

Skalarfotografie

Tom Bearden beschreibt ein spezielles fotografisches Verfahren, mit dem man skalare Wirbelenergie sichtbar machen kann. Dieses Verfahren wäre wohl eine mögliche Form der Beweisführung für den Beschuss mit elektronischen Distanzwaffen. Nach meinen bisherigen Recherchen ist zwar der dafür notwendige Tageslichtsperrfilter im Handel erhältlich, aber eine geeignete Kamera ist wahrscheinlich nur schwer aufzutreiben bzw. sehr teuer.

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Kurzzusammenfassung des englischen Originaltextes von Tom Bearden:

UV hat genau die doppelte Frequenz von IR, wenn die beiden Bereiche gut aufeinander abgestimmt sind, d. h. UV ist die erste harmonische Oberschwingung von IR. IR und UV liegen nahe an dem "Schatten"-Bereich, in dem sich die freie Energie in Form von Spins (Wirbeln) bewegt. Normalerweise verhindert das sichtbare Licht, daß freie Energie durch das Fenster in die physikalische Welt eintritt, das durch die harmonische Interferometrie von IR und UV entsteht.

Trevor J. Constable benutzte einen speziellen Filter (18A), der kein Tageslicht durchläßt, aber durchlässig ist für das IR- und UV-Spektrum*. Dann tritt die Skalarenergie durch diese beiden Fenster in die physikalische Ebene ein und die Phasen schwingen harmonisch miteinander; auf dem Film bildet sich die interferierende Skalarenergie als sichtbares Energiespektrum ab.

Mit Infrarot-Film kann man den Effekt häufig noch steigern.

* = Tageslichtsperrfilter. Die Firma Stemmer GmbH, www.stemmer-imaging.de bietet einen solchen Filter an.

Das ist der Originaltext von Tom Bearden:

"The reason is that Bob Gladwin's camera was utilizing a form of photography pioneered – to the best of my knowledge – by Trevor James Constable. At least I learned about it from Constable's books and articles. I then told it to my good friend, Joe Gambill, and Joe applied and adapted it to the unusual photography which he performs. Both Constable and Gambill are masters of this type of photography. Once I got deeply into scalar electromagnetics, I finally figured out what was going on in this methodology.

Briefly, here's the way it works. Scalar energy, of course, has to be detected by some sort of interference phenomenon. There exists a very special way to get a camera to perform such interference for you.

In the EM spectrum, the infrared and the ultraviolet have a special relationship to each other. The ultraviolet is exactly twice the frequency of the infrared, if the two zones are properly chosen. In other words, the UV is the first harmonic of the IR.

The scalar EM energy, since it operates in the Kaluza hyperspace surrounding every point in ordinary space, may be considered to be composed of pure spin. (That is, it's moving in a dimension where each particle of that dimension is spinning). Harmonics there are spin harmonics.

In this photon-interaction produced level of reality (the ordinary world), the IR and UV bands are more closely connected to the "shadow world" in which scalar energy moves. Thus, there is a sort of shadow "swirling" of the scalar energy near the IR and the UV. Entry of the scalar energy into this world, through the IR and UV windows by a kind of "harmonic interferometry", is normally prevented by the presence of visible light. That is, visible light "squashes" the "paranormal channel" that lurks beneath the IR and UV zones.

To make use of the IR and UV interference source zones, **Constable covered his camera lens with a special filter (18A), which is opaque to the visible light spectrum and transparent to the IR and UV spectrum.** The scalar energy surges through these two source windows and phaselocks harmonically. That is, the scalar energy interference, on the film, is (recall) swirling in frequency. The net result is that the film records the interfering scalar energy as visible spectrum energy.

Infrared film can be used to increase the response in many circumstances.

Both Constable and Gambill have rigorously proven this technique in literally thousands of “paranormal” photographs. (They do not necessarily use my scalar EM terminology, but the technique is rigorous and works, regardless of terms.)

Under nighttime conditions, sometimes the particular lens and film combination will phaselock between IR and UV for incident scalar EM energy. This is particularly when a relatively strong source of IR is in the vicinity.

While Bob Gladwin was taking his photographs, there was no suppression of the IR/UV phase-lock effect by visible light because it was night and there was hardly any visible light entering his lens.”