

Zeta craft and their propulsion system

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For many years now, certain people all over the world have seen things moving in the sky that they and others cannot explain. We appropriately call them unidentified flying objects or UFOs. A typical shape of these objects is like a saucer and an inverted saucer attached together at the rims, and these have also been called flying saucers. The flight characteristics of the objects often exceed those of human-designed aircraft, so they are thought by many to have an extraterrestrial origin.

Some light has been shed on the properties of such craft in conversations with extraterrestrials we call the Zeta race. Several beings of this race have communicated much information to us via the medium, Paul Hamden. Most of the information specific to craft was published in a book authored by the medium (Hamden, 2010, p. 23). The nature of the craft and its propulsion system is addressed in this article.

The Zetas are physical beings who live in physical environments, but they also have the ability to extend their activities to a non-physical, energetic environment where different laws of nature apply. The energetic realm holds templates, also known as etheric bodies, that define the properties of associated forms in the physical universe. In these non-physical realms, consciousness has the ability to create with thoughts. A model of how this is done is outlined in the book, "[A primer of the Zeta race](#)" (Treurniet & Hamden, 2013) in the chapter "Creation and consciousness". Understanding this chapter is highly recommended, since the creation process is used by the craft's propulsion system described below.

A Zeta offered the following responses to general questions about their craft and the method of propulsion. Words in italics are direct quotes, and unless otherwise indicated, those in the normal font are the author's observations and interpretations aided by knowledge of the Zeta cosmology.

The nature of the craft

Our craft are of a nature that are able to support our biological framework. These craft are living entities. Much like a bacteria, they live, breathe, function and create. Each craft is a singular cell, as we are part of the integrated cell (we are keeping this simple). We are able to interact with the craft as "one whole cellular being". This is why there are no doors to the craft, and why there are no windows.

The craft behaves like a single-celled organism so that it is without doors or windows. A bacterium has transporter mechanisms to import and export material across the cell wall. By analogy, the craft may also have a mechanism for moving beings and materials into and out of its interior. Once inside, beings become one with the craft in order to interact with it.

They (the craft) are grown from what was initially a hybrid framework designed by our best technical and scientific beings, so this explains why we have craft who can also "self-heal". The craft are generic, genetically modified structures. Not all craft have individual operators, but as there are certain parts of our DNA replicated, there is one standard craft for beings to use. There are specific craft for specific beings. These beings are utilized to move in different dimensional aspects of the non-physicality of this physical universe.

This statement says that the craft are designed to respond to operators with Zeta DNA. There is a standard craft that can be used by any Zeta because the craft responds to certain segments of DNA shared by all Zetas. There are also specific craft that respond to unique sequences of DNA possessed by particular Zetas. The latter craft and operators are used to move to and from non-physical dimensions of the universe.

The Zeta adds that the craft, like all living things, needs sustenance or a source of energy to survive. He says, "There is a basic life force woven into the fabric of the universe. This energetic form, waveform, feeds and nourishes these cellular craft." For the Zeta, the basic life force of the universe is the energy of consciousness. Everything that is and can be experienced is constructed from this fundamental substrate. Clearly, this is the

source of the energy required by the craft to function.

Communication with the craft can be telepathic. We are told, *“An astral form is needed or thought projection, but realize this, the thought must be of a very specific nature. And there are biological barriers around craft to stop certain energies from penetrating through the 'craft' which we class as a 'being'.”*

But not all operations require telepathic communication. *“If we wish to see outside, not via telepathic methods, we simply compel the side of the cellular structure of the craft to move to a different state. This allows us to see through to a physical dimensional state.”* Further, Paul Hamden has had the opportunity to view the interior of a craft and the means for communicating with it. He says, *“The craft which are biological entities have symbols placed in strategic positions, the biological structure of the internals of the craft facilitate the actions of the symbols, the symbols provide the functionality and mechanism for interaction with the sentience of the craft.”*

In the interdimensional areas where the physical rules of this universe do not relate, we are able to assimilate to that state by changing cellular form, as a chameleon would change colours; this is how we "physically" move from one place to another. When a craft dematerializes, the occupants “are part of the process, but shielded by the actual craft as well.”

The Zeta tells us that the craft's physical movement can involve entering and leaving an interdimensional state, and this process is analogous to the colour change of a chameleon. In several other conversations with the Zetas, a change in colour was an analogy for moving to a different state of consciousness. If that was intended here as well, a craft would enter and leave an interdimensional state by recreating itself each time using appropriate states of consciousness.

The propulsion system

The Zeta craft can access the energetic realm to change its location in the physical realm. A Zeta introduces this method of travel using an analogy.

Imagine if you will a single sheet of fabric. Each thread in the fabric is closely related, this is a linear version of a magnetic grid. Now place many layers of fabric together, you now have a three dimensional block of fabric. The threads are interwoven, directional. How does one move from within the vertical structure to the horizontal levels?

In this scenario, the fabric is of a physical nature, but if the fabric is of an energetic nature, then there is a strong matrix of threads between all layers. This means, in a physical universe, a craft can manoeuvre forwards, backwards, diagonally and sideways. The craft are moving on “etheric rails”. They are drawn into the craft and used as a “matter of state” propulsion process. These “rails” are of a nature that the craft can move in any direction as it is using the matrix, like a tractor beam. The craft is taken, “pulled”, in the direction it wishes to go. Imagine a container of water in a cube form; can a fish swim in any direction? This is the same process. The matrix is a living field.

In the analogy, the matrix is described as a physical object. However, it becomes clear that the matrix also exists as an etheric body in the energetic realm. Etheric threads connecting the matrix nodes are described as rails that guide the direction of movement of the craft. As the craft's etheric body is pulled along the vertical and horizontal rails of the etheric matrix, the physical body of the craft follows and moves through the space containing the physical matrix.

The “threads” of the etheric matrix are drawn into the craft and acted upon by a “matter of state” process. The Zeta's use of the word “state” usually refers to “state of existence”, or the “level of consciousness” available to the creation process. Thus, the “matter of state” process implies that the consciousness of the craft uses the creative process to alter the position of the craft's etheric body relative to the frame of reference provided by the matrix. The craft's form in the physical realm would follow.

As an aside, a Zeta was asked to explain the teleportation sometimes seen in physical mediumship séances. For example, a ping pong ball was moved to the inside of a sealed glass aquarium. The Zeta responded, *“The etheric*

body was moved to the other physical location, and matter then followed.” This corresponds well to the description of craft propulsion in the matrix.

Further support for this interpretation was given when the Zeta said, *“Separation of matter at its finite form allows for the process of wave shifting. These waveforms allow a level of interaction with the energetic field that 'is and always is'.”* The etheric body, separated from its matter counterpart, is said to consist of waveforms. The movement of these waveforms along a matrix thread is called “wave shifting”. The process of wave shifting involves interaction with the field that 'is and always is'; that is, the energy of source consciousness. So the craft's intention to move invokes the creative process at a particular level of this consciousness field to relocate its etheric body in the matrix.

The Zeta also described another method of travel that can cover arbitrary distances almost instantaneously. The method requires an ability to manipulate the shape of the etheric matrix fabric itself.

When the fabric is folded upon itself, it acts cylindrically. A craft is able to manoeuvre back to its original point by simply “hopping” from one state to the next.

The etheric body of the matrix is rolled up into a higher-dimensional cylinder shape so that the current position in the matrix is adjacent to a starting position in the matrix, even though these positions are far apart in the physical universe. Then, a short displacement of the etheric body of a craft across the “seam” of the cylinder causes a displacement in physical space equal to the circumference of the cylinder. This description reveals an important limitation of the method. It can only take the craft back to a position where it has already been.

This now brings into play, “states of existence”. Is this craft of a physical nature or a dematerialized construct?

This comment concerning “states of existence” is again an allusion to the creation process. The consciousness of the craft creates by using a state of consciousness that does not exceed its highest possible state. Normally, the etheric form is created so that it can be a template for the formation of the physical craft. Could the etheric body of the craft be placed in a state where the physical craft would fail to form? This might require that the etheric body be recreated using a state of consciousness higher than that used to create etheric templates. Then the craft would exist in a state of dematerialization for human beings who are unable to realize such higher states of consciousness.

In a dematerialized state, the craft is able to move between subatomic structures. This “non-matter” allows the craft to move from one reference point to another in an instant. As there is a folding process taking place, interdimensional or physical travel is a “simple” movement from one state to the next.

The Zeta emphasizes that the craft in the dematerialized state is not impeded at all by physical matter. The dematerialized craft is non-matter and, when using the cylinder method, it can move instantly from one position in physical space to another. The craft moves to the destination state as easily as it moves along any other thread in the matrix.

A more recent interview raised unresolved issues concerning to the cylinder method of travel, and the following exchange occurred.

Interviewer: There is a question about the cylinder method of travel where 3-dimensional space is rolled up into a cylinder form, and the craft moves through a higher dimensional space and appears instantaneously at some distant location in three-dimensional space.

Zeta: *Yes, the craft is to create a distortion, but continue on.*

Interviewer: Well I was wondering how three-dimensional space could be rolled up.

Zeta: *A craft is to create distortion.*

Interviewer: Yes, but that space may contain other objects which have an etheric body form.

Zeta: *Now, other objects exist yes, so can only jump. A craft creates a distortion to pull one into an infinitesimal point towards self. Of course, other etheric fabric-like sheet, if you pick up you have point in fingers but of course sheet attached. Not to occur near matter objects such as planets, in empty space. Irrelevant if other matter, fine matter is distortion. Also much more safe to travel.*

Interviewer: So the cylinder method of travel is only used in empty space?

Zeta: *Because as explained to you before, must travel before time to a point, create jump space, and then travel and continue on. Never to create a point of connection near a planet, too dangerous, yes.*

The Zeta was asked how space could be rolled up when there could be other objects in it. He agreed that there could be other objects in the way, and appears to say that the craft somehow jumps over them. A distortion in space, presumably the 4-dimensional cylinder, is created by pulling oneself into an infinitesimal point towards oneself. He seems to say that the point-like distortion is attached to the aforementioned fabric-like sheet of etheric space. For that reason, this operation should not be done near large objects like planets. It is best done in empty space. This restriction applies only to coarse matter objects. It is irrelevant in the domain of fine matter, and he implies that such distortion of space is safer where there is only fine matter.

Another question was concerned with the meaning of a donut-shaped distortion often seen near ET craft in various photographs taken over the years. An example is shown in Figure 1.

Interviewer: I interpreted some features in photographs of the craft as a property of the cylinder method of travel, and I guess that must be incorrect then. I noticed near the craft a kind of toroidal shape in the atmosphere.

Zeta: *Etheric representation of physical capacity of propulsion system, yes.*

Interviewer: So I'm not correct in believing that this is a consequence of the cylinder method of travel then?

Zeta: *No, because too close to planet.*

Interviewer: Can you explain what this shape is associated with?

Zeta: *The shape is a distortion in the energetic fabric of the environment. Because it is multidimensional, it is able to make craft move in all directions.*

Interviewer: So it's the etheric form of the craft?

Zeta: *Part of the craft, yes.*

Interviewer: I see, so it moves and the craft follows? Would that be how it works?

Zeta: *Both happening at the same time.*

Interviewer: Yes?

Zeta: *No separation, not either or. To instruct craft via telepathic process, instantaneous, go there, yes, straight away.*

Interviewer: In the photographs it appears that this etheric form then is separated in space from the craft itself.

Zeta: *There is no separation, it is imagery.*

Interviewer: Both exactly one and the same object.

Zeta: *Yes. Your physical body has etheric template, yes. They are the same, but in separation both occurring at the same time.*

Interviewer: But my etheric body can be spatially separated from my physical body at times.

Zeta: *Always connected, never to be completely disconnected.*

Interviewer: So that's the same as with the craft.

Zeta: *All things, yes.*

The toroidal shapes were initially thought to be associated with the cylinder method of travel. This is highly unlikely now given that they were photographed near the earth where it would be unsafe to create such a distortion. Rather, the Zeta explained that the shape results from a multidimensional distortion in the etheric space. It is part of the craft and enables it to move instantaneously in any direction when instructed to do so telepathically.

Craft safety

During discussions with the Zetas, it became clear that there were safety concerns that inhibited physical contact with humans. This was addressed in the following transcript of an interview segment.

Interviewer: There is a question about your ability to visit us in physical form. The medium has said that you do not allow your craft to readily appear to humans because there is an issue of safety that concerns you. If safety is an issue, is it our safety or the safety of the craft and crew that concerns you?

Zeta: *Both. Of course I am concerned about what happens to the occupants of the craft. I am also concerned about the safety of the being which is the craft. I am also concerned with the environment in which the craft lives. I am also concerned with what may happen to a human if they were to approach a craft. Many humans would become instantly unwell, and then they suffer because the frequency would change their body's ability to understand how to repair itself.*

Interviewer: There would be a minimum distance then, I suppose, that humans should approach?

Zeta: *Yes, of course, you would never get, unless there was an accident, within 30 meters to 50 meters from the craft. The physical body is unable to cope with the changes.*

The Zeta was concerned about the safety of both the beings on the craft and the humans who may be in the vicinity of the craft. We know that the Zetas breathe carbon monoxide rather than oxygen, so they need to use a breathing device when they are physically present on earth. He does not explain what other dangers might threaten the safety of the craft occupants. Perhaps there are concerns that humans themselves are a threat given our nature.

He is clear, however, that a landed craft would have a negative effect on the immediate environment. There would be a danger to humans as well were they to approach too near a craft. Such effects would arise from exposure to emissions from the craft. To avoid negative effects on the human body, we are advised to stay more than 30-50 meters away from a craft.

Discussion

The axioms that underlie extraterrestrial science and human science are so different that the sciences are unlikely to correspond in a meaningful way. The main difference is the role of consciousness. It is an epiphenomenon for most human scientists, but is fundamental to the extraterrestrial science. This means that the propulsion technology employed by the Zetas is out of our reach. Human science does not recognize the existence of major elements of this technology, such as etheric bodies, the energetic realm, and creation by intent using the energy of consciousness.

Even if we were able to develop a complete intellectual understanding of these concepts, we would still lack the

level of consciousness needed to perform the operations necessary to propel a craft with that technology. The ability to create with higher states of consciousness is required, and this cannot be achieved without a parallel increase in the ability to love. Few members of the human race are at the level of consciousness where unconditional love for others is possible.

In 2012 at the Wallacia Development Center in Australia, a group of people followed a meditation protocol under the stars and experienced a visit by a craft and its occupants. The craft did not materialize completely, but people sensed its presence a short distance away and heard footsteps of the invisible extraterrestrials walking on the gravel around them. The next day, a circular imprint was evident on the ground at the perceived location of the craft. The experience was direct evidence to the people involved that dematerialization is possible, and supports the existence of the technology described above.

A toroidal optical distortion often appears next to a UFO as seen in various photographs taken over the years. This effect was investigated by one of the authors, and is discussed in [another article](#). Figure 1 presents one of a number of examples included in a picture gallery accompanying the article. The left panel of the figure shows the UFO cropped from the photograph, and the right panel shows the enhanced image where a toroidal shape is clearly visible just above the UFO.

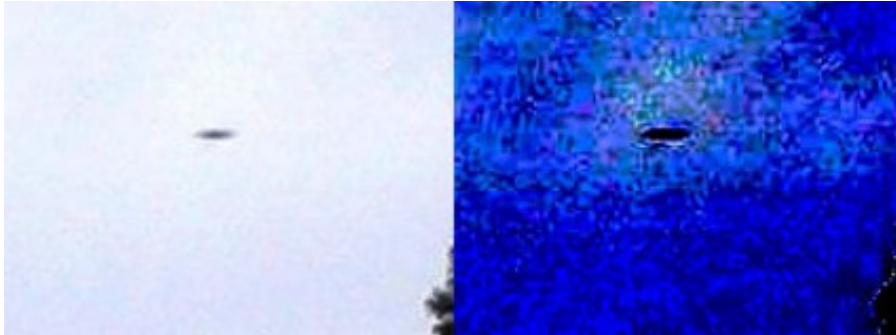


Figure 1. Enhancement of a toroidal shape next to a UFO.

As the Zeta mentioned above, the toroidal shape results from a distortion of etheric space created by a craft's method of propulsion. It is part of the craft and enables the craft to move instantaneously in any direction. The etheric distortion must affect the physical environment in some way so that it can be photographed. Other evidence suggests that the distortion is visible because it is associated with a powerful magnetic field that causes changes in the way light is refracted near the craft (see [here](#)).

In several photos, the tori are visible above the earth's atmosphere. This suggests that the etheric distortion changes the structure of space near the craft rather than just the atmosphere. So like gravity, the distortion might affect the path of light and appear as a visible torus under appropriate optical conditions.

Bibliography

Hamden, P. *Alien interaction: Next generation*, Copyright Paul Hamden, 2010.