OPEN SOURCE CRV

A guide to using the military CRV manual to learn Remote viewing

By Daz Smith

Version: 2.0

Introduction

I decided to create this document for people to use with the Official military CRV/ Remote Viewing manual that can be found online at:
PJ's Firedocs
Remoteviewed.com – CRV manual

Over the years I have seen Remote Viewing grow from a small selected group of interested 'Stargate email group' addicts to a new catchword that every tom, dick and psychic now uses to explain their wares. During this time I have seen people who desperately want to learn this skill flounder with the technical elements of the CRV manual as they try to use this as a basis for learning how to Remote View.

In the words from Paul Smith an ex military remote viewer who responded to my putting the manual online in 1998:

> "*It wasn't intended as a training manual per se, and certainly not as a stand alone training manual. Its primary purpose was to capture and preserve for posterity Ingo's methodology. The very first page declares that it was "prepared to serve as a comprehensive explanation of the theory and mechanics" of CRV, and as a "guide for future training programs." We certainly didn't develop it as a "how to." Since we always assumed any further training to be done would either involve Ingo or someone who had already been trained.* "*
>
> **Paul H. Smith**
> Austin, TX, 3 July 1998
>
> *Paul's excellent book; **Reading the Enemies Mind** – can be bought from him here!*

What I have tried to create with this document is a simplified description of the CRV process that can be used in tandem with the CRV manual to learn Remote viewing. I may be wrong on some of my interpretations of the CRV process, or I may deviate from the original trained CRV method by a few degrees, this is due to me learning CRV nine years ago and some of the theory and practices are a little fuzzy over time.

This document is NOT a full and complete training method. It is a guide or what and how I interpret the CRV process and how I work with it. The best way to learn Remote viewing is and probably always will be with one of the original ex military viewers or Ingo Swann, but as this approach is out of reach both financially and physically for most of us, I have created this GUIDE for you to use.

If I have seen further it is by standing on the shoulders of giants.
Isaac Newton, *February 5, 1675*

Daz Smith 25.7.2005

What is Remote Viewing?

Remote viewing is the magical ability to gather information about a target, which can be anything at anytime and anywhere.

Remote viewing is a mental martial art that takes the raw nugget of human psychic ability and moulds it using a set of scientifically created stages. These stages act to filter the psychic data gathered during remote viewing sorting the 'noise' from the raw 'real' impressions.

Remote viewing isn't how it sounds - like viewing a movie in your head, it's a gradual opening of a window to the target, where each impression builds on the one before, slowly revealing the target piece by piece. This process involves more than vision, including; touching, tasting, smelling, hearing, or you can go into, above, or below the target, wherever you want or need to go to get the information.

There are no limitations within remote viewing. The only limitation is YOU and YOUR mind!

Tools & getting started

Tools:

CRV Remote viewing requires tools in the form of:

- A stack of white A4 paper

- A flowing black pen

- Modelling clay – *for ease of use I have found that the little tubs of children's Play Doh are fantastic for this as they are transportable – last forever – and are easily packaged.*

- *Oh and of course an open/learning state of mind!*

Getting started:

Firstly pick a time of the day where you can spend anything up to 2 hours remote viewing. This includes a cool down, the remote viewing session and any analysis at the end.

A cool down period is definitely recommended before any remote viewing practices. Day-to-day living creates a lot of busy noise within our daily lives and this needs to be subdued before any successful remote viewing session and practice can start. The mind and body must be relaxed and ready to work together.

Meditation is clearly the best process to create a relaxed mind and body state. This can be done in quiet or by listening to specially created tapes or music. A cool down period of at least fifteen minutes is recommended.

The Monroe Institute have a great and ever expanding range of specially created meditation music on CD. This music has been especially created to promote altered states of consciousness – so its worth giving the a try - http://hemisyncforyou.com

Try to pick a reasonably quiet space to practice, try to make this un-cluttered with minimal distractions and noise. Make sure you are comfortably seated and that your clothes also feel comfortable. Remove any distracting objects and things with high vibrant colours from your surroundings, use the toilet, hide the phone and relax!

The CRV process

CRV is split into a six-stage process. Each of these stages further opens an aperture to the target allowing more information at each stage of the process to filter through. Each stage has a set level of 'information' that can flow through the aperture. This serves to gradually build an accurate picture of the target rather than getting say 'two pieces' of information and guessing.

Below we have indicated the aperture and how this expands at each stage of the process revealing more of the target and allowing more accurate data through. We have also indicated the level of data allowed at each stage.

Stage:1   across, down, across - strcuture, hard   Basic Gestalts

Stage:2   grey, hard, solid, cold - blue, open, space
                     long, tall, linear, reaching   Sensory data

Stage:3   tall, used, view, people, height
                     diagonal struts, connceted, composed,   Dimensional data &
                     metal, linked, supporting.   advanced sensory
                                                                     data

Stage:4   cold, tall, linear, metal struts, welded
                     formed, pinacled, shape, visitors, people   Advanced sensory &
                     height, view blue sky   dimensional data and
                                                                     freedom to explore

Stage:5   Visitors - people, from elsewhere,
                     visit, tour, photo, go up, explore.   Data interogation
                                                                     to squeeze more
                     Tour - tourist, the top, view, height,   data from the
                     romantic, view.   target

Stage:6   Tall, reaching a point.
                     connected, metal, struts   Modelling the
                     visited by tourist.   target and
                     Romantic location   consolidating
                     people go up   the data into an
                     views and blue sky   overall data picture

                     THE EIFFEL TOWER!

Important CRV terms

Structure:
As said many times in remote viewing circles; 'structure, structure, structure – content be damned'

Keeping to the set structure is THE most important part of the CRV staged process. The stages are created to flow from one to another, and within each stage there are set tasks that have to be done in sequence. These involve formatting of each page, and objectifying data too strong for that stage as AOL's.

The best definition of structure comes from the military CRV manual;

> *"Structure is the key to usable RV technology. It is through proper structure-discipline that mental noise is suppressed and signal line information allowed to emerge cleanly. As expressed by one early student, "Structure! Content be damned!" is the universal motto of the remote viewer. As long as proper structure is maintained information obtained may be relied on. If the viewer starts speculating about content--wondering, "what it is"--he will begin to depart from proper structure and AOL will inevitably result."*

AOL (analytical Overlay):
In the most basic terms an AOL is a guess! The mind sees data coming in from the target like; Tall, hard, constructed – and you get a guess of lighthouse.

If there is no backup data in the stage or previous stages to indicate a 'lighthouse' like; 'light, beaming, guiding' then the data tall, hard, constructed – could be anything from a tower, to a telegraph pole. Or it could just be a lighthouse. But you need more data before you can say this. So when this happens we objectify and mark that piece of data as an AOL.

An AOL is usually wrong but will have some valid elements of the site that cause the AOL/Guess to generate.

When I get an AOL I write it in the specific location (shown later) I then put my pen down for a second and say the AOL out loud, signalling my acknowledgement of the data. If I don't do this, the data becomes a nagging irritation hanging around in my mind. Objectifying the AOL allows you to move on freely. *This process is covered in the section 'Breaks' in Military CRV the manual.*

One rule of thumb is that if the image in your mind is clear and sharp – it's probably an AOL.

Ideogram:
A reflexive mark made by the viewer when first contacting the target. Ideograms to me are like a personal language. Everyone has a different way of doing them, visual shorthand. Ideograms generally take two forms;

Single – a single drawing that represents a single target element

Multiple – an ideogram with several linked drawings showing several target elements

Stage 1 – CRV format

CRV structure denotes that there is a set format, which carries on through all the stages. This promotes clear recording of remote viewing data and also acts as a deflector giving the mind something to occupy itself with when moving between stages – this stops it from enquiring and starting to guess at the data, creating noise.

The overall page format for the Stage: 1 is:

- Page number – *top left*
- Stage: - *top/middle*
- Viewer name - *or nom de plume – top right*
- Date of session – *below name*
- Time of session – *below date*
- I (inclemency's) – *how the viewer feels before they are about to start.*

- Breaks column – *right hand side – to record AOL's*

- The target coordinate or name – *left*
- Ideogram – *immediately after the coordinate*
- A: decode data
- B: data

```
Page:1          Stage: 1              Daz

  i: feel great!                    25.07.05

                                     1.00pm

                                   Breaks:

  XXXX-1234

       ⌐

  A: across, down, across
  Hard
  B: structure

                                   Aol-B
                                   Church!
```

Stage 1 – The Ideogram process

The objective of Stage 1 is to make contact with the target and to record the elements that make the target what it is *(its Gestalts)*. To do this we use Ideograms.

Because most viewers will now work from home without a monitor they will generally give themselves the target prompting information – the coordinate. They viewer then writes this on the left hand side of the paper (as per the diagram) then immediately executes an ideogram.

Within stage1 we create an ideogram for each of the target elements and then decode this ideogram recording very basic data. This is generally done between three and six times, which then signals a move on to stage 2.

Ideograms set the foundations for the entire remote viewing session so it's very important to follow structure when doing stage 1.

The Ideogram

Simply put ideograms are quick visual sketches of the target broken down into its **most basic form**. To show this works the target of the Eiffel Tower could be broken down into these ideograms:

Land

Structure

Life form/s
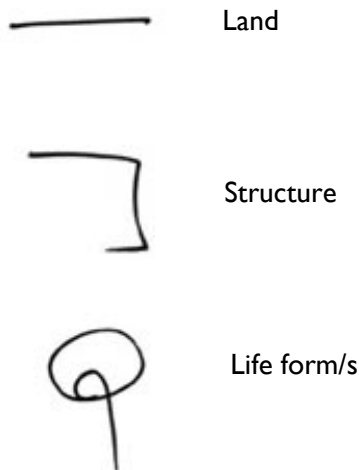
To me, the ideogram process becomes a intuitive visual shorthand learnt and then created differently by each individual remote viewer. There are two schools of thought on Ideograms;

1. The ideograms are different every time you do it – no set pattern – school of thought

2. The ideograms are generally set, practiced and learnt - school of thought.

I belong to the second. When learning MY ideograms I keyed myself with the major gestalts over and over until on reflex I drew a corresponding mark with each keyed word.

This created an ideogram language within me that can now decode most targets. If a target has an element not in my 'local' vocabulary then the process is intelligent enough to create a new ideogram – which also then indicates to me something different or new about the target.

I find that Ideogram drills are a great way to create and establish YOUR ideogram 'shorthand'. Get a friend to randomly say out loud key target gestalts like;

1. Land,
2. manmade structure,
3. natural structure,
4. life form,
5. space,
6. object,
7. energy,
8. water,
9. gaseous.

As they do this, as fast as you can, record a sketch or scribble that feels instinctive. Over time get the person to speed up their keying and try to keep up with your ideograms. This exercise will also help establish your ideogram shorthand – and its also fun!

My common ideograms are:
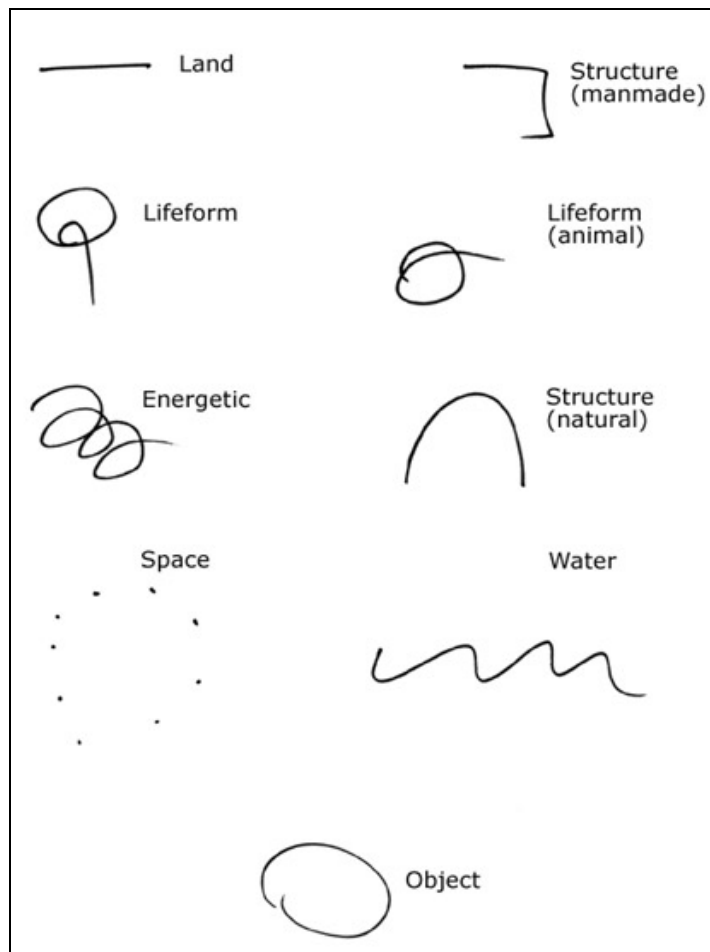
Use these as a guide to start and if something else develops – then great! Remember Ideograms are specific to you and are your personal language that will help YOU decode the target.

In the hundreds of remote viewing sessions I have done the one accurate constant are the ideograms. If I feel like I maybe off target or influenced by an AOL then I just write the target coordinates and do an ideogram to get me back on focus. This can then be probed and the data flow restarted.

Creating YOUR Ideogram language will take time and effort but believe me once you have this down you will understand how accurate and powerful a tool they can be. I have had discussions with other remote viewers online and some of these have dropped or don't use Ideograms – I would say that this is a huge mistake, and if you want to follow the CRV process – then learn your ideograms ☺.

Multiple ideograms:

Sometimes I get Ideograms come thru as multiple Ideograms. Here all the target gestalts are combined in one ideogram.
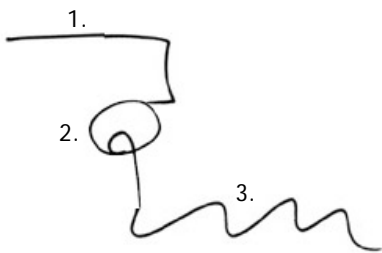
Using my Ideogram language (above) I can decode this as three ideograms;

1. Structure

2. Life form/s

3. Water

Depending on how your Ideogram language develops you may get multiple ideograms as well, don't worry this isn't a mistake, just separate them and decode – remembering everyone does Ideograms differently as they are a personal language and expression.

The Official Military CRV manual does go in-depth into other forms of Ideogram and how to decode them so please refer to this for more information.

Decoding the Ideogram

So you have your ideogram language established. You have recorded your first ideogram after the target coordinate on the page *(example page7)*. Now its time to decode the Ideogram and record the data.

After creating your ideogram you move your pen to the right of the Ideogram and write;

A:

Here you write the feeling and motion of the site manifested within the ideogram you have drawn, for example;

A: across, down, across
Hard

The 'across down across' data is the motion part of the decoding and the 'Hard' is the feeling part of the decode. Generally the feeling component will be one of these impressions; Hard, soft, gaseous, wet, fluid.

Immediately after the A; component the viewer then records the B component;

B:

This will be the first analytical response to the ideogram and data. From my ideogram language I know this to be a 'structure' so I write this.

A: across, down, across
Hard
B: structure

The viewer the repeats this process a number of times. How many? Only you will know when you have them right and get a feeling that its time to move on.

If anything other than the level of data shown here pops into your mind at ANY time – then this needs to be recorded in the BREAKS column as an AOL *(see page 7 diagram)*.

For example when you write Structure – if you get 'oh it could be a church' pop into your head or something similar – its too much information for Stage 1 so AOL it! It's only your mind trying to interpret what has flowed in and is making a guess!

In Summary:

- You format your page
- You write coordinate
- You create an ideogram
- You decode A & B
- You repeat
- You move on!

Stage 2 – Sensory data

Stage:2 page format:

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Page:2              Stage: 2              Daz

                                       Breaks:
XXXX-1234

A: voices,
T1: hard, cold, solid                   AoL-B
T2: warm                                Church!
V-
        Colors: grey, red, blue
        Lum: bright
        Cont: high
T3: bitter, salty, gritty
O: fresh, food!
E: buzzing
D: tall, long, lines
A1: This target feels nice
```

The previous stage opened an aperture to the target and allowed very basic target data to come through. Stage 2 will build on those initial impressions opening the aperture further still.

Stage2 data is sensory data – which means its comes from the five physical senses as if you were at the target. These are:

- Touch
- Smell
- Sound
- Sight
- Taste

From this point forward the target data tends to come in small clusters of words.
For example;

     Red, green and dark grey!

It seems that when writing one piece of data on the paper this easily allows another to quickly follow and be recorded. *(How this all works is due to how the brain stores information – but this is all you need to know for now).* Within stage 2 only basic sensory words are allowed, anything else is considered out of structure, and when out of structure the data is an AOL.

Now this is one of those areas where the CRV methodology I have been taught differs from the CRV manual format of recording stage2 data. In the Official CRV manual and in ex military sessions I see that they record basic stage 2 data after each ideogram. I have been taught to do it another way and as this is what I know this is what I have presented. As I said this document is a guide not a definitive solution.

I format the page (as above) and in a column down the left hand side write these elements:

A: (auditory – sounds at the target) - *I ask can I hear anything at the target?*

T1: (touch at the target) - *if I touch the target what does if feel like?*

T2: (temperature at the target) - *What is the temp at the target – cold, warm, hot?*

V- (visuals – sub divided below into three sections)

   Colours: (colours at the target) - *do I see any colours?*
   Lum: (luminescence at the target) - *is the target bright, dark?*
   Con: (contrast at the target) - *what is the contrast at the target like?*

T3: (taste at the target) - *if I lick the target what does it taste like?*

O: (olfactory or smells at the target) - *does the target smell?*

E: (energies at the target) - *can I feel any energies at the target?*

D: (dimensional at the target) - *do I see any horizontal, vertical or diagonals?*

AI: (Aesthetic impact OR how do you feel about the target?)

After I write the category header, for example;

A:

I then ask myself do I hear any sounds at the target? – Whatever pops into my head I then write down next to the A. - this is psychic or RV data.

Remember don't ever filter anything out, if it pops in to your mind and is in keeping with the allowed data for that stage - record it. If the data is too high, record is as an AOL and move on!

I repeat this process for each of the stage 2 categories. Sometimes I get data and sometimes none comes. If it doesn't don't force it just move on to the next category heading, probe it and record.

As you proceed through stage 2 the data that flows starts to form chains or chunks. These are three of four words that come tight in fast clusters. This widens the aperture allowing even more data to come though. This usually heralds the dimensional data at the end of stage two.

These clusters and then dimensional data signals a move allowing you to progress to stage 3 where you can explore just that little bit further. Your impressions and view of the target by the end of stage 2 has expanded allowing you to comprehend more than the simple gestalt data from stage1. *This section is covered very well in the CRV manual.* The dimensional data has now given the target a small amount of shape, density, form and scale – and this can be best recorded as sketches in stage 3.
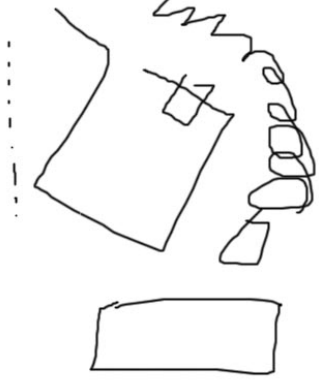
Before moving n to stage3 the viewer declares how they feel about the target called AI: (aesthetic impact). This ranges from OK! To surprise, pleasure, revulsion. There is no right or wrong it's just how you feel about the target to date.

In Summary

The aperture to the target is starting to widen. With this - stage 2 allows you to record data that would come from the five physical senses about the target – sound, sight, smell, touch and taste. At the end of stage two, basic dimensional data is recorded – this data really starts to open the flow of information and heralds a move to stage 3 where dimensional data can be expanded as sketches.

Stage 3 - Sketching

Stage3 page format:

This stage now allows you to expand on the growing data from stage 1 and 2, by allowing you to sketch the target. The Military CRV manual goes into detail on the different forms of sketches – spontaneous, analytical, & trackers.

To be simple - stage 3 is all about sketching the target or parts of the target.

These sketches CAN look like the actual target or parts of it or can just be basic representations of shapes and forms from the target. The main point of the stage 3 sketches is to stimulate the flow of data and generate a larger flow of information. I find that just by sketching lines on the paper this is enough to start a whole stream of new data clusters.

Enclosed below is a stage3 page from a real session – the target was Stonehenge. As you can see this simple sketch data does look like a little like the actual target on this occasion – this is not always the case.

In the session page above you can also see that I have labelled some of the sketch elements. I labelled then probe these for stage2 data. To do this, label part of the sketch (*for example: A.)* then underneath write A: and then ask yourself questions like;

- What does this feel like?
- What does it tastes like?
- What colour is it?
- Is it cold?

Whilst asking the questions write the responses. But remember anything too high level is an AOL and this goes in the BREAKS column marked as such.

Stage 3 also allows the viewer to really start to investigate the target and get the data for himself. The previous stages I feel are more of an observer role for the viewer whereas stage3 allows the viewer to control himself and move about always trying to squeeze more and more data form the target. The Official CRV manual does detail how to move about the target within stage 3, but some of the more common movement key phrases are:

- Move xxx ft above the target and something should be visible

- Move to the centre of the target - something should be visible

- Move to a position where the entire target is visible

- Move inside the target - something should be visible

If a movement command is used then this is recorded on the session sheet before the movement – allowing clear and concise tracking of the data. What will usually happen will be a new sketch and maybe an influx of clusters of data.

Watch out - AOL's – about…

Because you are more actively involved in the stage3 process, so is your mind! AOLS can develop easier in stage3 as the mind now becomes more active. To guard against this the viewer must be careful over the choice of words used in movement exercises. The best fit is keying words that elicit a response based on stage2 sensory data, like;

- Should be visible
- Should be heard
- Should be Feelable
- Should be touchable

Always remembering that if an image is clear and sharp in your mind – *it's probably an AOL.*

I start off by just sketching whatever my mind wants to do. I do this by placing my pen in the centre of the paper and seeing where it moves. If I get any data cluster of words I also record these by the sketch or parts of the sketch – wherever I feel it feel right to do so. Later on I 'key' myself by moving above and around the target trying to pick up and get data from different angles, hoping to build a bigger picture of the target.

Please, please, please remember these sketches do NOT have to be actual sketches of the whole target or accurate. Most commonly you will sketch basic shapes, curves and lines. With the opening of data in stage 4 you might create more accurate sketches there. Also remember that there are no set rules and you might be one of the lucky few that can accurately sketch the target.

Stage: 4 – The Matrix

Firstly, this stage is not as complicated as it looks, and secondly NO it has nothing to do with Neo! ;)

By this stage your aperture to the target should be fairly wide and the sketching from the previous stage should have triggered streams of small clusters of data. This is where the Matrix comes in. The structure of the matrix allows you to record the data in managed columns. This helps keep the data managed and helps keep you the viewer focussed.

Stage4 page format:

Page:4			Stage: 4				Daz	
S2	D	AI	EI	T	I	AOL	AOL/s
Hard							
Solid							
	Tall						
	Linear						
			Surfaces				
					AOL		
					Church!		
Thick							
	Tall						
			Walls				
Cold							
Hard							
White							
	Long						

Firstly the page format changes in stage 4 and the breaks column now becomes more integrated into the data as the aperture and data flow is wide so the AOL's or guessing will generally be a close match to the actual target.

So to start stage 4, write your page number, stage and name at the top in their places. Then write the headings:

S2   D   AI   EI   T   I   AOL   AOL/s

Under these draw a horizontal line. We will then enter our data below this 'work line'.

The Military CRV manual does give a good description of the headers and the data that goes below them, but for clarity I will explain them again below.

S2 – (Stage 2 data) - under this heading we record all the data that is stage 2 or sensory data. *Data like; hard, soft, wet, cold, warm, hear voices, whistling, taste bitter, smells mouldy, grey, red, bright, musty.*

D – (Dimensional data) - Here we record all the dimensional data for the target. In stage 4 dimensional data will be more complex than previous stages with data like; *twisted, spires, partitioned, sectioned, edged, Long, horizontal, flat, thick, heavy, hollow, small, airy, dense, compact, boxed.*

AI – (Aesthetic Impact) – Here you record your feelings about the target, for example; *It feels like death, I don't like this place, I get the feeling of joy and happiness here!*

EI – (Emotional Impact) - Within this column you record the emotions of life forms at the target or of yourself. Sometime as with old buildings the structure itself has an emotional feeling. Examples are; *happy, oppressed, joy, elated, feels nice, feels sad, feels distressed.*

T – (tangibles) - Tangible means discernible by the touch. So within this column we record objects at the target that could be touched, things like; tables, chairs, trees, people, cars, rocks, stone, metal, wood, walls, water, clothes.

I – (intangibles) – These are essentially the opposite from tangibles and are target elements that cant be touched or that are abstract. Things like; *medical, foreign, religious, business, government, spiritual, work like, war like, scientific, purposeful,*

AOL – (Analytical Overlay) – As with the previous stages this column holds any data that has a clear sharp image in the mind, or that doesn't match the data or that feels like the mind guessing.

AOL/S – (Analytical Overlay/Signal) - As with the previous stages but now because we have much more information and contact with the target AOL's are generally very close matches or have a lot of similar data to the target.

How to work stage 4

The data is stage 4 come thick and fast, usually in clusters of single word in clusters of three of four pieces of data, like; Cold, hard long, flat, wall.

We fill the matrix in from the left to right and its best to start by probing the S2 column to initiate a flow of data. Within stage 4 we work moving down the page filling-in data in the relevant categories. Each piece of data is essentially on its own line, which means as we write we progressively move down the page, like so.

S2	D	AI	EI	T	I	AOL	AOL/s

Hard
Solid
   Angled
           Structure!
                  AOL
                  Church!
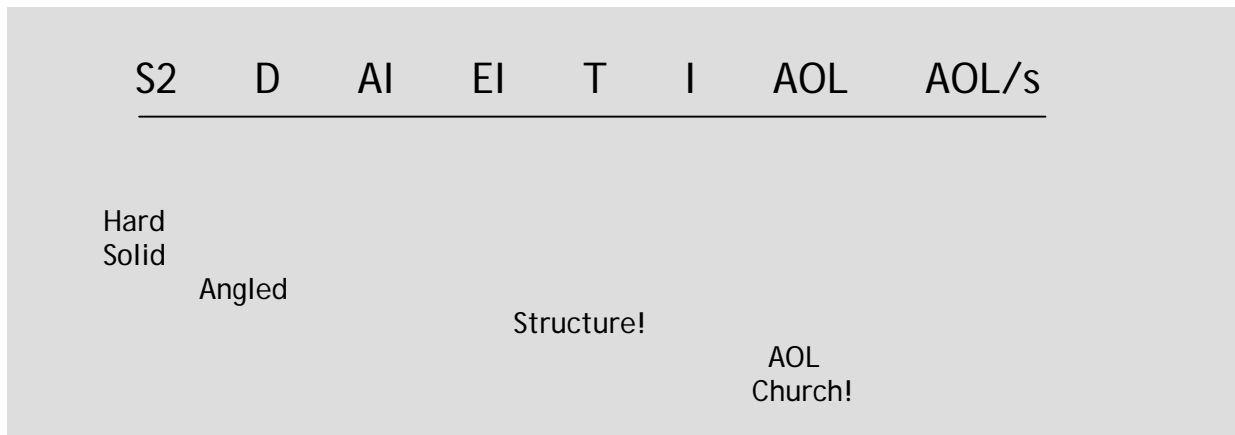
A probe of S2 - sensory data then carries on through to slightly higher data moving across the page. This also allows the information to be clearly recorded and read. The matrix data will tend to move down the page at a slant but with some moving back and forth from column to column *(see stage 4 format diagram for an example).*

I personally like stage 4 because the viewer has control over the data. If you find that the data stops or that you want more data from say the 'tangible' aspects of the target, you just place your pen on the tangibles header and ask yourself a keying question like – what tangibles can I see/hear/or feel? This will then create a new stream of data clusters of which you put in the right columns. This can be done to as many of the columns and as many times as you wish. The choice is yours and you are in control.

You may find yourself doing any number of pages of data for stage 4, and when your reach the bottom of the page, create a new one title it as shown and start again with the data flow.

Movement exercises

As in stage 3 when the data dries up I key myself with the same kind of movement exercise as in stage3 and this usually re-ignites the flow of information all from a new perspective at the target. For example:

- Move 50ft above the target and describe.
- Move to the target centres and something should be visible – describe
- Move inside the structure and describe

As in stage3 write the movement 'keying' on the paper for future references and analysis before you initiate the feed of impressions.

In summary

Now contact with the signal line from the target has expanded sufficiently, advanced data can be probed and decoded by the viewer using the matrix. Data comes fast in clusters, and when this runs dry the viewer can probe a column heading to re initialise the flow.

Stage 4 allows the viewer to take control of the pace and flow of data and to tease and work as much data as possible from the target. I personally love the way that in stage 4 I can move around touching, tasting and smelling the target from any position. Also remember that within the stage4 matrix because the data flow is advanced now you might get an urge to draw a sketch – if you do then sketch. Once you have, try probing the sketch – put your pen on a part of the sketch and then ask questions like;

What does this part feel like?

What's the temp?

What colour is this?

Remembering to record the probed data by the sketch or in the matrix.

Stage - 5 - emanations

OK now this is where the Military CRV manual goes into scientific overdrive. In basic definition stage 5 is the only stage whereby you aren't accessing the signal line to the target but are accessing information that has already come from the target and that may be hiding within you. This data has usually been added to the stage 4 matrix as abstract concepts and intangibles. These are impressions like; religious, spiritual, and business. In stage 5 we look back at some of this intangible data and interrogate it to divide it down finding the smaller elements that lead to a word like religious.

Stage5 page format:

Page:5	Stage: 5		Daz
Religious Objects E's	Religious attributes E's	Religious subjects E's	Religious topics E's
Robes Candles Incense			
	Quiet Echoing Large		
		Worship Respect Xhanting	
			Mass Priest communion

As you can see in the format diagram, you write the word you would like to explore above;

1. Objects E's
2. Attributes E's
3. Subjects E's
4. Topics E's

Then, like when we worked the stage 4 matrix you write data in the columns where it fits, moving down the page in a slanting movement.

The Military manual does describe each of these column headings and the data that can go there, but we will go over this again here.

Objects – A thing that can be touched and or seen. These are physical objects at the site that caused the larger *(cognitron)* to form – the word we will be interrogating. For religious this may be data like; candles, altar, robes, incense.

Attributes – These are qualities or characteristic of the target that contributed to the *(cognitron)* in this case the word religious. These could be; quiet, calm, dimly lit, cold, echoing, and large…

Subjects – This column is for data that would serve well in describing the target and is generally intangible and abstract in nature. Like; worship, harmony, chanting, respect, comfort…

Topics – A topic is very similar to subject and I always get these confused, but don't worry if you do the same just record the data you get – ALL the data you get. Topics are generally broken down data clusters from the subject's column. For example; worship in the subject may produce;

'Religious' Objects E's	'Religious' subjects E's	'Religious' topics E's	'Religious' attributes E's
		Worship	
			Mass Communion Catholic priest

Some of the data will fit into one or more of the column categories for example 'warm'. The viewer may also when writing the data flip back and forth between categories as new data comes forward brought out when being recorded. The military manual describes this process far better than I can just try to get past the scientific words and you'll be all right.

In summary:
Stage 5 allows you to interrogate generally intangible data/impressions already gathered in stage 4 and to release the hidden data that led you to form those impressions.

Stage: 6 - Modelling

Stage 6 is simple but at the same time you either hate it or love it.

Now that the aperture to the target is at its fullest and that you have completed five stages where the target impressions have built and expanded until you now have some very clear impressions of the target elements. Stage 6 now allows you to try and pull these separate pieces of data especially the dimensional data together and to create a 3D model of the target.

For this part of RV you will need modelling material - I find normal Children's Play Doh or modelling clay excellent for this purpose. This can be found at any major craft store, Toy's R Us or Early leaning centre. It's cheap, and it can be put away in little pots for the next session - just take a picture/s of your model first for your records.

Stage4 page format:

```
Page:6                Stage: 6              Daz

S2    D    AI    EI    T    I    AoL    AoL/s
_____

Hard
Solid
      Tall
      Linear
                        Surfaces

                                  AOL
                                  Church!

Thick
       Tall
                        Walls
Cold
Hard
White
       Long
```

As in stage4 we create a matrix and when modelling if any impressions enter the mind express them in the appropriate columns as before.

Please Remember that:

The model CAN but does NOT have to be a precise or accurate rendering of the target, and that the viewer MUST focus on the stream of data from the target and not on the modelling process itself - just let this process flow.
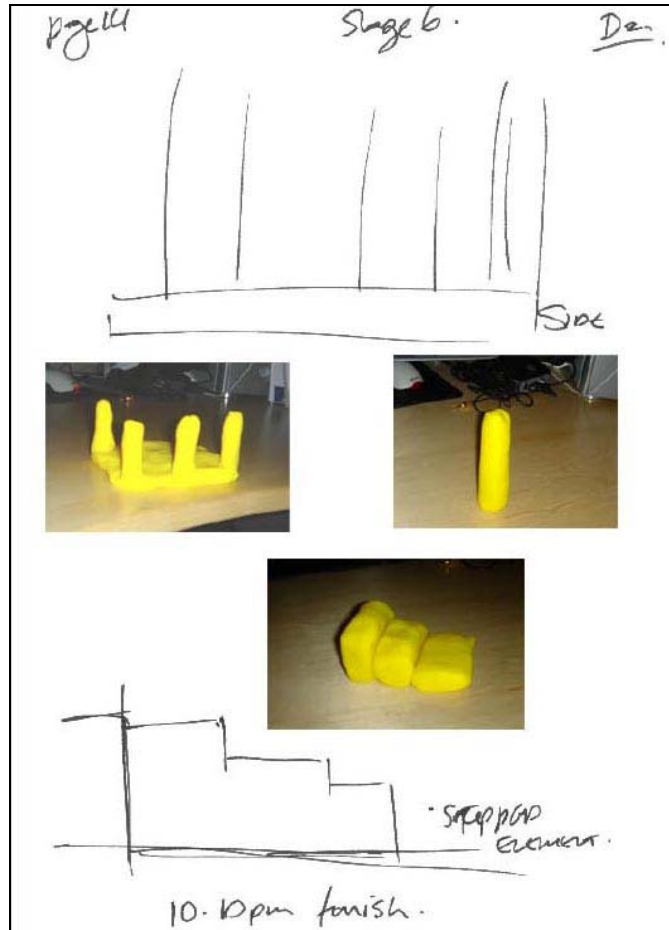
Stage 6 examples from a remote viewing session *(above)* and a feedback image from part of the target I feel I homed in on and was trying to model *(below)*.

The Military CRV manual discusses 'detect' and'decode' elements to stage 6, but what we essentially do is try to model the target as a whole or in parts. This has the dual purpose of;

- Creating a 3D model of the target as data
- It also allows the mind to be fully distracted allowing more target data to seep through

Firstly we create a matrix for stage 6 as we did in stage 4 an example format (on page 24).

I then look back at my sketches in stage 3 and pick sketches or elements, which I feel would be enriched by modelling. I find that as I play with the modelling material this generates further data and sketches, which I write in the stage 6 matrix or draw as sketches on a separate sheet of paper or in the stage 6 matrix. These sketches can then in turn be probed for extra data if you feel it necessary.

In the example supplied (above), by modelling the struts and the base with the struts, this led me to also model the 'stairs' shape. As with probing and movement exercises in earlier stages the modelling process opens up new data flows as you build. Again as before these will form in three-four word clusters.

If anything else in your session feels to YOU as though it would benefits from 3D modelling then go ahead, follow the format and try it - it cant do any harm. The only thing I would stay away from and NOT model are AOL's. Although these may be a close or even an exact match to the target, they may also be wrong and lead you in the wrong direction.

Remember NEVER edit anything out of your sessions and make sure you record all modelled data in photo form if you are not going to keep it as a model. When doing this, also photograph a few different angles – just in case.

In Summary

Stage 6 allows you to take your impressions, stage 3 sketches and ANY data and use these to model the target. This process may also generate more data, which then needs to be to be entered into the stage 6 matrix.

1. You create a matrix with the standard CRV headings

2. You play with the modelling material moulding from one of your sketches or from intuition

3. If you feel or get any impressions you record them in the appropriate category of the matrix

Viewer Summary

As part of the CRV process and at the end of a session, it's good to summarise all the elements for the tasker and to clarify what data YOU actually have. This also helps with that last forgotten impression that may need to be included.

Take a small break - I try to take at least five minutes – I usually use this time to make a fresh coffee. I then come back and review all my pages. The amount of data during a typical session can be anything up to 20+ pages.

In my summaries I try to break the target into the key components and the descriptive data about each component. The viewer should go through the session notes and write down all the data in clear complete sentences. If the data is a small cluster or one word then the sentence may read;

> *'There is blue'*
>
> *OR*
>
> *'There is energy'*

A larger data cluster will create a sentence like:

> *'There is a tall, boxed, structure with white surfaces, which are walls'*

This process causes You to think about how you present your data and the relationships between different pieces of data. It also clarifies the picture of the data for analysis.

Creating a summary of the information creates a clear impression of what you are trying to convey and allows easier judging against the target feedback. A secondary factor is that a viewer's summary can also be easier to analyse and record the accuracy on for your own uses. This can be stored in a database. So for example over a period of say 100 sessions you can build a picture that could tell you that you are 78% accurate on colours but only 34% accurate on smells.

The next page shows a viewer profile sheet – this can be used to score and record each RV session for overall and sub element accuracy.

Viewer Summary

Remote Viewing Session Profile Sheet

Remote Viewer		Date	
Target No.		StartTime	
Viewer location		EndTime	
Feedback		Lst (local Sidereal)	
Notes:			

CATEGORY	DATA			AOL				DATA			AOL		
	Y	N	?	Y	N	?		Y	N	?	Y	N	?
Alignment							Position						
Shapes							Energies						
Colours							Relationship						
Smells							Composition						
Sounds							Sizes						
Taste							Mass/Density						
Texture							Dimensions						
Temperature							Structure						
Life form/s							Tangibles						
Luminescence							Emotions						
Measure							Ambience						
Movement							Intangibles						
Objects							Other						
	Y	N	?	Y	N	?		Y	N	?	Y	N	?
TOTAL 1							**TOTAL 2**						

COMBINED 1 & 2 TOTAL		
1. Total qty perceptions (Y+N+?)	Do not include AOLs.	
2. Total qty of no-feedback items (?)	No data points without feedback.	
3. Subtract Line 2 from Line 1.	Total scorable for this session.	
4. Total correct perceptions (Y)	As determined by feedback.	
5. Divide Line 4 by Line 3 (Y/total)	% of accurate scorable data.	
6. Multiple Line 5 by 100, add a %.	Overall 'general' session profile.	

The viewer profile sheet

The enclosed sheet *(previous page)* allows you as a viewer to score and database your accuracy upon feedback. These should be kept with the session as a reference tool. This is even better if you save the data into a small database for yourself. This will allow you over time to gauge the parts of RV you are the most competent at. Over time this will also show you how you are improving and the accuracy for each component as well as the whole session.

How to use the sheet?

In simple terms after feedback go through your data and mark the data;
- Corerect
- Uncorrect
- Or unknown

Once done then add these numbers to the categories where they fit.
Next run through the six stages of sums at the bottom of the sheet – and this should give you an indicator of the target accuracy.

Further and more in-depth instructions than I can give you on filling out these profile sheets can be found here: http://www.firedocs.com/remoteviewing/answers/docs/vp-inst1.html

An example of a filled-in sheet

A sample CRV session

Viewer: Daz   Blind to the target   Tasked in SiriusRV, 2005

Page 1.   Stage : 1   Gena
                                                       12.3.05
                                                       12.45

I FEEL FINE. REFRESHED.

                                                       BREAKS.

9234 JJKK

                                                       AOL-S
                                                       cliffs.

A. across, down, across, down, across, across
B. Solid rough /Semi. Structured

                                                       AOL-S.
                                                       A DECAYED
                                                       STRUCTURE.

                                                       AOL-S
                                                       middle
                                                       east.

9234 JJKK

A: across down, across, up, across.
   " "   "   " '''

B . Structured with extra.

AI . Interesting – never so strong an
     extra element to a Structure –
     might show importance.

                                                       AOL-S
                                                       THE ART OF
                                                       COVENANT.

page2.   Stage 1.   Gen.

BREAKS.

01234 JJKK

A. across, DOWN, ACROSS, DOWN.

B. Angles, manmade, Structures

AOL-B
Steps.

1284 JJKK
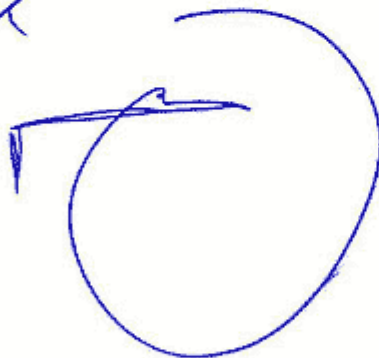
A. CURV DOWN, CURV UP, ACRS, ACROSS
DOWN, UP

B: Structure space interface.

AI: FEELS WEIRD! CONFUSING!

Page 3.   Stage 1.   Crenox

BREAKS.

9254   JJKK
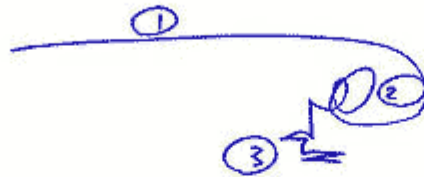
1.
   A. across.
   B. Solid, floor.

2. A. curv up. curv up, curv down, circle.
   B. Space.

3. A. Down, Across, Across, Down, Across, Across.
   B. Lipped, Angled Surfaces

AOL-B
Contained
Space.

AOL-B
Chamber
/ Room.

AOL-B
Steps.

9234 JTKK

A. Across, Down, Across, up. curv up, curv down.
B. Structure + Space - object.   AI WEIRD !

Page 4.   Stage 2.   Gen.

A: SOLID. HOLLOW , REVERB. ECHO, VOICES.

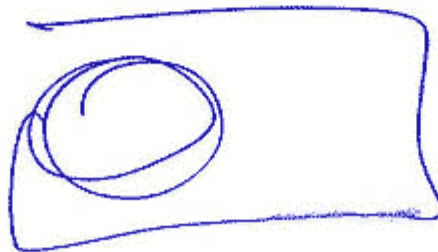   AOL-B
                                                       PEOPLE.

T1:   COLA, SOLID, HARD, ROUGH. FIBROUS.

                                                       AOL-B
                                                       WOOD.

T2:   WARM.

V—

    COLORS: YELLOW, BROWN, SANDY, WHITE, GREYS.
               A LITTLE GREEN.

    LUM: BRIGHT. A VERY FEW DARKER ZONES.

LI. WHY USE ZONES!
    CON: HIGH CONTRAST / MAINLY.

T3:   SOUR. SALTY. ACRID, BITTY, NATURAL, DUSTY.

                                                       AOL-B
                                                       STONE
                                                       WALLS.

O :   MUSTY , THICK. MIXED, OLD.

                                                       AOL-B
                                                       TOMB!

E :   WHISTLING. WITTERING, AMBIENT. FLOW.
   — SWISH.

                                                       AOL-B
                                                       AIR.

D —

    H. LOTS, BITTY. MIXED SIZES. SHAPES.

    V. LOTS, MIXED, ANGLED.

    D. A FEW IN BETWEEN.

LI. 'IN BETWEEN' NEVER USED BEFORE — NOTE!

                                                       AOL-B
MDSU. LARGE , SOLID, THICK, TALL !   BUILDING!

AI : FEEL OK, INTERESTING WORDS / DATA — FEELS GOOD!
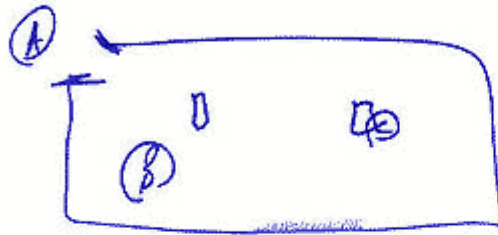
page 5.   Stage 3   Gena

BREAKS.

9234 JJKK

A: Spacious, around. Surfaces wide open.
   Warm, Air. space,

B: Contained DARKER, COLDER, THICK
   IMPOSING, IMPENETRABLE.

C: SOLID TALL, ANGLED, THICK, STONE
   SUPPORTING, STRUCTURE, USED.

RAISED, ANGLED, STAIRS LEADING TO ENTRANCE
AS IN (A). – BUT A CURV TO IT!

AOL B
A VAULT!

AOL B
COLUMN.

AOL B.
CATHEDRAL.

page.6.   Stage 3.   Genx

BREAKS.

150ft ABOVE THRGET CENTRE SKETCH +
DESCRIBE.

9234 OOKK /
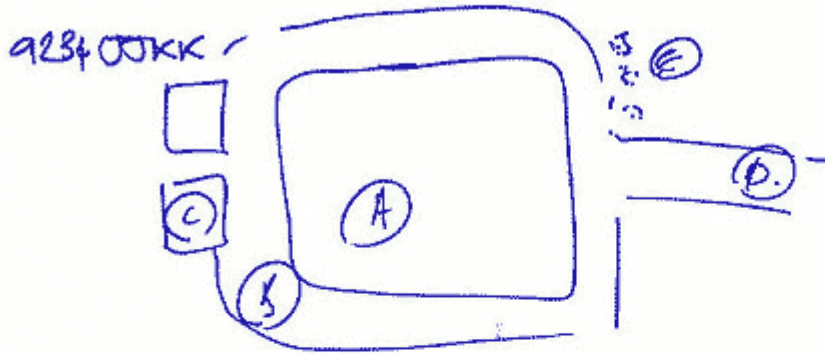
A: SOLID, INSIDE SECTIONED, STRUCTURE.

B. PATHWAY SRUCTURED - WALKING.
AROUND THE MAIN STRUCTURE.

C. Sub Structures. SOLID, Angles, Leaning

D. MAIN WALKWAY, PURPOSE. LEADING TO
+ AWAY.

E: RUSHING. VEGETATION - MOVING. TREES!
+ LIFORMS.

AOL-B.
GIZA
Pyramids!

AOL B
SPHINX.

page 7.   Stage 3.   Gena
                                                        Breaks.

MOVE TO TARGETS MAIN ELEMENT AND
DESCRIBE AND SKETCH.

9234 JJKK

Solid. Carstruted, Ritual, Energy,
Flow. Lifeforms. Recurgcon

BREAK. 1.15pm.

1.25pm

AI. I feel Strange now - VERY HARD TO
GET THE GREAT PYRAMID OUT OF MIND
BUT WILL TRY!.

AOL B.
KINGS
CHAMBER.

page.8.   Stage 4.   Gena

S2   D   AI   GI   T   I   AOL   AOL-s

HARD
BITTY
      SOLID   SURFACES
                                    WALLS.

      THICK.
      ANGLED   OLD

COLD
HARD.
                                    STONE
                                    BRICKS.

———
  0   1000   1800   1900   Now

  |———+——
  -20,000   -500   -1000   -500   0
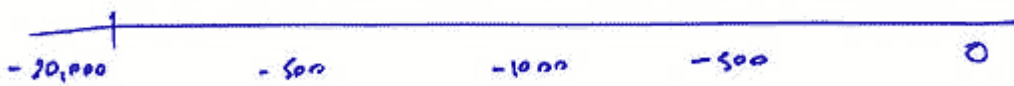
A2
  feels very old. —TOO OLD.

page. 9.   Stage 4.   Fen&

S2   D   AI   RI   T   I   AOL   Nbs

EXPLORE THE 'EXTRA' ELEMENT FROM IDEO 2 AND DESCRIBE

CONTAINS
CONTAINED

DARK

SMALL
ENCLOSED
SOLID
SQUARE

Room.

ANALOG
SECTIONS

SPACES

OBJECTS

3

SOLID   LARGE

WOODEN
ORNATE
OLD.
RELIGIOUS.

HIDDEN
CHAMBER.

AI AM & AOL DRIVING HERE!

Page 10   Conclusions   Gen X.

From the data the target is an:

Organized structure with stone surfaces + walls.
Steps or stepped elements are a component of
this target.

Feels very old thousands of years old — (but this
could be AOL Drive data)

Lots of old, decaying feeling / data.

A room or chamber seems important and
may be part of the targeting.

Religeon or religious artefacts had a strong
involvement with the structure — this was indicated
in early ideograms.

The interaction + placement of the structure are
important. Movement of space around an object
inside the structure is importatant — this would
involve — space + energy.

PAGE 11   CONCLUSIONS CONT   Genx.

MY THOUGHTS - GUESS.

BY PAGE 6 THE SKETCH ABOVE CREATED

VERY STRONG IMPRESSION OF THE GIZA PYRAMIDS

AND THIS IS WHERE I COULDN'T SHAKE MY

IMPRESSIONS.

THE TARGET FELT FAMILIAR FROM THE START —

AND I HAVE VISITED THE PYRAMIDS.

HAD TO STOP SHORTLY AFTER — AS I COULDN'T SHAKE

THE PYRAMIDS ~~MAT THE~~ FROM MY DATA.

Gena.

1. 45pm

12. 3. 2005

NOTE: NO LIFEFORMS @ THE TARGET — FELT

KINDA DESOLATE! JUST A LAST THOUGHT.

Feedback / Tasking

DESCRIBE THE CONSTRUCTION OF THE GREAT PYRAMID OF EGYPT IN GIZA

DESCRIBE ITS MAIN PRIMARY FUNCTION AS DESIGNED BY THE ORIGINAL BUILDERS OF THIS PYRAMID

Viewers data will be 100% clear to you and anyone else Looking at the target upon completion.

****

Related links:

Note: As you can see, ive selected an array of links supporting the academic views on the Great pyramid and the alternative or esoteric ideas about its intended use and construction.

What is surprising is the data seems to fit a common theme I let you decide ;-)

http://en.wikipedia.org/wiki/Great_Pyramid_of_Giza

The Supernatural World :: The Great Pyramid

http://tinyurl.com/64enc

http://www.crystalinks.com/zeptepi.html

http://www.marsearthconnection.com/etot.html