

Thomas Hanley  
*Fingerprint Examiner/ I.A.I. Certified Senior Crime Scene Analyst*  
One Lucius Shaw Lane  
Middlebury, VT 05753

**Kenneth J. Parker Painting**  
**FINGERPRINT EXAMINATION REPORT**

**File No.:** 2007-02-01

**Date:** July 19, 2007

**Request:** Examine the “Parker Painting”, in possession of Kenneth J. Parker for the presence of finger or palm prints.

**Requested By:**

Theresa Franks, CEO, Global Fine Art Registry, Phoenix, Arizona.

**Result:** Initial examination completed July 8, 2007.

The examination was limited to a visual inspection of the front and rear of the painting.

One (1) print of value for identification purposes appears on the wooden stretcher, labeled #1, on the rear of the artwork.

**Report of Examination:**

I met Mr. Kenneth J. Parker at his home at 120 Concourse, Brightwaters, New York, on Sunday, July 8, 2007. In attendance at the time were Kathy Parker, and representatives of the Global Fine Art Registry. In addition, Larry Rooney, IAI Certified Latent Print Examiner (ret.), formerly of the Suffolk County Police Identification Unit, retained by Mr. Parker as his fingerprint expert, was in attendance. Georgianna Lane, retained by FAR, was present to photograph the examination and any specimens.

My examination commenced at 10:00 a.m.. Mr. Parker presented the painting that is the subject of this report. Mr. Parker took the painting outside and laid it on a table for the examination.

For the purposes of this report, I am orienting the painting in landscape. I am using fastening hardware on the back of the stretcher to determine the “top” of the painting. The terms “left” and “right” are used respective to the front, or image side, of the painting.

The painting is a multi-colored abstract image that was applied to a primed fabric. The primer was evident in random voids in the image. The painted image covers the entire fabric, including the verso, and is fastened by

staples to an unfinished wooden stretcher, measuring 81" in width by 50 \_" in height.

The edge of the painted surface against the stretcher is rough and uneven, indicating that the cloth was cut to fit the stretcher after the work was completed.

One section of the verso had been excised prior to my examination and is missing. This section is located 11 3/8" from the top right edge of the painting and extends latitudinally down to 14 3/8". At the upper end the void has a width of 1", at the lower end the width is 1 \_".

I examined the painting and located the following:

- #1 – One (1) friction ridge impression, consistent with a fingertip, present in an inverted position on the wooden stretcher on the back of the painting. The print is 31" from the top right edge. This print has sufficient detail for identification.
- #2 – One (1) friction ridge print, in black, on a white painted surface on the top of the verso, 29 3/8" from the top, right edge of the painting. This print is of no value for identification purposes.
- #3 - One (1) friction ridge print, impressed into the paint on the verso, 32 7/8" from the top, right edge of the painting.
- #4 - One (1) friction ridge print, very faint, on the surface of the stretcher, 37 \_" from the top right edge of the painting. This print is similar in size and nature to print #1, there is insufficient detail on this print for identification purposes. Like print #1, this print has had a clear, hard finish brushed over it. A sample of the finish was collected for further analysis if necessary. I marked the wood where the sample was collected. This print is of no value for identification.
- #5 - Faded impressions consistent in shape and size with fingers, no friction ridge detail present. Impressions are present on the wood stretcher on the rear, right side of the stretcher.
- #6 - Several light colored hairs and red fibers embedded in the glue at the joint of the stretcher, top right corner. None of this material was collected. It was photographed in-place.
- #7 - Faded impressions consistent in shape and size with fingers, no friction ridge detail present. Impressions are present on the stretcher on the bottom board, near the center.
- #8 - Friction ridge detail impressed into the paint, on the image side, 24 \_" along the top edge from the top right corner, 1 3/8" down from the top edge.

- #9 - Friction ridge detail impressed into the paint, on the image side, 55 \_" along the top edge from the top right corner, 2 3/8" down from the top edge.
- #10 - Friction ridge detail impressed into the paint, on the image side, 23 \_" down from the top left corner, 5 \_" from the left side edge.

Georgianna Lane took general and specific digital images of items #1-#10.

### **Conclusion:**

I conducted a visual examination of the print labeled #1 and found the following:

The friction ridge detail is black in appearance and the image is covered by a clear, hard finish. The finish measures 1\_" long (with the grain) by \_" wide (across the grain) and appears to have been brushed on longitudinally in the direction of the wood grain, as evidenced by the long serrations at one edge.

This finish appears on only one other area of the stretcher- and that is where it covers Item #4 in a manner similar to Item #1.

There is a thin strip of the wood surface between the upper edge of the print and the edge of the painted cloth where no ridge detail or other marks are present. The appearance and location of the print, therefore, is distinct from the painted cloth. Its position provides no indication as to when the print was deposited in relation to when the painting was made or when the painting was affixed to the stretcher.

There is no indication that any reagent or chemical process was used to develop this print, as there is no residue or discoloration on the surface surrounding the print so typical with these processes. When a chemical or reagent is applied to a surface, it reacts with a number of components – both the print substance and that of the substrate, leaving residue of the chemical and/or blotchy stains on the surface with any ridge detail predominant among the stain.

This print appears to lie on top of the surface as opposed to being imbedded or absorbed into the bare wood, indicating that the print is made up of a low viscosity substance that was adhering to the contributing source and transferred to the surface on contact. Due to its nature, the substance neither evaporated nor was absorbed into the porous surface, where treatment with reagents, chemicals,

or alternate light sources would be required to render it visible. This is evidenced by the appearance of the ridge detail across and covering the wood grain, rather than the ridge detail being bisected by the grain.

The ridge detail itself is clear and intact to the edges of the print, and shows no sign of weathering, abrasion, or wear.

The “age” of the print cannot be ascertained by visual examination. However, it is unlikely that a superficial print composed of naturally occurring substances exuded by the pores would survive in its present condition for several decades given exposure to heat and humidity, changes in temperature, and the storage and handling that has occurred with this painting. A print composed of a “permanent” material such as paint or ink transferred to the surface could have a much greater longevity.

Whatever the material is, its presence on the contributing surface was thinly distributed. The ridge detail and furrows are clear and distinct with none of the smudging or obliteration common to a print incidentally deposited on such a surface.

The clean lines of the print indicate that little pressure was applied to the surface when the print was deposited. Commonly, owing to the flexible nature of the skin, if a foreign substance had been on a fingertip and any pressure was used to grip the stretcher, the substance would be smeared into the furrows and the grain of the wood surface, obliterating some of the detail. At any rate, the ridge detail would not be so clean and fine as with this print.

Microscopic examination and a sampling of Item #1 for composition analysis are required for further study. A subsequent visual examination will be conducted using digital imagery and software.

Item #4 is similar in orientation and size to Item #1, and is likewise on the surface of the wood. Like #1 it has been covered with a hard, clear finish.

Microscopic examination and sampling of Item #4 for composition analysis are required for further study. A subsequent visual examination will be conducted using digital imagery and software.

Item #2, is on the surface of the paint. The glossy, smooth texture and black color is similar in appearance to black paint used in the image. The print is of no value for identification and no further sampling or examination will be done.


Items #5 and #7 are of no value and no further examinations will be conducted.

The impressed prints, #3, and #8-#10 were left when the paint was soft. Further visual examination will be conducted using digital imagery to ascertain if they are

of any value for identification.

Hairs and fibers present in Item #6 were most likely deposited when the stretcher was assembled. All four joints have similar appearing adhesive or glue smeared on them. The specimens in #6 are imbedded in this adhesive.

A final report will be submitted on completion of the examinations.

Signed  Date July 19, 2007  
Thomas Hanley