



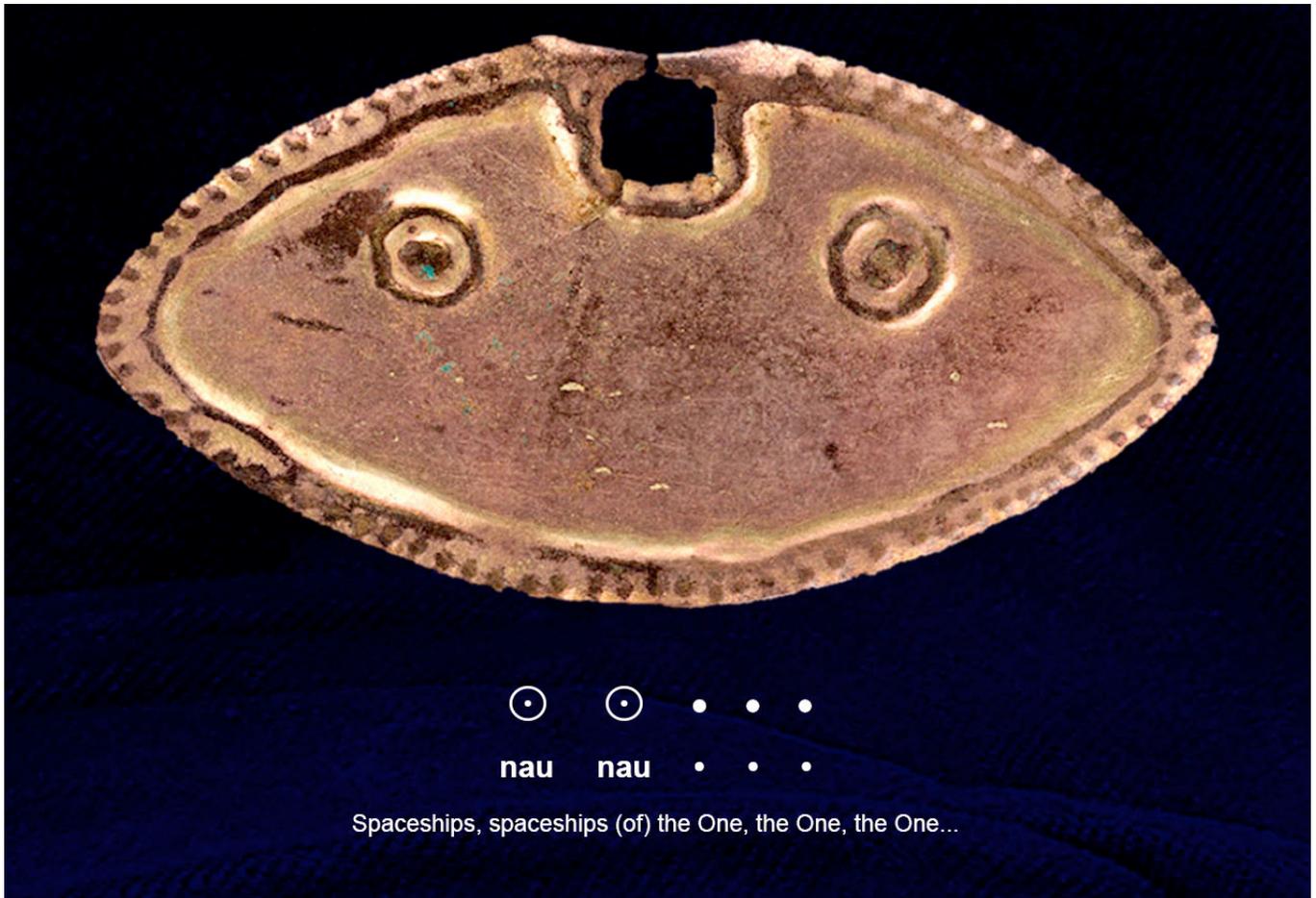
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Nahuange Alchemy

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The ancient Nahuange culture of the Sierra Nevada de Santa Marta, Colombia possessed sophisticated metallurgical knowledge concerning technical processes enabling the production of refined copper jewelry and figurines coated in an ultrathin layer of pure gold that was worn away with use.

While recent scientific investigations claim to have solved the mystery as to what process had been employed by Nahuange artisans to create rose-gold (i.e. copper/gold) jewelry, suppositions offered by archeologists have not been proven by replication. *However, linguistic and metallurgic evidence reveals the ancient Atlantean origin of both the language patterns and alchemical technology employed.*



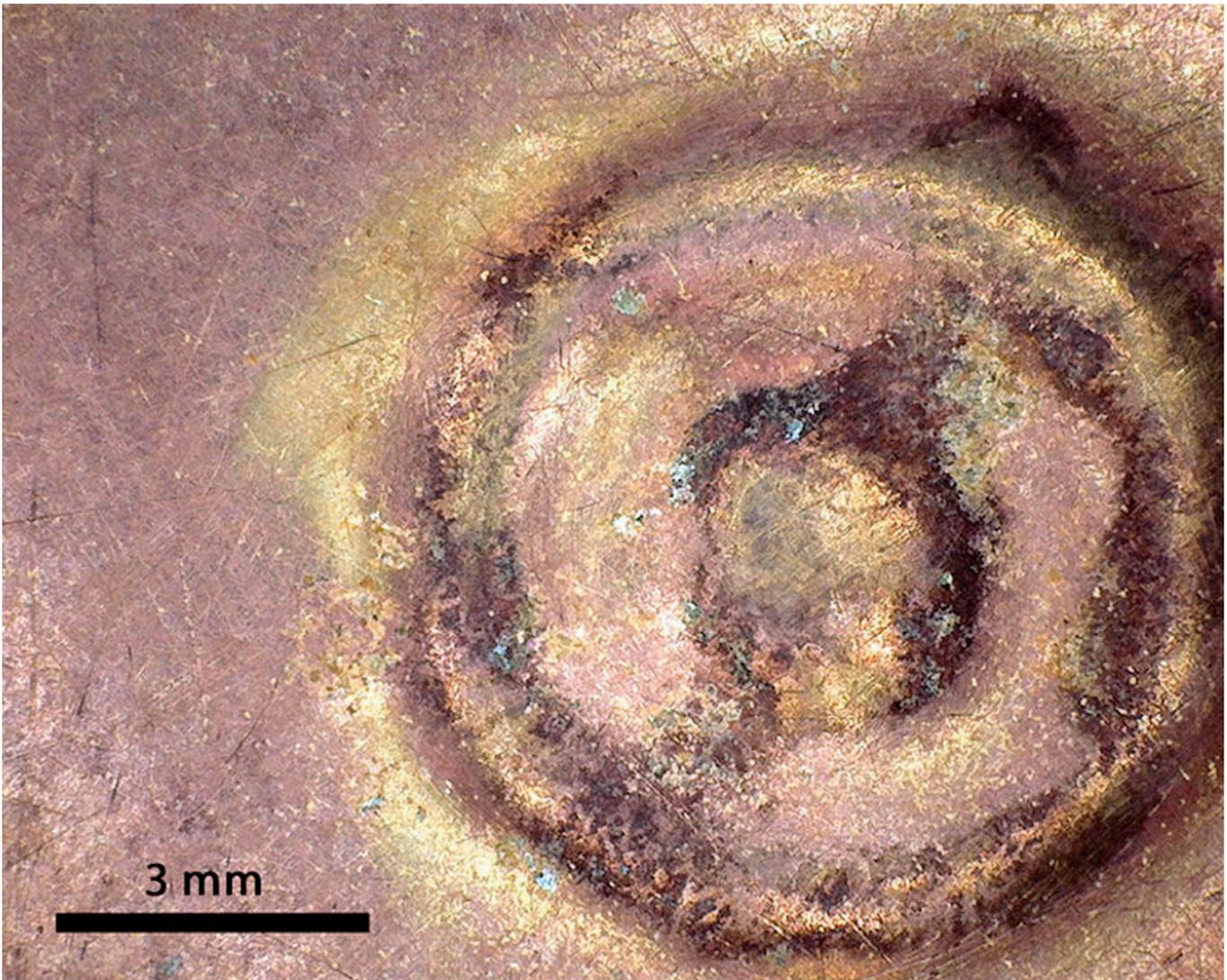
Finely gold-coated Nahuange jewelry and small animal figurines display geometric designs that represent hieroglyphs of the Paleo-Sanskrit language, which can be translated according to the decipherment of German linguistics Professor K. Schildmann,¹ an expert in the hieroglyphic languages of the Maya and Egyptian cultures, as well as the cuneiform script of Sumer.

A lens-shaped nose pendant of the Nahuange presents the profile of a discoidal spacecraft, and is embossed with a complimentary series of hieroglyphs reading: **nau nau • • •**, meaning "Spaceships, spaceships (of) the One, the One, the One..." (above).

Very similar glyph texts have been uncovered at various Paleolithic sites throughout the world,² explicitly referencing circular spacecraft and even commemorating the brilliance of their commanders.^{3,4} Superhard resonant metal alloys⁵ comprising the domed hulls of antigravitic spacecraft⁶ were manufactured during Atlantean times using the same resonant atomic transmutation processing techniques evident in the Nahuange artisans' production of copper/gold jewelry and figurines.

While spacecraft alloys require a much more complex series of resonant transmutation reactions taken through various stages to incorporate every element on the Periodic Table, the greatly simplified techniques applied by the Nahuange skillfully achieved resonant nuclear transmutation of copper into gold. Trace evidence of nanoscale comingling of copper, silver and gold atoms coating the artifacts is undeniable when micrographs of their well-worn surfaces are carefully inspected (below), despite unfounded claims made by modern institutions and their strictly conformist archeologists:

"What's peculiar about finding it here in Colombia is that the whole Andean region is renowned historically for mastering the technology of gilding —that is, making metals more golden than they should be based on their composition," said Marcos Martín-Torres, an archaeologist at University College London and co-author of a new study published Sept. 25 in the journal *Antiquity*...



The most familiar type of gilding involves applying thin gold leaves onto the surface of a less valuable metal. Andean goldsmiths also pioneered a technique called "depletion gilding." They would start with a mixture of gold and copper. Then, through oxidation and polishing, they could bring the gold to the surface to make the metal look purer, Martín-Torres explained to Live Science.

Martín-Torres and Juanita Saenz-Samper of the Museum of Gold in Bogotá, Colombia, examined 44 pinkish metal artifacts from the Nahuange culture—including nose pendants, necklaces, earrings, belts and bracelets. Little is known about the people of the Nahuange period (A.D. 100 –1000). But archaeologists do know they were skilled metalworkers, based on the artifacts found in their scattered villages in the Sierra Nevada de Santa Marta mountain range, near the Caribbean coast.⁷



Erroneous conclusions given by the Bogotá Museum of Gold are nothing more than conjecture stated as fact, given the fanciful designation '*depletion gilding*' without any evidence to support their claims. Such slick terminology is designed to hide the essential fact that ancient metallurgists were far more advanced in their knowledge and capabilities, and accomplished technical feats which present-day scientists cannot comprehend or replicate. *However, atomic comingling via transmutation has been replicated.*

In similar fashion, clear geometric hieroglyphs adorning these artifacts are dismissed as mere decoration, while archeologists maintain their ignorant assumption that the ancient cultures of South America were illiterate peoples who possessed no form of writing. This is simply not the case. The sacred hieroglyphic script of the Nahuange society was handed down from the Ohum ancestral culture of the global Atlantean civilization. A thick nose bar presents raised parallel lines and spirals of Paleo-Sanskrit hieroglyphic patterning that reads: **raua mi-is • raua** , meaning "Roaring, synchrony (of) the One roaring..." (above).



Sasquatch pectoral
Gold / silver / copper
Nariño culture, Ecuador

Careful investigation of exquisitely crafted gold, silver and copper objects from various ancient cultures of the Americas has revealed their masterful utilization of ancient knowledge concerning the alchemical transmutation of metals. Precious metal artifacts displayed in national museum collections display ultrafine nanocoatings that were actually produced by the application of resonant atomic transmutation techniques that are astonishingly simple, yet defy many long-held misconceptions of contemporary nuclear physics.



Advanced metallurgical conversion technologies developed over 30,000 years ago during the peak of the Atlantean civilization have been passed down through ancient cultural traditions in many regions of the Americas, primarily among the pyramid-building Nahuatl peoples and their many descendant cultures, including the Nahuange of present-day Colombia and the Nariño culture of Northern Ecuador.

Despite the fact that fine gold and silver masterpieces manufactured by these ancient cultures have been erroneously characterized by government-controlled archaeologists as the products of some unknown 'depletion gilding' method, close examination of their refined surfaces confirm the application of highly advanced phonon transfer transmutation techniques using aluminum particles.

Subtle variations in the gold nanocoatings can be seen in various examples, especially on the reverse side where less gas absorption has limited conversion of silver atoms into gold. Surface regions on the reverse side of a Nariño gold/silver/copper pectoral with a Sasquatch motif display a distinctive orange-gold coloration that exclusively indicates a production method involving resonant transmutation (above).



Sasquatch pectoral
Gold / silver / copper
Nariño culture, Ecuador

The pectoral's elemental composition of 73.4% gold, 17.9% silver and 8.3% copper also strongly supports the contention that it was produced by conversion from pure copper over an extended period of processing that must have required a days of high-precision heating to convert the significant gold and silver content.

The ultrafine surface layer of gold atoms produced by the ancient Atlantean technique that was employed by artisans of the Nariño culture first appears as a partial orange-colored coating of gold nanodots covering approximately 50% of silver surfaces, before further processing is undertaken to achieve a full gold coating.

The resulting full gold nanocoating is so thin that it becomes easily worn off during the course of normal use of the object, allowing the visibility of silver and copper layers just below the ultrafine gold surface. These telltale wear patterns observed on a great many ancient gold-coated masterpieces displayed in museum collections worldwide are easily discernable from thicker gilded gold surface layers produced by modern electroplating processes that readily separate and eventually flake off from the gilded object.



Gold Sasquatch mask
Nariño culture, Ecuador

For thousands of years, the majority of gold nanocoated artifacts produced by ancient Andean cultures through resonant transmutation from copper or silver starting materials were made using very thin metal sheets that were hammered onto hardwood carvings to replicate their forms. This predominant technique was preferred because thin sheets present a significantly larger surface area than solid objects, enabling greater gas absorption that allows transmutation of a larger visible area of metal surfaces into gold.

The largest known collection of ancient artifacts consisting of large metal sheets that were resonantly transmuted from copper into silver and gold were retrieved from Tayos Cave in southern Ecuador.

The dominant votive icon observed cross-culturally throughout the Andean region from ~10,000 to ~800 years ago represented the giant Sasquatch humanoid that are commonly known today as 'Bigfoot'. Large gold masks were produced displaying the hairy giant's unmistakable features –large round eyes, a broad flat nose and very large jaws possessing both upper and lower fangs (above).



Silver / gold nose pieces
Nariño culture, Ecuador

Metal nose pieces worn by Elders of the Nariño culture were created with highly polished, slightly concave ellipsoidal forms that hung below the nose to cover most of the mouth (above). Their gold and silver surfaces have been well preserved, revealing ultrafine gold nanocoatings that display atomic comingling with underlying silver atoms that cannot be created through any known gilding process.

The surprisingly simple resonant transmutation process used by Nahuange and Nariño artists involved heating copper or silver metalworks on an open wood fire to exact temperature requirements has been replicated by this author to achieve ultrafine nanogold surface coatings by first burnishing them with aluminum tools. How is it possible that such sophisticated processes were known to indigenous peoples?

The phonon physics of atomic resonance had apparently been passed down from the global ancestral motherculture of Atlantis that had successfully calculated and realized metals conversion techniques through the development of digital electronic computers that far exceed the performance of present-day devices. Demise of the Atlantean high civilization left their ancestors with partial knowledge and methods.

Various nose pieces of the Nariño were crafted with geometric patternwork formed by the partial removal of the gold nanocoating from silver surfaces. After a full gold nanocoating was produced on the silver object, fine sand was used as an abrasive to remove portions of the ultrafine gold coating in basic geometric patterns that were not too detailed, but could be easily rendered by polishing with sand.



One particular example presents a silver surface with only a few wisps of nanogold washing across the periphery of the ellipsoid; an ethereal breath of gold infused into the surface of the mirror-like silver bubble (above). Ephemeral gold coatings such as this cannot be fabricated by any other means than through the resonant atomic transmutation of silver into gold. Highly reflective nose pieces of this convex elliptical type *give a magical impression of the surroundings seen in a wide panoramic format, aiding a seer's ability to enter into the second attention to obtain mystical visions of other worlds.*¹⁰





The sacred Atlantean calendar system was inherited by the Maya and Aztec cultures along with the majestic architectural knowledge and essential techniques for the resonant transmutation of metals by applying specific heating regimes using large adobe ovens. Artifacts recovered by looters from Aztec burials in Central Mexico included thin gold plates presenting the same ancient calendar system used by the Maya and many other closely related Nahuatl cultures (above). *The same fundamental Paleo-Sanskrit cosmo vision and concept of cyclical time underlies all ancient wisdom traditions of the entire world.*

Special alchemical processes of Nahuatl metallurgical traditions apply highly advanced Atlantean knowledge of natural atomic resonance reactions by which all living organisms generate biophotons. The basic process entails 10 essential steps to achieve the ultrafine gold coating on pure copper artifacts:

- 1) Original wax prototype is formed in the desired shape of the finished ornament.
- 2) Ash-loaded molding clay is formed around the wax ornament prototype to make a 2-piece mold.
- 3) 2-piece mold is fired before drying, in a wood fire @ 250-400°C, according to Low Temperature Geopolymeric Setting (LTGS) process described by chemist J. Davidovits,⁹ and allowed to cool.
- 4) 2-piece mold interior is cleaned of any wax residue, closed and bound with metal wire, then reheated in a wood fire @ 250-400°C.
- 5) Pure copper is melted in a ceramic pot, in an oven @ ~1,100°C, before being removed and poured into the heated 2-piece mold to create the solid copper ornament.
- 6) 2-piece mold is allowed to cool before opening, the copper ornament is removed and polished.
- 7) Copper ornament is burnished and/or hammered using pure aluminum tools, leaving a fine, residual coating of aluminum particles on all surfaces of the copper ornament.
- 8) Copper ornament is placed in a ceramic pot and heated on wood fire to 309°C, forming gold atoms.
- 9) Copper ornament is removed from the ceramic pot and allowed to cool to 270°C.
- 10) Steps 8 and 9 are repeated 1 or 2 more times until the desired ultrafine gold coating is achieved.

Through this relatively simple procedure, aluminum particles deposited during the burnishing and/or hammering stage confer their resonant atomic frequency into the surfaces of the pure copper ornament, before absorbing oxygen and carbon dioxide gas during heating. At 269.3°C absorbed gas atoms undergo resonant atomic fusion with copper atoms to form silver atoms in an ultrafine surface coating:

$$\text{Al}^{27} \text{ Phonon Resonance (Hz/Cm)} = \sqrt[3]{\frac{2.70 \times (6.0221 \times 10^{23})}{26.98154}} = 39,205,620 \text{ Hz}$$

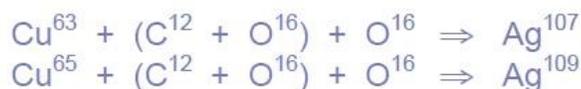
$$\text{Ag}^{107} \text{ Phonon Resonance (Hz/Cm)} = \sqrt[3]{\frac{10.50 \times (6.0221 \times 10^{23})}{106.905095}} = 38,962,452 \text{ Hz}$$

$$\text{Resonant Temperature (}^\circ\text{C)} = \frac{\text{Ln} \left(\frac{f(39,205,620)}{f(38,962,452)} \right)}{0.0000231} + 20 = 269.3^\circ\text{C}$$

Starting Element: Aluminum ($_{13}\text{Al}^{27}$)	Target Element: Silver ($_{47}\text{Ag}^{107}$)
Natural Abundance: 100%	Natural Abundance: 51.839%
Atomic Mass: 26.98154	Atomic Mass: 106.905095
Density (grams/cm ³): 2.70	Density (grams/cm ³): 10.50
Exp. Coefficient: 0.0000231	Exp. Coefficient: 0.0000189

The carbon dioxide-dependent low energy transmutation of copper into silver is calculated here, with copper –*enclosed by aluminum foil*– exposed to CO₂ gas pressure during precision heating to 269.3°C:

- Copper is heated, absorbing carbon and oxygen atoms to form silver during rapid cooling:



Carbon dioxide (CO₂) gas comprises the exact atomic mass required for the conversion of copper into silver, which dissociate and combine with individual silver atoms in groups of 3 adjacent gas atoms:



With further heating, silver atoms of the newly formed surface coating achieve phonon frequency matching with gold atoms, after reabsorbing carbon and oxygen atoms from air to refill interstitial loci in the atomic lattice. The resonant target frequency of gold isotope (Au¹⁹⁷) is 38,945,222 Hz, according to its atomic diameter at rest (20°C). Stable aluminum isotope (Al²⁷) resonates at this same frequency when heated to 308.5°C according to the following phonon calculations:

$$\text{Al}^{27} \text{ Phonon Resonance (Hz/Cm)} = \sqrt[3]{\frac{2.70 \times (6.0221 \times 10^{23})}{26.98154}} = 39,205,620 \text{ Hz}$$

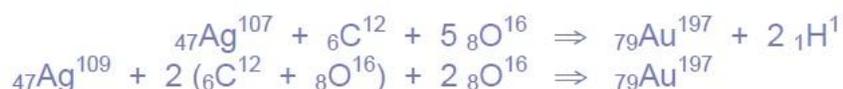
$$\text{Au}^{197} \text{ Phonon Resonance (Hz/Cm)} = \sqrt[3]{\frac{19.32 \times (6.0221 \times 10^{23})}{196.966569}} = 38,945,222 \text{ Hz}$$

$$\text{Resonant Temperature (}^\circ\text{C)} = \frac{\text{Ln} \left(\frac{f(39,205,620)}{f(38,945,222)} \right)}{0.0000231} + 20 = 308.5^\circ\text{C}$$

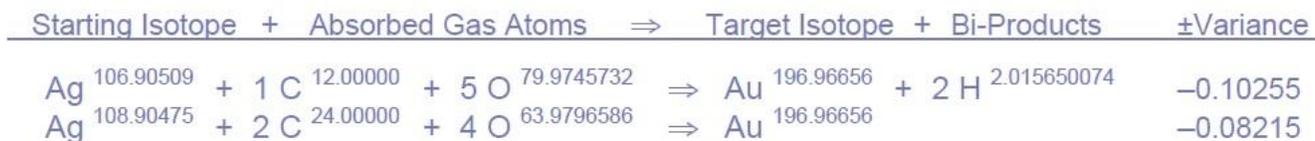
Starting Element: Aluminum (¹³ Al ²⁷)	Target Element: Gold (⁷⁹ Au ¹⁹⁷)
Natural Abundance: 100%	Natural Abundance: 100%
Atomic Mass: 26.98154	Atomic Mass: 196.966569
Density (grams/cm ³): 2.70	Density (grams/cm ³): 19.32
Exp. Coefficient: 0.0000231	Exp. Coefficient: 0.0000142

The carbon dioxide-dependent low energy transmutation of silver into gold is calculated here, with silver –covered with aluminum powder– exposed to CO₂ gas pressure during precision heating to 308.5°C:

- Silver is heated to 308.5°C with aluminum, absorbing carbon and oxygen to form gold during cooling:



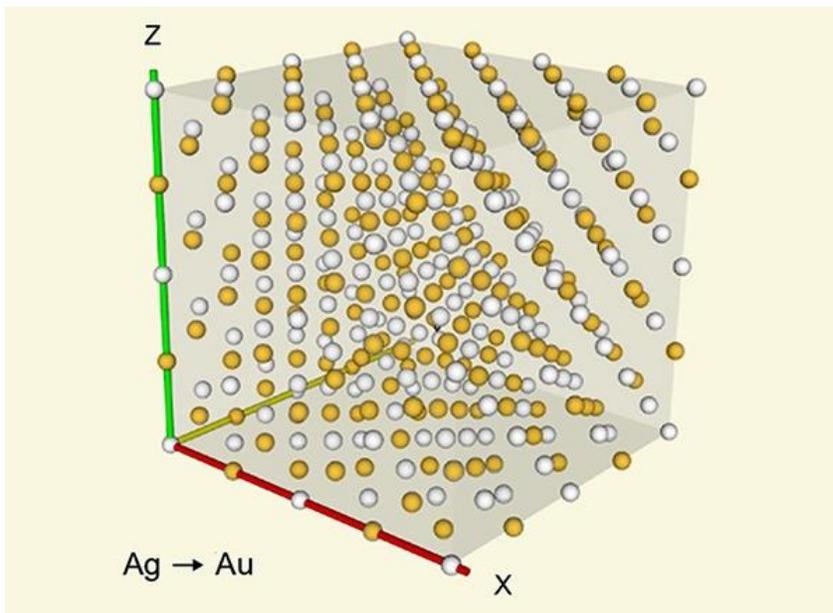
Carbon dioxide (CO₂) gas comprises the exact atomic mass required for the conversion of silver into gold, after dissociated carbon and oxygen atoms are fully absorbed into silver nanoparticles. Carbon and oxygen atoms absorbed within the framework of the silver atomic lattice may recombine with individual silver atoms in groups of 6 adjacent gas atoms occupying all available interstitial loci, recombining as (1 C + 5 O) and (2 C + 4 O):



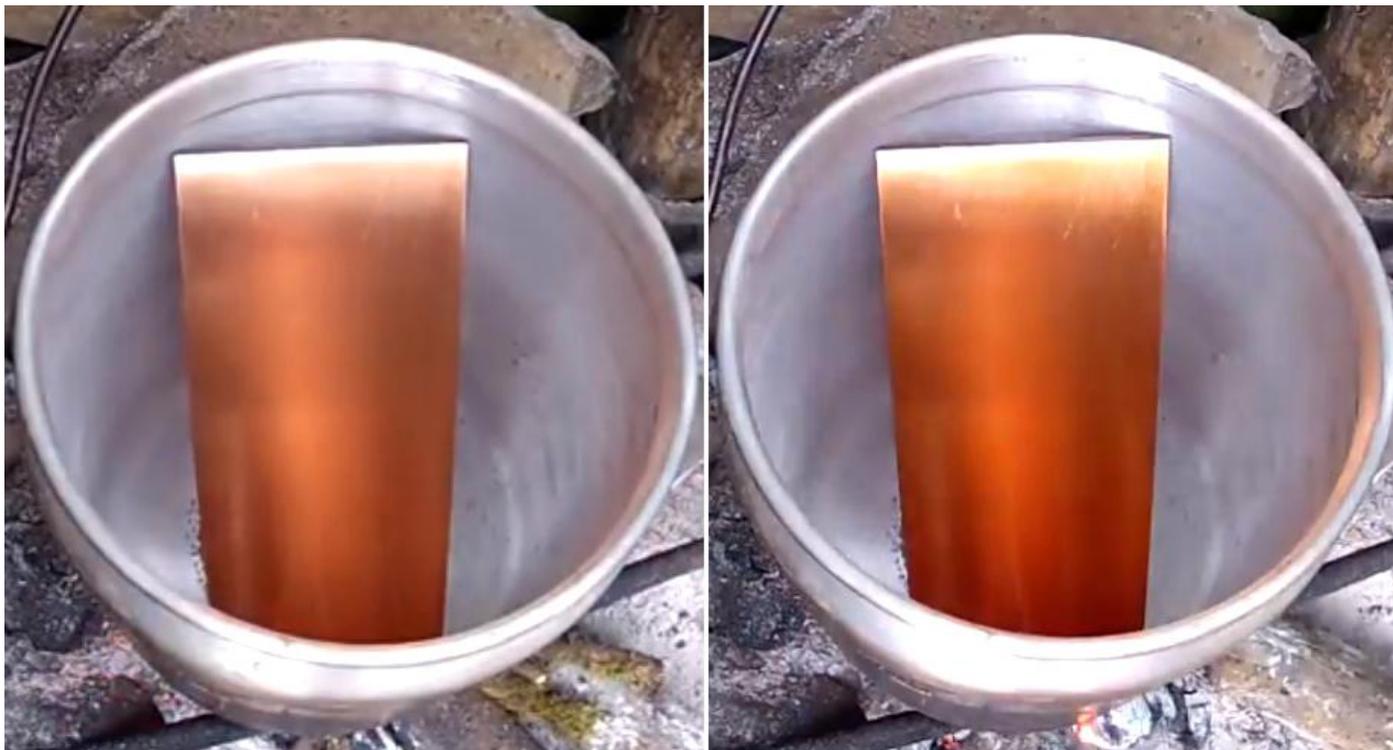
Pure gold nanocoatings such as those created by the Nahuange and Nariño cultures can only be formed through two separate heating cycles due to the limited availability of absorbed gases that allows only one of two adjacent atoms to be converted into a gold atom by fusion with all six of the surrounding interstitial gas atoms. This metal lattice dynamic results in the formation of an initial coating of 50% gold nanodots on silver surfaces.



This special atomic comingling effect of surface nanocoatings comprised of 50% gold and 50% silver atoms imparts a reflective orange coloration (above, right) due to red light scattering from single gold atoms (illustrated below). After a second heating cycle, further gas absorption refills interstitial spaces in the metal lattice with gas atoms enabling another resonant fusion event upon cooling below 308.5°C to convert the remaining surface silver atoms into gold atoms and achieve a full gold surface nanocoating.



The thickness of the gold coating increases with the time of gas exposure (in air) before each resonant atomic fusion event occurs, and with dwell times of ~72 hours fluctuating above and below 308.5°C a gold layer of upto ~0.03 mm in thickness may be formed. The phonon resonance of aluminum atoms deposited on silver surfaces is transferred to only ~0.03 mm, thereby allowing silver or copper sheets (or wire) of upto ~0.06 mm in thickness to become completely converted into gold over an extended period of processing under high-precision temperature control.



Ultrafine gold nanocoatings achieved by artisans of the Nariño and other Andean cultures were made by keeping the metalworks under visual observation during heating in ceramic pots on a wood fire, and quickly removing them from the pot with tongs immediately after the appearance of orange gold formation. This was then repeated a second time after a cooling period of just a few minutes.

This simple resonant transmutation process has recently been replicated by this author and documented in video format, *presenting resonant atomic transmutation of copper into silver, gold and titanium visible for the first time ever* (before/after video stills compared above). Uneven heating of such a large copper plate in a pot that is open to the air denies the visibility of the silver intermediary transition which necessarily occurs during any conversion of copper atoms into gold atoms. Small plates show a clear silver stage (opposite).

Aluminum isotope (Al^{27}) provides the resonant frequency of the titanium target isotope (Ti^{46}), as determined by the following formulae (calculated using the latest atomic data sets for the elements, provided in blue).

The resonant target frequency of titanium isotope (Ti^{46}) is 38,941,224 Hz, according to its atomic diameter at rest (20°C). Stable aluminum isotope (Al^{27}) resonates at this same frequency when heated to 312.9°C:

$$Al^{27} \text{ Phonon Resonance (Hz/Cm)} = \sqrt[3]{\frac{2.70 \times (6.0221 \times 10^{23})}{26.98154}} = 39,205,620 \text{ Hz}$$

$$Ti^{46} \text{ Phonon Resonance (Hz/Cm)} = \sqrt[3]{\frac{4.506 \times (6.0221 \times 10^{23})}{45.95263}} = 38,941,224 \text{ Hz}$$

$$\text{Resonant Temperature (}^\circ\text{C)} = \frac{\text{Ln}\left(\frac{f(39,205,620)}{f(38,941,224)}\right)}{0.0000231} + 20 = 312.9^\circ\text{C}$$

Starting Element: Aluminum ($_{13}Al^{27}$)
 Natural Abundance: 100%
 Atomic Mass: 26.98154
 Density (grams/cm³): 2.70
 Exp. Coefficient: 0.0000231

Target Element: Titanium ($_{22}Ti^{46}$)
 Natural Abundance: 8.25%
 Atomic Mass: 45.95263
 Density (grams/cm³): 4.506
 Exp. Coefficient: 0.0000855

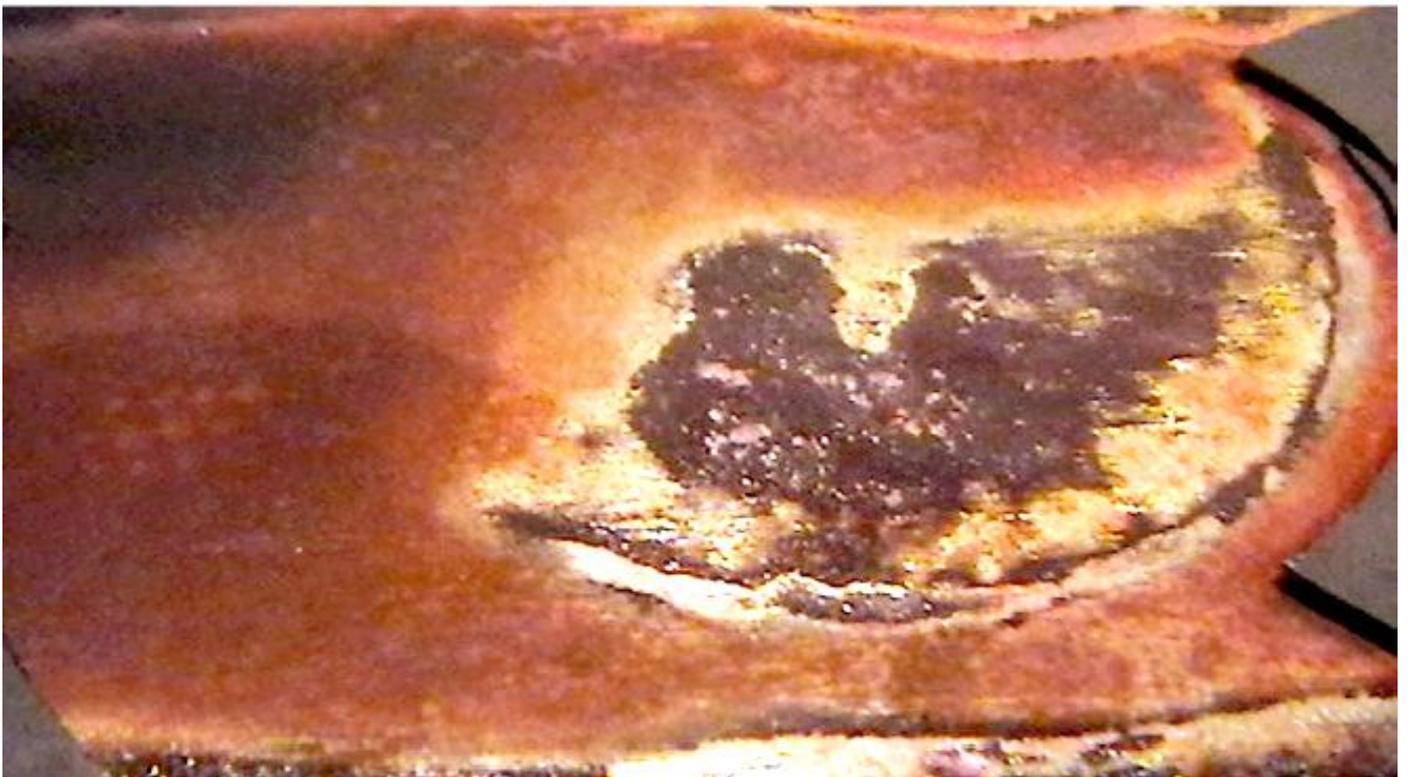


During resonant formation of titanium atoms (Ti^{46}) from gold atoms (Au^{197}), 151 nucleons are ejected from each atomic reaction as chlorine, oxygen and nitrogen atoms according to the following formula:



A pink superficial nanocoating of titanium appears as gold surfaces undergo resonant atomic fission reactions, turning to a dark grey/brown color as the thickness of the titanium layer increases with time. Oxidation of titanium occurs at high temperatures, eventually forming a black layer on copper surfaces. Due to the brittle quality of titanium, the newly formed titanium nanocoating will readily flake off from flexible copper wire, but remains intact when produced on the surfaces of solid copper objects.

While conversion of gold into titanium is not profitable (actually constituting a financial loss), and was certainly avoided by ancient artisans using this resonant transmutation technique, it is important to identify at what temperature this reaction occurs to be able to prevent gold losses into titanium. The best suited starting material for alchemical production of titanium is iron, as applied by Atlantean metallurgists.



This sophisticated Atlantean phonon conference technique was only rediscovered in recent years, after the 1965 development of phonon resonance formulae by geologist W. Lussage was applied using highly accuracy data for atomic diameters that became available ~2004.

Modern pioneer of phonon resonance alchemy Dr. J. Champion employed this phonon conference process from one metal to another by heating copper bars coated in alumina (aluminum oxide, Al_2O_3) to produce silver, gold and titanium (above). Champion's work was carried on by this author after a violent attack left him hospitalized with brain damage, leading to his eventual death several years later (the date of his passing and all related information has been completely withheld from the public domain).

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