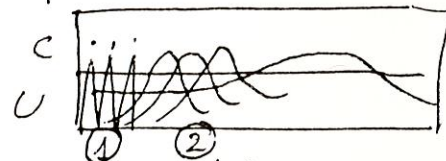
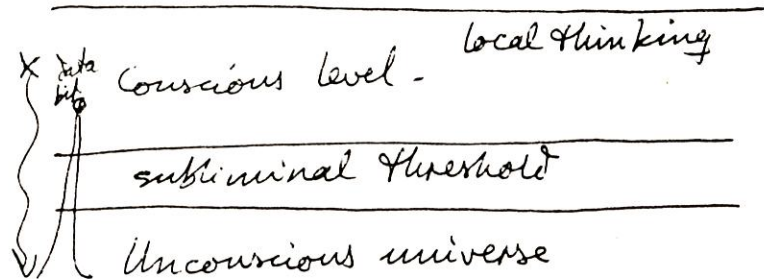


Little -
Camp + note

72: signal/noise - Don't know how to differentiate
20% 80% in ordinary situation.

73: coordinates - reliable access of a course of data -
95% / 5% and be able to differentiate.
10 yrs. should become a reflex by end of stage III.



task: bring it in a recognizable form.

A reference to a particular site or person at a conscious level ("Jim") starts a process (data bit).
Every site reference sends a conscious signal at high speed.
The point is to grab the signal; New function
signals are of different kinds.

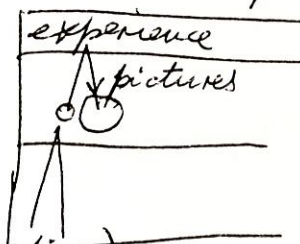
stages	1	Gestalt → Ideogram
	2	Physical sensation →
	3	Esthetic Impact

1: Overall gestalt formation.

2: after an ideogram sequence.

3: As you comprehend the site - hit by this → break - ready to access totality.

Signals interact with your experiential back to try to identify it → comparator is set down - This is the analytical process, and it generates NOISE: analytical overlay. It is always accompanied by a comparator = analogy, allegory. One is "like, as", "this reminds of..." This can be spotted. Both simultaneous.
Signal: Jim, motion, Overlay: brilliant, color
4: quantitative, 5: quality, 6: senses (word formation)
7: change of state.



Subjective.

- of or relating to the essential being supporting attributes or relations.
- arising from conditions within the brain or sense organs and not directly caused by external stimuli.
- arising out of or identified by means of one's awareness of his own states and processes.

Objective

- something toward which effort is directed: an aim or end of action.

Objectify

- to cause to become an object. To make objective.
- externalize.

Subjective → Objective
will stop the comparative processes.

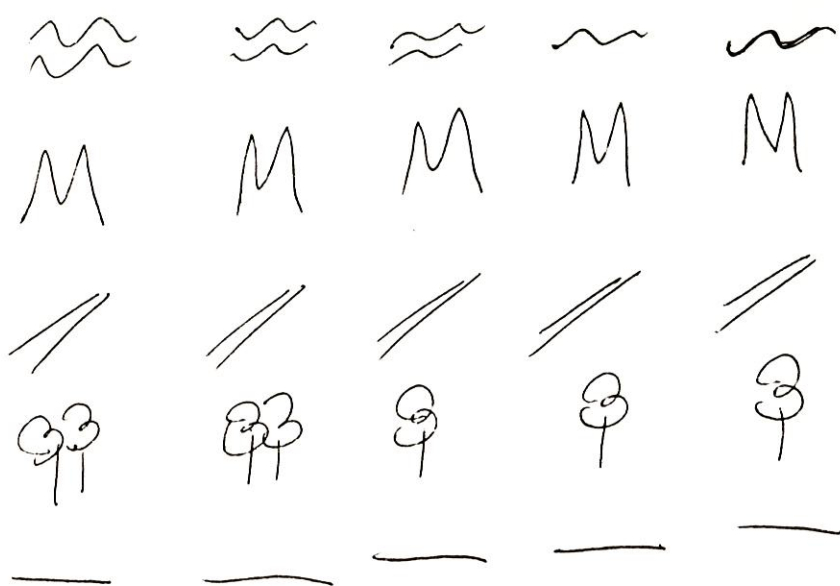
Decoding the AOLs → putting them down on paper.
(not verbalized - written for visual feedback)
Instead of "ratcheting".
The idea is to STOP subjective functioning.

subjective processes aim at self-fulfilment. Objectification brings them to an end. (transfers to the left hemisphere).

Ideogram: A picture or symbol used in a system of writing to represent a thing or an idea, but not a particular word or phrase for it.

A Y signal coming in will produce an ideogram if:-

- one is quick enough to grab it.
- it is not affected by AOLs -



Grab the signal - Not the ideogram, it draws itself.
May or may not be recognized by the left hemisphere.

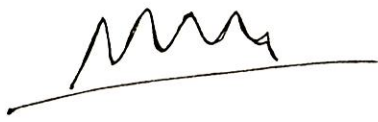
Stage II doesn't produce ideograms -

signal has: mass feelings/motions
 x x x
 ° ° ° °
 associated features
 essential to permit analysis:
 this is the A-phase of the ideogram.

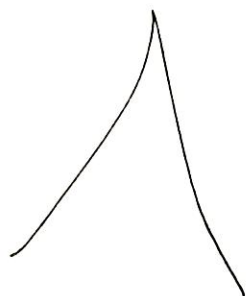
The B step is where analytical consciousness can see the ideogram & decide what it is - or say "not know".
 This is where errors come in. Hence the B step is not required.

CRV#2

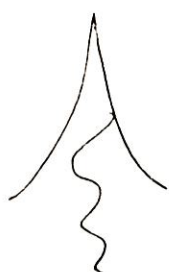
page 4



A - up & down) be attentive to this step,
B - range slow down the process.



single ideogram



multiple ideogram (2 ideograms)
would require two A's

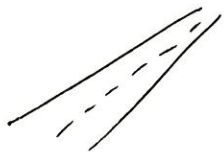


composite ideogram: pen has left paper
but it is still a single ideogram.
(back to a single A)



CRV#3

page 6



 parallel, edge, $\rightarrow$ double ideogram.

essay on
depression

J. Vallee
17 Nov. 1981

CRV Essay

Ideograms

are the result of
as a result of Ideograms are symbols that appear in the first stage of remote viewing in response to the stimulus of the given coordinates. They are related to the gestalt of the site. Ideograms do not stand for a particular name, word or phrase. They represent a very high-speed signal that makes a brief impact upon consciousness and must be seized immediately.

Ideograms may be simple or multiple, double, or even composite. They are characterized by: A) feeling-motions and B) interpretations that are analytical in nature.

The process of obtaining (extracting) ideograms follows a strict pattern. If the ideogram does not present itself within a few seconds it may be assumed ~~that~~ that analytical overlays will start building up. The process should then be restarted.

the signal was missed

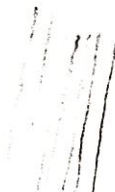
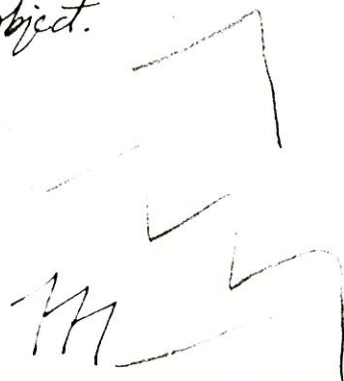
Example of ideogram: mountain (simple)

mountain and road ~~mountain range~~ (multiple) with pen lifted

river (double)

~~mountain and road~~ (composite)

several tracings for a single object.



WV MV

Note:

Vallee 19 Nov. 42

the point of ideograms is signal-grabbing.

One grabs a subliminal signal.

It just happens to trigger an ideogram.

When objectified it pulls more of the signal out.

lifting pen from paper (in tracing an ideogram)
is part of the ideogram. the space is information.

single id. is generally a continuous line.

J. Vallee
19-Jan-82

Physical sensations - those one would feel at the site:

- smell
- sound
- to
- humidity
- weather
- visuals.
- colors (non-visual)

feeling-motion



Data bit

S-2

"clumps" of
"bracketed" sensations,
inter-related.

Not becoming involved is important in reaching that stage.

Sensations pull out the esthetic impact. ("Vast," "big", etc.). Break at that point.

Essay. J. Vallee
13 Sept. 82

Stage 2

Given the results of stage 1 (namely a set of coordinates, ideograms, and an A,B pair produced under adequate noise and session control) stage 2 deals with the sensations associated with the site.

Sensations are a mode of mental functioning resulting from body stimulation, they precede comprehension and have the power to create a response ("command virtue"). They are a state of excited interest or feeling.

In sensations we observe subconscious impact, body response, and the autonomic nervous system takes over while analysis is dormant.

A typical Stage 2 sequence would yield:

{ gray
hand
grainy
soft patches
some green
smell of pines

It will commonly be associated with Vallee p.2
aesthetic impact ("Jesus Christ!") and
it is very important to vocalize, write down,
document the A.I. and let it reverberate
through the body. We always take a break.

During the stage 2 process the "aperture"
generally opens up, indicated by dimensional
descriptors ("vast plain").

Stage 2 may be characterized by ~~the~~ bodily
reactions like yawning, allergies, dizziness
etc.

the ~~A~~ of stage 1 is the prompter for
stage 2 just as the B will be the prompter
for stage 4 (quantitative)

The result of stage 2 is a widening
of the aperture and elaboration of site
details.

Vallee
13 Sept 82

list of S-2 elements

Cold/Hot

Dizzy/vertigo

Color: Blue, red

Sound: machine noises

Smells

Motions

Scale, vastness

Beautiful

Repulsive

Texture: grainy, soft

light / darkness

Fear

Attractiveness

Sadness

Other emotions.

Sense of height

Sense of weather (wind)

Sense of human elements
(crowded)

Sense of danger etc.

Sense of openness/closure

Above ground/underground

Confinement

Breathing: free, constrained

Value judgments ("Bad")
"Desolate"

Intellectual excitement
or interest

Thirst, hunger, sexual
reactions, pain.

Another reason for the break is that (S.2)
the reaction is personal, not factual.
You would be pulling out the value filters
of the person (e.g. YAK! GEE! BEAUTIFUL!)
these will also trigger stage V

A is the prompter for stage 2.

Dimensional contact → aesthetic impact
→ S5

B is the prompter for S4, quantitative

S2 may produce ideograms, but usually

Yawning indicates body overloaded with sensations.
Break on A.I. is important.

Product of (S2):

"I A straight flat
B —

"I A flat
B land

"I stage 2 windy
grassy small
some vegetation
long pipes.

Dimensional Descriptor
Grey green sand

A.I. → (vast) plain
Break Jesus, huge vista

S-2 smell of oil.
tall derricks.

Result:

- Widening of the aperture is a result. It is a structural product of S-2.
- Elaboration of site detail is another product.

the monitor will note physical inclemencies, e.g. sneezing.

Results of Stage I:

1. Gestalt
2. Noise Control
3. Structure
4. Session Control

Coordinates

Ideogram

A completed

B not necessarily
completed.

Note = if we have A - } we don't have noise
 B water }
control. So we call a break.

Analyze = to determine by mental Discernment
the nature, significance, relationship of the
various parts of an object under consideration

Stage II

Sensation

- A state of consciousness produced by impingement of an external object.

Note = bypasses Analysis

- A mode of mental functioning resulting from body stimulation from without.
- Sensation through - or as if through the body organs. Precedes comprehension -

Stage II tends to bring up allegories.

- A state of excited interest or feeling.
(A. I. = aesthetic impact).
- Non-awareness of the process.

→ subconscious impact → body responds

• Power to create response to stimuli.
(command virtue)

↓
autonomic system takes over
analysis dormant.

Stage II impels you to respond.

(S-2)

Heightens awareness.

changes aperture.

works like a charm if you control Stage I

Example: S-2

1	Gray	} body will start responding
2	Hand	
3	Grainy	
4	Soft patches	
5	some green	
6	smell of pines	

Note: lots of data!

No Analysis!

Analysis is simply NOT NEEDED

Aesthetic impact is manifested by the excited interest or feeling, the power to create the response.

e.g. "Jesus Christ, what is this?"

→ big impact

→ lots of data

→ Call an A.I. Break right away.

Vocalize it and write it down.

Break to let it reverberate through the body.

It's a longer wave & will be there

J. VALLEE
5 April 1983

Pre-operation { Stage One Ideograms
Stage Two Sensations
Stage Three Aesthetic Impacts (Dimensional)

Operational { Stage four Qualitative analysis T & I
Stage five
Stage six 3D models.

Skills: 1 Signal line.

2 Analytical overlays.

3 Perceptual awareness of threshold interface.

4 Perceptual awareness of objectification processes.

5 Overall session control.

J. VALLEE
6 April 83.

Processes of Objectification in Stage I and Stage II

the process begins with the coordinates of the site. The signal line is acquired immediately and the first step in objectification is the drawing of the ideogram. From the ideogram ~~we derive~~ we derive¹⁾ the feeling-motion (Noting the type of ideogram as simple, composite, multiple, double) and²⁾ the gestalt of the site.

Frequently the taking of the coordinates does not result in a complete (A, B) pair and no attempt is made to complete it. Instead, we return to the coordinates

As soon as the signal line is acquired it is common ~~to~~ to experience analytical overlays. These should be recognized as such and controlled? immediately. One technique for recognizing them is at the verbal, semantic level: they are often associated with words ("like") or with hesitations, etc.

Breaks in the session are mandatory whenever the signal is missed, confusion sets in or an AOZ is recognized. ^{hesitation::}

the outcome of stage I is the site gestalt. Stage II deals with sensations which compose a slower "wave" within the signal line.

these sensations will unfold (hot, cold, colors, Vallee p. 2 speed, altitude, smells etc) and should be rapidly noted. Two phenomena should be recognized quickly in this stage:

- changes of scale or aperture which indicate a shift in perception and the acquisition of the site.

- Aesthetic impacts: ^{? personal reaction to qualities of site} It is mandatory to break on aesthetic impacts. Although A.O.s are less frequent in stage II they do continue to occur and can be aggravated by A.I. conditions. Also A.I.s are the key to the higher stages

Objectivication in stage II often takes the form of physical sensations experienced by the viewer (e.g. cold)
