

## THE MISSION MOTORCYCLE ACCIDENT

This \*photograph is perhaps the most interesting one I've ever taken from a research point of view. It was taken on a dry winter night, I believe in February. I was very surprised to discover what was in it.

Most noticeable is the light phenomenon, a startling sight that turned out to be a motorcycle wheeling through the air. Further investigation revealed to me more amazing imagery.

Somehow, I seem to have photographed a tragedy that must have made a tremendous impact on the surrounding area, for I have captured pictures that must have spanned at least half an hour or more, laid out at intervals within the one photo. I've never seen anything like this before in any other photograph, including my own. From the details I've managed to extract I would estimate this accident occurred in the fifties or sixties, although I can't be sure.

This one image contains, frozen in time, not only a picture of the accident *at the time* it occurred, but also a separate one of the motorbike and rider a moment *before* impact and two separate vignettes of police and ambulance crews working at the scene *after* the crash. Not only that, but the entire scene on the photograph is partially different from the way it is today, with a building visible which is in reality *no longer there*.

The implications are tremendous, as my research definitely involves that little-known quantity, time, which isn't really the way we imagine it at all. What you are about to see is incredible.

There is no other word for it.

This is your opportunity to test how much you are able to see, and under what circumstances. If you yourself take or have access to paranormal photographs, do you have what it takes to recognize and then edit them?

\* I am sad to report that this photograph was one of my early ones and for about two months I didn't put the originals on disc, and worse, I sized them. This beginning lapse lost me several good photographs in the sense that I don't have the originals. This unfortunately is one of them. This means I can never edit it at full size.



Taken at night in the industrial section of Mission, this photograph shows little at first except for the astounding image of a motorbike composed of light wheeling through the air on what was a deserted road. A second look reveals shadowy forms and outlines.



Lightening the photo shows that there is a lot going on. To orient you, the photo was taken looking down a road towards a T-intersection. Across the road in the background is a large flat-roofed building with arched windows on the top floor. The left side is in shadow. The intersection itself divides the image horizontally, and I'm going to move across it from left to right. On the far left a small cluster of people and a light can be seen. Across the road and just behind them a house roofline can be made out. Moving to the right, a shape on the road can be seen in between this group of people and the tumbling lit-up motorbike. As I will show you, this turns out to be a picture of the motorbike and rider a stunned moment before impact.

We then move further on to the right past where the bike is in mid-air. There's no way to miss that image, really. On the right you can see a small shadowy group directly next to and slightly overlapped by the light from the bike. These five elements compose a picture that contains images from at least three different times: just before the accident, the accident itself and the aftermath, complete with police and ambulance crew.

The only thing missing is the vehicle that the bike struck, if there was one, and any other vehicles that may have been involved. As I actually discovered accident victims in the photo, I know more than one person was injured or killed. I can't piece together exactly what happened, but I'm going to take you through the many images I edited as I try to put the story together and uncover the details.



My first crop is of the bike and the group to the right. Shadowy figures are at work on the ground.



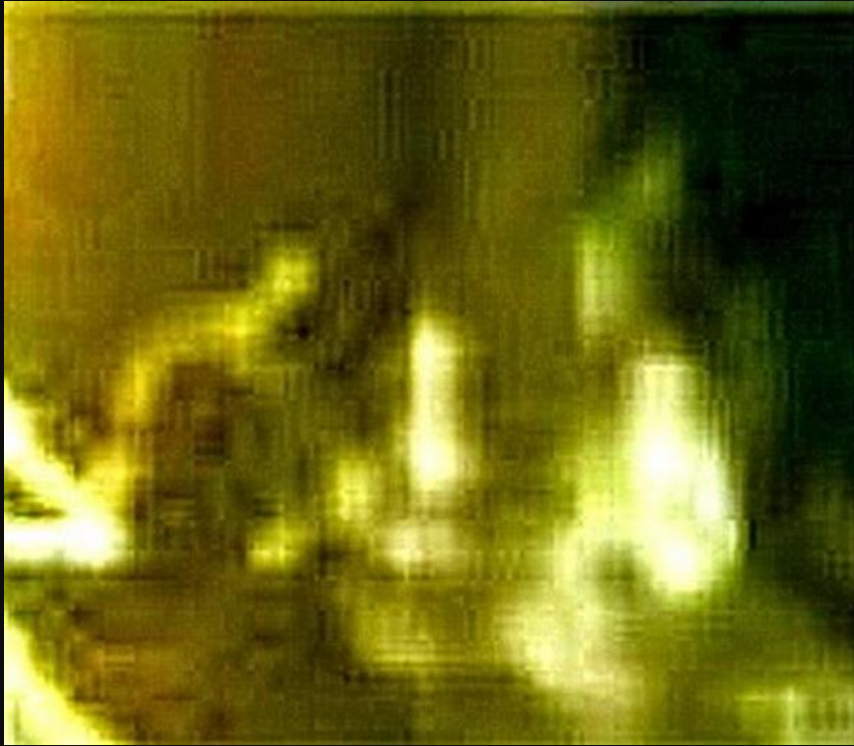
I have used a 'curves' program in an attempt to see more of this scene from a distance. It reveals what may be a red cross on a paler background and which might have something to do with an ambulance. It can be seen above and to the right of the group on the ground.



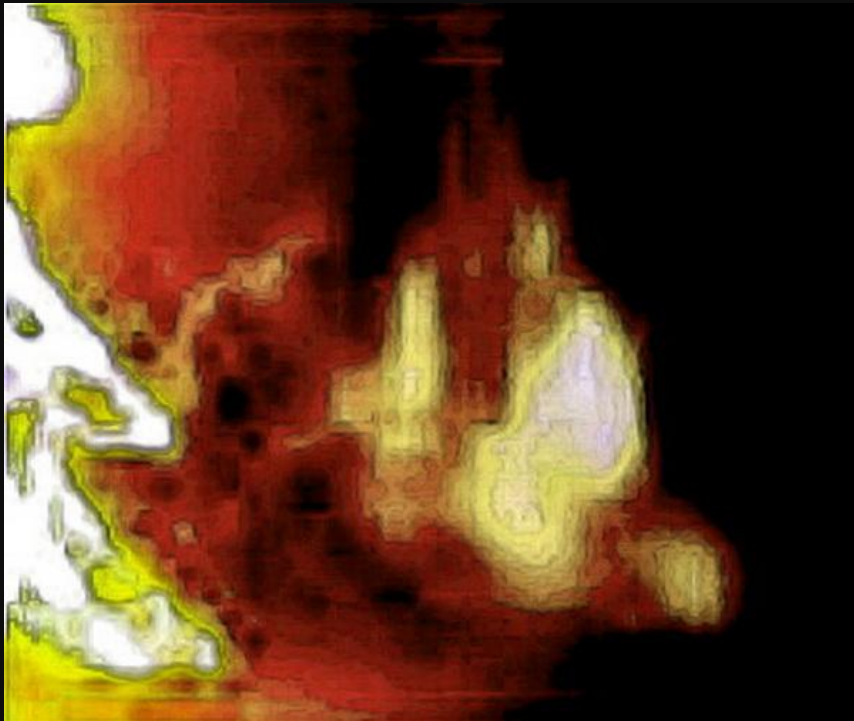
I've deliberately over-edited the picture because I wanted to demonstrate the intensity of the energy released here at the moment of this accident. You can see the bands of differently colored energy not only released but imprinted on the surroundings. This is how we affect our surroundings. Everything we do, say or think is imprinted and the stronger the energy that surrounds an event, the bigger the imprint.



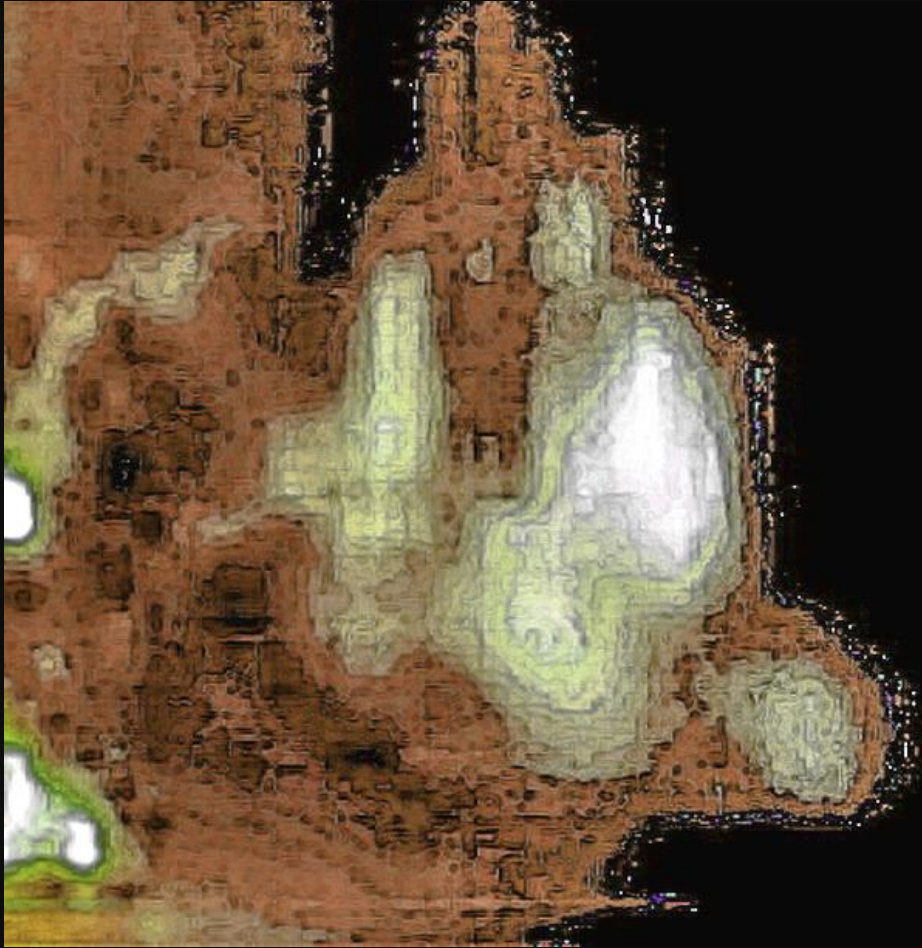
I wanted to show you this version of the photograph to demonstrate something. The evening I took the photo was cold and dry. You can see that the road on the right side is blue. It appears reflective and wet. I believe that it was wet and raining the night the accident took place. I'm also going to be showing you that the group of people standing on the far left side of the photo is dressed in yellow slickers. As they are also using a torch, I know it all took place at night.



Here is a cropped and enlarged close-up of the small group of people working to the right of the spinning bike. It's not very clear but they seem to be working on the ground with equipment of some sort. The light on the far left is from the falling bike.



I adjusted the color and applied edges in black in an attempt to bring order to the scene.



Reducing the color and sharpening the image allows me to see a face. I can vaguely see someone is standing and working. At this point I'm working with the most shadowy anomalies in the image. Add to that the natural distortion of time and space and it's hard to get the clarity I'd like but I've learned to persist.



The head and shoulders of the busy figure cropped. I believe this person is wearing a sou'wester-type hat because of the rain. They are turned towards the viewer.



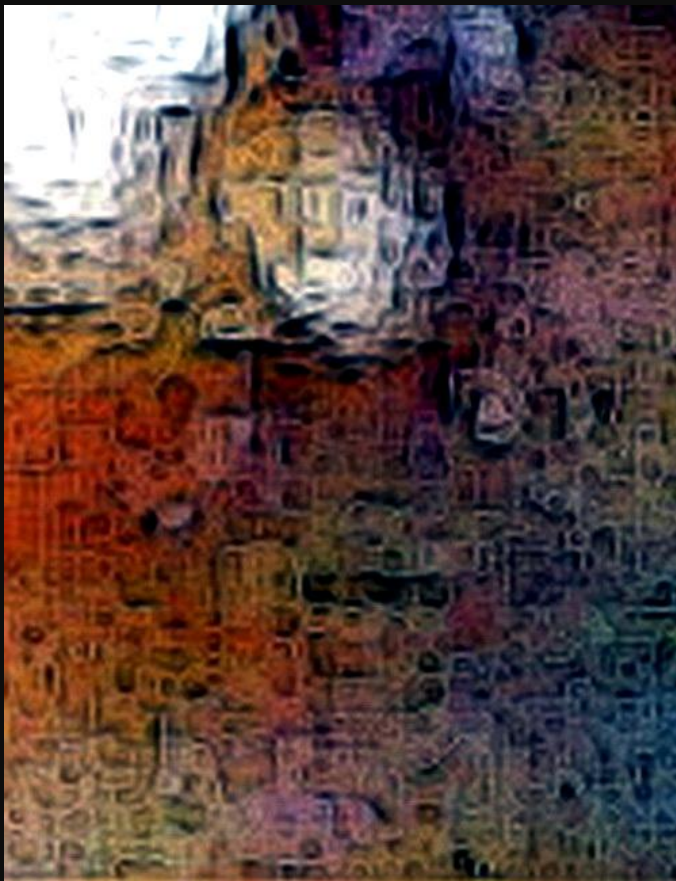
Sharpened, the face of this person who was probably an ambulance attendant can now be made out and their eyes are visible.



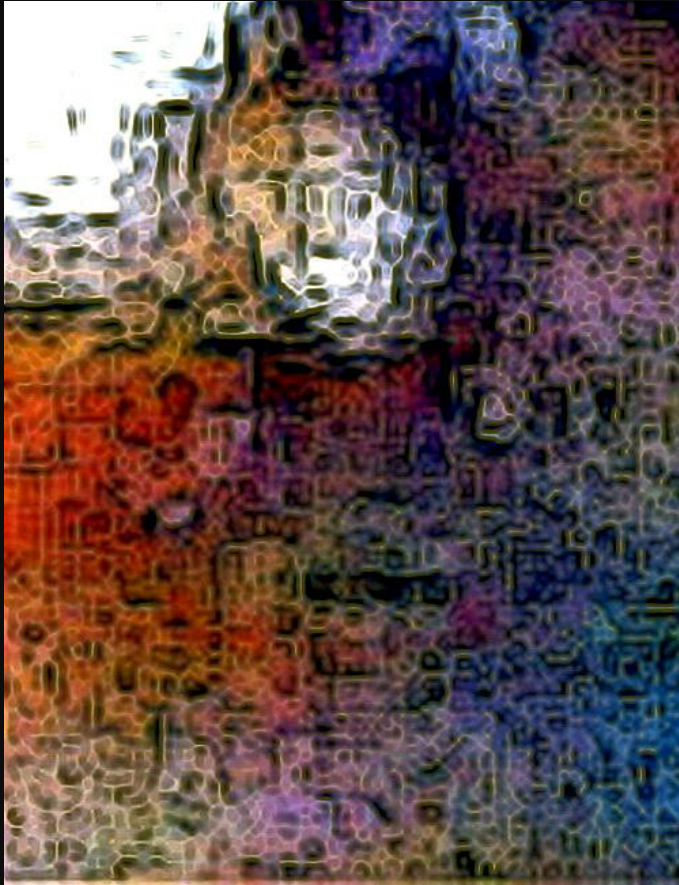
Going back to the original scene after sharpening I re-crop because I want to show you someone else I've detected. The top-left quarter of the picture contains the white shapes so hard to make out. Near the bottom right area of this whitish area, almost right in the center of this picture, is a smaller rounded shape, also a lighter color. I nearly missed it, but there is a lady in the image who is also obviously working at the crash site. Can you see her?



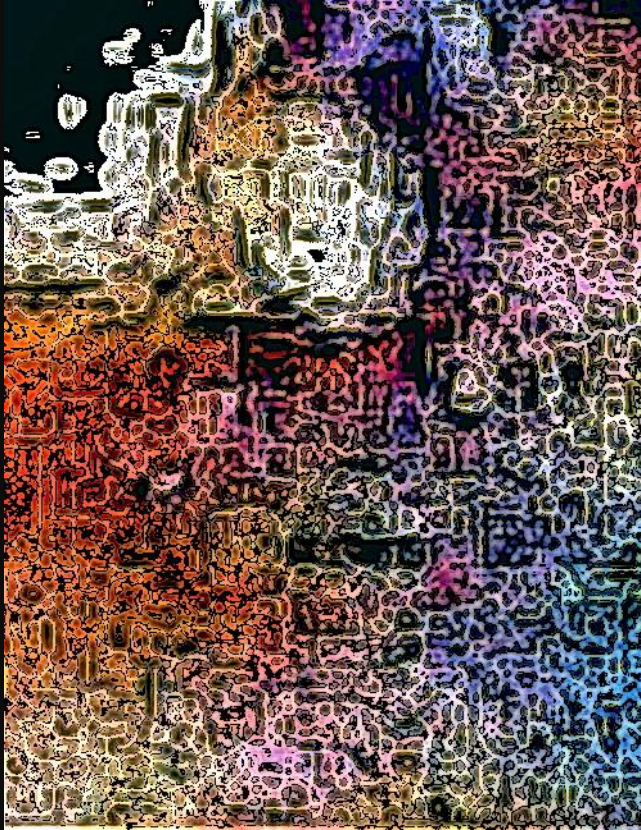
I've cropped the image of the woman out and enlarged it. Her light colored head can be seen next to the white area. She's standing facing us, but looking down and to the left as viewed. I can see she's wearing a darker-colored belt. I'll try and make her clearer.



I adjusted color, exposure and contrast and I also sharpened it slightly. Getting a clearer image is often composed of making tiny adjustments to tease out the hidden details. If you look at her head, you'll see her hair is fairly light, probably blonde. In her pale face the features are just dark marks, yet still recognizable. I can see that she's carrying things, and her belt is still visible.



I've lightened the image once more. Her face seems very light but now you can see her belt and also that she's carrying something rolled up under her arm as well as several other items.



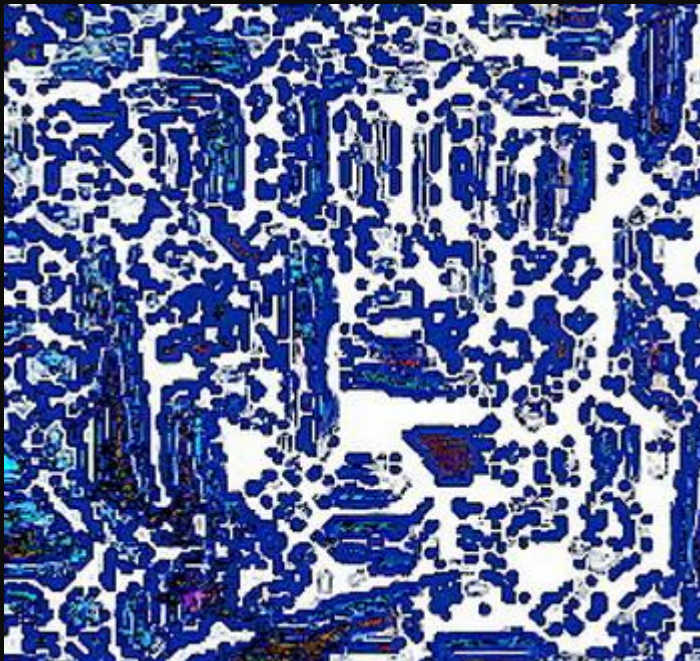
Sharpening to this level, while destroying part of the image because it's only a tiny pixelated picture at this size, also makes a few of the little details more clear. Again, the belt, with something rolled up under her left arm and several other items clutched to her and held in the right arm. You can see her eyes fairly clearly now.



An image of the ladies' head cropped out and enlarged. I think she's wearing a hat of some sort that may have a pattern around it as I see repeated shapes around her forehead.



This is a close-up, showing the features of this ladies face, still visible in the atmosphere after perhaps as long as sixty years. Time is virtually meaningless in this respect, as scenes such as this can linger for hundreds, even thousands of years of Earth-time. There will always be a holographic record of everything that happens here on this planet. Every action, event and even thought ever enacted is in theory still present and accessible at some level. In the case of a photograph such as this, I have succeeded in recording on my camera the recording that was imprinted on the area I took the photograph in. This persons eyes, nose and mouth which can be seen visibly gray against the white area of her skin.



Here is another close-up version. It was best viewed in blue. If you imagine this to be comic art it will be easier to see. Her facial features are visible and I see she is wearing a hat or cap with a pattern of some sort around the brim, as I suspected in number 17. It may seem boring to see so many versions of an image, and if it is so for you then you may not be reading this, but I have succeeded in retrieving images that are amazing by sheer persistence coupled with creativity, because I really want to see and share what I find.



I'm certain this image means nothing to you as it is, but I'm going to show you something astounding, so bear with me. This is how to find the truth about what is in an image. As this is an accident scene I would expect to find some victims somewhere, and that is how it turned out. I cropped this section of the photo from the area where the shadowy attendants are working. I thought I could see straight lines and shapes that could denote equipment of some kind (see image no. 12). I spotted something very faint beneath it all, and I thought someone was lying there, which would make it one of the victims. In the middle of this tiny image is a face. You will see that it belongs to a child who was injured.



I'm going to show you three different ways to edit and view this face, gathering different visual data from each one. Here you see where I've closely cropped the face. I've outlined, sharpened and adjusted the color. With this version a lot of people won't see this face or recognize it as such. The white area in the middle is some kind of medical equipment, probably an oxygen mask or something similar.



I've sharpened this a little more so that the equipment is clearer. There seems to be a key of some sort attached to it, you can see it sticking out like the 'key' on a sardine can. It may be a regulator. I'm not familiar with emergency medical equipment from possibly half a century ago.

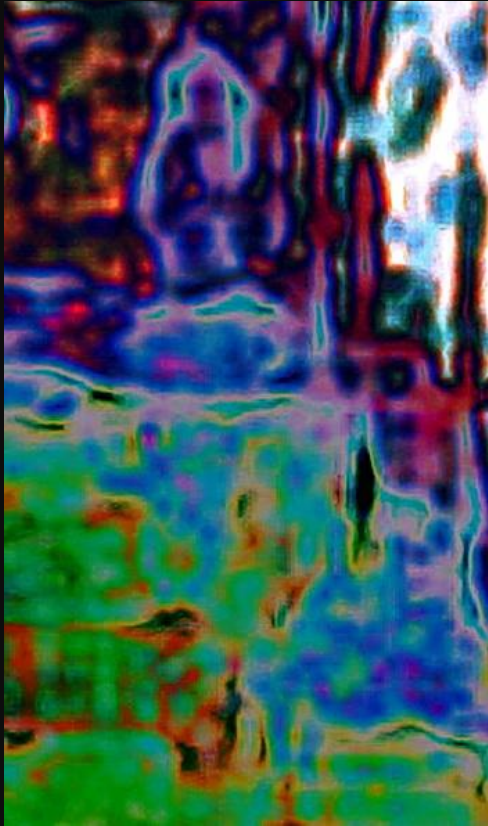


This is the picture I showed you three pictures back, now seen as a negative image. This time I'm going to use a curves program to try and see the facial features. Before I do so, I want to tell you ahead of time what's in the picture here, so that you can test how well you can really see in a situation like this.

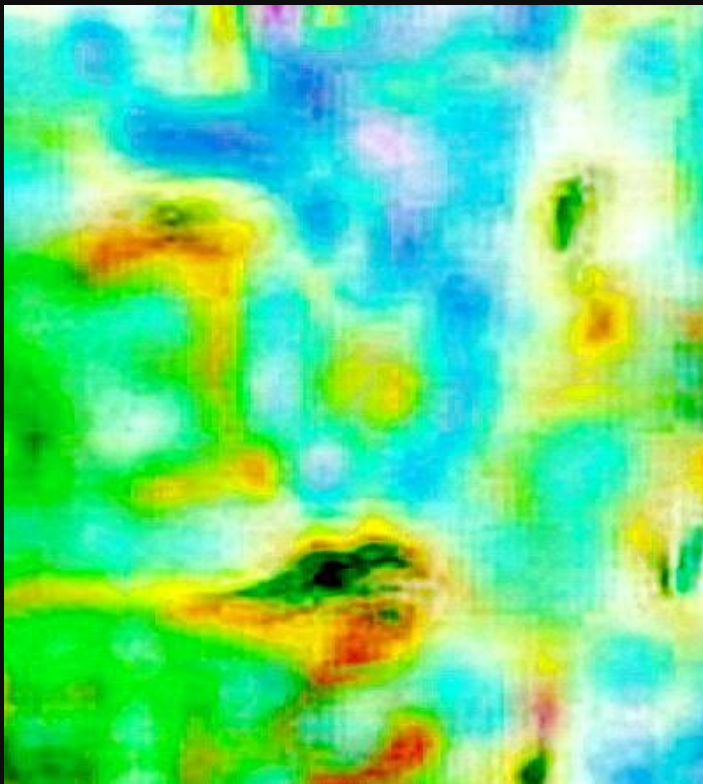
Let's divide the image in half horizontally.

There is conveniently a white streak crossing it in this area. Below the line is a child's face. As this is a negative, the eyes look white and this might help you to locate them. Above the line is a shape like a hanging bag, which is what it is, as it's a drip.

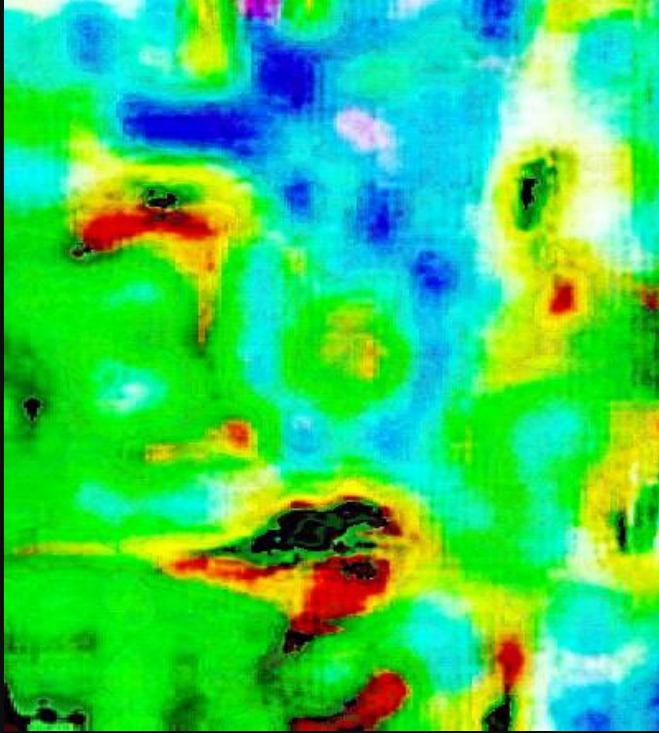
I ask you again to bear with me here. I'm going to extract the facial features as best I can, using the ACDSee curves program.



Using the same division as in the last picture, above the mid-line is the drip bag, blue-purple against red. Below, note the green and blue colors. What they represent is a kind of psychic 'mist'. This mist-like substance covers my (and some other psychic photographers) pictures, especially in the direct locality of the anomaly. I've discovered that quite often it can be pierced by editing techniques, and that nearly always the eyes at least are usually free of the mist. Can you see the eyes and mouth in the lower half?



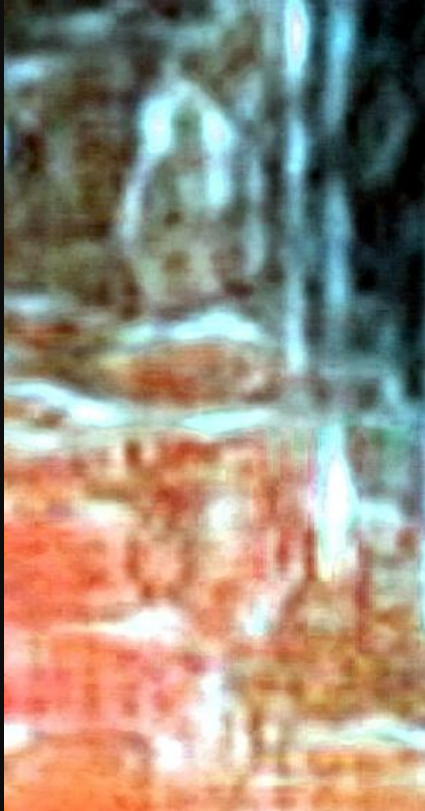
Cropped and enlarged, here is the face. Through the mist the face can be seen as orangey-yellow, with the eyes and mouth showing as dark green. Do you see the faint pattern of dots around the nose area? The tip of the nose can be seen as a yellow blob in the center of the image.



This is a more vivid image. The eyes are visible, especially the right one, seen here on the left. The lines of the mouth are very clear. The round dotted shape that surrounds the nose is clearer now. It's part of that piece of medical equipment previously seen as a white shape over the child's face.



Further edited and very much sharpened, this version shows the eyes and mouth clearly, but they are obviously distorted by time and space. How do we make images like this clear and more natural?



Here we are back at the picture that you saw last as a negative image in blue. The drip set-up in the top half is now clearer and I think someone may be reflected in it. You may notice some spirit faces crowded in at the top on the left side of the drip. These may well be deceased relatives and guides or protectors of the child. Always there are those who gather to help children who are in trouble.

The lower half of the image contains the child's face. The little picture still holds surprises as I'm going to show you both the child's face and the teddy they have been given to cuddle, seen near the lower right.



Sharpened,  
the child's  
face is in the  
middle.



Re-cropped  
and slightly  
enlarged,  
most people  
should now  
be able to  
see the little  
face.



This final editing technique is the clearest and everyone should be able to see the little child's face now, staring back at them from as much as half a century ago. The drip set-up can be seen, as can the teddy's button eyes and nose.



As clear as I can make it, and under the circumstances I think I did well. The propped-up child stares forlornly beneath the drip; nose covered by what is probably an oxygen mask of some description, clutching the teddy, which is now clearly visible at lower right, tucked in just beneath the child's chin.



This is a black and white version.



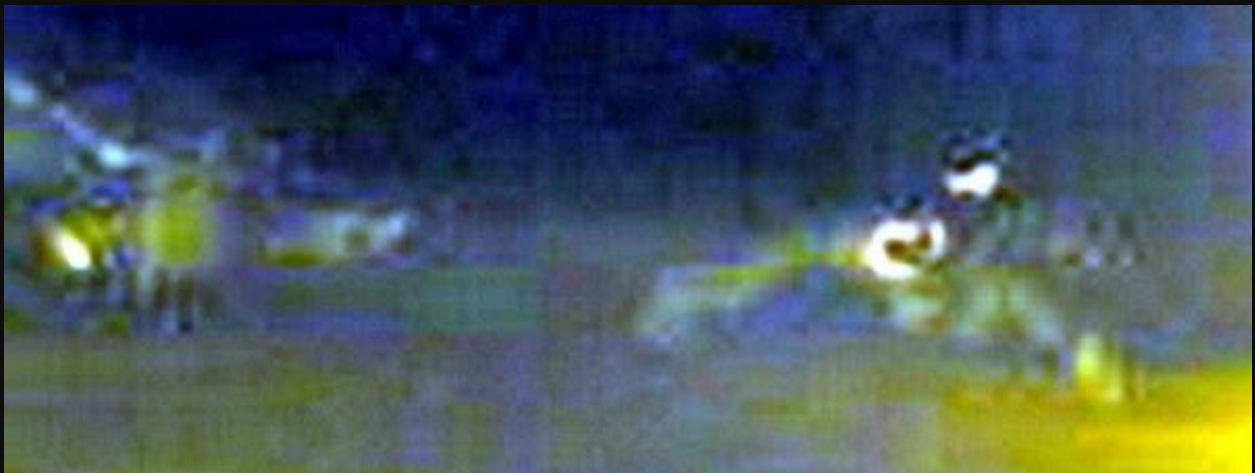
Here is the complete lightened photo shown again with a black edging. We've dealt with the right side of the picture, and now I want to take a look at the middle area. Beneath the shadowy building with the arched windows you can see another shape lightly outlined. It's the motorcycle rider as he round the corner to meet his fate head-on. Let's take a closer look at him.



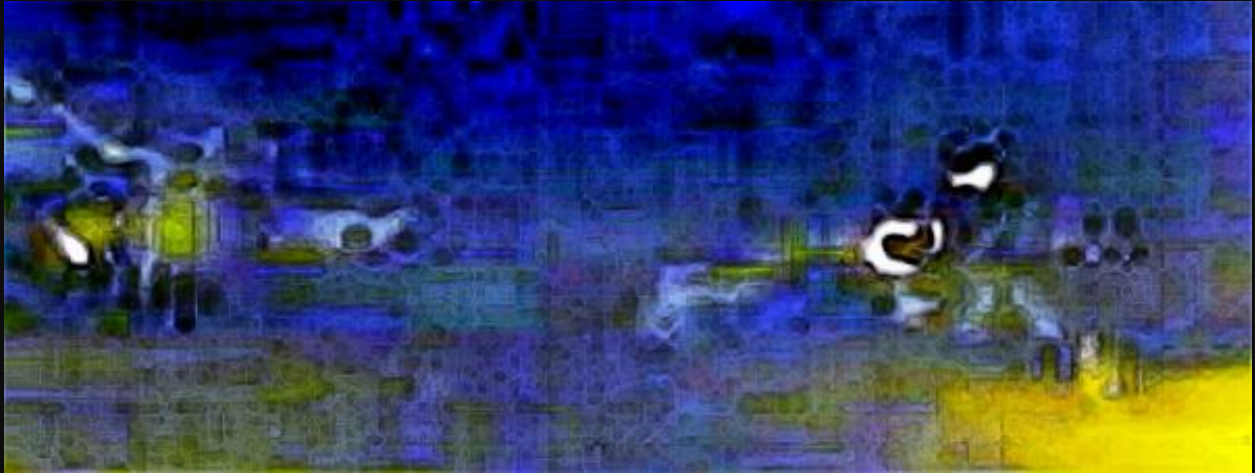
Much clearer, you can see him coming round the corner, and the trail his bike leaves behind him. He's wearing goggles or glasses. It's amazing that all these things are happening at once on this one photograph.



I've cropped the figure on the bike. Perhaps you agree with me that it has a 1950's to '60's look about it.



This crop was made so that you can see the crew on the left in yellow slickers who would have arrived only *after* the bike seen on the right had crashed.



The same scene sharpened and outlined a little, so that you can see the house across the street from the group of people.



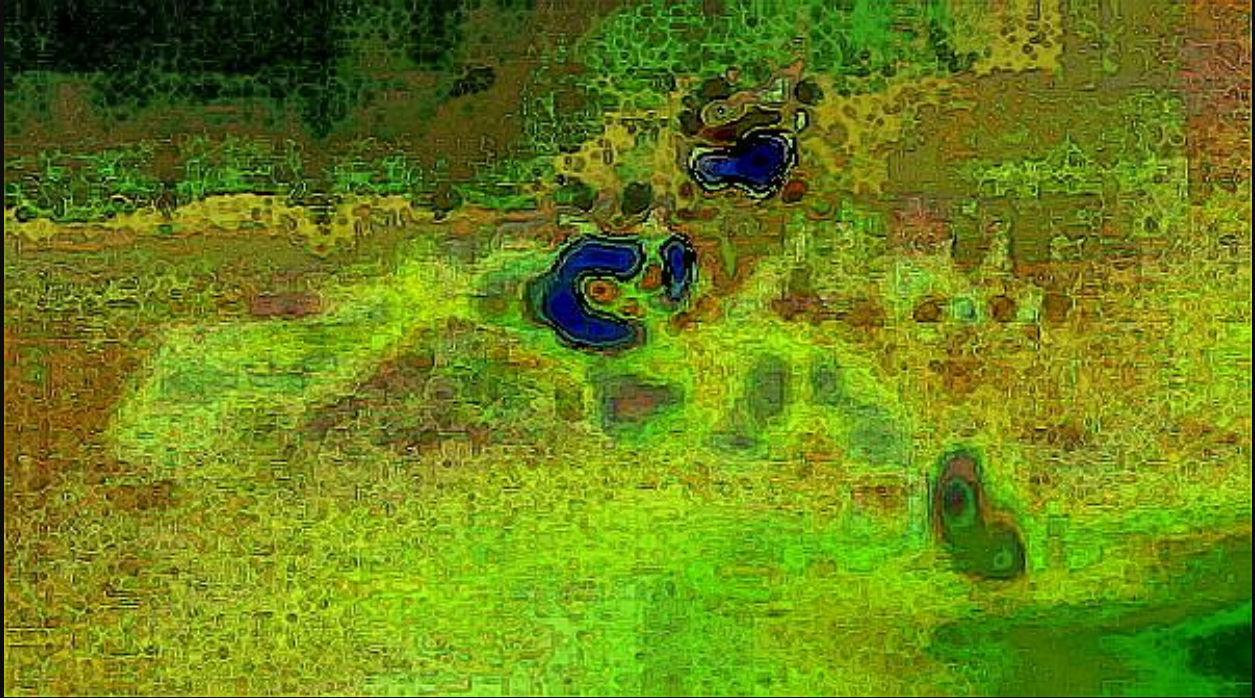
Cropped from the original version and lightened, this is the bike and rider. The boy's head is visible with a few other details.



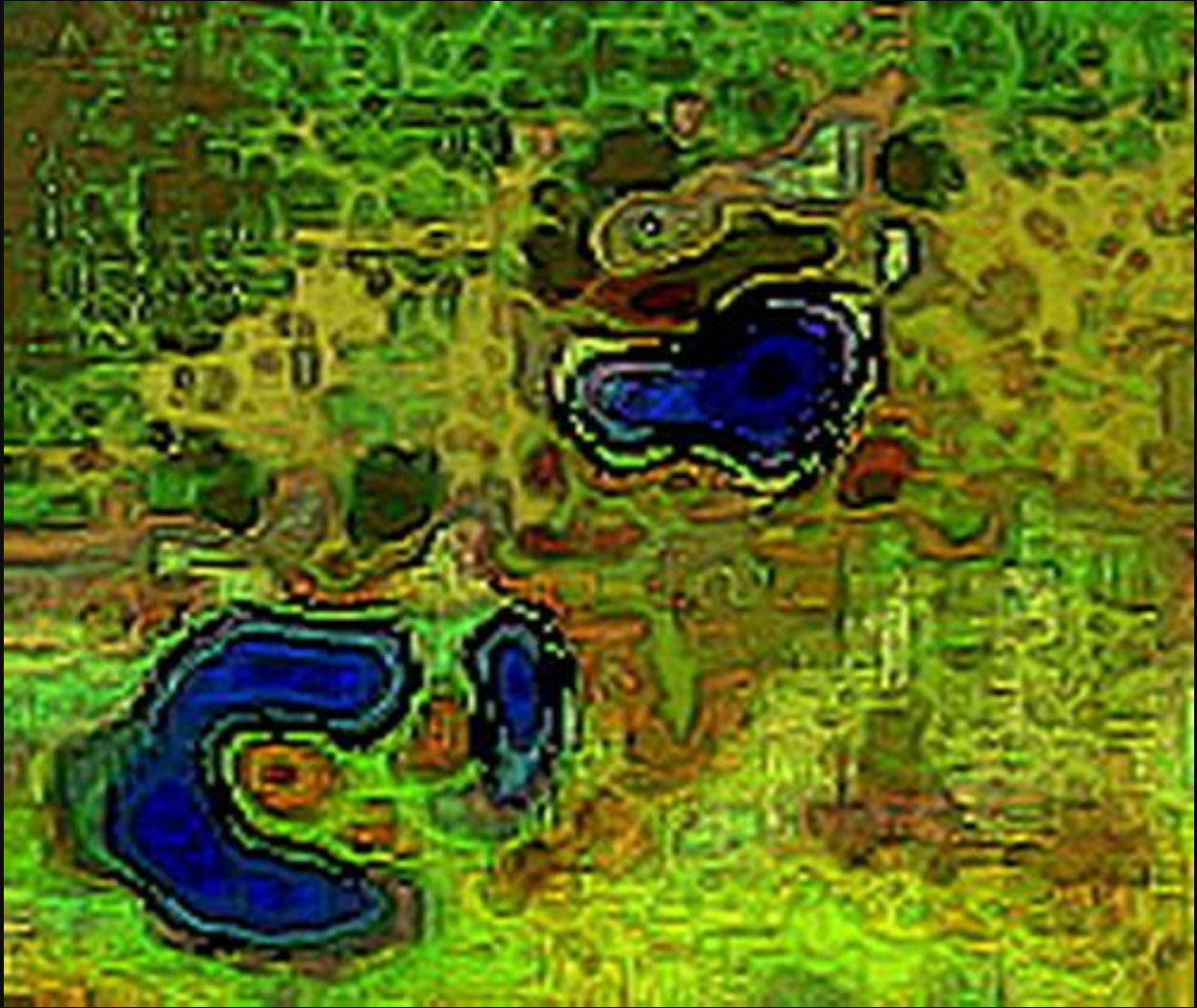
This image is a lot clearer. This is the second the young man realizes he is about to hit something. The intensity of the moment has emblazoned itself more-or-less permanently on the surroundings.



I've adjusted the color and exposure and sharpened it in an attempt to tease out more details, but it's not clear enough.



Going back to an earlier version, I re-edit in an entirely different way. Although I've pulled out a few more details of the motorbike itself, my main concern is to get more visual data on the young rider. I see an area where I've succeeded.



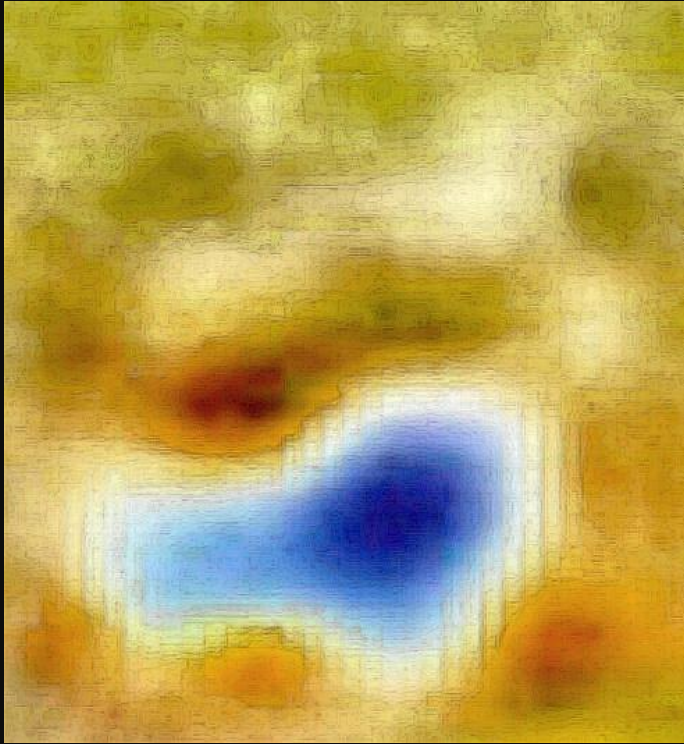
You are now looking at the cropped head and upper body of the young man. He's wearing goggles and his right eye is visible. At the bottom left his gloved right hand on the handlebar can be seen.



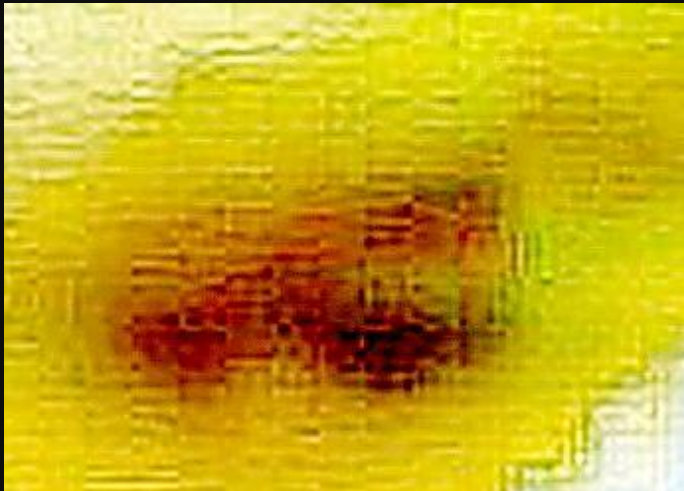
The boy's face cropped out reveals a round eye, colored green in this version, quite clearly on the left of the image. I can also see his mouth, an area seen as blue here, but I need to adjust the color now to gain more detail.



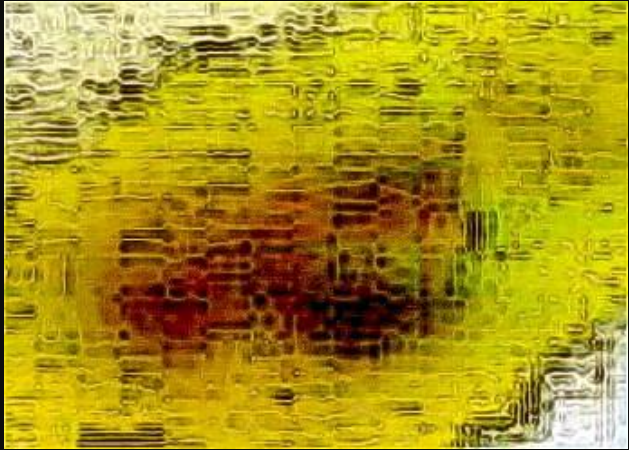
Quite startling, this is the boy's face at the moment he sees the inevitability of the crash as he rounds the corner. His one visible eye is wide open in shock behind his goggles and his mouth can be seen as a pink-colored circle below and slightly to the right, also open in fear.



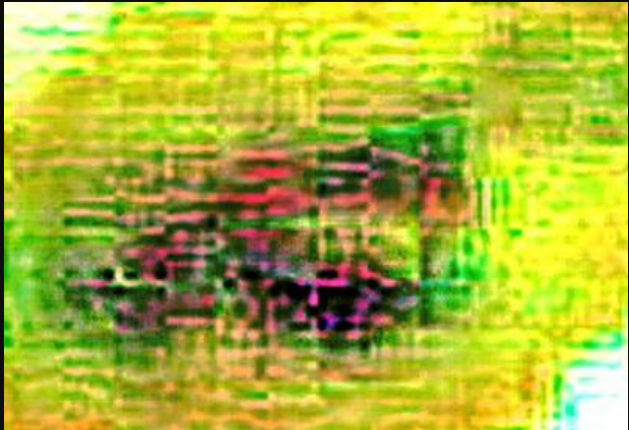
Back to the original version of the boy's head, I wanted to get a clearer version of his eye, which I'm going to crop.



This is the young man's right eye.



The image of the eye outlined lightly with black.



This is the clearest that I can make this eye from so many years ago.



We are now going to look at the activity occurring on the left side of the photo. Cropped from the unedited original photograph, vague shapes and a light are visible.



I've adjusted the exposure and contrast, but the entire picture is actually lit up from the stored psychic light left by the imprint of the events of that long-ago night. A group of people in yellow slickers, possibly policemen, stand around a scene they're shining a torch upon.



A closer view cropped and enlarged. That's the house I mentioned earlier across the road behind the group.



Sharpened and outlined, you can now see more of what's going on here. A streetlight shines higher up across the road. Four or five people are visible in this scene. Someone standing on the left is bending down and shining his torch, which looks as if it were moving at the time I caught this image from the tracers on it, on something on the ground. Someone fairly tall is standing with his back to us. The hood of his yellow plastic coat can be seen outlined.



Even closer,  
you can  
clearly see  
that these  
people are  
gathered  
around  
looking at  
something in  
the dark.



I've outlined the  
scene further. The  
wet street is  
reflecting the light  
from the streetlight  
and the torch. I can  
see a shape on the  
ground, just barely  
visible between the  
rows of legs. I think  
I can see a box of  
some sort on the  
ground as well.



Outlining has been performed again in a lighter color to help bring some of the details forward. There's quite a lot to see if you take your time and examine this image.



Heavily sharpened, the outlines of objects are sharper. The green containers, probably first-aid boxes, can clearly be seen now in the foreground. I can also see what I believe to be a figure on the ground.



I had to look very hard and search a long time to find this image and I understand that you don't have a clue what the image contains right now. It just looks like a blurry mess of lines and colors. There was a body on the ground, most of it hidden by the people standing around it. I eventually discovered which way the body was lying and located the head. It seems to belong to a young girl, a teenager, I think. She may have been on the back of the bike, I don't know, but she must have been involved in the accident, and unfortunately I believe she died in it. This picture contains her head. As she's lying on the ground the image is sideways. Her eyes are just barely visible. I notice that her hair is spread out behind her, and it seems to be light-colored, perhaps blonde, and curly. I'm going to flip this cropping sideways so it can be viewed upright and edit it further.



Upright, the road surface is to the right of the face I'm going to try and show you. The girl's face is in the middle of the image, and her eyes are seen as two dark patches.



Using a curves program I attempted to reveal the face and eyes further. The eyes now seem dark gray as does the hair that delineates the top of the head and trails behind it a little way, seen here as upwards.



Cropped and enlarged, her eyes can now be seen through the white areas. Note the similarity to the effect where the child's face can be seen through what I described as psychic mist. As before, it's the eyes that aren't covered and the small portions of the face that can be seen are quite close to a flesh tone.



Using a 'glowing edges' program allows me to fill in some of the details and I imagine you can see her now.



This was edited in a very similar way to the child, and as before, if you imagine it is like a comic-book illustration, you will be able to see her eyes and part of her face through the mist. Also as before with the boy on the bike, I'm going to try and take a closer look at her eyes now.



I cropped this eye from the left side of the image in no. 60, which would make it the young girl's right eye. Suddenly she has become very real.



The eye enlarged and sharpened. These were real, living people who underwent this ordeal, and somewhere a family had to say goodbye to at least one child that night.



There's one more oddity in this photo that I'd like to show to you, and that's the building across the road that appears to be a restaurant or something similar. I've cropped the unedited area in question.



I lightened the image and then re-cropped the area of interest. The lighter oblong I believe to be the window of the establishment. Above it there seems to be a sign, possibly lit up.



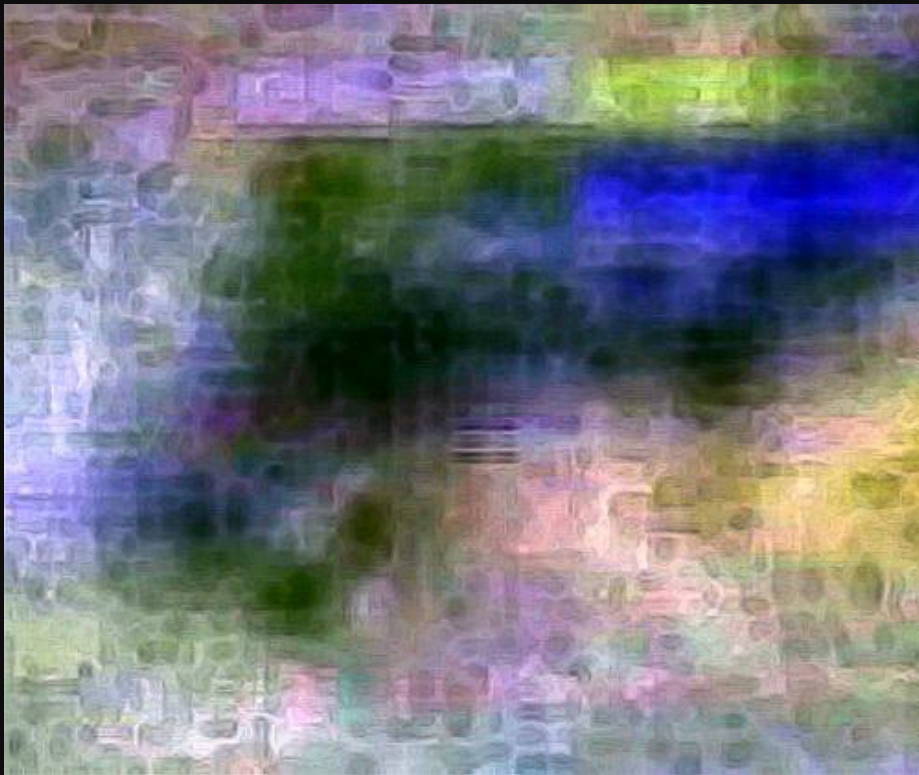
I've adjusted the exposure and color. There's a lot of imagery in this picture, but I'm going to concentrate on the window area.



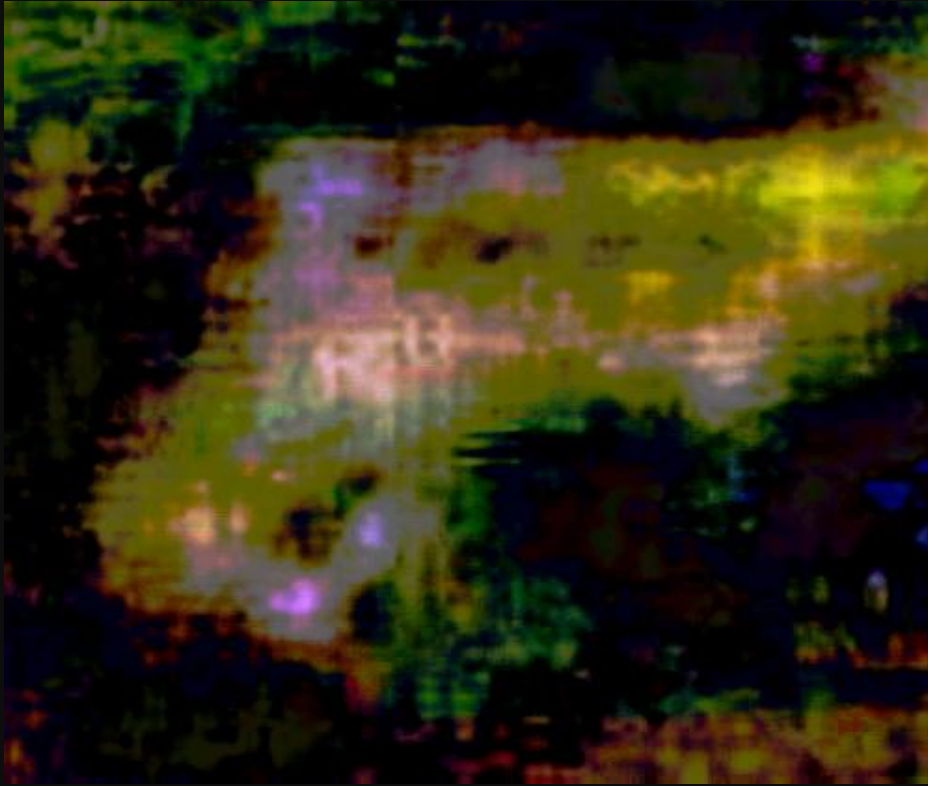
The area's been outlined lightly to reduce the confusion in the image. When dealing with very small croppings, or photos that have been saved too small, the lines and marks made by pixilation tend to confuse things quite a lot, and to be able to see what's going on you have to be able to train yourself to see through, or past the irrelevant marks and lines. Like most things, once learned it becomes fairly easy.



By creating a negative image I've made it possible to see the sign above the window, which now looks bright. You can probably see shadowy figures if you look. They may have been watching the events from outside the building.



The image sharpened



Flipping the image, I applied a curves program to try and see through the window and inside the restaurant. I immediately noticed fairly large faces in the shadows at top left. Can you see them?



I've cropped the faces.



After editing the image for color, exposure and contrast I'm sure you can see the partial faces fading in and out.



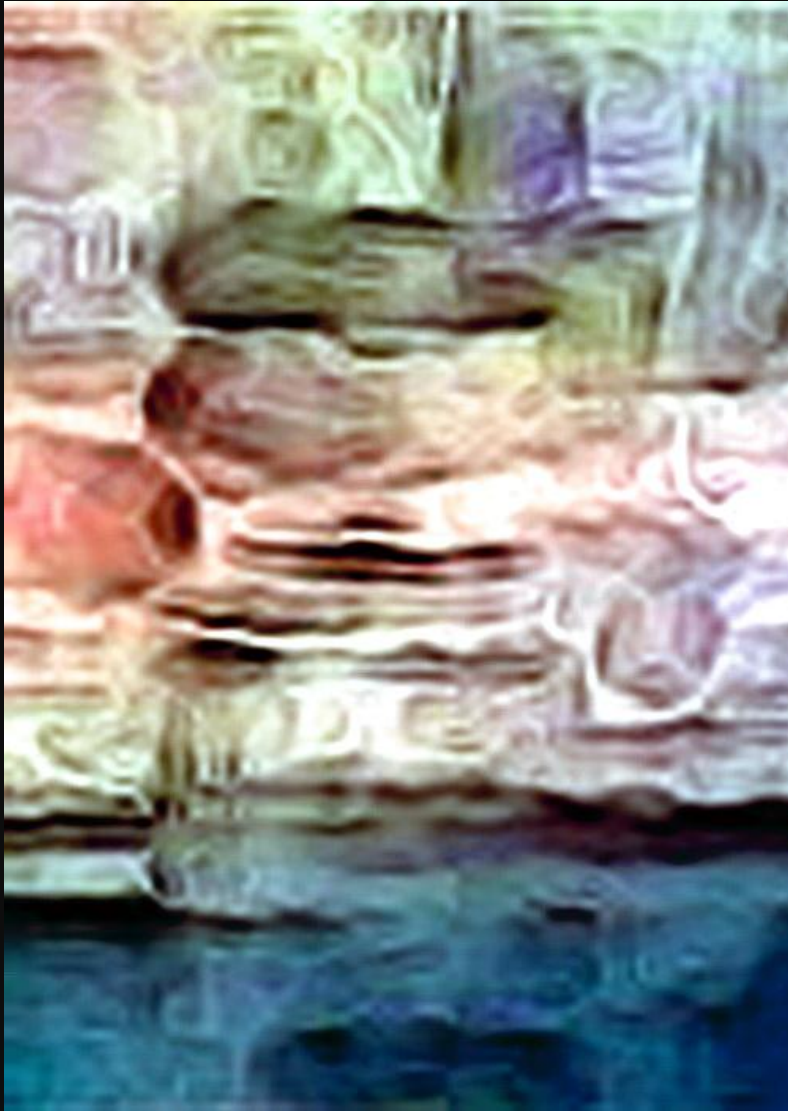
Here's the cropped-out sign above the lit-up window in the building across the road.



I've edited the image and sharpened it. I only wish I could read the letters on this sign.



Outlined in black, this as close as I can get for now. One thing, though: I thought I could see something that looked like a burger illustrating or in front of the sign. I'll show you.



I can't be sure, but it seems like a burger to me. Another interesting thing is that it looks as though there's a piece of glassware visible beneath the possible burger, and I think I can see letters distorted but recognizable through this glass.



I've used glowing edges to highlight this and I hope you can see what I mean. I hope also that you have enjoyed looking at the many facets of this mind-blowing photograph and see the true potential of investigating anomalies on photos through cropping areas, then enlarging and editing them creatively.

**Note:** Since first editing the Mission Motorcycle Accident and creating this photo-gallery, further research has turned up an old photograph that confirmed for me that the ghostly building in the photo did indeed once exist as seen in the phantom image. Below is the photograph that was discovered in the local historical archives. It isn't seen from the same angle, but instead from the street that crosses the ghost photo horizontally. If you were to walk to the top off the street in the ghost photo in the daylight, turn right in front of the phantom building and walk about a block and then turn around to look behind you, you would see a similar view of the street as you do in the final image on the next page.



Photo from the Mission City Archives

Email Jane at: [august12stargate@gmail.com](mailto:august12stargate@gmail.com)

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