

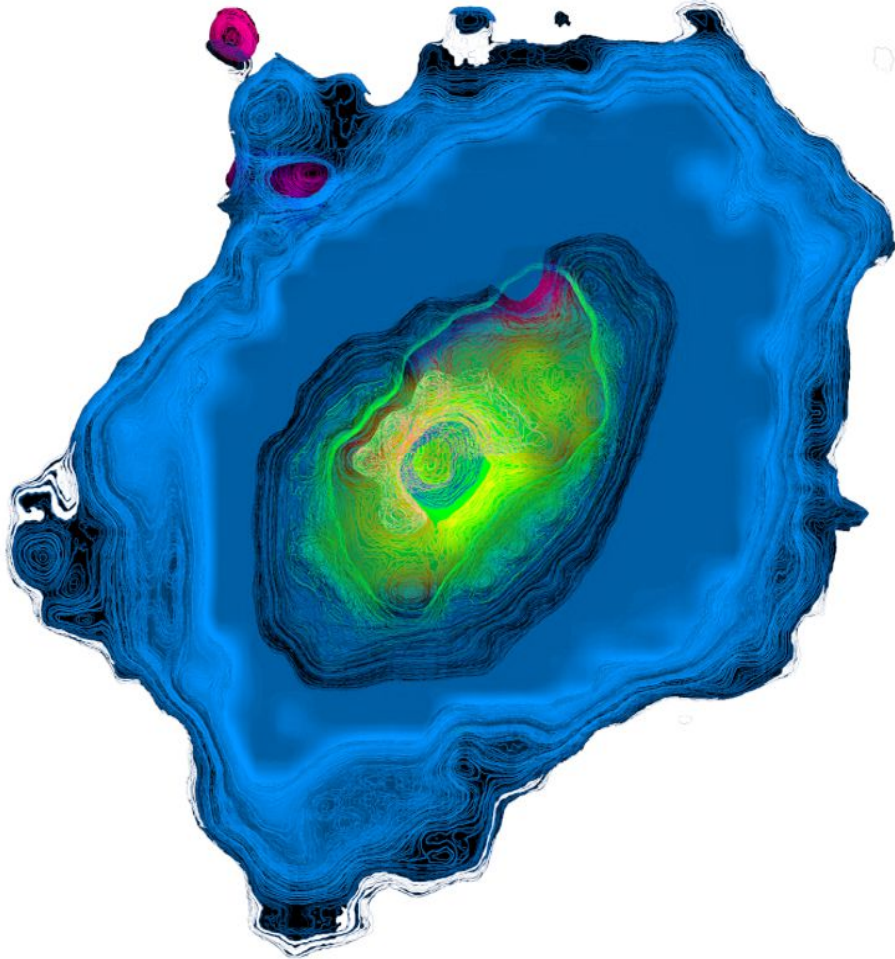
UFO

Colors

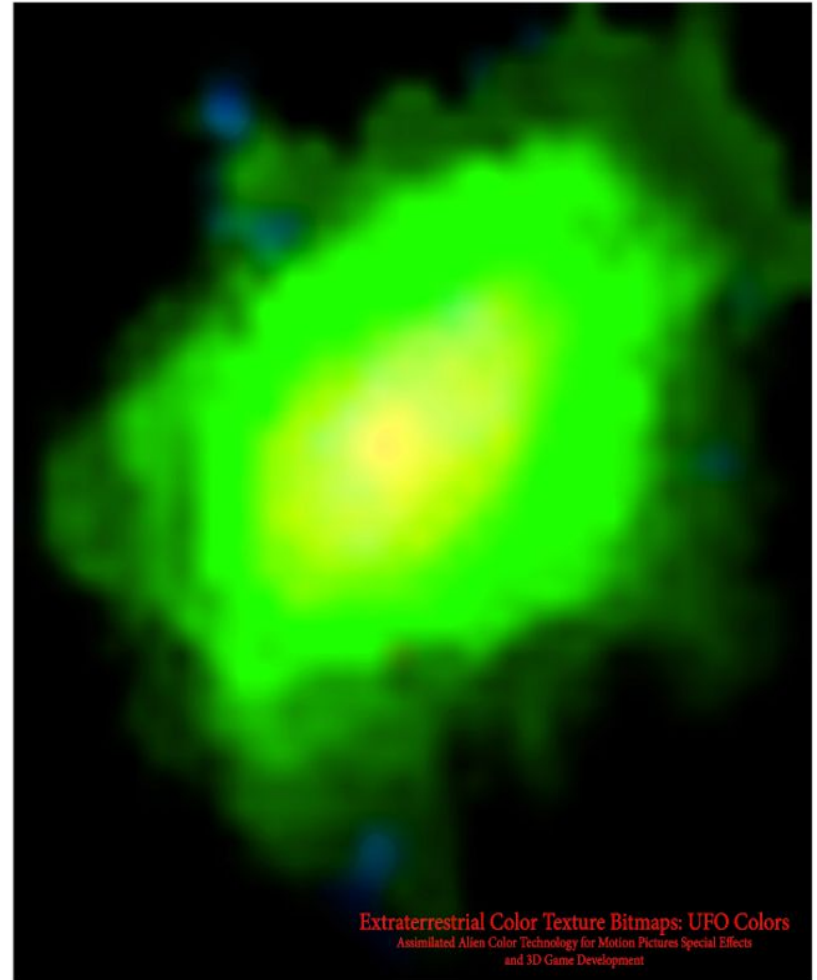
Wilbur G Allen 0922338

Extraterrestrial Color Texture Bitmaps: UFO Colors

Assimilated Alien Color Technology for Motion Pictures Special Effects
and 3D Game Development



Digital Color Texture Bitmaps sampled from UFOs
Wilbur G Allen, © 2002-2015
922338



Digital Color Texture Bitmaps sampled from UFOs
Wilbur G Allen, © 2002-2015
922338

UFO

Unknown Origins

There are no answers to that which is Unknown*
Anomalies presented in this study are factual,
and presented in a comparative manner. Comparative
data provided by NASA and my cameras, unless
indicated. This research, in part, is founded on Analog
technology, now obsolete. Other elements are founded
on State of the Art, NASA grade tech
This reseach begins, however; February 16, 1948.

US Patent Office: "There's nothing anywhere on the market like this!",
A True One of A Kind product: Assimilated Alien Color Technology-
UFO Colors © VAu000621288

This work is the direct result of extraterrestrial contact.

Green Fireball UFO

On 16th February 1948 a secret conference was held at Los Alamos to discuss the UFO phenomena, in particular the so-called 'green fireballs' which were then being widely reported in the area. Among the scientists and military officials present were the nuclear physicist Dr Edward Teller and Dr Lincoln La Paz, an astronomer from the University of New Mexico whose expert opinion was called on throughout the conference.

La Paz was absolutely convinced that the green fireballs were not conventional fireballs or meteorites, and described his own sighting on 12th December 1948:

"This fireball appeared in full intensity instantly - there was no increase of light It's colour, estimated to be somewhere around wave length 5200 angstroms, was a hue green, such as I had never observed before in meteor falls before. The path was as nearly horizontal as one could determine by visual observation ... Just before the end...the green fireball broke into fragments, still bright green".
Various secret documents have been uncovered through the FOIA which state that the subject of 'green fireballs', "relate to the National Defense of the United States" and "are considered top secret by Intelligence Officers of both the Army and Air Forces".
The study of the green fireballs was put under investigation of "Project Twinkle".

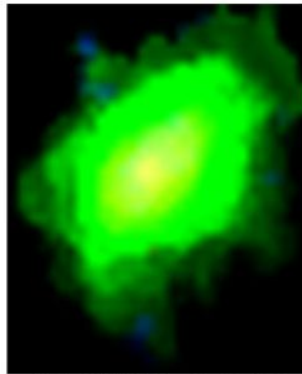
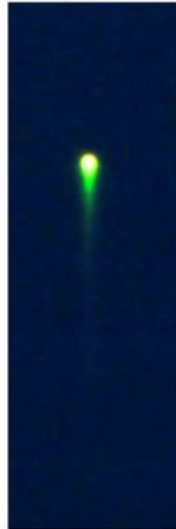
On 8 April 1949 the repeated occurrence of green fireball phenomena in New Mexico was discussed with Dr. Joseph Kaplan, member of the USAF Scientific Advisory Board. This phenomenon has caused considerable concern on the part of Hq. Fourth Army and has occupied the interests of Dr. Lincoln LaPaz of the University of New Mexico. Dr. LaPaz believes that the phenomena are not meteorites. Because of Dr. LaPaz's outstanding ability for accurate observation and his experience in identification of meteoritic phenomena, Dr. Kaplan expressed the belief that the greenfire phenomena should be further investigated. Dr. Kaplan's views and this phenomena were discussed on 12 April 1948 [1949?] with Dr. Theodore von Karman, Chairman, USAF Scientific Advisory Board, who feels that the problem is more properly in the field of upper atmosphere research than the field of intelligence." From: National Archives II, Record Group 341, Entry 214A, USAF Deputy Chief of Staff Operations--Directorate of Intelligence, Top Secret Control & Cable Section General Files July 1945- December 1954, Boxes 40-45 [I did not write down the box number, but the document is easily found by the TS Control #] TOP SECRET Control #-7051A.

The following was in the Project Sign, Albuquerque, New Mexico 5 December 1948, Incident 223 file on roll #7 of the Project Sign microfilms. It is probably also on the Project Blue Book microfilms.
"EXTRACTS FROM LETTER TO DR. H. E. LANDSBERG, EXECUTIVE DIRECTOR OF THE RDB COMMITTEE ON GEOPHYSICS AND GEOGRAPHY FROM DR. LINCOLN LAPAZ, DIRECTOR OF THE INSTITUTE OF METEORITICS, UNIVERSITY OF NEW MEXICO, December 28, 1948, Atatching Appended Material

"Since December 4 I have been working almost continuously day and night on certain anomalous fireball phenomena of which a detailed account is given in the accompanying confidential enclosures. No doubt you are familiar with these incidents since I brought your name into the picture in my first report to the O. S. I. of the U. S. A. F.

"These incidents are not in the same category as the rather fanastic ones described by Norman G. Markham and certain inhabitants of Norton County, Kansas. Authorities here are deeply concerned. Perhaps you have knowledge of defensive training maneuvers that would explain the observed concentration of incidents in certain highly important areas. "Additional observations by 6 more AEC Security Service Guards make incidents referred to look very serious. Please give this matter careful attention. I am sure two best observed incidents are not meteoric."

April 7, 1952 and a Life Magazine story related to a Luminous Green UFO.
 A Luminous Green UFO leaving Earth's atmosphere during Apollo 7, 10-11-1968



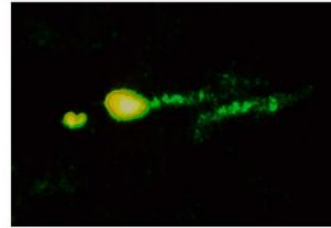
US Capitol Building, July 16, 2002.

Marilyn Monroe on cover of Life Magazine 1952. Apollo 7 Green Fireball

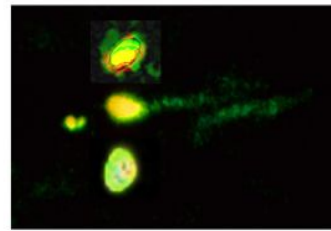


Green Fireball UFO seen over Northern California in 1947. 100% consistent with Green luminous anomaly imaged at the US Capitol Building, July 16, 2002, the basis of this analysis and UFO color texture bitmap applications. (Analog/HD Digital translations: 35 mm film using 14 bit direct film scan technology, Digital). The origins of this anomaly are unknown, however; its documentation is noted starting in 1942:
<http://community.avid.com/media/p/265273.aspx>

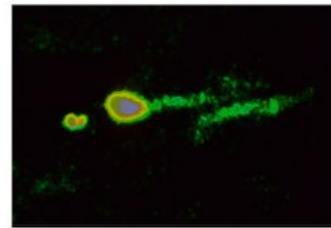
Betty and Barney Hill 1961 Abduction



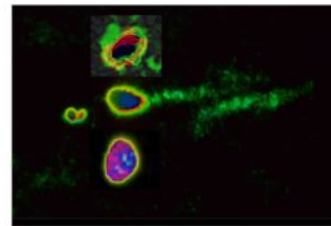
Imaged by Betty Hill in 1965, this film sample was considered a "lab development error" by those that performed the analysis of this image



In a comparative analysis, using the Rear Right Orb, in formation of 4, taken at the US Capitol Building, Betty Hill's example, and a Digital sample taken in DC in 2009. Comparatively speaking, they are all the same.

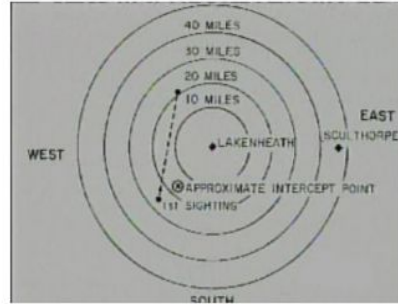


It is of my opinion, that the anomaly imaged by Betty Hill is of the same technology imaged in this study*



The Allens.

The Extraterrestrial Encounters of Wilbur Allen.

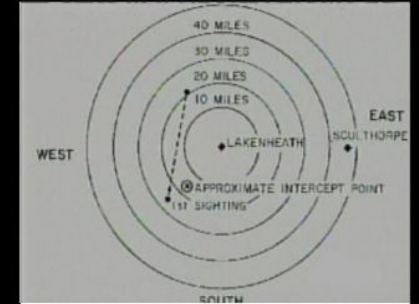


1962 USAF/RAF Sculthorpe (SAC).
 I was visited by a group of small humanoids, they looked like children, however; dressed in silver spacesuits.
 The encounter was most memorable; they implanted me with an unknown object, which my body tried to reject. I vomited nightly, for 11 years. In those years, my second family (ET), visited me where ever I lived, usually on US Military bases.



Alien abduction and encounters with young children is a subject that has come up before in the alien/ufu community, but appears to be growing in number from the personal accounts posted on several forums and testimony given by multiple witnesses to the phenomena. It is a subject which tends to make some members uncomfortable, possibly because of the ramifications if this event is occurring. After all, it is one thing to be an adult and to possibly have these experiences, but a protective urge comes out in all of us when our children are threatened or being harmed in some way. Perhaps it is easier to put it down to a 'bad dream' then to deal with the consequences of a possible alien abduction of a child.

The Extraterrestrial Encounters of Wilbur Allen.



1962 USAF/RAF Sculthorpe (SAC).
 I was visited by a group of small humanoids, they looked like children, however; dressed in silver spacesuits.
 The encounter was most memorable; they implanted me with an unknown object, which my body tried to reject. I vomited nightly, for 11 years. In those years, my second family (ET), visited me where ever I lived, usually on US Military bases.



Alien abduction and encounters with young children is a subject that has come up before in the alien/ufu community, but appears to be growing in number from the personal accounts posted on several forums and testimony given by multiple witnesses to the phenomena. It is a subject which tends to make some members uncomfortable, possibly because of the ramifications if this event is occurring. After all, it is one thing to be an adult and to possibly have these experiences, but a protective urge comes out in all of us when our children are threatened or being harmed in some way. Perhaps it is easier to put it down to a 'bad dream' then to deal with the consequences of a possible alien abduction of a child.

Apollo 7

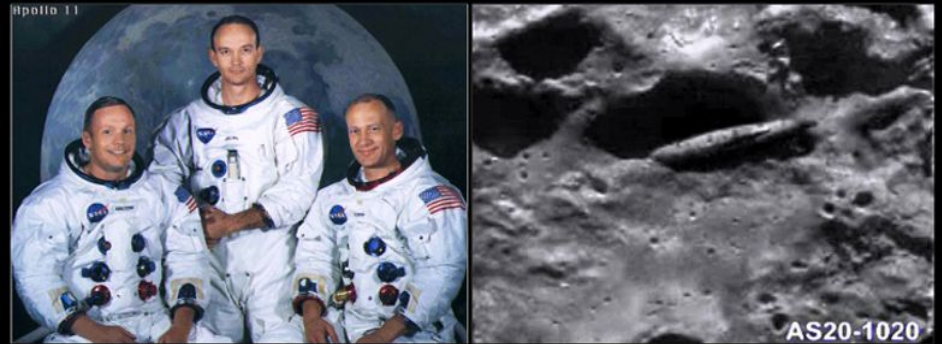


Green Fireball imaged leaving Earth by Apollo 7 in 1968



Using 35 mm film technology (Nikon F) and 35 mm film stock of that day, they were able to image the Green anomaly until it vanished from their sites, seconds later*.

Apollo 11



A statement on a new documentary on the Apollo 11 Moon missions has broken a long silence by United States Astronauts on the reporting of UFOs. The documentary quotes Buzz Aldrin as stating without reservation that the Astronauts saw a UFO that paced them for a time during their journey to the Moon.

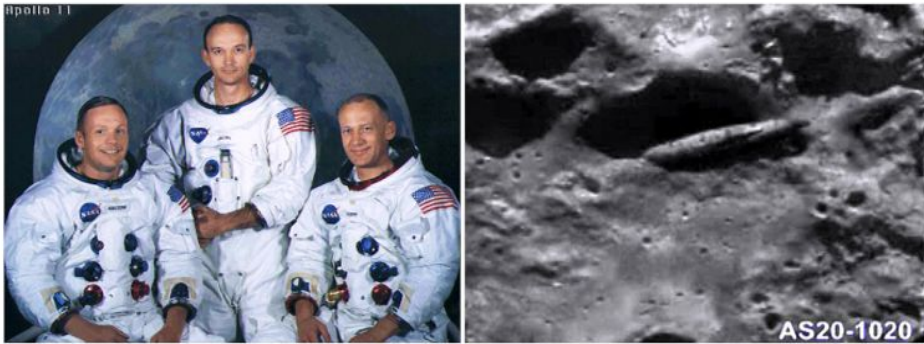


Apollo 11 UFO.
www.nasa.gov
Apollo 11 saw.

This information was kept secret by NASA for all of these years. This is an extremely important revelation for UFO believers, and hopefully a nudge for non-believers. The documentary shows us a short piece of UFO footage taken from "later" NASA missions, but says that the object is similar to what the three Astronauts of



Apollo 11

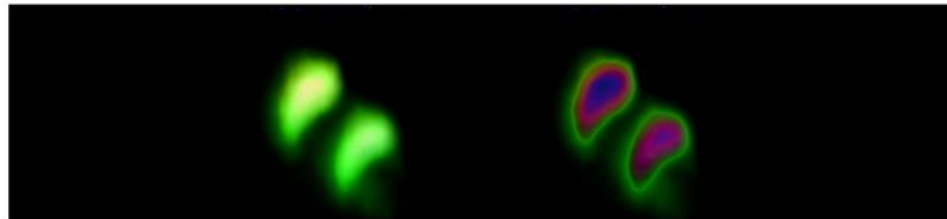


A statement on a new documentary on the Apollo 11 Moon missions has broken a long silence by United States Astronauts on the reporting of UFOs. The documentary quotes Buzz Aldrin as stating without reservation that the Astronauts saw a UFO that paced them for a time during their journey to the Moon.

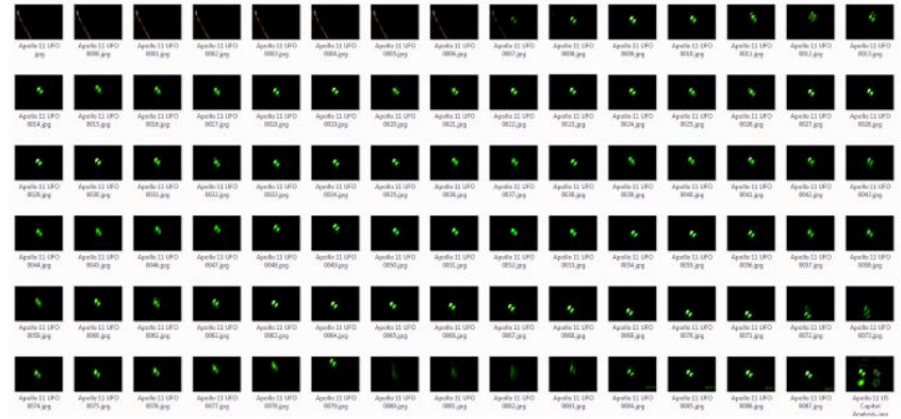


This information was kept secret by NASA for all of these years. This is an extremely important revelation for UFO believers, and hopefully a nudge for non-believers. The documentary shows us a short piece of UFO footage taken from "later" NASA missions, but says that the object is similar to what the three Astronauts of

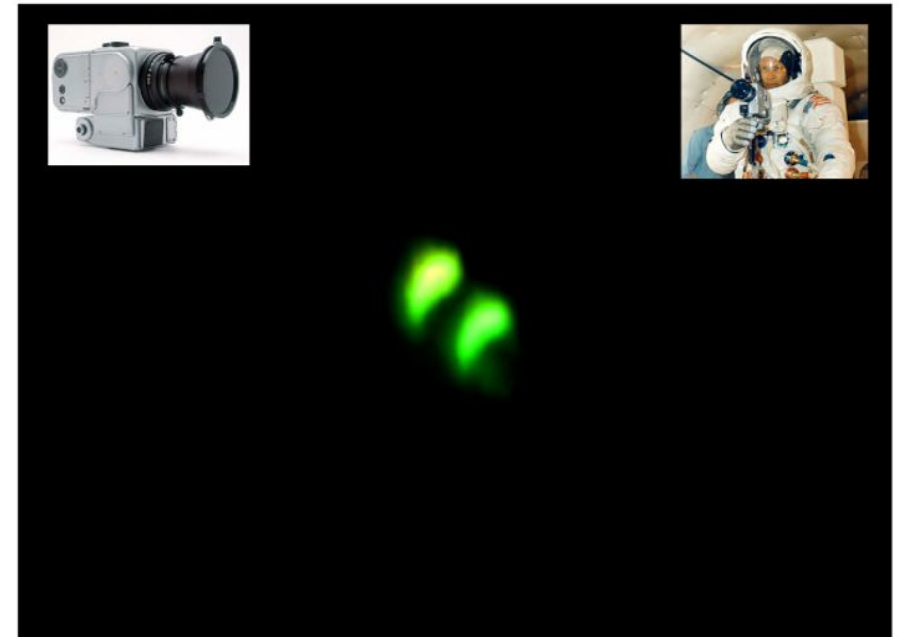
Apollo 11 UFO.
www.nasa.gov
 Apollo 11 saw.



Apollo 11

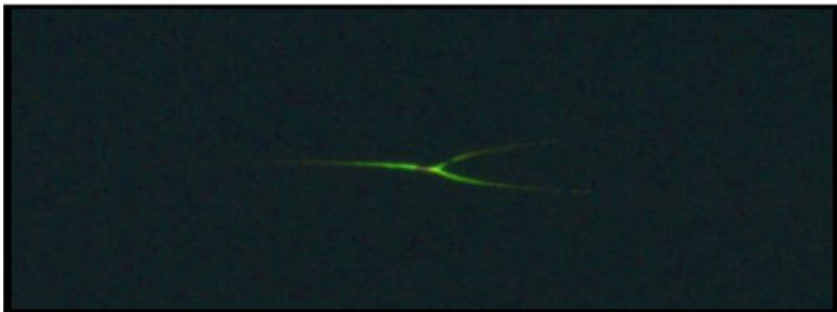
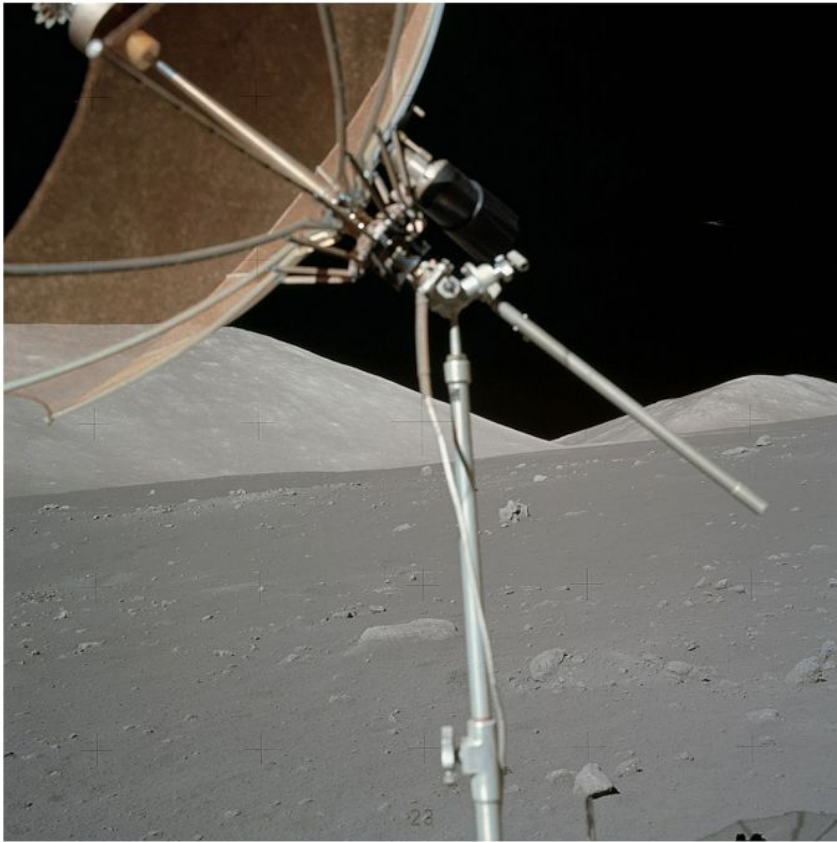


Apollo 11, Buzz Aldrin film sample*



Imaged by Dr. Neil Armstrong, outside the Command Module in route to the Moon. Described as having fluidic properties, this sample is the basis of comparative analysis (NASA) based on media (film). Both samples have that one common factor.

Apollo 17



Lunar surface sample mystified the astronauts that encountered this anomaly. It was reported to have "materialized" while Astronaut Gene Cernan surveyed the lunar surface.



Nikon World Magazine Japan/USA 1993

exposure, courtesy of the MF-25, worked out to $f/1.4$ at 30 seconds. Figuring his way down to his preferred aperture of $f/8$, Allen came up with an exposure time of 960 seconds. During the hour or so he spent on the Atlantic City beach, Allen maintained the $f/8$ setting on each of the lenses he trained on the string of hotel casinos and the 960-second setting via the bulb function on the MF-25. A simple push of the cable release and, 16 minutes later—bingo! The final step was carried out in Allen's own lab in Washington, D.C., where he processes all his film.

Allen's patience was rewarded but, you may wonder, what did he do on the sand in near darkness during all that extended time—particularly since he was never hassled by passing humans or wayward, disoriented sharks? Perhaps you've heard of New Jersey mosquitoes? ❖

Allen, normally an entertainment photographer specializing in motion pictures and album covers, tried to capture this type of eerie image about ten years back with moderate success. This time, however, he had the "right equipment"—his tripod-mounted F45 and its MF-25 Multi Control Back.

"The camera's sensitivity and Matrix metering are so refined it was able to give me accurate data," he says, "rather unusual for night photography."

Allen obtained his basic exposure setting with the F45 in aperture-priority auto mode and the lens (an 85mm $f/1.4$ Nikkor) wide open. The basic

Surely these people outside the "Shew net" were not watching a photographer at work. They were watching the fireworks while Allen watched them and the lights for 960 seconds with the 35mm $f/1.4$ Nikkor on his F45 set at $f/8$. (We figure they've probably fixed that "5" by now.)



For a wider view, Allen switched to his 16mm $f/2.8$ Fish-eye-Nikkor, which gave him the bonus of including that pesky moon. Same spot, same camera setting as the previous photo.

I have surpassed this technology, and now have Full Color Night Vision (ISO 204800/409600)

29

Nikon F 100s - Image Results



The technology at that time, was state of the art, in 35 mm film/digital imagery.

The cameras used advanced 3D metering technology, based on feeding the entire image area into an onboard CPU incorporated into the Nikon Film cameras. Based on film resolution, the image is scanned directly from the film emulsion, to the computer, rendering a 60 megabyte image file in super HD. Technology is now obsolete/retired.



Current level of research is based on Full Color Night Vision (60 FPS/ISO 409600)

Technology in film development invented by Wilbur Allen (RMOS) in 1982

The system I have created for the development of film, at the extreme limits (push/pull), is the result of lengthy research in chemistry and the variation in chemistry to obtain specific results.

I must first maintain certain trends of thought, critical to this discussion, and fundamental to other aspects of chemistry overall:

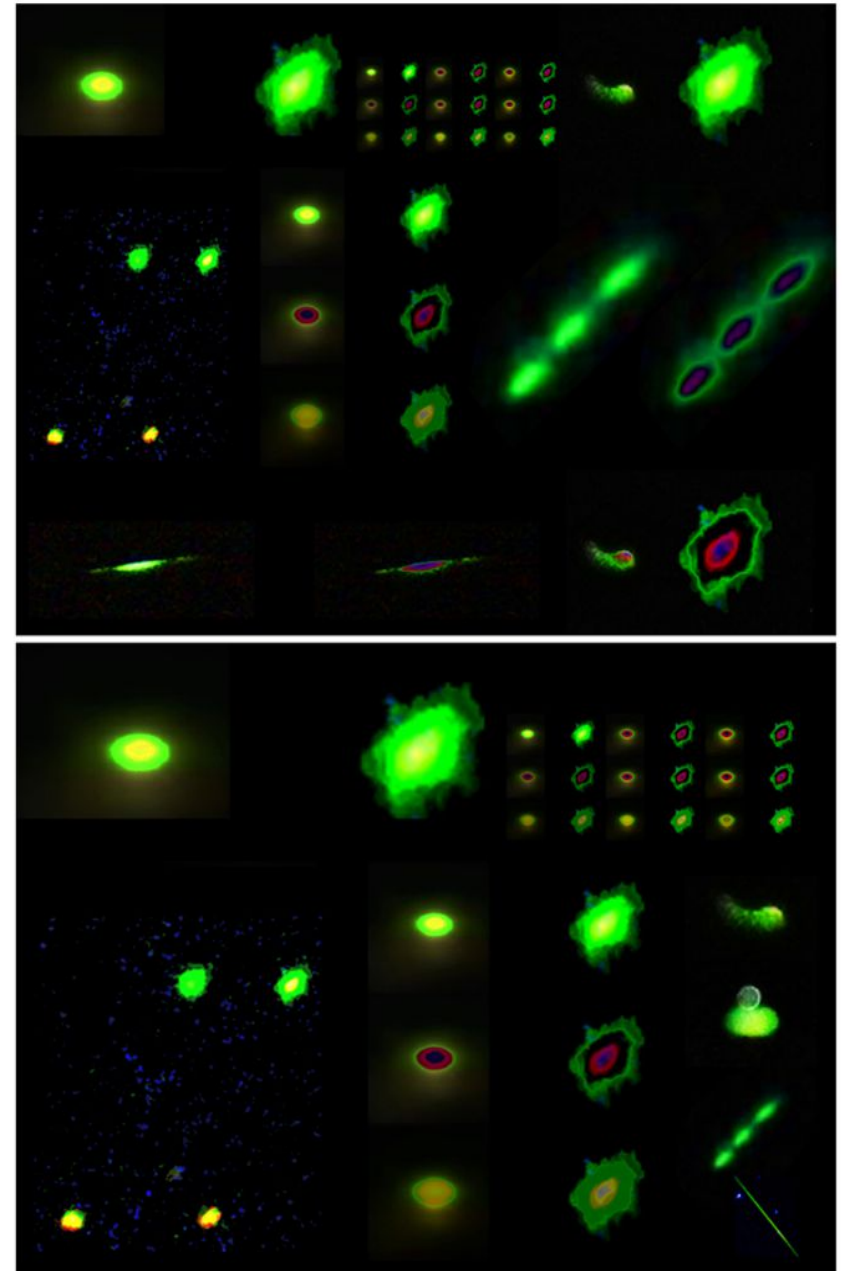
1. Development is a form of erosion.
2. Development rates/results are proportional to chemical strength and time.
3. Results are maintained in time/energy variance. *-
4. Time over energy, to maintain structural integrity in any optical condition.
5. This system is based on continuous agitation.
6. Chemistry is always 100% pure at the start of the process.
7. This is a process for chemically engineering film results.
8. Theory applies to Color motion picture and commercial negative/positive, and B&W films.
9. Applications in recreating virtually any light level, in extreme application limits. (Push and pull)
10. Some radiation is required in the chemistry process. Molecular heat is more consistent and longer in duration during the heating process. A comparative Sample based on convection heat and molecular motion generated heat. Molecules tend to maintain motion for slightly longer period of time.

One other note I must mention, which is most important to this process: This sample is small scale and can be applied to a larger scale system.

1. Chemistry is stored in 100ml-glass medicine bottle, with a syringe-input stopper/syringe. The size of your chemical storage area has been reduced. (Sample based on 260- 270-ml liquid volume inclusive of chemical insertion)
2. Chemistry is always fresh / 100%, levels good for approx. 4x38 exposure roles, wrapped parallel emulsion layer out per roll, or what is called "piggy back", on stainless steels roles, in a stainless steel tank. One caution: Temperature tends to rise over a period of time, or reach room temperature. This increase depending on chemical dilution, will possibly be the cause to several failures incorporated in development. The dilution therefor will be the savior or demise of your film. * (High-energy development 85*-100* strength) Stronger developer dilutions tend towards reciprocity failure in longer development times.
3. All development/agitation is continuous over the entire process.
4. Data inclusive of X-ray sensitive films.

Technology in film development invented by Wilbur Allen (RMOS) in 1982, Hollywood California. My technology allowed for film such as RGB 400 (Eastman 5247) Motion Picture Stock, to be pushed to extreme levels ISO 12800, without reciprocity failure, generally associated to pushed development. I maintained control, however; using extreme low level developers, geometrically timed to allow proper development. For example, if the called for 8 minutes development under 100% chemical conditions, I would use 8 hours @ 10% chemistry. The end result would be a granularly refined imaged. Film (salt) reacted to chemistry to create an image, that reaction would generate grain. I created a granular technology, which generated 0 distortion associated to grain. The technology associated to the basic elements of this research are obsolete. Innovations in Digital technology sealed the fate of film, limited in this research too ISO 12800.

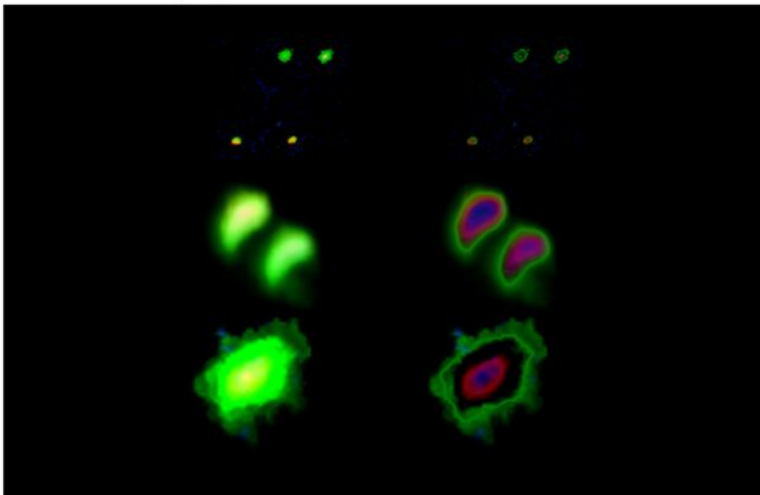
Digital imagery took leaps and bounds in 2008, with the D3S Nikon (ISO 51200). I used D700 (ISO 25600) in the documentation of the Worlds first HD Digital UFO Close Encounter, 8-03-2008, Baltimore Maryland.



UFO Colors: Assimilated Extraterrestrial Color Texture Bitmaps. 2002

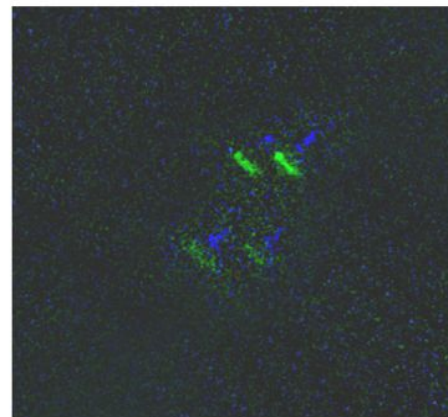
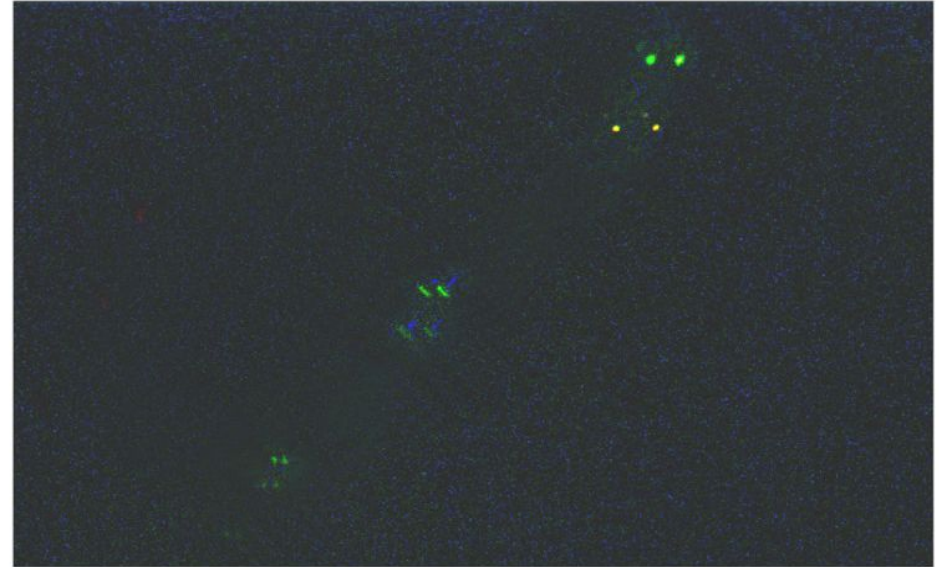


UFO Colors are the results and byproducts of an Extraterrestrial Close Encounter, which occurred July 16, 2002.



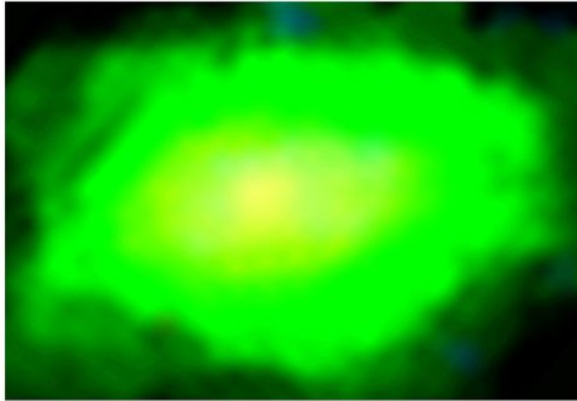
The anomalies encountered were documented in Space by Apollo 7, 11, 14, 16, and 17. A comparative basis of analysis, NASA JPL 16 mm motion picture files 1969, 35 mm still frame images using HD film 2002, and HD Full Color Night Vision (ISO 204800) motion picture applications., are provided in support of this work. Supportive narrative provided by Dr. Edgar Mitchell (Apollo 14) and Dr. Buzz Aldrin (Apollo 11).

Negation to the Laws of Light In Motion

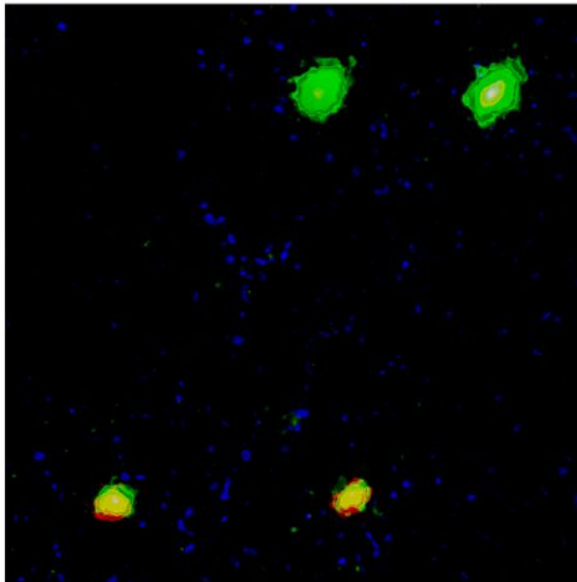


The Laws pertaining to Luminous (Green) Objects in Motion, within our realm, indicates that I should see a Green Upwards and Lateral Energy signature, relative to the objects in Motion. However; the examples shows a Green Upwards flow, an a Blue Lateral flow, not Green, however contray to the Laws of Light In Motion: Light conforms to certain rules. These rules are, for the most part, simple and sensible, but they create situations that can be counterintuitive or perplexing. This example does not conform to an event, in which Green light, moves in 2 directions, while casting one direction of Green, not 2.

New evidence in the form of HD Full Color Night Vision supports claims associated to this anomaly, however unsubstantiated by those within conventional means and thoughts.

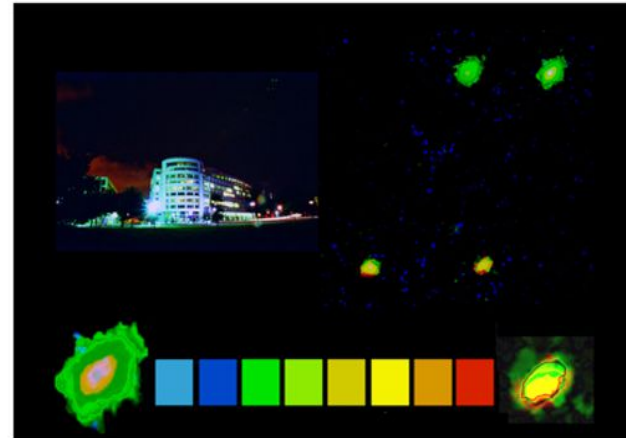


However; the differences technologically, and the innovations in the Film technology used in 2002, provided a superior example of the Green Extraterrestrial Anomaly, the basis of UFO Colors.

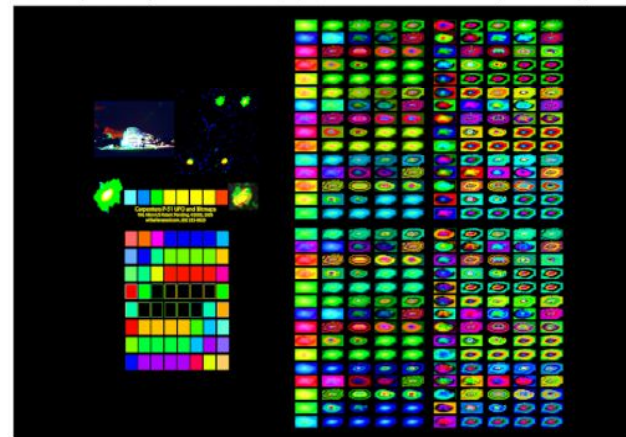


Unlike the Apollo Moon mission encounters, this encounter comprised of 4 spheres, 2 of which are Green, and the other 2 modulated Amber/Green/Red/Blue, while discharging smaller anomalies into the air.

I have motion picture samples of this anomaly in "Transient Warp". The 60 fps examples show the unusual flight characteristics of this extraordinary UFO,



The US Capitol Building, Lower US Senate Park, July 16, 2002 and formation of 4 Green Spheres which appeared



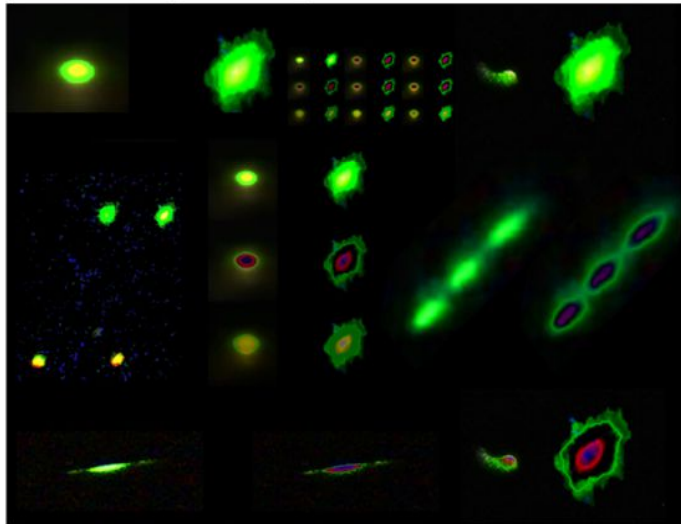
Taking the sample spheres into various levels of analysis, inclusive of Photoshop, which is designed on known: light sources.

In 2002, the initial form of analysis was Photoshop 7, using Autodesk 3dsmax7 (16 bit) 3D technology; AVID XPress HD 720. With each change in technology, as they changed programmatically, in operating resolutions starting with 16 bit and progressing to 64 bit image processing technologies. (Photoshop CS 5/ 3dsmax2011/Avid Media Composer 8 with Boris Fx BCC 9), each level of analysis was reapplied in the examination of this anomalous UFO object.

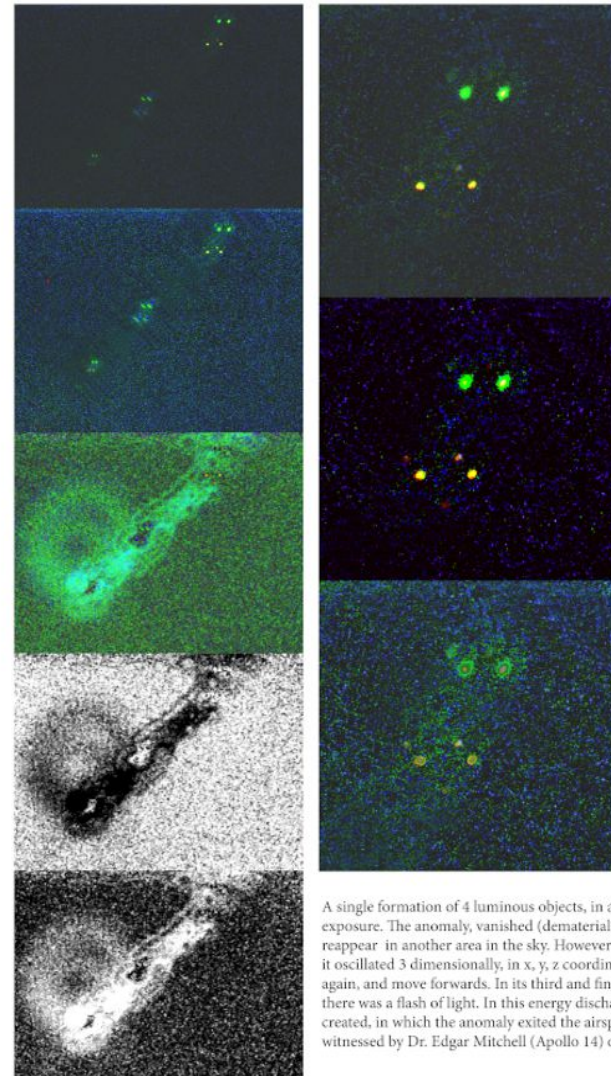
Extraterrestrial Stargate Wormhole Technology



Green UFO Recorded during Montreal Weather Report



Various Green Fireball UFO samples obtained over the course of this study
Using a comparative form of analysis, I am able to show consistency within each example, relative to the anomaly captured 7-16-2002 at the US Capitol Building. The analysis broadened, with the inclusion of motion picture files (including Apollo 11) captured using 60 fps imaging technology.



A single formation of 4 luminous objects, in a 3.5 minute exposure. The anomaly, vanished (dematerialized), only to reappear in another area in the sky. However, as it materialized, it oscillated 3 dimensionally, in x, y, z coordinates, only to vanish again, and move forwards. In its third and final materialization, there was a flash of light. In this energy discharge, a Stargate was created, in which the anomaly exited the airspace. An event witnessed by Dr. Edgar Mitchell (Apollo 14) on the Lunar Surface.

The US and Russian Governments had full knowledge of ET Wormholes located at the Polar Caps, in 1991

Extraterrestrial Stargate Wormhole Technology

The US and Russian Governments had full knowledge of ET Wormholes located at the Polar Caps, in 1991



At that time, without a doubt, the Americans already knew very well,

the way in which the appearance and disappearance of UFOs takes place,

in the atmosphere of our planet,

Kip Thorne concluded that near to Earth,

This data is supported by Dr. Edgar Mitchell (LEM Pilot: Apollo 14) and motion picture examples imaged by D4S @ 60 FPS.

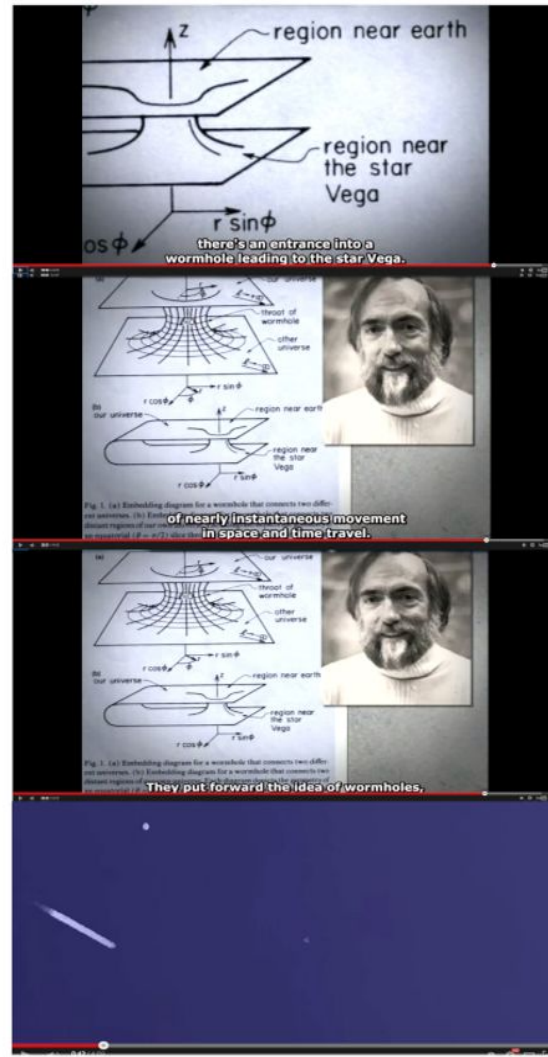
My data supports the claims associated to UFO Sudden Manifestation and Sudden Dematerializations.

Consistent with is presented in this analysis, the anomalies (UFOs) are imaged using 60 frames per second, incrementally appearing within the view range of my camera lens.

Unlike those before me, I have physical documentation of events which include sounds associated to the objects imaged.

Extraterrestrial Stargate Wormhole Technology

The US and Russian Governments had full knowledge of ET Wormholes located at the Polar Caps, in 1991



there's an entrance into a wormhole leading to the star Vega.

of nearly instantaneous movement in space and time travel.

They put forward the idea of wormholes,

This data is supported by Dr. Edgar Mitchell (LEM Pilot: Apollo 14) and motion picture examples imaged by D4S @ 60 FPS.

What was initially dismissed in this presentation, presented in 2004, was this 1991 supportive data, regarding Extraterrestrial Wormholes and Stargate Technology.

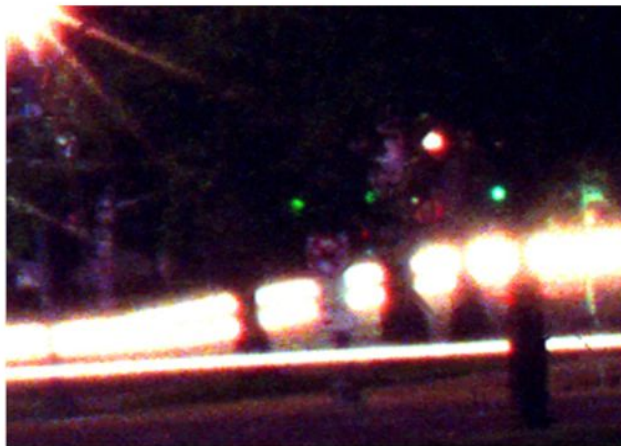
The sudden burst of energy (light), and the totally disappearance of 4 luminous Green objects, parked above my head in Lower US Senate Park, the US Capitol Building

Newer data not only sheds light on the facts associated to Spatial Wormholes, it demonstrates the events in graphic HD detail.

Documentation of UFOs which suddenly appear on HD video captured @ 60 FPS.



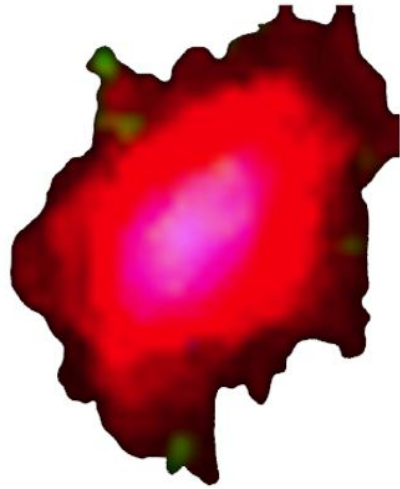
The US Capitol Building July 16, 2002 Reflection Pool Landing zone (LZ). Imaged along with a USO are 2 luminous Green and 2 Luminous Red streaks. There are no known light sources in this area, that would generate a downwards/upwards streak.



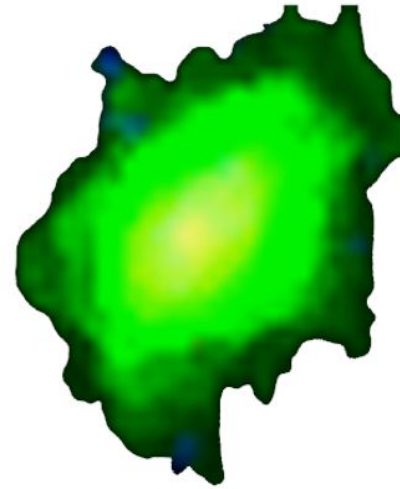
The US Capitol Building July 16, 2002 Taft Park LZ. During my encounter, I witnessed several (thousand) objects landing. However; they were the size of garden peas. Some where significantly larger. The formation of spheres parked above my head, seemed to be dripping objects which clustered around it like a hive.



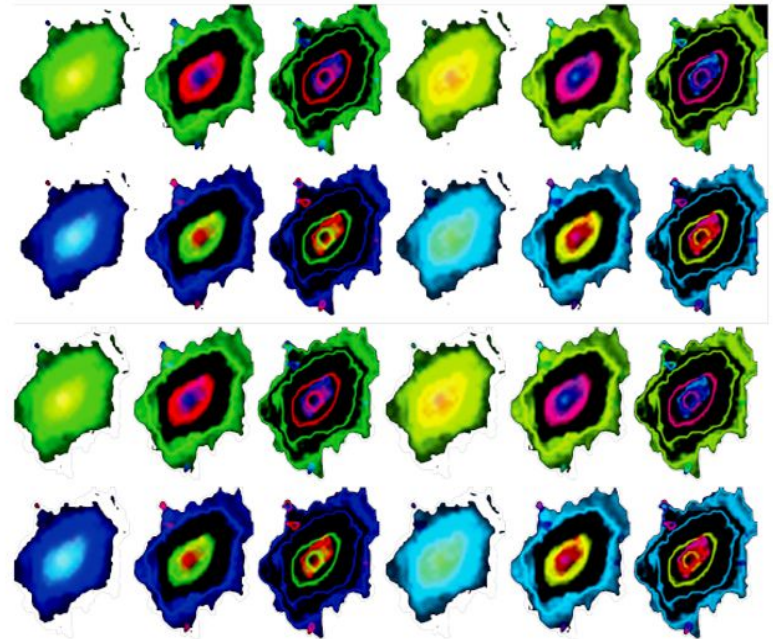
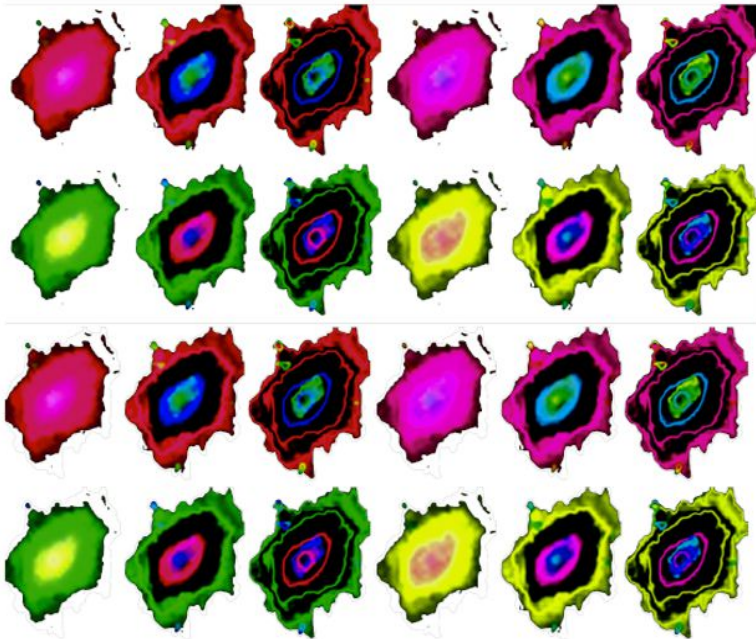
In the analysis of the US Capitol film samples, 2 levels of scan technology, both reading directly from the film emulsion, however; using different lighting technology. Canonscan used a "hot" light source (tungsten), scanning 12 bit HD. Nikon Coolsan, however; used cold LED's, balanced at pure white, scanning at 14 bit.

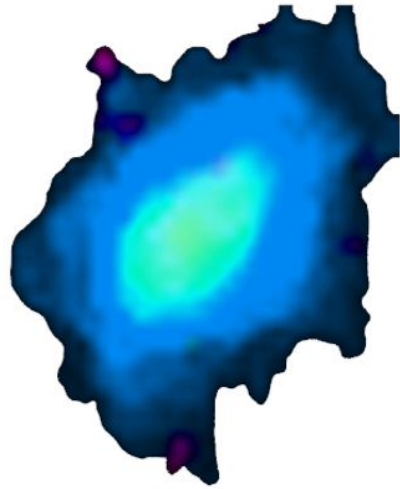


RGB

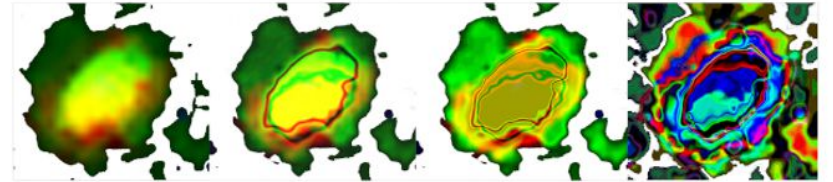


RGB

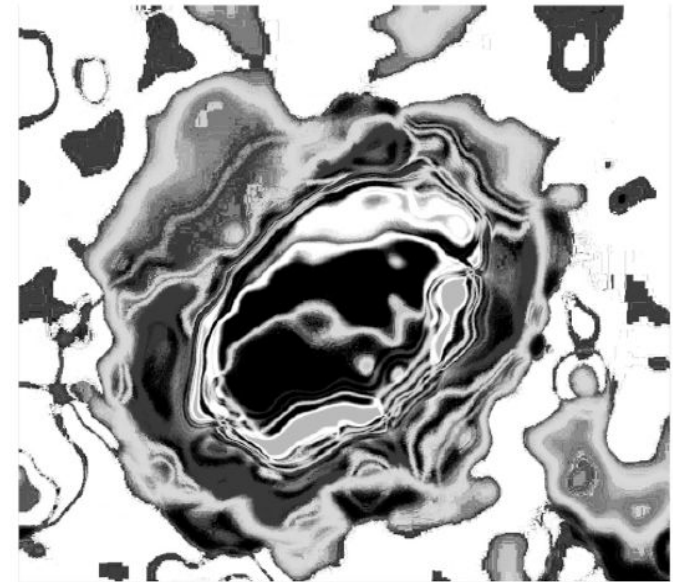




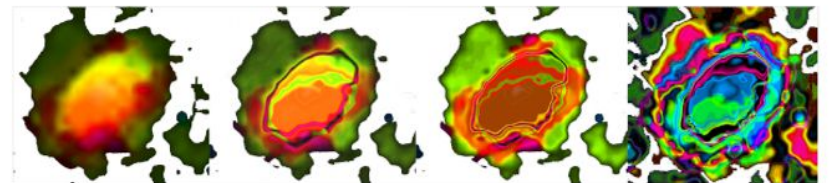
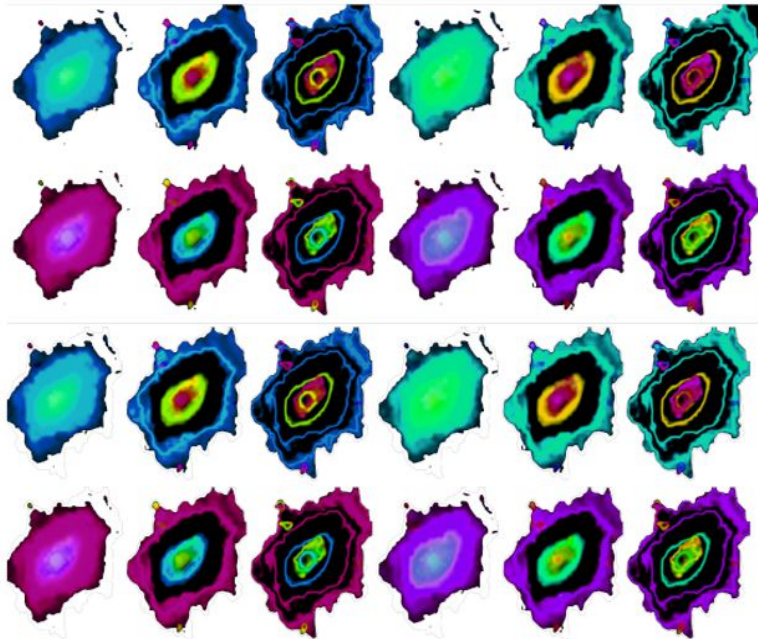
RGB

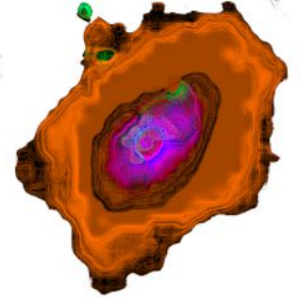
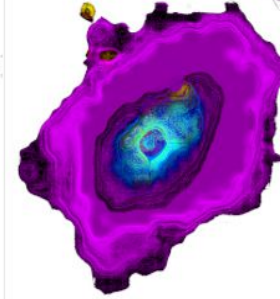
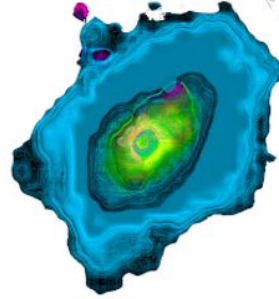
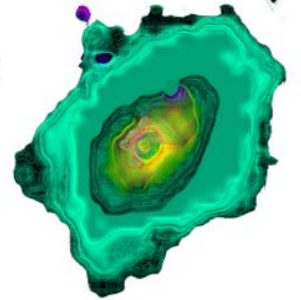
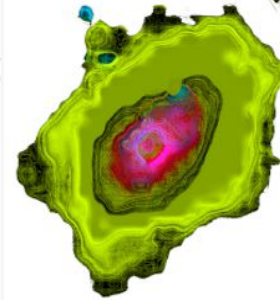
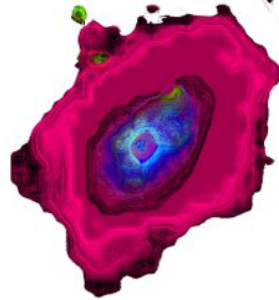
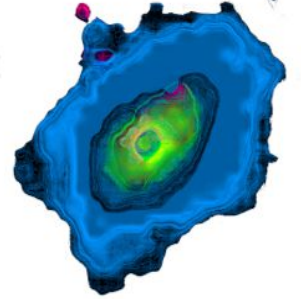
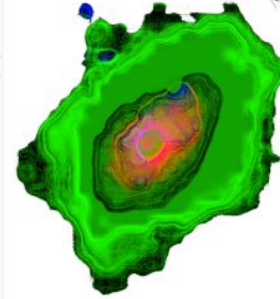
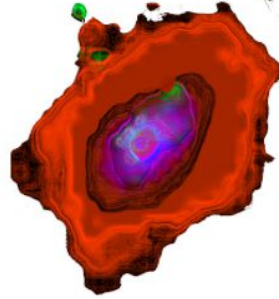
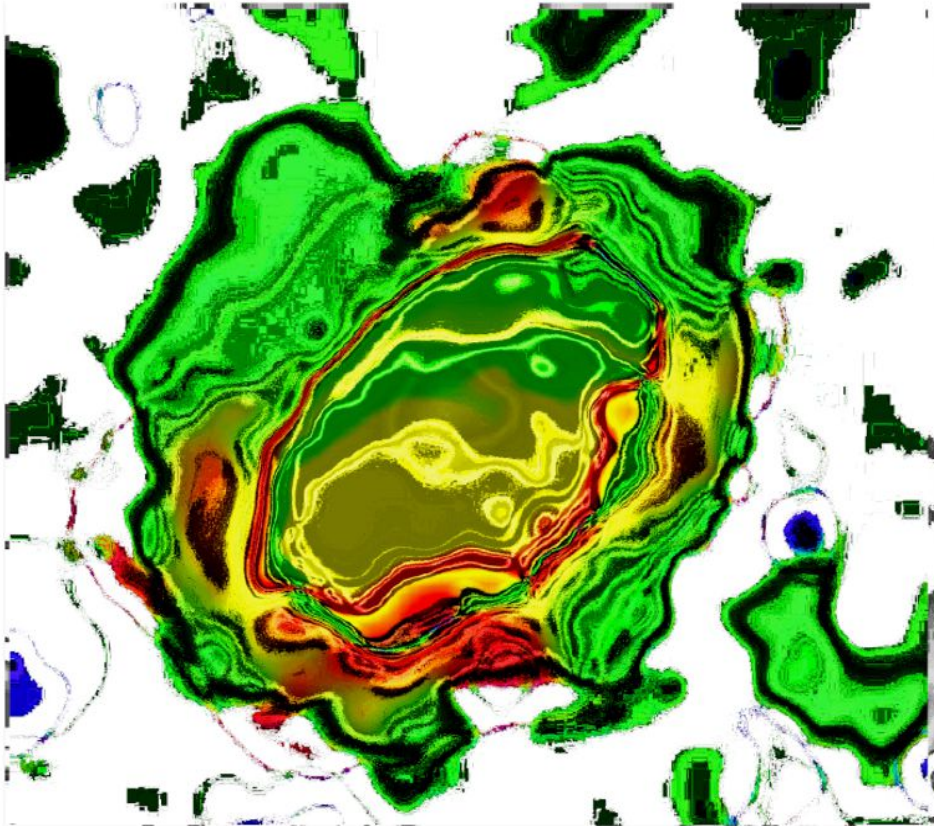
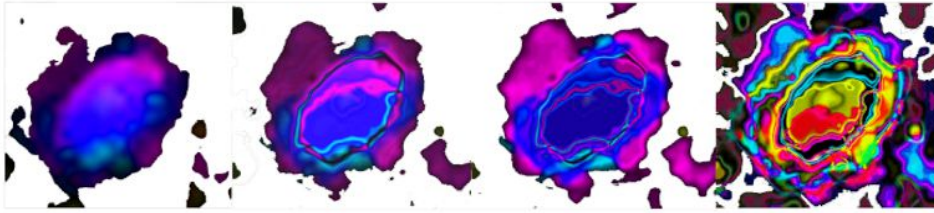


Rear right sphere analysis, and the creation of monochromatic / color texture bitmaps



Monochromatic / color texture bitmap





Orange and Blue Spheres

In 2002, Film technology had reached its peak, the introduction of Digital photography had taken hold, in a very lucrative market. This film sample is created with Nikon F100S/F5 film cameras using Fujicolor ISO 800 negative color, evaluated at ISO 1240. A 3.5 minute exposure was used to create the file. However; the bridge between film and digital was created in Direct Film Scan technology, scanning directly from the films emulsion layer, to create a Digital image from the film file. At that time, Photoshop CS and AVID XPress HD Pro (Media Composer predecessor). Film scans were translated in Photoshop, in several attempts to enhance and analyze the film samples.

Analog: 1990-2008

Nikon F100S-F5 Film cameras

Adobe Photoshop CS-CS 5

3dsmax 7-3dsmax 2013 Virtual camera technology

Autodesk Combustion: 3D compositing

HD Digital: 2008-2015

D700/D7000/D4/D4S Nikon

AVID XPress HD (720)-AVID Media Composer 8/Boris Fx BCC 9

Avid has taken the functions associated to Photoshop, however; applied to motion pictures.

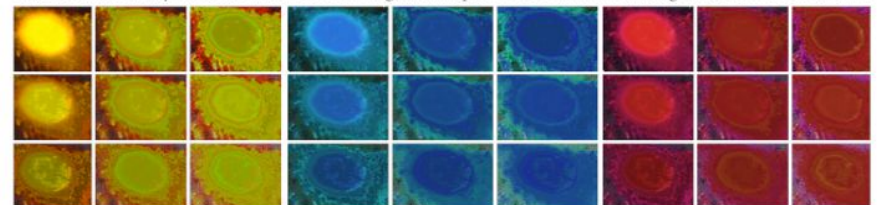


Over the course of years, as technology changed, the changes in that technology were applied to the analysis of the film associated too these anomalies. However, understanding this initial research is founded on Analog technology, which is deemed technologically obsolete in today's standards. My work is now based on NASA technology.

I have evolved technologically, to Full Color Night Vision (ISO 204800-ISO 409600). No longer limited to a singular sample, motion pictures offers an extraordinary range of options, starting at 24 frames per second, and going to 30 fps, 50 fps, 60 fps, and in some cases 120 fps*. Operating under nocturnal conditions, we are able to get High Speed samples of anomalous objects, in conditions not visible to the Human eye.

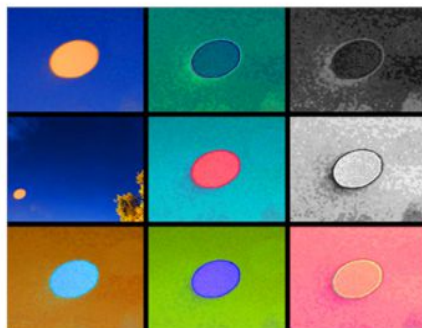
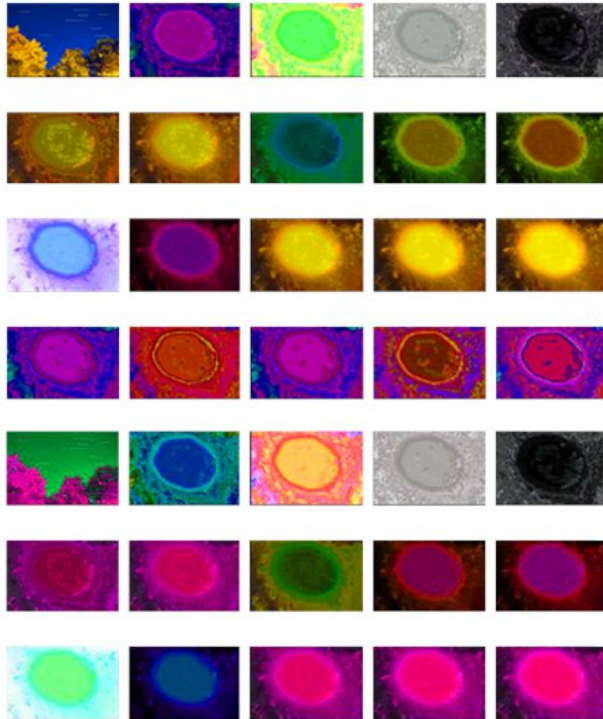


Level 1 basis of analysis, in the worlds first HD Digital examples of UFO anomalies, imaged in Baltimore 8-03-2008

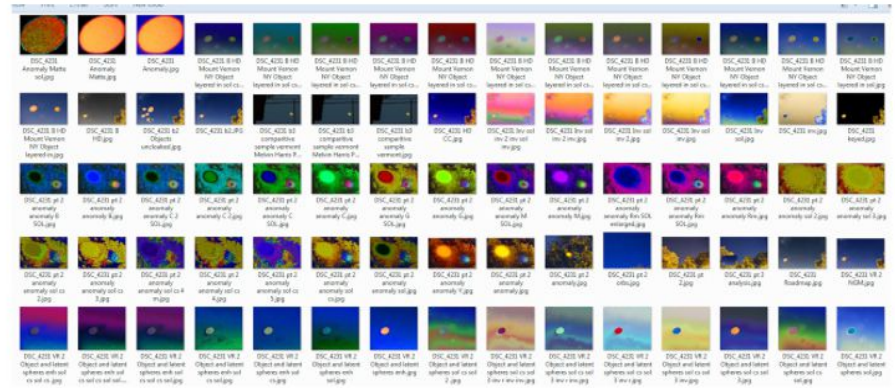


Having extraordinary samples to draw upon, the anomaly was then sampled in RGBCMY color ranges, creating a corresponding color textures.

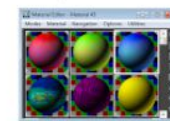
Orange and Blue Spheres



The Orange sphere upon liftoff, stopped momentarily, directly in front of me. Allowing for the capture of this anomaly to a first, in the HD Digital, worlds first High Definition examples of UFO anomalies the landed 8-03-2008

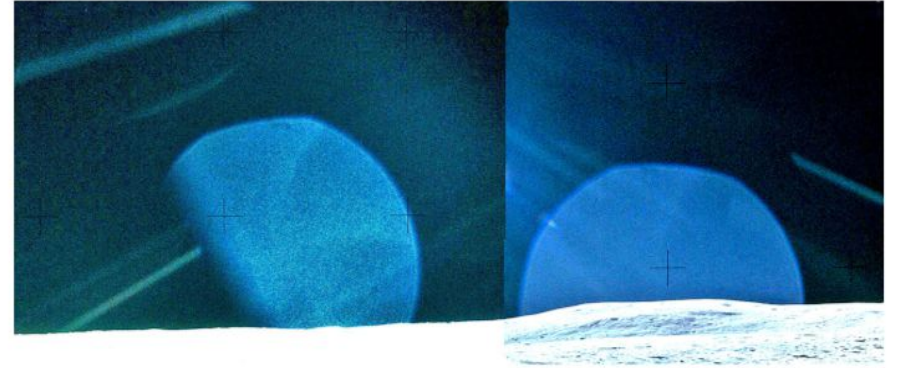


Having samples in which to draw an analysis, and create upon the anomaly, byproducts usable in the applications of 3D objects related to Motion Pictures Special Effects and 3D Game Development.



Texture maps (bitmaps) applied as textures in 3dsmax/Maya technology

Apollo 16



Apollo 16 113-18319

Apollo 16 113-18323

Taken from the Lunar surface, during Apollo 16, a "Dome Anomaly, which was described as "Massive"



Mothership Teardrop Anomaly imaged shortly after Orange Sphere liftoff, over Baltimore Inner Harbor.

Orange and Blue Spheres



Mothership Teardrop Anomaly at WARP imaged shortly after Orange Sphere liftoff.



The anomaly moved much faster than the shutter speed used to make this capture, indicating it moved with exceptional velocity.



Apollo 14 Mission

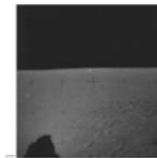


Entry Point: Wormhole Sedona Arizona



Mission Overview >

The Apollo 14 mission, with a crew including Alan Shepard Jr., Stuart A. Roosa, and Edgar D. Mitchell, was launched from Kennedy Space Center, Florida, on January 31, 1971. It was the third mission to achieve lunar landing. The spacecraft landed in the Fra Mauro highlands, the same area that was to have been explored on Apollo 13. Although the primary mission objectives for Apollo 14 were the same as those of Apollo 13, provisions were made for returning a significantly greater quantity of lunar material and scientific data than had been possible previously. An innovation that allowed an increase in the range of lunar surface exploration and the amount of material collected was the provision of a collapsible, two-wheeled cart, the modular equipment transporter (MET), for carrying tools, cameras, a portable magnetometer, and lunar samples. Lunar liftoff occurred on February 6 with mission completion on February 9.



Landing Site >

The landing site is located in a broad, shallow valley between radial ridges of the Fra Mauro Formation and approximately 500 kilometers from the edge of the Imbrium Basin. The major crater Copernicus lies 380 kilometers to the north, and bright ray material that emanates from Copernicus Crater covers much of the landing site region. In the immediate landing site area, an important feature is the young, very blocky Cone Crater, which is approximately 340 meters in diameter and which penetrates the regolith on the ridge to the east of the landing site.

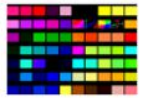
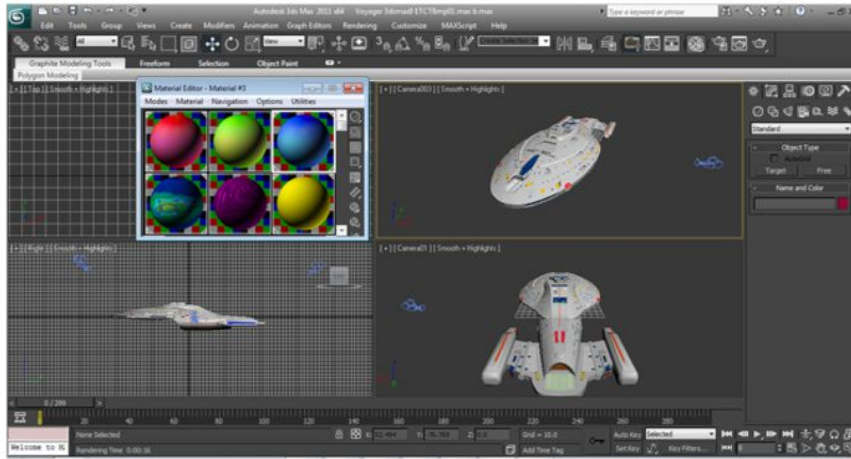


Surface Operations >

During their 33.5 hours on the Moon, the Apollo 14 crew performed two extravehicular activities (EVAs) totaling over 9 hours on the lunar surface. These EVAs covered a total traverse distance of 3.5 kilometers and involved collecting at 13 locations, deploying or performing 10 experiments, and examining and photographing the lunar surface. The following map of the landing area shows where these activities took place.

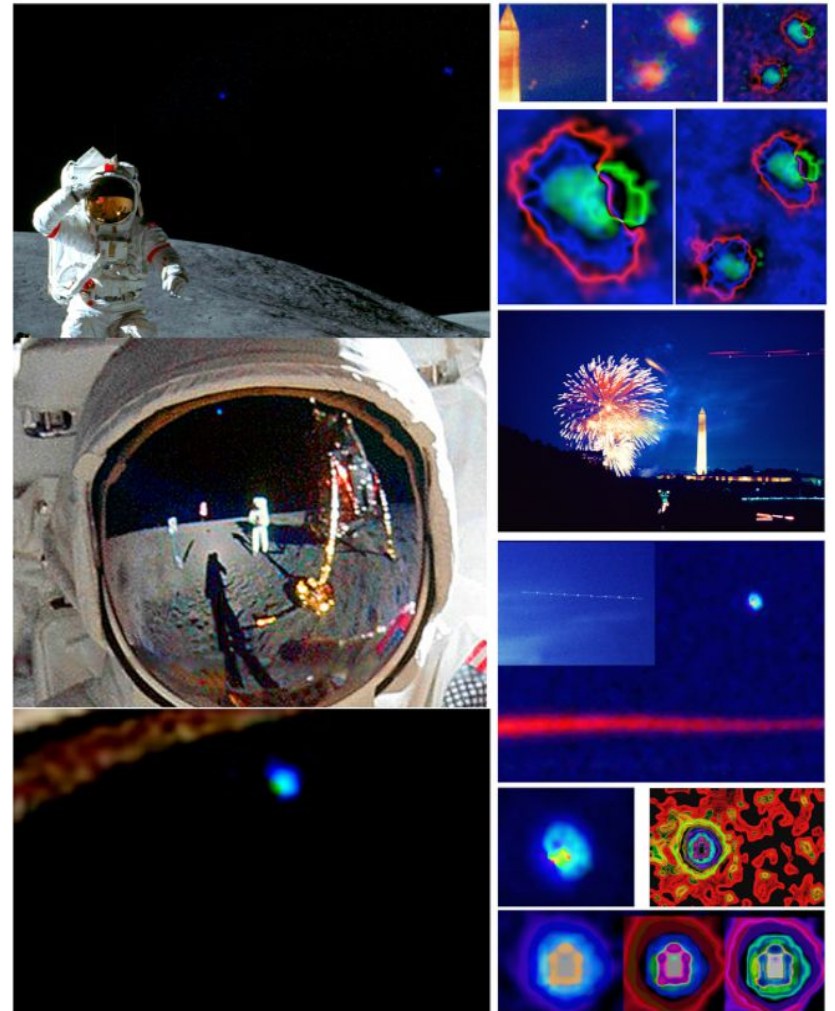


Exiting Wormhole: Sedona Arizona





Extraterrestrial Color Texture Bitmaps: UFO Colors



In 2002, I documented 3 UFO Close Encounters within 12 months. Now, I document UFO anomalies, daily and in a fixed trajectory and airspace..

Extraterrestrial Color Texture Bitmaps: UFO Colors

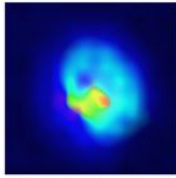
F-16s Pursue Unknown Craft Over Region

By Steve Vogel
Washington Post Staff Writer
Saturday, July 27, 2002; Page B02

For Renny Rogers, it was strange enough that military jets were flying low over his home in Waldorf in the middle of the night. It was what he thinks he saw when he headed outside to look early yesterday that floored him.

"It was this object, this light-blue object, traveling at a phenomenal rate of speed," Rogers said. "This Air Force jet was right behind it, chasing it, but the object was just leaving him in the dust. I told my neighbor, 'I think those jets are chasing a UFO.'"

Military officials confirm that two F-16 jets from Andrews Air Force Base were scrambled early yesterday after radar detected an unknown aircraft in area airspace. But they scoff at the idea that the jets were chasing a strange and speedy, blue unidentified flying object.



"We had a track of interest, so we sent up some aircraft," said Maj. Douglas Martin, a spokesman for the North American Aerospace Defense Command in Colorado, which has responsibility for defending U.S. airspace. "Everything was fine in the sky, so they returned home."

At the same time, military officials say they do not know just what the jets were chasing, because whatever it was disappeared. "There are any number of scenarios, but we don't know what it was," said Maj. Barry Venable, another spokesman for NORAD.

Radar detected a low, slow-flying aircraft about 1 a.m. yesterday, according to a military official. Controllers were unable to establish radio communication with the unidentified aircraft, and NORAD was notified. When the F-16s carrying air-to-air missiles were launched from Andrews, the unidentified aircraft's track faded from the radar, the military official said, speaking on condition of anonymity.

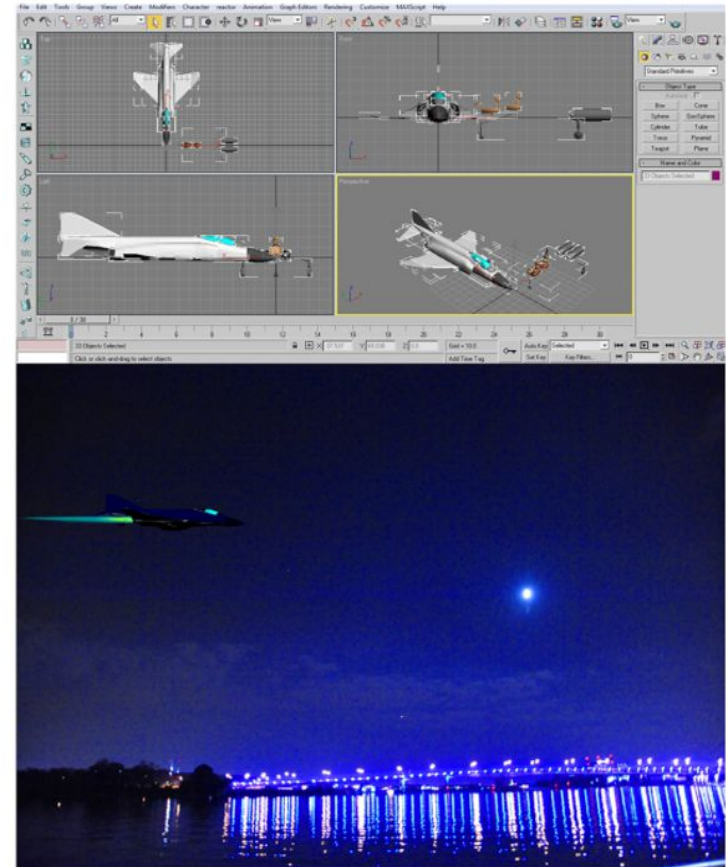
Pilots with the D.C. Air National Guard's 113th Air Wing, which flew the F-16s from Andrews, reported nothing out of the ordinary, NORAD officials said.

"It was a routine launch," said Lt. Col. Steve Chase, a senior officer with the wing, which keeps pilots and armed jets on 24-hour alert at Andrews to respond to incidents as part of an air defense system protecting Washington after the Sept. 11 terrorist attacks.

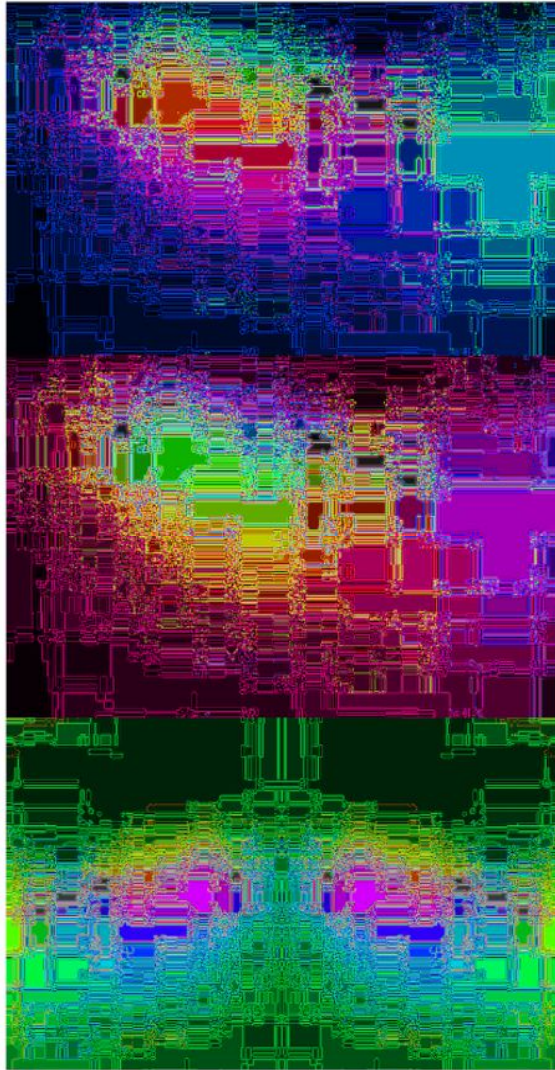
Rogers remains convinced that what he saw was not routine. "It looked like a shooting star with no trailing mist," he said. "I've never seen anything like it."

© 2002 The Washington Post Company

Extraterrestrial Color Texture Bitmaps: UFO Colors

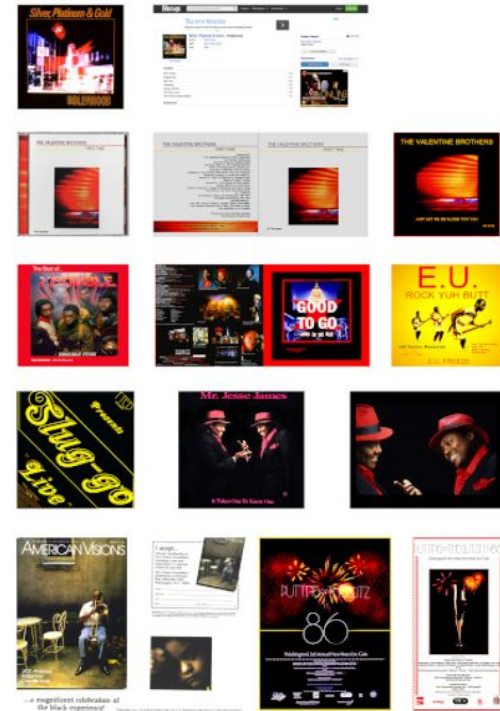
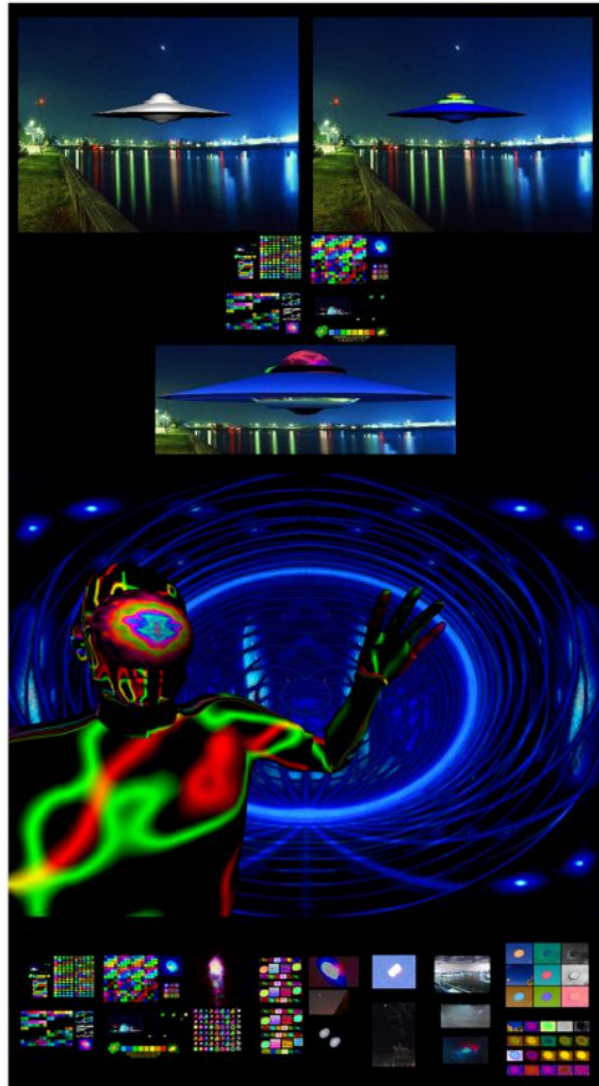


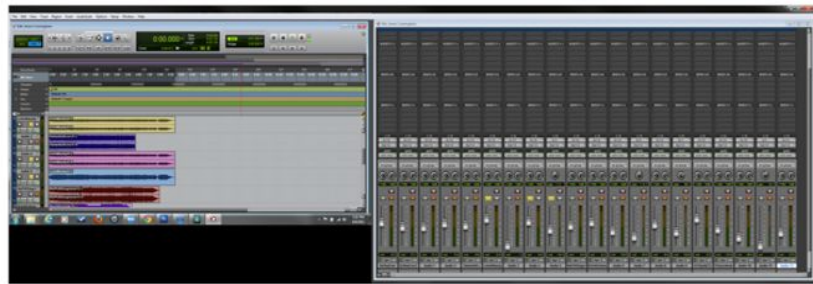
Extraterrestrial Color Texture Bitmaps: UFO Colors



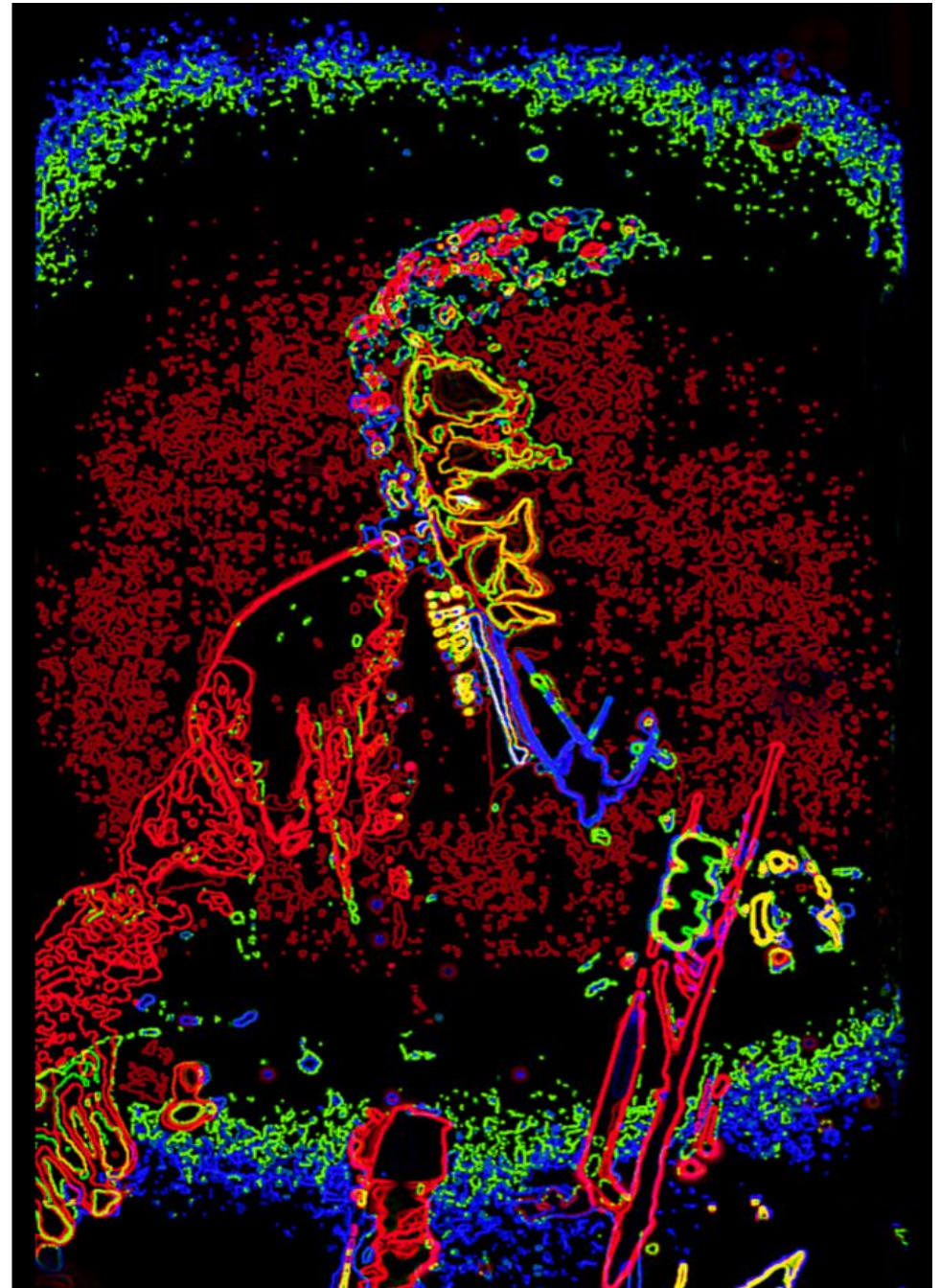
A Marble sized UFO sphere anomaly with triangular frontal array, imaged 11-14-2002 on 13th and U Street NW, Washington DC. This image taken with existing light, shows 2 small UFO anomalies, the other, a small green sphere with a blue force field.

Extraterrestrial Color Texture Bitmaps: UFO Colors





Audio Mastering and Engineering using AVID-ProTools 11, Media Composer Interface, Album cover reconstruction in 3dsmax 2011 64 Bit 3D technology.



360° of National Geographic Content

Your Shot Photos | Assignments & News | Profile | Blog

Travelling | Nature | Architecture | Sports/Action/Events | Science | Health | Animals/Plants

Wilbur Allen Director of Photography
Member since 2010





PHOTO (1) | FAVORITES (2) | PUBLISHED

VIEW ALL 24 PHOTOS



Showing 1-16 of 24 photos

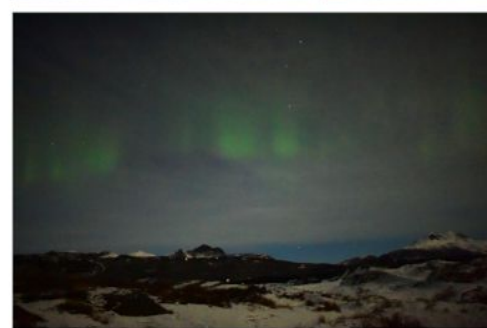
Wilbur Allen: Director of Photography (Motion Pictures/Nocturnal Cinematography)

About Your Shot

- Watch Your Best Shots** - Watch your best shots on your own website.
- Get Helpful Feedback** - Receive helpful feedback from our community.
- Win Your Photos Exposure** - Win your photos exposure on our website and in our magazine.

16 of 24

© 2010-2011 National Geographic Society. All Rights Reserved.





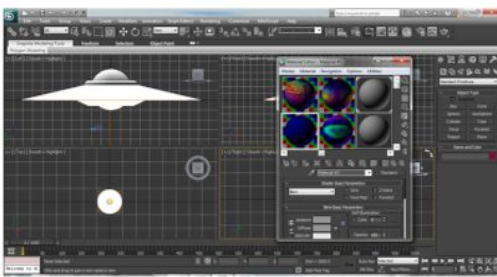
Full Color Night Vision Motion Picture Technology, used specifically for this
History Channel TV Special
Expedition Team Lead Scientist/Director of Photography
2015 (TBA)
AVID Media Composer 8/Boris FX BCC 9/ProTools 11
Nikon D4/D4S Motion Picture Broadcast Technology
www.HISTORY.com



Twisted Believers-Tornado Alley-(NBCUniversal)



Wilbur Allen: Director of Photography, Cast member





AREA 51





Wilbur G. Allen: Analog Technology (RMOS) Portfolio
 Howard University RTVE 1979
 On Air Personality: WHUR FM 1977-1979
 Director of Art & Photography/Film-Music Industry
 (Analog HD 35 mm Film/HD Digital Still and Motion Pictures)
 Visual Artist: 1980-2000
 The Temptations: Road Manager 1980-1981
 Warner Brothers Records
 Silver, Platinum, & Gold 1980
 The Valentine Brothers: First Take 1982 (Gold Record)
 Trouble Funk: In Times of Trouble 1983 Island 4th & Broadway/TTED
 EU: Rock Nuh Butt 1983 Island 4th & Broadway/TTED
 Good To Go (Director of Photography) 1986 Island 4th & Broadway/TTED
 Mr. Jesse James: It Takes One to Know One 1987 Island 4th & Broadway/TTED
 American Vision: The Smithsonian Institute Designer of publication
 Putting on the Giltz in 1986 Poster for the City of Washington DC/NY Times/
 Washington Post/Chicago Tribune
 Designer: WG Allen /Mayor Marion: Barry
 Miles Davis: Warner Brother Records/Photography/ Producer: Will Live 1987
 The Persuaders Live: Producer/ Director 1993
 Engineer: The White House/Air Force One/Marine 2 1986-2000 — Contractor: ABC News
 Graduate School: Howard University 2002-2004 MFA (Not granted)
 UFO Colors: Assimilated Extraterrestrial Color Texture Bitmaps. 2002

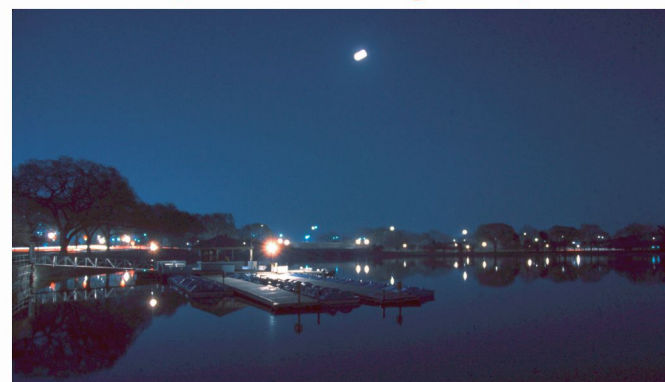


AIR FORCE ONE





**Chemical Manipulation
Of Film at the Molecular Level**
(Effective Chemical Night Vision)



By W.G.Allen COPYRIGHT 1999, 2002. Patent(s) pending
CD-ROM 25 must accompany presentation. CD-ROM 25 produced by Photonica IMA Japan, and New York.
CD-ROM produced by Microsoft Inc. C 1997.
W.G.Allen wilballen@AOL, (202) 251-8726, (202) 387-3522 (202) 253-8523
All images Copyright W.G.Allen © 2002-2003

Chemical Image Manipulation



The system I have created for the development of film, at the extreme limits (push/pull), is the result of lengthy research in chemistry and the variation in chemistry to obtain specific results.

must first maintain certain trends of thought, critical to this discussion, and fundamental to other aspects of chemistry overall:

1. Development is a form of erosion.
2. Development rates/results are proportional to chemical strength and time.
3. Results are maintained in time/energy variance. *-
4. Time over energy, to maintain structural integrity in any optical condition.
5. This system is based on continuous agitation.
6. Chemistry is always 100% pure at the start of the process.
7. This is a process for chemically engineering film results.
8. Theory applies to Color motion picture and commercial negative/positive, and B&W films.
9. Applications in recreating virtually any light level, in extreme application limits. (Push and pull)
10. Some radiation is required in the chemistry process. Molecular heat is more consistent and longer in duration during the heating process. A comparative Sample based on convection heat and molecular motion generated heat. Molecules tend to maintain motion for slightly longer period of time.

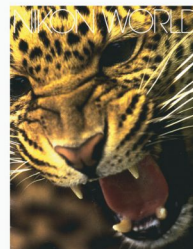
One other note I must mention, which is most important to this process: This sample is small scale and can be applied to a larger scale system.

1. Chemistry is stored in 100ml-glass medicine bottle, with a syringe-input stopper/syringe. The size of your chemical storage area has been reduced. (Sample based on 260- 270-ml liquid volume inclusive of chemical insertion)
2. Chemistry is always fresh / 100%, levels good for approx. 4x38 exposure roles, wrapped parallel emulsion layer out per roll, or what is called "piggy back", on stainless steels roles, in a stainless steel tank. One caution: Temperature tends to rise over a period of time, or reach room temperature. This increase depending on chemical dilution, will possibly be the cause to several failures incorporated in development. The dilution therefor will be the savior or demise of your film. * (High-energy development 85*-100* strength) Stronger developer dilutions tend towards reciprocity failure in longer development times.
3. All development/agitation is continuous over the entire process.
4. Data inclusive of X-ray sensitive films.



NBC's Jon Vance taken under street light without external or additional light, Fuji Neopan 400 at 6,000 ISO, W.G. Allen

All claims are supported by tangible results, and are incorporated in this study. Results are documented and stored in a database. Samples are scrutinized, documented, and recreated to verify results. I maintain the ability to recreate any subject, in any light, extremely low or high, is the result of careful chemical preparations. Samples can be viewed on CD-ROM 25 Photonica I.M.A. Japan, New York, and in NIKON World magazine, spring 1993 issue, which first findings were published.



exposure, courtesy of the MF-23, worked out to $f/1.4$ at 30 seconds. Figuring his way down to his preferred aperture of $f/8$, Allen came up with an exposure time of 960 seconds. During the hour or so he spent on the Atlantic City beach, Allen maintained the $f/8$ setting on each of the lenses he trained on the string of hotel casinos and the 960-second setting via the bulb function on the MF-23. A simple push of the cable release and, 16 minutes later—bingo! The final step was carried out in Allen's own lab in Washington, D.C., where he processes all his film.

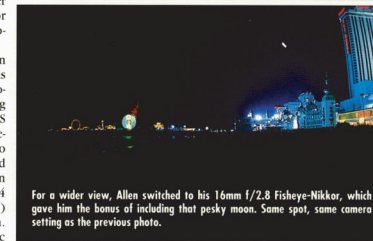
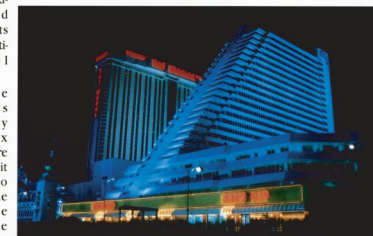
Allen's patience was rewarded but, you may wonder, what did he do on the sand in near darkness during all that extended time—particularly since he was never hassled by passing humans or wayward, disoriented sharks? Perhaps you've heard of New Jersey mosquitos? ♦

Allen, normally an entertainment photographer specializing in motion pictures and album covers, tried to capture this type of eerie image about ten years back with moderate success. This time, however, he had the "right equipment"—his tripod-mounted F4S and its MF-23 Multi-Contrast Back.

"The camera's sensitivity and Matrix metering are so refined it was able to give me accurate data," he says, "rather unusual for night photography."

Allen obtained his basic exposure setting with the F4S in aperture-priority auto mode and the lens (an 85mm $f/1.4$ Nikon) wide open. The basic

Surely those people outside the "Show out" were not watching a photographer at work. They were watching the fireworks while Allen watched them and the lights for 960 seconds with the 35mm $f/1.4$ Nikon on his F4S set at $f/8$. (We figure they've probably fixed that "5" by now.)



For a wider view, Allen switched to his 16mm $f/2.8$ Fisheye-Nikkor, which gave him the bonus of including that pesky moon. Same spot, same camera setting as the previous photo.

UP LATE

Last Fourth of July, while most other Americans were watching fireworks, photographer W.G. Allen set out on a low-light, time-extended self-assignment to capture the night lights in and around the hotels lining the East Coast's version of the Las Vegas Strip—Atlantic City, New Jersey. "Time-extended" meant anywhere from two to 30 minutes, and "low-light" meant a moon that gave him almost no help whatsoever. Still, there was just enough moon to bounce a little too much of the sun's yellow onto the scene. To counteract it he used Kodak's 25 Tungsten slide duplicating film, which he pulled one stop, giving him an exposure index of 12. "It's not really considered a pro film," he concedes, "but it gives you results if you have the right equipment. And the tungsten balance does correct for the excess yellow."

I found that certain films are more favorable than others based on the product manufacturing. Films with more silver content are far better than the so-called T grain films that claim to have superior granular resolution. Misrepresentation of product results under normal conditions that can not be reproduced by the average processor is often the problem in attempting to produce images represented by companies manufacturing film. The test is in the developmental stage of imaging.

In controlling the development or reaction rate, one is able to maintain the granular integrity of film, without granular distortions known as grain. I have taken normal 400 ISO film to 4800 ISO, 1600 ISO to 12,800 ISO without the normal golf ball sized grain inherent with such a process. At 6400 ISO, image grain is finer than comparative 400 ISO film. Negatives are not the normal density, and have great latitude in printability. I found that in some cases, the images revealed extraordinary results, given the situation. *6400, 12,800 ISO images reveal details not apparent to the naked eye.

The granular integrity is maintained under slower development rates, and therefore it is the rate of erosion that maintains the structural integrity of film at higher ISO's.

Rate control, is the product of chemical dilution or strength. In filming, especially in B&W, utilize slight over exposure programming to maximize results with this processing technique. There are ways to compensate if your camera does not have meter compensation. I suggest manually changing the ISO to meet such a demand; 100 ISO +1=50 ISO, which is a one stop over exposure, etc.

Optical elements effect the overall negative or positive image, and the chemistry delivers the mechanical recreation of the image. A discussion on the effects of optical filters, and the color sensitivity of each film, is a subject within itself. Others, and I know, that great photographs are carefully thought through, and manipulated to yield just the right effect. Very rarely does the image "just happen. As for the effects on film, with regards to actually knowing the result of each filter on film, each film responds differently to filters.

Another aspect of this system is that it answers the question: What does the camera/film see? The camera sees things that the eye does not, and is able to reproduce them. Again, another topic within itself, and based on if you have the technology. At higher ISO's, things are seen that defy logic or normal comprehension. Things exist at light levels that can not be seen by the normal or naked eye. Light energy exists and can only be reproduced with special equipment, such as night vision and ultraviolet heat sensitive optical devices. Light causes a reaction on the film, which is chemically reproduced.

In development, this chemical procedure will allow for image, before reciprocity failure. Procedure allows for pushes up to and slightly beyond 4 stops (X)-4. In some cases, certain films will not allow for such pushes, and will appear to be fogged. This fogged affect is the film inability to handle extended development. The same push can be achieved without the reciprocity error, in controlling the chemistry, at various stages of the development process. Note color has various developmental levels, with alterations, yields various final results.

All samples within this presentation are the product of this research. These samples were scanned using the latest in film scan technology, and are scanned at 4,000 dpi for the best possible reproduction. Images and a further sample of various chemical effects can be obtained from the author upon request. In no cases shall any of this work be reproduced without the authors consent. This material is registered at the U.S. Patent, and US Copyright offices. 2002©.

All chemistry **Ilford Ilfotec HC** (unless indicated)

All B&W films, AGFA, ILFORD, or FUJI NeoPan (Silver content)
 1:32=8.387997 cc IL-HC +260ml H2o= Dilution A (Start point)*
 1:64=4.193549 cc IL-HC +260ml H2o= Dilution B (Start point)
 1:128=2.09677 cc IL-HC +260ml H2o= Dilution C (High Resolution)

*Indicates High-End chemistry levels. This level of development considered full strength or conventional strength as directed by manufacturer. Development Times at this level is relatively short.

Granular structure of the film is normal with some graininess, normal to the design of the film. It is not intended for duration development (time extended development). Using this dilution as a starting point, keeping in mind, variations from this point involve proportional variations in time, and variation in granular integrity. Each is a starting point, and up to the individual to determine proper development. Data on the modification of X-ray films, D and E, are at the end of the color presentation.

For Higher definition, use longer development times and lower energy (dilution) developer, and a variation of B and C. Variation in chemistry is maintained at the cc* level. 1 or 2 cc*s can make a substantial difference in the final result. Modification of time, with the corresponding modification to the chemistry, in reality, is the same as a mathematical equation that requires balance. What is done to one side must be done to the other to maintain balance. In this case, chemical balance. * cc is a metric liquid measurement.

AGFA Pan 25 ISO* or slower ISO type films.
 4.5cc IL-HC + 260 ml H2o at 68* for 25:00 min.

With the slower ISO films, were grain is really not a problem, I found that the moderate chemistries provided a more effective development. I did extend the time and lower the chemical concentration. This provided a more refined granular structure and overall greater density and contrast. Visual effects initially generated on film, converted and edited Adobe 5-7.0. High Resolution. C>F conversion, (F*=9/5(C)+32*)

*HD High Definition (Low Granular Distortion) Minimal Grain
 ILFORD HP-3 50-200 ISO at B: 68*degrees
 50 ISO 6 min. (B) 12 min.(C) [8:00+4.5ml IL-HC +260ml H2o at 68*]**
 100 ISO 8 min. (B) 16 min.(C) 35 min.
 200 ISO 10:30sec(B) 22:30sec(C) 50 min.
 ** Indicates High rate development for 50 ISO Films.

+/ NeoPan 400/TMAX 400 (note push levels indicated) Ev-1 [-1 =800, -2=1600, -3=3,200, -3.5=4,800, -4=6,400, -4.5=9,600, -5=12,800, -5.5=16,000, -6=20,000, -6.5=25,000, -7=30,000, -7.5=36,000, -8=42,000, -8.5=48,000, -9=54,000, -9.5=60,000, -10=66,000, -10.5=72,000, -11=78,000, -11.5=84,000, -12=90,000, -12.5=96,000, -13=102,000, -13.5=108,000, -14=114,000, -14.5=120,000, -15=126,000, -15.5=132,000, -16=138,000, -16.5=144,000, -17=150,000, -17.5=156,000, -18=162,000, -18.5=168,000, -19=174,000, -19.5=180,000, -20=186,000, -20.5=192,000, -21=198,000, -21.5=204,000, -22=210,000, -22.5=216,000, -23=222,000, -23.5=228,000, -24=234,000, -24.5=240,000, -25=246,000, -25.5=252,000, -26=258,000, -26.5=264,000, -27=270,000, -27.5=276,000, -28=282,000, -28.5=288,000, -29=294,000, -29.5=300,000, -30=306,000, -30.5=312,000, -31=318,000, -31.5=324,000, -32=330,000, -32.5=336,000, -33=342,000, -33.5=348,000, -34=354,000, -34.5=360,000, -35=366,000, -35.5=372,000, -36=378,000, -36.5=384,000, -37=390,000, -37.5=396,000, -38=402,000, -38.5=408,000, -39=414,000, -39.5=420,000, -40=426,000, -40.5=432,000, -41=438,000, -41.5=444,000, -42=450,000, -42.5=456,000, -43=462,000, -43.5=468,000, -44=474,000, -44.5=480,000, -45=486,000, -45.5=492,000, -46=498,000, -46.5=504,000, -47=510,000, -47.5=516,000, -48=522,000, -48.5=528,000, -49=534,000, -49.5=540,000, -50=546,000, -50.5=552,000, -51=558,000, -51.5=564,000, -52=570,000, -52.5=576,000, -53=582,000, -53.5=588,000, -54=594,000, -54.5=600,000, -55=606,000, -55.5=612,000, -56=618,000, -56.5=624,000, -57=630,000, -57.5=636,000, -58=642,000, -58.5=648,000, -59=654,000, -59.5=660,000, -60=666,000, -60.5=672,000, -61=678,000, -61.5=684,000, -62=690,000, -62.5=696,000, -63=702,000, -63.5=708,000, -64=714,000, -64.5=720,000, -65=726,000, -65.5=732,000, -66=738,000, -66.5=744,000, -67=750,000, -67.5=756,000, -68=762,000, -68.5=768,000, -69=774,000, -69.5=780,000, -70=786,000, -70.5=792,000, -71=798,000, -71.5=804,000, -72=810,000, -72.5=816,000, -73=822,000, -73.5=828,000, -74=834,000, -74.5=840,000, -75=846,000, -75.5=852,000, -76=858,000, -76.5=864,000, -77=870,000, -77.5=876,000, -78=882,000, -78.5=888,000, -79=894,000, -79.5=900,000, -80=906,000, -80.5=912,000, -81=918,000, -81.5=924,000, -82=930,000, -82.5=936,000, -83=942,000, -83.5=948,000, -84=954,000, -84.5=960,000, -85=966,000, -85.5=972,000, -86=978,000, -86.5=984,000, -87=990,000, -87.5=996,000, -88=1002,000, -88.5=1008,000, -89=1014,000, -89.5=1020,000, -90=1026,000, -90.5=1032,000, -91=1038,000, -91.5=1044,000, -92=1050,000, -92.5=1056,000, -93=1062,000, -93.5=1068,000, -94=1074,000, -94.5=1080,000, -95=1086,000, -95.5=1092,000, -96=1098,000, -96.5=1104,000, -97=1110,000, -97.5=1116,000, -98=1122,000, -98.5=1128,000, -99=1134,000, -99.5=1140,000, -100=1146,000, -100.5=1152,000, -101=1158,000, -101.5=1164,000, -102=1170,000, -102.5=1176,000, -103=1182,000, -103.5=1188,000, -104=1194,000, -104.5=1200,000, -105=1206,000, -105.5=1212,000, -106=1218,000, -106.5=1224,000, -107=1230,000, -107.5=1236,000, -108=1242,000, -108.5=1248,000, -109=1254,000, -109.5=1260,000, -110=1266,000, -110.5=1272,000, -111=1278,000, -111.5=1284,000, -112=1290,000, -112.5=1296,000, -113=1302,000, -113.5=1308,000, -114=1314,000, -114.5=1320,000, -115=1326,000, -115.5=1332,000, -116=1338,000, -116.5=1344,000, -117=1350,000, -117.5=1356,000, -118=1362,000, -118.5=1368,000, -119=1374,000, -119.5=1380,000, -120=1386,000, -120.5=1392,000, -121=1398,000, -121.5=1404,000, -122=1410,000, -122.5=1416,000, -123=1422,000, -123.5=1428,000, -124=1434,000, -124.5=1440,000, -125=1446,000, -125.5=1452,000, -126=1458,000, -126.5=1464,000, -127=1470,000, -127.5=1476,000, -128=1482,000, -128.5=1488,000, -129=1494,000, -129.5=1500,000, -130=1506,000, -130.5=1512,000, -131=1518,000, -131.5=1524,000, -132=1530,000, -132.5=1536,000, -133=1542,000, -133.5=1548,000, -134=1554,000, -134.5=1560,000, -135=1566,000, -135.5=1572,000, -136=1578,000, -136.5=1584,000, -137=1590,000, -137.5=1596,000, -138=1602,000, -138.5=1608,000, -139=1614,000, -139.5=1620,000, -140=1626,000, -140.5=1632,000, -141=1638,000, -141.5=1644,000, -142=1650,000, -142.5=1656,000, -143=1662,000, -143.5=1668,000, -144=1674,000, -144.5=1680,000, -145=1686,000, -145.5=1692,000, -146=1698,000, -146.5=1704,000, -147=1710,000, -147.5=1716,000, -148=1722,000, -148.5=1728,000, -149=1734,000, -149.5=1740,000, -150=1746,000, -150.5=1752,000, -151=1758,000, -151.5=1764,000, -152=1770,000, -152.5=1776,000, -153=1782,000, -153.5=1788,000, -154=1794,000, -154.5=1800,000, -155=1806,000, -155.5=1812,000, -156=1818,000, -156.5=1824,000, -157=1830,000, -157.5=1836,000, -158=1842,000, -158.5=1848,000, -159=1854,000, -159.5=1860,000, -160=1866,000, -160.5=1872,000, -161=1878,000, -161.5=1884,000, -162=1890,000, -162.5=1896,000, -163=1902,000, -163.5=1908,000, -164=1914,000, -164.5=1920,000, -165=1926,000, -165.5=1932,000, -166=1938,000, -166.5=1944,000, -167=1950,000, -167.5=1956,000, -168=1962,000, -168.5=1968,000, -169=1974,000, -169.5=1980,000, -170=1986,000, -170.5=1992,000, -171=1998,000, -171.5=2004,000, -172=2010,000, -172.5=2016,000, -173=2022,000, -173.5=2028,000, -174=2034,000, -174.5=2040,000, -175=2046,000, -175.5=2052,000, -176=2058,000, -176.5=2064,000, -177=2070,000, -177.5=2076,000, -178=2082,000, -178.5=2088,000, -179=2094,000, -179.5=2100,000, -180=2106,000, -180.5=2112,000, -181=2118,000, -181.5=2124,000, -182=2130,000, -182.5=2136,000, -183=2142,000, -183.5=2148,000, -184=2154,000, -184.5=2160,000, -185=2166,000, -185.5=2172,000, -186=2178,000, -186.5=2184,000, -187=2190,000, -187.5=2196,000, -188=2202,000, -188.5=2208,000, -189=2214,000, -189.5=2220,000, -190=2226,000, -190.5=2232,000, -191=2238,000, -191.5=2244,000, -192=2250,000, -192.5=2256,000, -193=2262,000, -193.5=2268,000, -194=2274,000, -194.5=2280,000, -195=2286,000, -195.5=2292,000, -196=2298,000, -196.5=2304,000, -197=2310,000, -197.5=2316,000, -198=2322,000, -198.5=2328,000, -199=2334,000, -199.5=2340,000, -200=2346,000, -200.5=2352,000, -201=2358,000, -201.5=2364,000, -202=2370,000, -202.5=2376,000, -203=2382,000, -203.5=2388,000, -204=2394,000, -204.5=2400,000, -205=2406,000, -205.5=2412,000, -206=2418,000, -206.5=2424,000, -207=2430,000, -207.5=2436,000, -208=2442,000, -208.5=2448,000, -209=2454,000, -209.5=2460,000, -210=2466,000, -210.5=2472,000, -211=2478,000, -211.5=2484,000, -212=2490,000, -212.5=2496,000, -213=2502,000, -213.5=2508,000, -214=2514,000, -214.5=2520,000, -215=2526,000, -215.5=2532,000, -216=2538,000, -216.5=2544,000, -217=2550,000, -217.5=2556,000, -218=2562,000, -218.5=2568,000, -219=2574,000, -219.5=2580,000, -220=2586,000, -220.5=2592,000, -221=2598,000, -221.5=2604,000, -222=2610,000, -222.5=2616,000, -223=2622,000, -223.5=2628,000, -224=2634,000, -224.5=2640,000, -225=2646,000, -225.5=2652,000, -226=2658,000, -226.5=2664,000, -227=2670,000, -227.5=2676,000, -228=2682,000, -228.5=2688,000, -229=2694,000, -229.5=2700,000, -230=2706,000, -230.5=2712,000, -231=2718,000, -231.5=2724,000, -232=2730,000, -232.5=2736,000, -233=2742,000, -233.5=2748,000, -234=2754,000, -234.5=2760,000, -235=2766,000, -235.5=2772,000, -236=2778,000, -236.5=2784,000, -237=2790,000, -237.5=2796,000, -238=2802,000, -238.5=2808,000, -239=2814,000, -239.5=2820,000, -240=2826,000, -240.5=2832,000, -241=2838,000, -241.5=2844,000, -242=2850,000, -242.5=2856,000, -243=2862,000, -243.5=2868,000, -244=2874,000, -244.5=2880,000, -245=2886,000, -245.5=2892,000, -246=2898,000, -246.5=2904,000, -247=2910,000, -247.5=2916,000, -248=2922,000, -248.5=2928,000, -249=2934,000, -249.5=2940,000, -250=2946,000, -250.5=2952,000, -251=2958,000, -251.5=2964,000, -252=2970,000, -252.5=2976,000, -253=2982,000, -253.5=2988,000, -254=2994,000, -254.5=3000,000, -255=3006,000, -255.5=3012,000, -256=3018,000, -256.5=3024,000, -257=3030,000, -257.5=3036,000, -258=3042,000, -258.5=3048,000, -259=3054,000, -259.5=3060,000, -260=3066,000, -260.5=3072,000, -261=3078,000, -261.5=3084,000, -262=3090,000, -262.5=3096,000, -263=3102,000, -263.5=3108,000, -264=3114,000, -264.5=3120,000, -265=3126,000, -265.5=3132,000, -266=3138,000, -266.5=3144,000, -267=3150,000, -267.5=3156,000, -268=3162,000, -268.5=3168,000, -269=3174,000, -269.5=3180,000, -270=3186,000, -270.5=3192,000, -271=3198,000, -271.5=3204,000, -272=3210,000, -272.5=3216,000, -273=3222,000, -273.5=3228,000, -274=3234,000, -274.5=3240,000, -275=3246,000, -275.5=3252,000, -276=3258,000, -276.5=3264,000, -277=3270,000, -277.5=3276,000, -278=3282,000, -278.5=3288,000, -279=3294,000, -279.5=3300,000, -280=3306,000, -280.5=3312,000, -281=3318,000, -281.5=3324,000, -282=3330,000, -282.5=3336,000, -283=3342,000, -283.5=3348,000, -284=3354,000, -284.5=3360,000, -285=3366,000, -285.5=3372,000, -286=3378,000, -286.5=3384,000, -287=3390,000, -287.5=3396,000, -288=3402,000, -288.5=3408,000, -289=3414,000, -289.5=3420,000, -290=3426,000, -290.5=3432,000, -291=3438,000, -291.5=3444,000, -292=3450,000, -292.5=3456,000, -293=3462,000, -293.5=3468,000, -294=3474,000, -294.5=3480,000, -295=3486,000, -295.5=3492,000, -296=3498,000, -296.5=3504,000, -297=3510,000, -297.5=3516,000, -298=3522,000, -298.5=3528,000, -299=3534,000, -299.5=3540,000, -300=3546,000, -300.5=3552,000, -301=3558,000, -301.5=3564,000, -302=3570,000, -302.5=3576,000, -303=3582,000, -303.5=3588,000, -304=3594,000, -304.5=3600,000, -305=3606,000, -305.5=3612,000, -306=3618,000, -306.5=3624,000, -307=3630,000, -307.5=3636,000, -308=3642,000, -308.5=3648,000, -309=3654,000, -309.5=3660,000, -310=3666,000, -310.5=3672,000, -311=3678,000, -311.5=3684,000, -312=3690,000, -312.5=3696,000, -313=3702,000, -313.5=3708,000, -314=3714,000, -314.5=3720,000, -315=3726,000, -315.5=3732,000, -316=3738,000, -316.5=3744,000, -317=3750,000, -317.5=3756,000, -318=3762,000, -318.5=3768,000, -319=3774,000, -319.5=3780,000, -320=3786,000, -320.5=3792,000, -321=3798,000, -321.5=3804,000, -322=3810,000, -322.5=3816,000, -323=3822,000, -323.5=3828,000, -324=3834,000, -324.5=3840,000, -325=3846,000, -325.5=3852,000, -326=3858,000, -326.5=3864,000, -327=3870,000, -327.5=3876,000, -328=3882,000, -328.5=3888,000, -329=3894,000, -329.5=3900,000, -330=3906,000, -330.5=3912,000, -331=3918,000, -331.5=3924,000, -332=3930,000, -332.5=3936,000, -333=3942,000, -333.5=3948,000, -334=3954,000, -334.5=3960,000, -335=3966,000, -335.5=3972,000, -336=3978,000, -336.5=3984,000, -337=3990,000, -337.5=3996,000, -338=4002,000, -338.5=4008,000, -339=4014,000, -339.5=4020,000, -340=4026,000, -340.5=4032,000, -341=4038,000, -341.5=4044,000, -342=4050,000, -342.5=4056,000, -343=4062,000, -343.5=4068,000, -344=4074,000, -344.5=4080,000, -345=4086,000, -345.5=4092,000, -346=4098,000, -346.5=4104,000, -347=4110,000, -347.5=4116,000, -348=4122,000, -348.5=4128,000, -349=4134,000, -349.5=4140,000, -350=4146,000, -350.5=4152,000, -351=4158,000, -351.5=4164,000, -352=4170,000, -352.5=4176,000, -353=4182,000, -353.5=4188,000, -354=4194,000, -354.5=4200,000, -355=4206,000, -355.5=4212,000, -356=4218,000, -356.5=4224,000, -357=4230,000, -357.5=4236,000, -358=4242,000, -358.5=4248,000, -359=4254,000, -359.5=4260,000, -360=4266,000, -360.5=4272,000, -361=4278,000, -361.5=4284,000, -362=4290,000, -362.5=4296,000, -363=4302,000, -363.5=4308,000, -364=4314,000, -364.5=4320,000, -365=4326,000, -365.5=4332,000, -366=4338,000, -366.5=4344,000, -367=4350,000, -367.5=4356,000, -368=4362,000, -368.5=4368,000, -369=4374,000, -369.5=4380,000, -370=4386,000, -370.5=4392,000, -371=4

Z stops dark [layer], this layer, or reciprocity failure is the result of film light saturation and the ability to develop this film under these conditions.

Overall, the advantages speak for themselves. Visual samples incorporated with this study are the results of the above process, with careful attention made to document variables within the confines of the lens. This data is stored, and this in turn leads to a point of reference. Create for yourself a point of reference. Study ratios and proportions, and the inverse proportionate of each of the above. Understanding in essence, you are recreating aspects of time and space incorporated within the lens. Conditions of reciprocity are peculiar in the lower time references (time extended exposure or long duration) In the lower regions of sensitivity, advanced metering technology allows for accurate data and image translation, a must. Keeping in mind that information and conditions are subject to change without notice, you must have accurate data and the means to translate and mechanically recreate image space

T-Max film using the data included, worked fine in normal printing. The granular integrity of the film stayed intact, however, this film is inferior in all respects to the other brands of film. The grain was fine in normal perspective, until blowup, where the image reviled the limitations of this film.

I must note that fixing in slightly elevated concentration of fixer, over a long period of time, will bleach the image and reduce the films overall density. The bleaching effects of the extended fix duration, if over developed, may reduce its density.

Radiation of chemistry, though not conventional, effects film at the atomic and visual level. When a liquid or solid is heated at the atomic level, it is the friction of the molecules that cause the heat and change the substance in structure to another level. Heat changes elements to other forms of the original. In film this effects the color and optical saturation of the film. Colors become overtly vivid, and electric. Samples on CD-ROM 25 are the result of this type of development. Temperatures must be maintained and monitored electronically for accurate results. Some computer technology is required for this process which can be applied to the motion picture industry, which is in dire straight due to the advances in digital technology. Digital can't possibly touch what can be done with film
In generating some visual effects, manipulating the energy in development, inclusive of the heat source by introducing radiation to source. The chemical reaction as described above will yield astounding effects. Modification to the initial processor, can generate effects that the image manipulator* can not. In some cases, effects generated analog, and non-computer are far more effective than those regenerated in the computer.

Color chemistry modifications are limited to pure chemistry conditions, at the secondary and later stages. During development of film during the first stage of processing, chemistry may be altered in dilution, but not below 50% of initial strength.

Modification of dilution must be compensated with a proportional amount of time, to compensate for the lesser energy. See example:

$T > E = I$ (T=Time, E=Energy, I= Image). Time greater than energy equals Image See equation example
If Energy was reduced in strength by 20%, Time should be increased by 20%+.

- 8minutes at 100%E=Image I
- 16minutes at 50%E=Image I
- 32minutes at 25%E=Image I
- 64minutes at 12.5%E=Image I
- 128minutes at 6.25%E=Image I

Note that each of the above equations is equal in terms of Image (I), however different in terms of granular resolution. The lower E % is the finest image granular resolution, and the Higher E% generates substantial granular distortion Normally speaking, as in a mathematical equation, what happens to one side must happen inversely proportional to the other.

Color films have different granular structure; changes in the initial development will increase the definition of the image dramatically. Images modified during the first stage of development, and not altered during the additional steps, must be finalized in a solution of water mixed with 25+% of alcohol. This mixture will dry the film faster without water spots, or scratches. All chemistry must be subjected to radiation. (Follow manufactures processing guide for developmental procedures.)

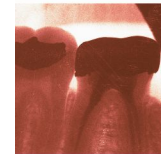
Radiography

Films, D and E grade emulsions can be extensively modified to weald higher image resolution vs X-ray pulses. In some situations, less radiation can generate X-rays with normal pulse re detail. In lessening the X-ray exposure, and intensifying the exposure sensitivity by chemical modification. In terms of pulses, at normal conditions, for oral examination of dental materials that requires 18-20 pulses, subjectively reduce the exposure variables by 40%-50%, and the overall development of the image proportionally. In devices that process X-ray films, such as those used in most dental offices, would have to be converted to allow for duration of development, under agitation. I must mention there is a major draw back to this process in the time proportion required to generate a high detail image, is enormous, comparative to innovations in film and digital radiography.

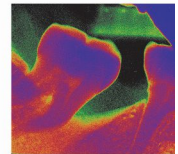
Reducing X-ray sample is based on maximum exposure data converted to time proportional means to achieve maximum results with less exposure. Development of the sample film in X-ray developers proportionally the same as dilutions and time using IL-HC solution, resulted in redefinition of overall X-ray exposure, with unchanged 100 year old X-ray technology. Initial X-ray sample and chemistry provided by Dr. Edward Buford, DDS.

100% chemistry:
 5 pulses at max exposure value: Normal 5-min dev
 1 pulse at max exposure value: 12-min dev
 1 pulse at max exposure value: 25-min dev
 1 diluted Developer used in X-ray exposure reduction)

Color enhanced

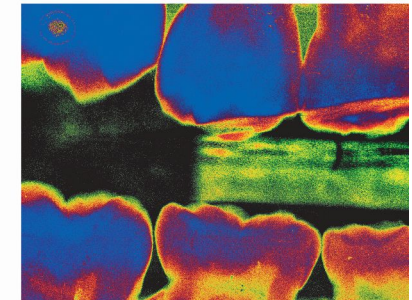


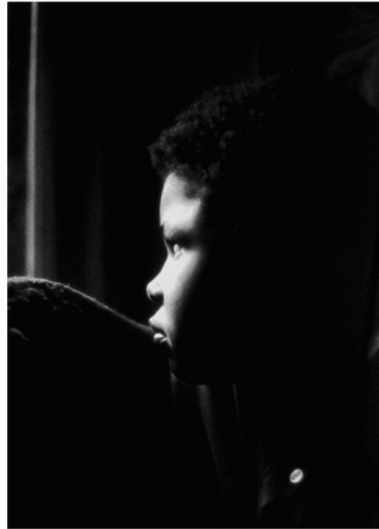
X-ray Color enhanced/shifted color spectrum



Color enhanced for cellular representation The same X-ray with spectral color representation.

50% chemistry:
 5 pulses at max exposure value: Normal 15-min dev
 1 pulse at max exposure value: 30-min dev
 1 pulse at max exposure value: 1:10-min dev
 1 diluted Developer used in X-ray exposure reduction)
 25% chemistry: *
 5 pulses at max exposure value: Normal 20-min dev
 1 pulse at max exposure value: 1:00-hr. dev
 1 pulse at max exposure value: 3:30:00-hr. dev
 1 diluted Developer used in X-ray exposure reduction)

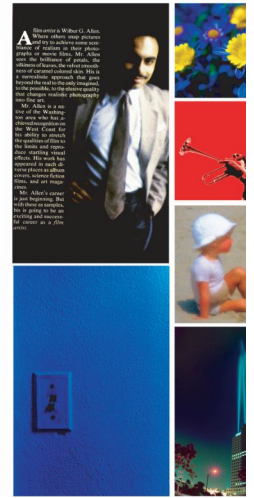




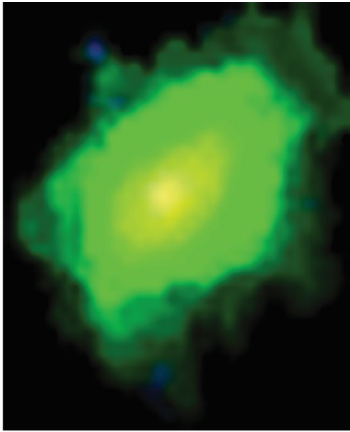
Black & White samples with chemically enhanced images filmed under extreme low light. ISO ratios varied from 4,800 to 6,400 ISO.



Magnificent celebration of the black experience!



Photography, Art Direction & Design
(202) 387-3522
(202) 251-8726 Cell
Film/Digital Image rendering (High NIKON Cameras and Lens)
Non-conventional creative photography
2-D & 3-Dimensional image design and art



ght Orb Spectral Analysis

