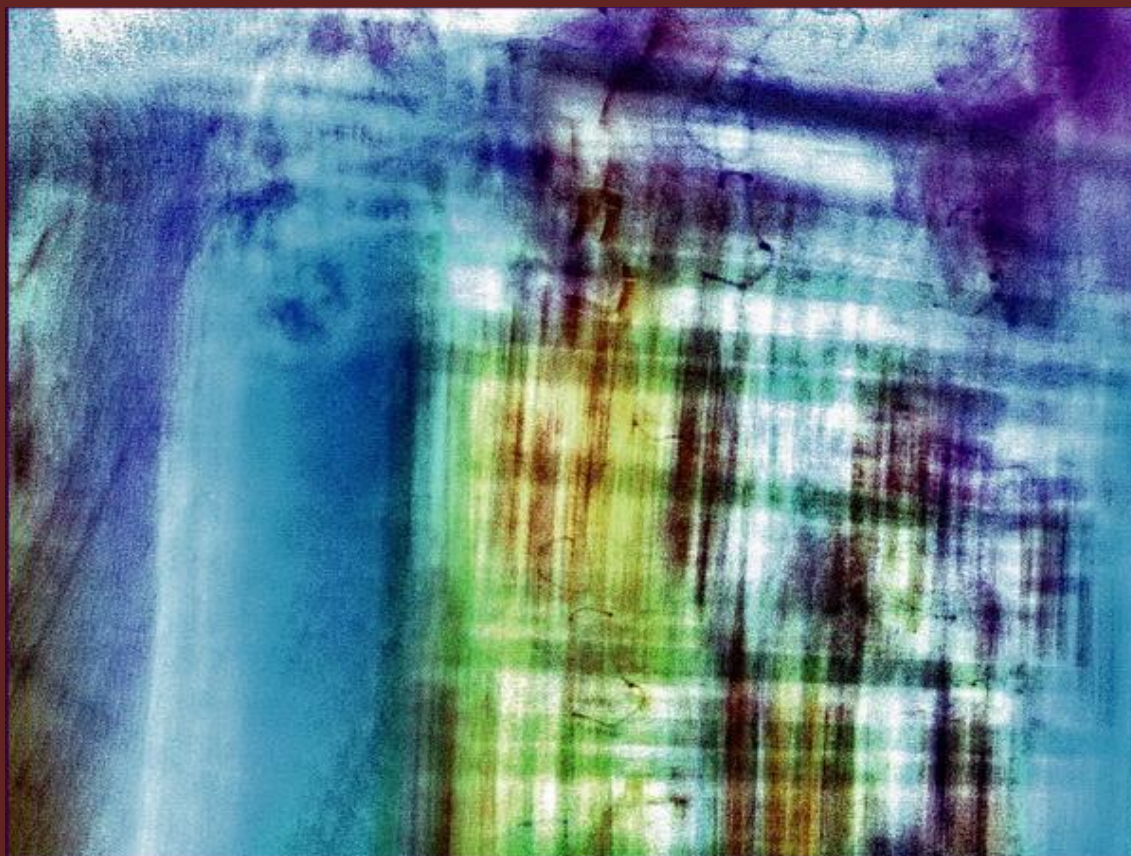
2. Indoors. This information is useful for photographing inside your home in the following circumstances:

- If you suspect or know that you are being targeted and are enduring electronic harassment and/or surveillance
- If you are an experiencer, abductee and/or frequently suffer from sleep paralysis
- If you suspect or know that you are experiencing poltergeist activity, seemingly-paranormal events, hauntings, PK activity, or if you are seeing, hearing, feeling or in any other way experiencing unexplainable things
- If you feel that it is *you* who is haunted, with paranormal events seeming to follow you from place to place
- If you feel as though you are being watched all the time and are not comfortable in your own home

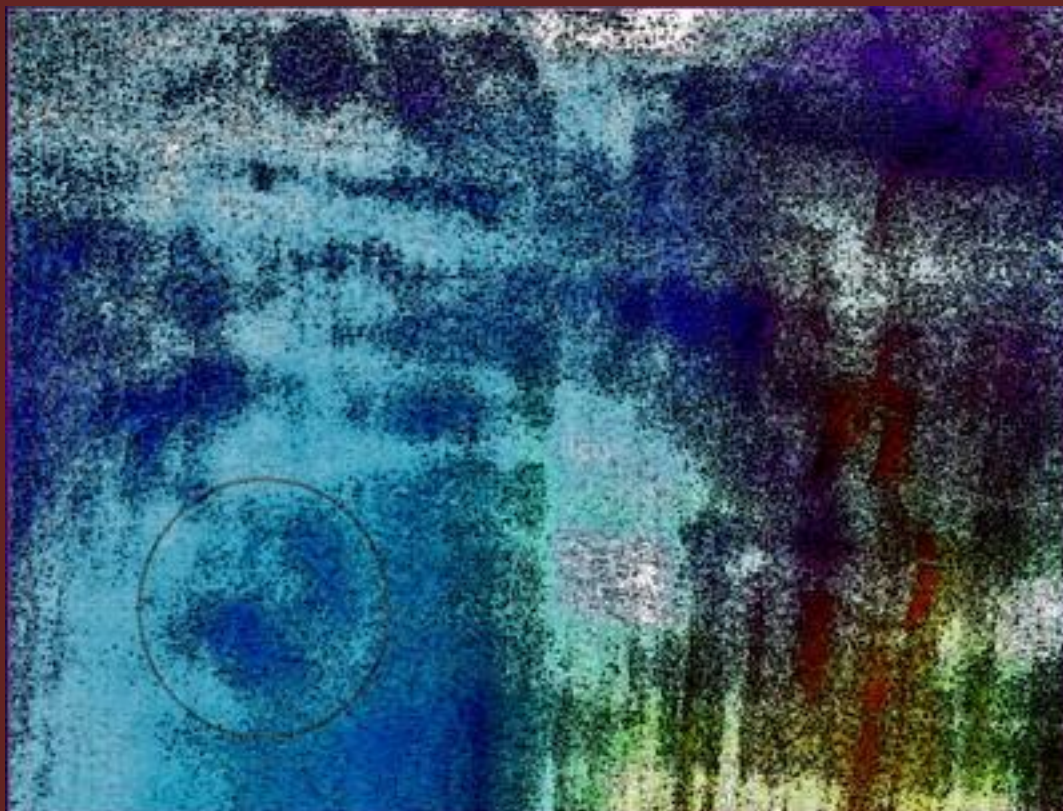
Next I'll show you some pictures of just that kind of sneaky surveillance, because you *can* capture it with your camera. Try walking around with the camera round your neck or wrist as you go about your everyday business. Take pictures suddenly as though you were trying to catch someone out, *because you are*.



Left: the colour has been changed in this image to give you a first glimpse of the two visible intruders who are standing in front of a bookcase in my home. The rectangle surrounds the head, upper body and outstretched arm of the person on the left, who appears solid enough to block out the room behind him. The circle encloses the head of a second figure on the right who seems to be further back, and who's transparent body is coloured purple in this edit.



Left: this is the colour of the image before I changed the scale. The man on the left is seen as blue, and the man on the right seems to have on a green suit. You can detect his legs at the bottom. You can just barely make out the bookcase. The darker streaks are the books. On the far left near the top you can see scalar wave emissions.



Left: the faces of both men can be made out at close range at the top of the image.

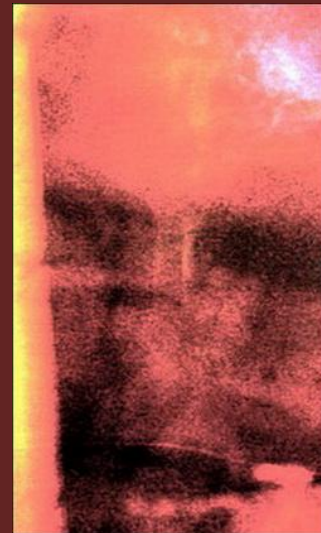
The man on the left, who has long hair past his shoulders, has his arm held out straight and is pointing at me with an unknown device.

I put the black circle around this device.

Both men are glaring at me.



Left: this image was cropped from the lower-left corner of a photograph taken on the second floor from a bedroom window. There was more than one person looking in, so I isolated the most obvious.



Right: the face, cropped and edited.



Left: with the colours 'normalized', you can see this man is a human being who is most likely acting from the lower fourth density.

He's ignoring me entirely, even though I'm taking a photograph, and is instead staring towards the left rear corner of the bedroom.

He's being very furtive, peering around the bottom corner of the window, which is upstairs on the second floor of a townhouse situated on a busy road.

When people feel as though they are being watched, they very often are, although they usually can't see the intruders.

A digital camera on the other hand can quite often 'see' them. It's certainly worth a shot.

Night Photography

Useful for photographing orbs and other light phenomena, night photography is best used on the flash setting when you are photographing in the dark indoors. If you are photographing in artificial light, use a low-light setting. You can always lighten the image later when you're editing if it's hard to see.

There are certain places where you are more likely to get results in your home, but you should take photos in every room. Things show up on photographs more readily in low-light, and although not a hard rule, you are a lot less likely to pick anything up in bright sunshine.

This has nothing to do with whether the visual data you receive is connected to a 'good' or 'evil' source, but rather with the nature of anomalies and the way they manifest visibly in our own dimension.

The bedroom or the place where you usually sleep, is the number one place to concentrate on for your photo-shoot.

Photograph each room of the house in turn, concentrating particularly on dark areas, corners and reflective surfaces.

Day Photography

As at night, use a low-light setting.

Usually when trying to photograph the unseen, you are advised to avoid photographing reflective areas, such as mirrors or windows, but actually, you stand quite a good chance of capturing people creeping about covertly in your home in this way.

At this point you're not going to try to take a good picture or prove anything to the whole world, but collect evidence for yourself, so follow your intuition and aim your camera where you feel you should.

Photograph in the same places as you did at night. Experiment with moving the camera slightly as you do so for a few of the shots.

This can sometimes capture somebody moving around your home, whether they

are cloaked operatives or even if they are functioning interdimensionally. Don't forget stairwells, shadowy corners and windows.

Other Good Places to Photographically Record Covert Activity

- The water and the sky above hydro-electric dams
- Above prisons and mental institutions
- Above some hospitals
- Above large institutional and boarding schools
- Above large gatherings of people and protestors
- Above professional sports events that can become rowdy, such as football and hockey matches
- Above certain large churches
- Above many universities
- In the sky during extreme weather
- Local 'power spots' that have landscape features that are associated with legends, such as lakes, standing stones, caves and hills.
- In hilly rural areas - the sides of hills and the sky above them
- Near logging roads
- Around local areas known, sometimes for centuries, for strange 'goings on'. They may have been given names with 'devil' or 'devil's something' in it, i.e., *'The Devil's Chimney'*. Also, names connected to death, strange events, magic, faeries or gods/goddesses. They may be places known locally for strange sightings, events and disappearances.

Strange Places

There are certain places that are known to be strange, and they can be found in almost every region. There will probably be an area like that close to where you live.

You might already know about it, and if you don't, a little research at the library and archives, along with asking around, especially among older members of the community, should turn information up.

There may be superstitions and mysterious stories about such a place, sometimes going back hundreds of years or more. As well, reports of UFO sightings or even anomalous creature sightings might be made with greater or lesser frequency

Research the databases of local UFO and cryptozoological groups, as well as local folklore and legends.

Enter these areas cautiously, and take a lot of photographs and even video footage if you have access to the equipment. When I go out on a shoot I routinely take between 400-800 photographs, and I check them all. There's a lot going on, so it's partly a numbers game with photographs, and you will probably turn up something if you put in the time and effort.



Above: this is a photo taken up in the hills near Mission, BC. It's one of the stranger photos I've taken from among a very long list of strange photos, but this is not a paranormal image. On the contrary, it's one of the 'special' black-ops experiments the secret military are working on.

There's electric power lines visible strung across the lower portion of the image. I've circled an area on the left in white. At first glance it looks like a logging cut on the hill, similar to the one seen on the right. I often suggest examining your photos very carefully, close-up, and this image is a good example of why I do that.

If you look at the two insets, you might not believe the evidence of your eyes, but that really *is* a giant grasshopper sitting on the electric wires. Fortunately, it's not real, at least not in this 3rd density. I believe it's an electro-holographic 3-dimensional construct being used in yet another crazy experiment being carried out by these criminals. What its purpose is and how they intend to ultimately use it I don't know, but nothing about it feels even remotely benevolent.



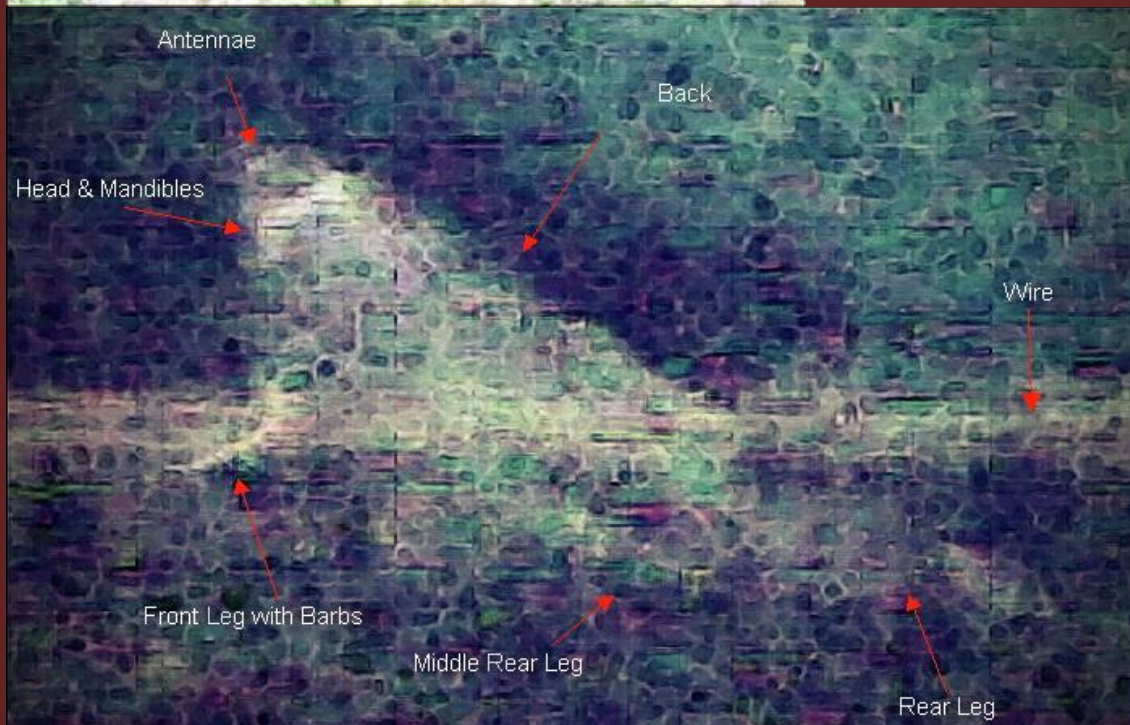
Left: I've cropped out, enlarged and adjusted the exposure of the image.

What we are looking at is a massive grasshopper shape perched upon the electrical wiring stretched across the valley.

Its head is turned to the camera and its barbed left front leg can be seen clutching the wire it's sitting on.

Lower Left: this is the negative. You can see more clearly the shape of the giant insect's head, including the rim of the right eye (seen on the left) and the left eye looking towards the viewer.

In '**Like A ... Grasshopper on a Wire?**' which can be found on '**The Pirates of Time - Part 1**', I document this photo properly. I demonstrate among other things the presence of cloaked craft in the sky and electrical activity around and above this curious construct.



Left: I've reduced the colour and labelled the image to make sure everyone can identify the details, such as the spiked, serrated front leg.

What *are* these people up to?



Left: what is this thing? It isn't a real insect, but it can be photographed.

I think that the fact it's sitting on an electric power line is significant.

Perhaps this is where it generates its own power from, feeding on electricity.

It's not real enough to get electrocuted, but it *is* real enough to perch on a physical object and be photographed.

There appears to be a small screen attached to its head as well.

Please Note: although excellent spots for recording anomalies and strange secret operations, certain remote areas can be **very dangerous**, especially when you are investigating covert activity or Fortean. This is no joke, and many thousands of people go missing all over the world in unexplainable circumstances that cannot all be attributed to them getting lost, eaten by wild animals or running away from home. There are a few things you should make sure of before you set out to try and collect evidence.

1. Always make sure someone else knows where you're going.
2. Never go alone on expeditions to remote or unusual places. At least two people should go, but three or more people is best.
3. Understand the types of lonely places that can be dangerous for you as an investigator:
 - Gravel Pits
 - Logging roads
 - Hydro-electric dams
 - National Parks

- Old mines
- Swampy areas
- Remote, wooded areas
- Areas near large cave systems
- Places known to have magnetic anomalies associated with them

4. This may seem like strange advice, especially if you're going into the more remote areas of a large park or somewhere similar, but ***don't wear brightly-coloured clothing.***

People often do as they believe, correctly, that it will lessen their chances of being mistaken for an animal by a hunter, and also that if they do get lost, they will be easier for rescuers to spot.

It makes perfect sense, but unfortunately people more often do disappear than get shot, and bright clothing makes you easier to spot, track, and catch as well.

There are people, beings and energies out there that the secret government don't want you to know about or believe in, and you can't protect yourself from something you don't know about.

Unfortunately, a face to face meeting with the truth can be the last encounter some people have and their remains are often never located.

It's been noted by indigenous peoples for hundreds of years, and David Paulides, a former law-enforcement officer who became an investigative journalist, and has written several books about the subject, including one called ***'Missing 411- Western United States & Canada: Unexplained Disappearances of North Americans that have never been solved'***, has investigated thoroughly and put together the chilling available facts of a largely ignored *and covered-up* phenomenon.

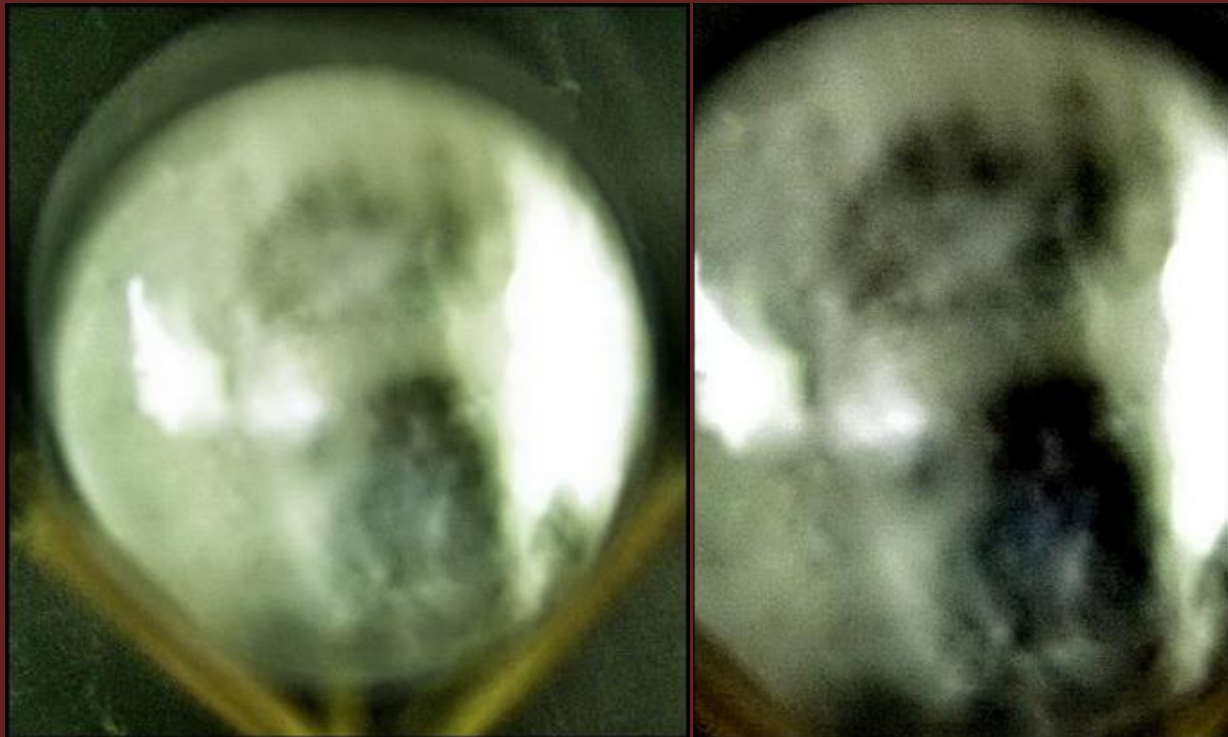
There are valid reasons why people are 'creeped out' by such places, and why they figure so prominently in horror movies as well.

It is sometimes wise to take your photographs from the relative safety of your locked car, depending upon where you are. Wind the window down though, because your images will not be any good taken through a glass car window.

if you decide to investigate such things yourself at a more serious level, you *will* come to the attention of at least one shadowy group, and quite possibly be noticed by a variety of other entities too, and not all of them will be friendly.

This is not to discourage people, because some of us are here to work specifically in these areas, but to warn those who are not that none of this is a game, and you must be prepared for your life to change completely if your research and investigations cross a certain line.

For those of you who are on Earth at this time to cross that line, and who endure ridicule from those around them and a lot worse at the hands of covert agents - stay strong! Things will change. Your time will come.



Above: a man's face quite literally appears gazing out from a quartz crystal ball as I photograph it.

Quartz is an amazing substance, and enhances my ability to receive paranormal images like this one. It might work for you as well. Having it around in any form can enhance a person's psychic experiences.

I have an extensive mineral collection, and I have found that spirits manifest quite easily either on the surface of or within different types of crystals and minerals.

Links & Bibliography - Provided For Your Research Convenience

Photo Editors and Word Programs

Links:

ACDSee photo-editor

<http://www.acdsee.com/>

The Gimp photo-editor

This is a very good free image editor

<http://www.gimp.org/>

Microsoft Office

<http://www.microsoftstore.com/store/msca/home>

Apache *OpenOffice*

A free substitute for Microsoft Office

<http://www.openoffice.org/>

Bibliography:

ACDSee Pro5 UserGuide

<http://res.acdsystems.com/support/en/acdsee-pro/5/Pro5UserGuide.pdf>

General Research

Links:

Educate-Yourself

<http://educate-yourself.org/>

Educate-Yourself.org is a free and comprehensive educational forum dedicated to the dissemination of accurate information in the use of natural, non-pharmaceutical medicines and alternative healing therapies in the treatment of disease conditions. Free Energy, Earth Changes, and the growing reality of Big Brother are just some of the areas that you can begin your research in.

Biblioteca Pleyades

An absolutely incredible collection of the most fascinating material & another excellent place to begin serious research. There are also many free books available as well as thousands of links to videos and other sites.

<http://www.bibliotecapleyades.net/>

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Chemtrails

Links:

Educate-Yourself

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<http://www.cheniery.org/books/analysis/history.htm>

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Weather Warfare: The Military's Plan to Draft Mother Nature by Jerry E. Smith

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Mind Control

Links:

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<http://educate-yourself.org/mc/>

EMHDF:

<http://emhdf.com/>

America's Secret Government :

<http://www.hightechharassment.com/>

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<http://www.mindjustice.org/>

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http://www.theforbiddenknowledge.com/hardtruth/mind_control_index.htm

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Links:

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<http://www.mikepettigrew.com/afterlife/index.html>

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Passport To Magonia - On UFOs Folklore, And Parallel Worlds by Jacques Vallee

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