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Kenneth Parker Painting / Pollock Krasner House Specimens
FINGERPRINT EXAMINATION REPORT

File No.: 2007-04-01

Ref: 2007-02-01 (Parker Painting)
2007-03-01 (Pollock Krasner House)

Date: October 10, 2007

Request:

- 1.) Analyze fingerprint images obtained from specimens in the Jackson Pollock studio labeled #2, 3, 4, 5, 5a, 5b, 6, 7, 8, 9, 10, 11, and 12 and print #1B from the anteroom of the studio (referenced in file 2007-03-01).
- 2.) Conduct an evaluation of those images to determine their value for identification.
- 3.) Compare any print images of value for identification with the print labeled #1, present on the stretcher of the Ken Parker painting (referenced in file 2007-02-01).
- 4.) Analyze the image of print #1A present on the Devoe paint can from the anteroom of the Jackson Pollock studio.
- 5.) Analyze an image of print #1A recorded by Lawrence P. Rooney, CLPE (ret.) on May 23, 2007.
- 6.) Conduct an evaluation of print #1A from the Devoe paint can, from images recorded on July 9, 2007 and that recorded by Mr. Rooney on May 23, 2007, to determine its value for identification.
- 7) If determined to be of value for identification, compare print #1A from the Devoe paint can with the print on the stretcher of the Ken Parker painting (labeled print #1).
- 8.) Compare the fingerprint from the Devoe paint can (print #1A) with the fingerprint labeled as "Fingerprint B" as it appears in the comparison chart on page 4 of the document entitled "Forensic Report *Subject: A Fingerprint on an abstract composition, Untitled, enamel on cotton canvas, 81 X 51 _ inches*" dated October 20, 2005 by Peter Paul Biró.

Conclusion: Examinations completed October 10, 2007

Evaluation - Prints #1B, 2, 3, 4, 5, 5A, 5B, 6, 7, 8, 9, 10, 11, 12

No latent prints of value for identification are present in images labeled #2, 3, 4, 5, 5A, 5B, 6, 7, 8, 9, 10, 11, 12 from specimens in the Jackson Pollock studio and print #1B from the anteroom of the studio. Level 1, 2, and 3 detail is insufficient to achieve any conclusion as to the source of the prints or to conclude that any of these prints were made by one and the same person who deposited prints elsewhere.

Evaluation - Print 1A

The print labeled 1A from the Devoe paint can in the anteroom of the Jackson Pollock studio is of no value for identification.

The analysis of print #1A incorporated an evaluation of the Level 1, 2, and 3 detail in both the raw image format of both images and digital enhancement of these images.

There is insufficient detail to individualize print #1A and the print as recorded in multiple images is of no value for identification. No conclusion can be drawn as to the source of the print nor can it be individualized as being made by one and the same person who deposited prints, latent or patent, elsewhere.

Evaluation – Comparison with Print #1 – Ken Parker

The comparison between prints 1A, 1B, 2, 3, 4, 5, 5A, 5B, 6, 7, 8, 9, 10, 11, and 12 from the Pollock Krasner Museum with print #1 from the stretcher on the Ken Parker painting is inconclusive. Detail in the prints from the Pollock Krasner Museum cannot be individualized or excluded as having been made by the same finger or other area of friction ridge skin that made print #1 on the stretcher of the Ken Parker painting.

Evaluation – Comparison with Image “B” – Biró Report

Print #1A is of no value for identification. However, I evaluated Level 1 and Level 3 detail in this print with Level 1 and 3 detail in the print that appears on Page 4, labeled “B” in the Biró report, previously captioned.

There are differences in the Level 1 and 3 detail between the Biró image “B” and the images of print 1A recorded on May 23, 2007 and July 9, 2007:


In the Biró image, there are incipient ridges that do not appear in the images recorded on May 23 and July 9.

The relation between size and width of the furrows and ridges is different in the Biró image than those recorded on May 23 and July 9.

Ridges at the periphery of print #1A are indistinct. The area of clarity and distinctness of ridges and furrows in “B” extend beyond that of print 1A.

Color bands or indications thereof that appear in raw images and digitally enhanced images recorded on May 23 and July 9 are not present in the Biró images.

No conclusion can be drawn from the comparison between print #1A and that labeled "B". The methodology, raw data, and techniques used to create the image of "B" in the Biró report were not made available for peer review. Therefore, no further conclusion or comment is rendered and the noted differences in Level 1 and 3 detail are unresolved.

Signed:  _____ Date: October 10, 2007
Thomas Hanley
Fingerprint Examiner

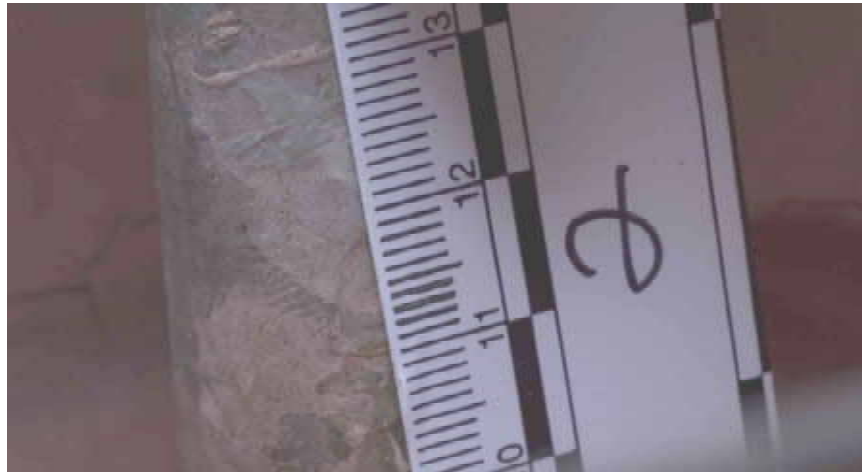
APPENDIX

Kenneth Parker Painting / Pollock Krasner House Specimens

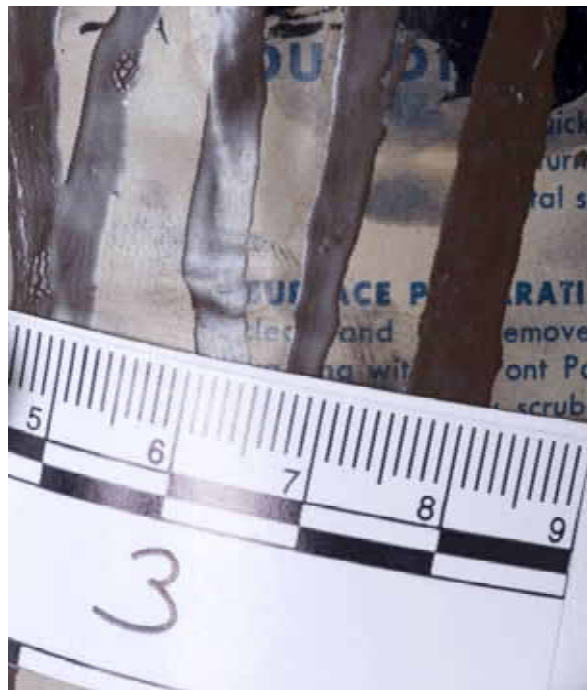
Images Used In the Examination



The array of paint cans in the Jackson Pollock studio at the Pollock Krasner museum as photographed on July 9, 2007. Yellow number cards identify the locations of the associated print images.



Print #2 – Transferred friction ridge detail present on the wooden brush handle protruding from the top of paint can. Friction ridge detail had been transferred to the brush handle. A lack of sufficient detail in this print means it cannot be individualized or identified as to source.



Print #3 – Transferred friction ridge detail on the back of a Duco 1-quart can of brown paint. The print lacks sufficient detail to be individualized or identified as to source.



Print #4 – Transferred friction ridge detail on the side of a Devoe 1-quart Pure Red Lead paint can. The print lacks sufficient detail to be individualized or identified as to source.



Print #5 – Transferred friction ridge detail on a wooden stir stick in a Pittsburgh Floor Enamel can. The print lacks sufficient detail to be individualized or identified as to source.



Print #5A – Transferred friction ridge detail on the bulb of a baster protruding from the Pittsburgh Floor Enamel can. The print lacks sufficient detail to be individualized or identified as to source.



Print #5B – Transferred friction ridge detail on the bulb of a second baster protruding from the Pittsburgh Floor Enamel can. The print lacks sufficient detail to be individualized or identified as to source.



Print #6 – Transferred friction ridge detail on the side of a Devoe 1-gallon can of Burnt Sienna paint. The print lacks sufficient detail to be individualized or identified as to source.



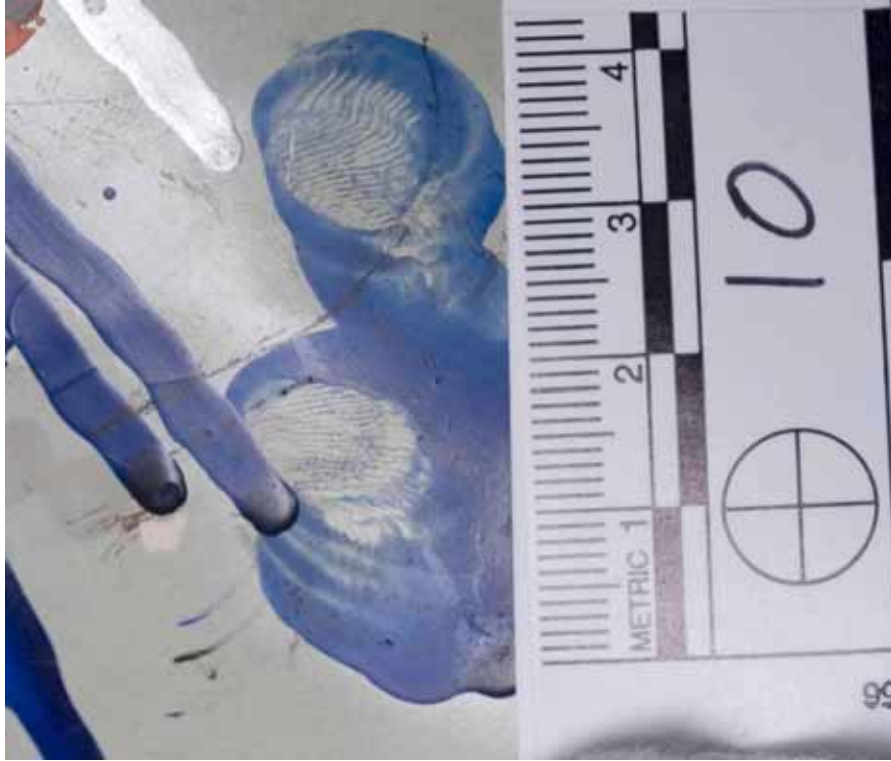
Print #7 – Transferred friction ridge detail, 3 separate “touches” on the side of a Devoe Mirrolac 1-pint can of orange paint. The prints contain insufficient detail to be individualized or identified as to source.



Print #8 – Transferred friction ridge detail on the rim of a Pittsburgh 1-quart can of aluminum Ready-Mix paint. The print lacks sufficient detail to be individualized or identified as to source.



Print #9 – Transferred friction ridge detail present on the handle of a paint brush protruding from a Devoe Mirrolac 1-quart can of Mitis Green paint. There are at least 2 “touches” on this handle. None of the friction ridge detail is sufficient for individualization or identification as to source.



Print #10 – Transferred friction ridge detail from 2 “touches” on the side of a Devoc 1-gallon can of Ultramarine Blue paint. Neither print contains sufficient detail for individualization or identification as to source.



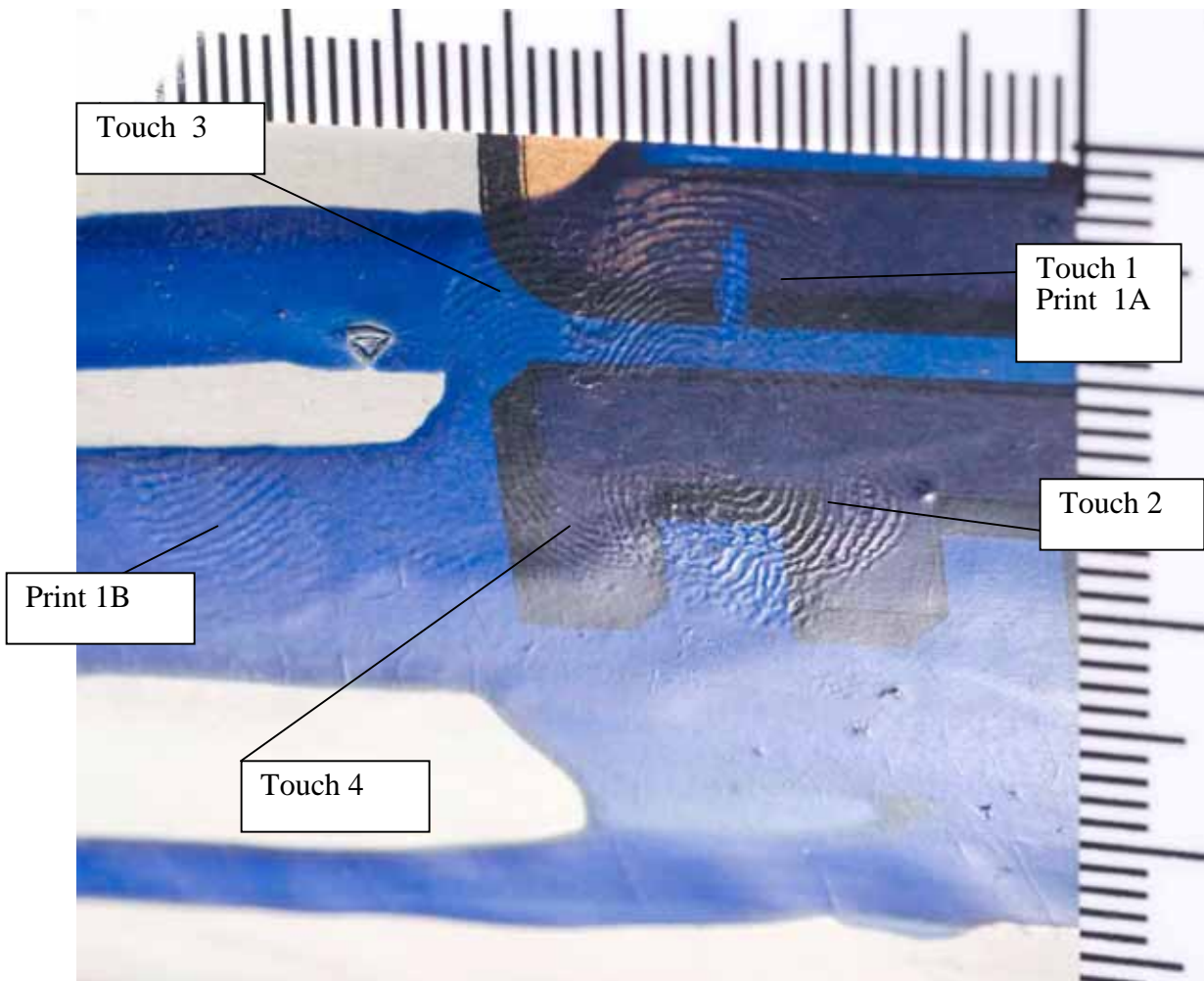
Print #11 – Transferred friction ridge detail on a wooden stir stick in a Devoe 1-gallon can of paint. The print contains insufficient detail for individualization or identification as to source.



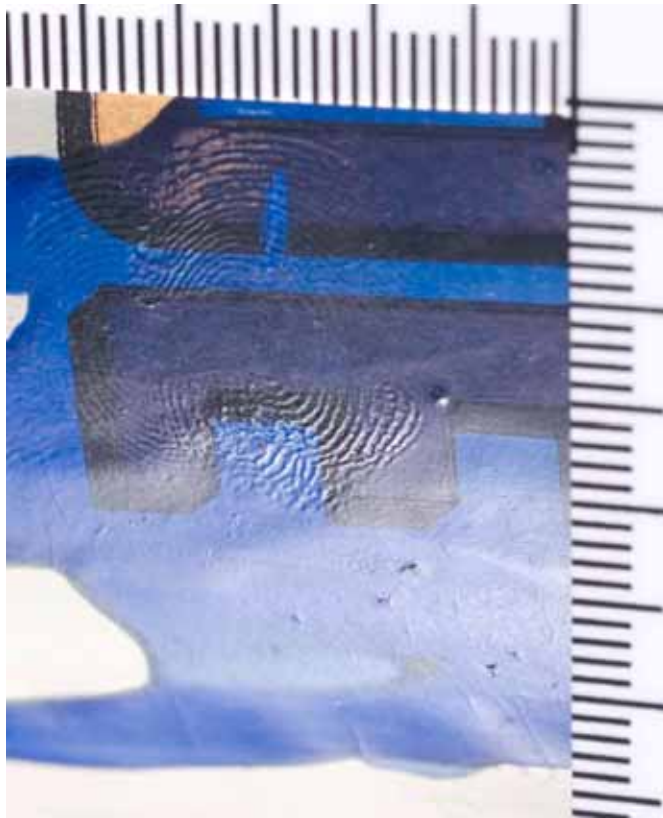
Print #12 – Transferred friction ridge detail present on a brush handle in a Devoe 1-quart can of green paint. The print lacks sufficient detail for individualization or identification as to source.



Prints #1A and 1B – Overall view of a Devoe 1 quart can of Ultramarine Blue paint, located on a shelf in the ante room of the Jackson Pollock studio at the Pollock Krasner museum, showing the relative locations of prints 1A and 1B on the can



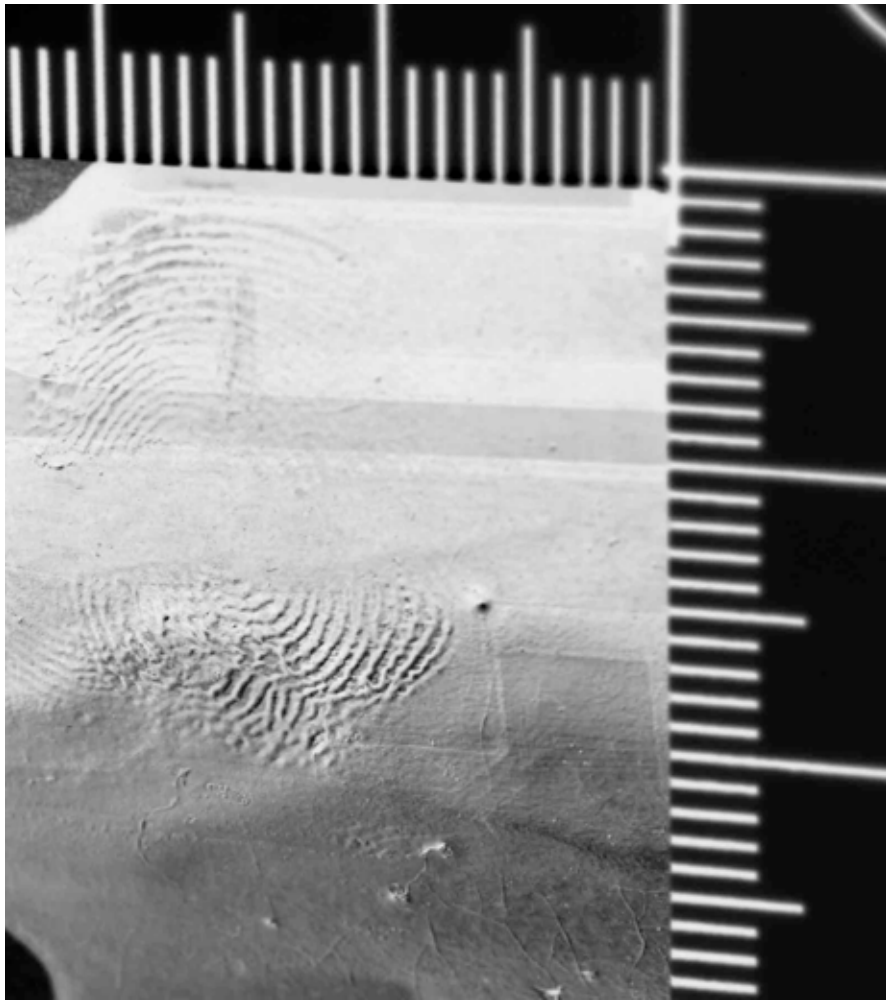
Print 1A is an overlay of at least 4 touches impressed into the paint on the side of the can over the letters “E” and “O”. Prints 1A and 1B lack sufficient detail to individualize or to identify the print as to the source.



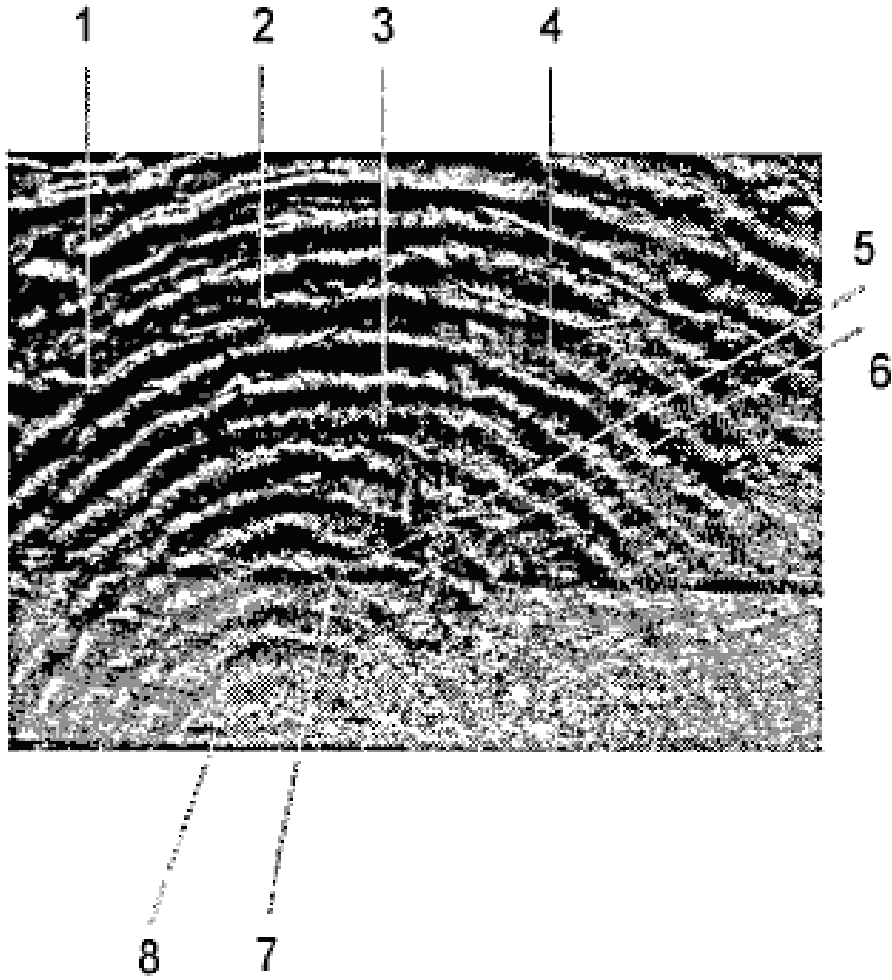
Print 1A showing color band detail



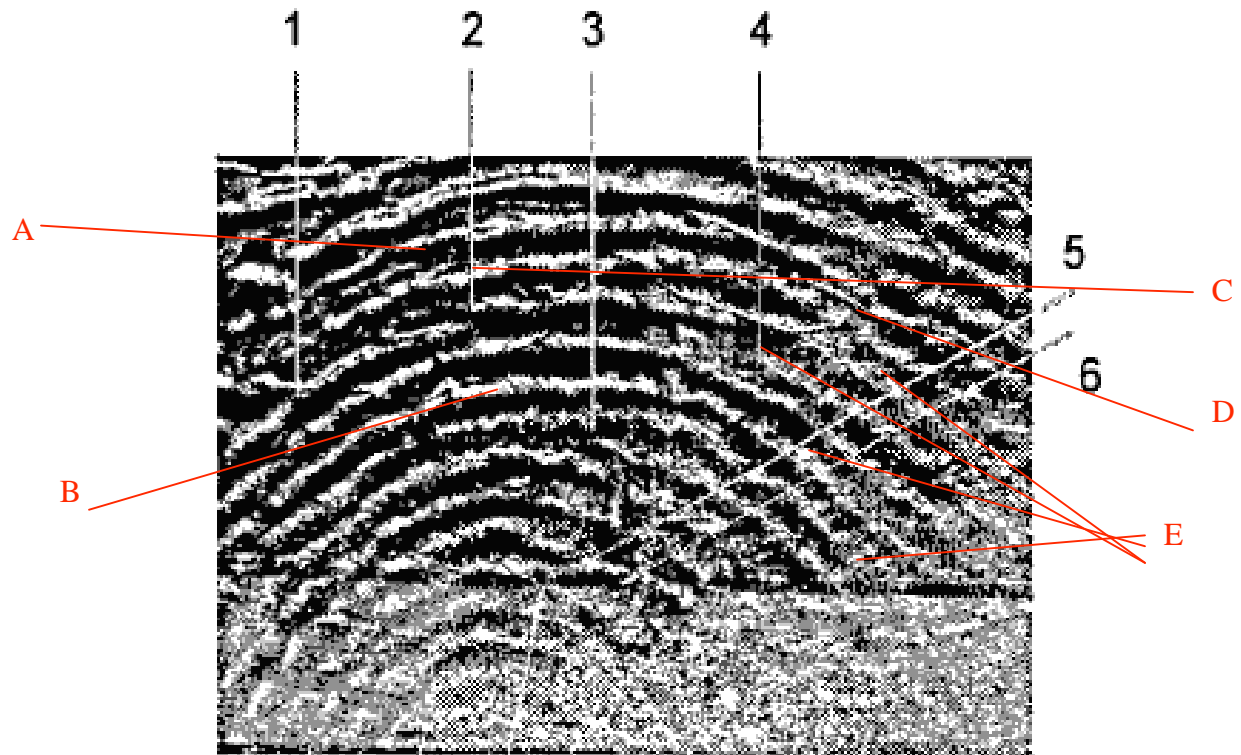
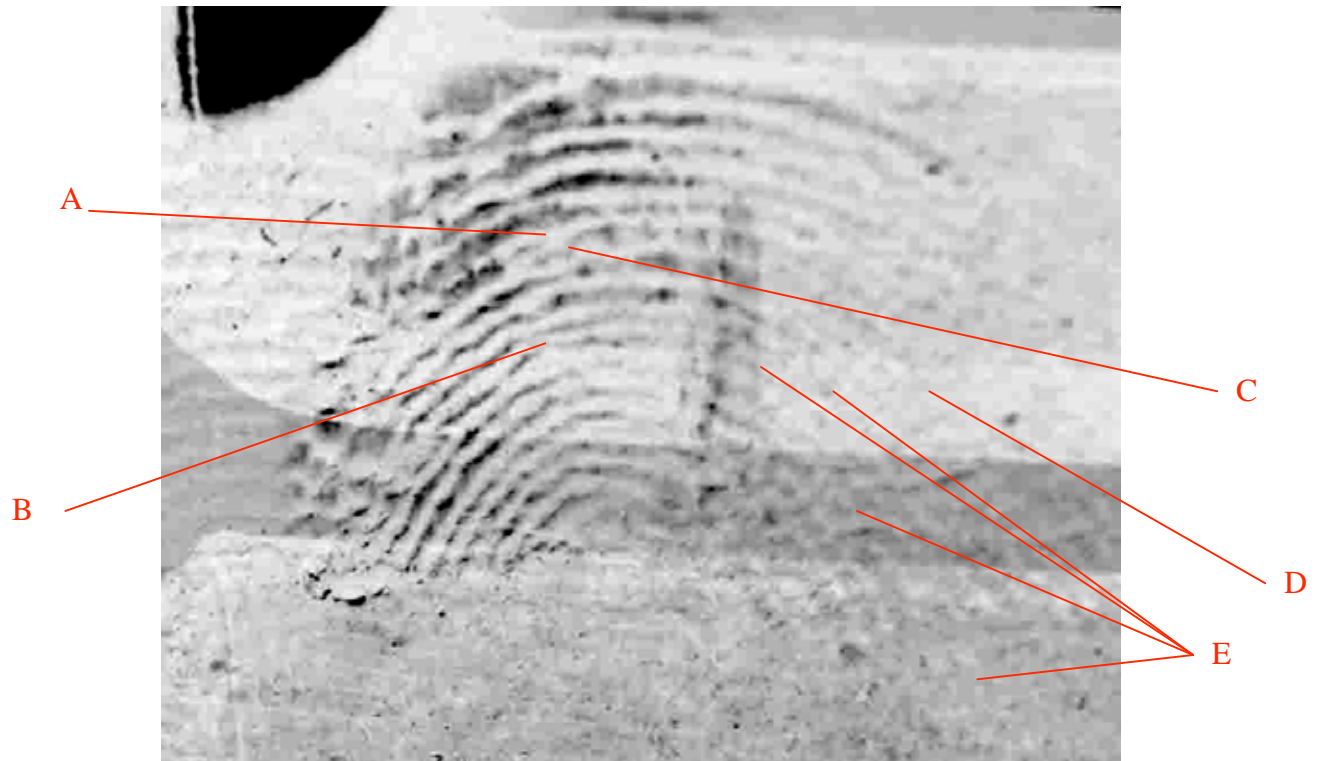
Print #1A as captured by Lawrence Rooney on May 23, 2007.



Print #1A – Friction ridge image taken on July 9, 2007, in black and white, color reversed



Photograph of print published by Peter Paul Biro in the "Forensic Report – *Subject: A fingerprint on an abstract composition, Untitled, enamel on cotton canvas, 81 X 51 1/2 inches.*" October 20, 2005.



Differences noted between print 1A obtained on July 9, 2007, and that appearing in the Biro report.

8 7

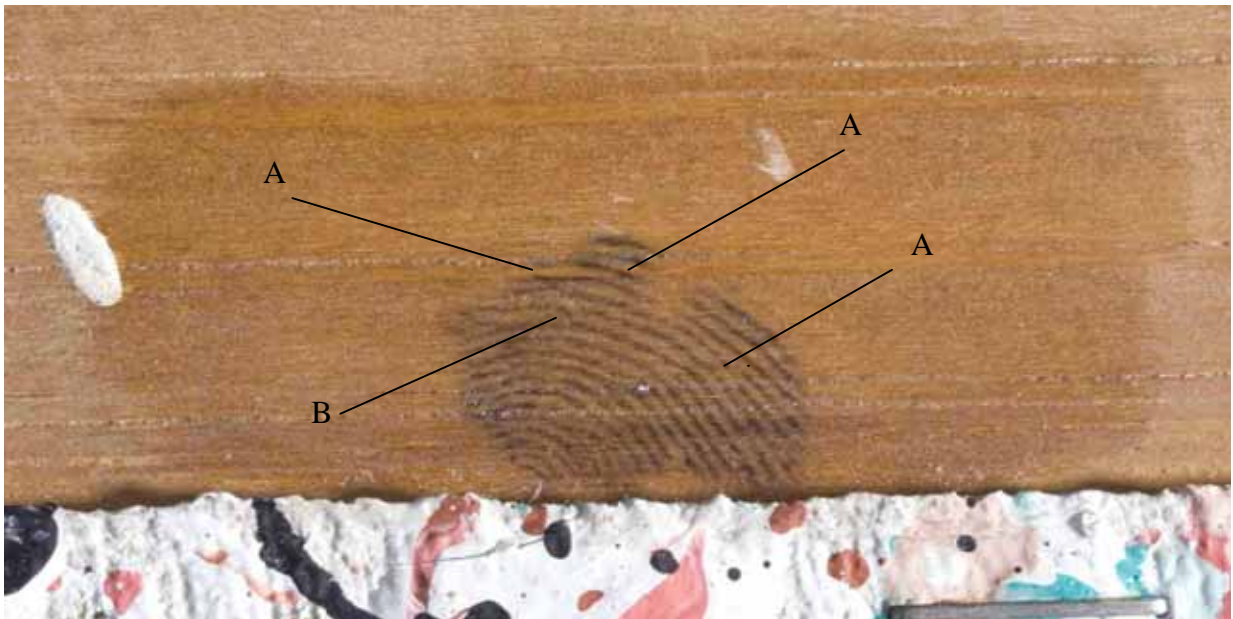
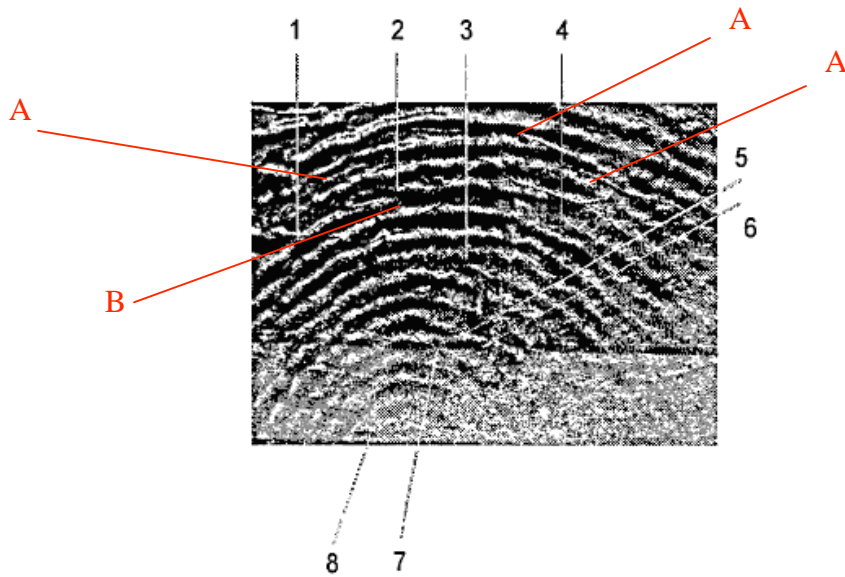
A - In my image, the ridge flow in point A is broken by a bisection furrow. In the Biro photo, the ridge flows cleanly with no break.

B – Demonstrating the relationship between ridges and furrows. In my image, ridges are very narrow and in this particular section, is occluded by the furrow. In the Biro furrow, note the width of the ridges and how they are clear and distinct with the furrows (white lines) being very narrow.

C – There is a distinct difference in characteristics in this area between the Biro image and the image I captured. In my image, the ridge is clearly broken with the furrow connecting furrows above and below the ridge. In the Biro image, the ridge flow is unbroken.

D- This area of the print was indistinct in both my image and that of Mr. Lawrence Rooney. Note the difference in sharpness of ridge detail between the two images.

E – In my image, I have charted distinct color bands, in which the fingerprint is imbedded. In the Biro image, these color bands are not present, yet ridge detail is sharp and clear.



Differences noted between the print from the Biro report and print #1 from the back of the Kenneth Parker painting.

A – In the image from the Biro report of October, 2005, there are a number of details that do not appear in the image of the print present on the stretcher of the Parker painting. Detail “A” charts this detail, consisting of furrows that do not appear in the image of the print on the Parker painting. There are a number of these details in the image from the Biro report that do not exist in the image on the Parker painting. These and other differences preclude an identification.

B- This area charted as a point of identification in the Parker report, simply does not exist in the print on the Parker painting. The area is obscured by an apparent defect in the wood.



Signed: _____ Date: October 10, 2007
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