

Photograph B on Shaneyfelt Exhibit No. 23 is an enlargement of a negative which has previously been designated as Commission Exhibit 752 that I personally exposed in the Duo Flex camera obtained from Oswald's possessions which has previously been designated as Commission Exhibit 750.

This examination was based on the shadowgraph of the picture area of the camera exposed on to the negative, ~~or resulting print.~~

This shadowgraph shows the imperfections and nicks, etc., along the edges of the picture area of the camera that are individual and distinctive to that particular camera, and would not be duplicated in ^{any other} ~~every camera of the same make and model.~~

Mr. Redlich. Before you proceed to the specific points of reference, Mr. Shaneyfelt, in your prior testimony you advised the Commission, that Commission Exhibit No. 133B, which is a photograph of Lee Harvey Oswald holding a rifle, but in a slightly different pose from Commission Exhibit No. 133A; that Commission Exhibit No. 133B was taken by the camera which has been designated as Commission Exhibit No. 750.

You made that identification based on an examination of the negative from which Commission Exhibit No. 133B was produced.

At that time you indicated that you could not make such an identification of the source of Commission Exhibit No. 133A because the negative had not been recovered.

I would like to ask you two questions: First, to the best

of your knowledge has there been any recovery made of the negative from which Commission Exhibit No. 133A was made?

Mr. Shaneyfelt. Not to my knowledge.

Mr. Redlich. The second question is, why are you able to make an identification of the origin of Commission Exhibit No. 2 which is not a negative but a print, whereas you are unable to make an identification of Commission Exhibit No. 133A which is also a print?

Mr. Shaneyfelt. Because the identification of the origin of the photograph or negative is based on the reproduction of the picture area of the camera or the opening in the back of the camera where the negative is exposed.

This appears as a shadowgraph on the negative, and is the basis for the identification.

If a print is made from the negative that shows this shadowgraph, then the print can be used as a basis for the identification.

In the case of Commission Exhibit 2, which is a print of the alley in the back of the Walker residence, this shadowgraph appears around three of the edges of this photograph and, therefore, it has been used for such a comparison.

Commission Exhibit 133A has been printed with a white border, and the shadowgraph portion of the negative has been blocked out and does not appear on Commission Exhibit 133A. Therefore, it was not possible to associate it with any specific camera.

Mr. Redlich. Will you proceed now to indicate the points of reference which enabled you to make the identification concerning Commission Exhibit No. 2?

Mr. Shaneyfelt. Yes.

In ~~Commission Exhibit~~ or Shaneyfelt Exhibit No. 23, in photograph B, point No. 1 is ~~along the lower left hand~~, near the lower left hand corner of the picture, and shows a depression in the black ~~line~~^{edge} and a little point sticking out from the black ~~line~~^{edge} into the white area of the picture.

This is caused by an irregularity in the camera area where the film ~~lays~~^{lies} across the back portion of the camera. This characteristic, which is No. 1 on photograph B of Shaneyfelt Exhibit No. 23, appears in that same area which has been labeled No. 1 on photograph A of Shaneyfelt Exhibit No. 23.

It appears as a shallow depression and a little black point coming into the white area.

Farther along the right hand side of the picture centrally located between the top and the bottom, are points 2 and 3 in photographs A and B on Shaneyfelt Exhibit No. 23. These refer to two small notches in the black area where the white of the picture runs into the black line causing the appearance of two notches, one, the lower one, about twice the width of the upper one. This same characteristic is present in both photographs A and B.

Point No. 4 is an irregularity or a curve in the line on

the right edge of the photograph in both A and B of Shaneyfelt Exhibit No. 23.

Point No. 5 is a long shallow depression in the ~~black line~~, black edge, of the photographs A and B.

This point is located centrally on the right hand border, and has the same appearance in both of the photographs on Shaneyfelt Exhibit No. 23.

Point No 6 is a little black point that comes out into the white area of the picture, and this, I found, in the lower right hand corner of the photograph of the alley in back of the Walker house, which is photograph A on Exhibit No. 23, and is also present as point No. 6 in the photograph that I made from the camera which is photograph B of Shaneyfelt Exhibit No. 23.

Based on these characteristics, it is my opinion that the photograph, which is Commission Exhibit No. 2, ~~was~~, is, a print of a negative that was exposed in the Duo Flex camera which is Commission Exhibit 750.

Mr. Redlich. Is the scientific method which you have used to make this identification sufficiently precise so that you are able to state that this negative was exposed in Commission Exhibit No. 750 to the exclusion of all other camera?

Mr. Shaneyfelt. Yes.

Mr. Redlich. Mr. Shaneyfelt, Commission Exhibit No. 150 is a shirt which has been described in testimony as the shirt worn by Lee Harvey Oswald at the time of his arrest on November

22, 1963.

The Commission has forwarded to the FBI two photographs which have been heretofore designated as Gerald L. Hill, Exhibit A, and Gerald L. Hill, Exhibit B, which have been identified by the photographer as having been taken under the marquee of the Texas Theater as Oswald was being removed from the theater on November 22.

Gerald L. Hill Exhibit A has been heretofore identified as having been taken at a point of time very close to the time that Gerald L. Hill Exhibit B was taken.

The Commission also forwarded to the FBI a photograph which has heretofore been designated as Yarborough Exhibit A which appeared in the Saturday Evening Post issue of December 14, 1963, page 26.

For purposes of identification, the photograph appearing in Yarborough Exhibit A has been designated as Commission Exhibit 1797 since Yarborough Exhibit A consists of the entire Saturday Evening Post article.

The Commission asked the Bureau to examine the three photographs, Commission Exhibit No. 1797, Gerald L. Hill Exhibit No. A, Gerald L. Hill Exhibit B, in order to determine whether the shirt worn by Lee Harvey Oswald in these photographs was in fact the same shirt which has heretofore been designated as Commission Exhibit No. 150.

Is that correct, Mr. Shaneyfelt? Did you perform the

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examination in connection with this request by the Commission?

Mr. Shaneyfelt. Yes, I did.

Mr. Redlich. In connection with that examination, the FBI furnished to the Commission an additional photograph of Lee Harvey Oswald.

Would you please describe that photograph in relation to any of the other photographs that we have furnished to the Bureau?

Mr. Shaneyfelt. Yes.

Commission Exhibit --

Mr. Redlich. I would like to add that the photograph which the Bureau furnished to the Commission has been designated as Commission Exhibit No. 1796.

Mr. Shaneyfelt. Commission Exhibit 1796 was furnished to the FBI by the photographer who took the picture that has been designated as Commission Exhibit No. 1797. The photographer stated that the photograph, Commission Exhibit 1796, was taken seconds before the photograph which is Commission Exhibit 1797.

Mr. Redlich. On the basis of the photographs in your possession, which you examined, would you please describe the nature of your investigation and the conclusions which you reached?

Mr. Shaneyfelt. Yes. I compared the shirt which is Commission Exhibit 150 with the shirt being worn by Oswald in Commission Exhibit 1796, and Commission Exhibit 1797.

(Exhibit 24 (Shaneyfelt) was marked for identification.)

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Mr. Redlich. And in connection with that comparison, you prepared a chart which you have here today and which has been designated as Shaneyfelt Exhibit No. 24, is that correct?

Mr. Shaneyfelt. That is correct.

Shaneyfelt Exhibit No. 24 contains four photographs lettered A, B, C and D.

Photograph A on Shaneyfelt Exhibit No. 24 is an enlargement of the shirt being worn by Oswald in Commission Exhibit 1796.

Photograph B is a photograph of the actual shirt, Commission Exhibit 150, being worn by an employee of the FBI laboratory. The photograph was made with the shirt in the same approximate position as ^{the shirt} being worn by Oswald in Commission Exhibit 1796.

Photograph C is an enlargement of the shirt being worn by Oswald in Commission Exhibit 1797.

And photograph D is a photograph made in the FBI laboratory of Commission Exhibit 150 being worn by a laboratory employee, and the photograph was made to show the shirt in the approximate position and contour of the shirt being worn by Oswald in Commission Exhibit 1797.

The comparison of the shirt being worn by Oswald in Commission's Exhibits 1796 and 1797, were made with the shirt itself, and it was found that ~~these photographs show~~ photograph A of Shaneyfelt Exhibit No. 24, shows at points that have been designated on this photograph A as one, two, three and

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four, ~~small~~ little bits of foreign deposits that are adhering to the shirt. These little specks of foreign material are present on the shirt now, and are shown in the photograph in the same relative positions or locations ~~in number~~, at points numbered one, two, three and four in photograph B of Shaneyfelt Exhibit No. 24.

In addition, it ~~was~~^{was} found that in ~~the~~ photograph A, point 5 and point 6 ~~are~~^{that} two of the buttons ~~are missing~~^{are missing}. The second button ~~from~~^{down} the collar and the third button down from the collar are missing from the shirt in ~~the~~ photograph A of Shaneyfelt Exhibit No. 24. These buttons are also missing from the shirt and the torn condition of the area where the button has been pulled away or removed has the same configuration in both photographs A and B at points 5 and 6.

Point 7 indicates that the button on the shirt being worn by Oswald in the photograph A of Shaneyfelt Exhibit 24, is the same type and color and configuration as the button in the photograph B at point 7.

Points 8 and 9 refer to areas of the shirt in photograph A and photograph B, 8 being at the tip of the collar on the right side of the wearer, and ⁹ being the corner of the left pocket nearest to the buttons.

These two points indicate the similarity in pattern at those specific locations and show that the pattern of the fabric in both shirts at those points is identical. ^{Two} shirts ~~being~~

cut from the same fabric would not logically have an exact duplication of the pattern at cut or sewn edges of this type.

On photographs C and D on Shaneyfelt Exhibit No. 24 points 10, 11 and 12 again refer to the similarity in pattern ~~as~~ ^{along} ~~the~~ ^{shirt and} ~~edges~~ of the ~~fabric~~ as it would relate to the manner in which the material was cut from the original fabric.

Point 11, for instance, is two white lines of the same length in both photographs, and in the same location from the edge of the ~~shirt~~ ^{shirt}.

All of these points are of the same general type to show that the fabric design in a specific area close to an edge is identical.

Points 13 and 14 in photographs C and D of Shaneyfelt Exhibit No. 24 refer again to the torn areas where the buttons have been pulled from the shirt and show that they are similar in all their visible characteristics.

Based on these points it is my opinion that the shirt being worn by Oswald in Commission Exhibits No. 1796 and 1797, is the same shirt as Commission Exhibit 150.

Mr. Redlich. The record will show that Commission Exhibit 150 has a hole approximately one inch by two inches in the right elbow.

Is this hole visible in any of these photographs, Mr. Shaneyfelt?

Mr. Shaneyfelt. No, it is not.

Mr. Redlich. Referring to Shaneyfelt Exhibit No. 24, photograph D, does the right elbow of the shirt in this photograph ~~appear to contain a~~ appear to show a mark which might be a portion of that hole?

Mr. Shaneyfelt. Yes, it does.

Mr. Redlich. In your opinion, is it a portion of that hole?

Mr. Shaneyfelt. Yes, it is, because this is a photograph that I made of this shirt and I know it to be the same shirt.

Mr. Redlich. But why then does it not appear on photograph C which is the photograph of the shirt as it is being worn by Oswald?

Mr. Shaneyfelt. It doesn't show it in that photograph because the individual standing beside Oswald is ^{blocking} ~~broken~~ off that portion of the elbow and in fact has his thumb over Oswald's arm, you can see the thumb on the right arm where the officer is holding Oswald's arm.

Mr. Redlich. The absence of the hole in the photographs designated as Shaneyfelt Exhibit No. 24 A and C and Commission Exhibit 1796 and 1797, does not in any way effect your identification of the shirt as being the same shirt which is Commission Exhibit No. 150?

Mr. Shaneyfelt. No, it does not.

Mr. Redlich. During the course of its investigation, the Commission received a series of slides taken by a Mr. Willis.

These slides show various pictures of the motorcade and have in a deposition of Mr. Willis been identified by him as having been taken on November 22, 1963.

Have you examined these slides, Mr. Shaneyfelt?

Mr. Shaneyfelt. Yes, I have.

Mr. Redlich. And of these slides, does anyone appear to be a slide taken at the time of the actual shooting?

Mr. Shaneyfelt. Yes. In the vicinity of that period of time, ~~approximate time~~.

Mr. Redlich. That slide has been processed by your laborator and appears, does it not, in an exhibit which has been designated as Shaneyfelt Exhibit No. 25?

Mr. Shaneyfelt. That is correct?

(Exhibit 25 (Shaneyfelt) was marked for identification.)

Mr. Redlich. Are you able to identify that slide in terms of the number which it has been given in the Willis sequence of slides?

Mr. Shaneyfelt. Yes. This is the slide that Mr. Willis designated as No. 5.

Mr. Redlich. The Commission asked you to examine this slide with reference to its background and with reference to other photographs which you have examined of the motorcade at the time of the assassination, in order to determine the relationship of this slide to the shots which were fired at that time.

Did you personally conduct this examination?

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Mr. Shaneyfelt. Yes, I did.

Mr. Redlich. In connection with that you prepared the *photograph* ~~slide~~ and the diagram which have been designated as Shaneyfelt Exhibit No. 25?

Mr. Shaneyfelt. That is correct.

Mr. Redlich. Are you able to describe for us now the result of your investigation?

Mr. Shaneyfelt. Yes. Photograph A of Shaneyfelt Exhibit No. 25 is an enlarged color print made from the No. 5 slide of the Willis slides.

The photograph B is a copy of the plat map of the assassination area which was prepared for the Commission and has previously been designated as Commission Exhibit No. 882.

Point No. 1 in photograph A shows Mr. Zapruder in his position --

Mr. Redlich. The record will show that the reference to Mr. Zapruder is to Mr. Abraham Zapruder, who is an amateur photographer, who took the photographs which were used as the basis for the reenactment which was performed in Dallas by Agents of the Federal Bureau of Investigation, and Secret Service and attorneys for this Commission, is that correct, Mr. Shaneyfelt?

Mr. Shaneyfelt. That is correct.

Point 1 of photograph A shows Mr. Zapruder in his position from which he took his eight millimeter motion picture film of the assassination. Point 1 in the plat map shows again the

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point indicating Mr. Zapruder's position as related to other portions of the area.

Point No. 2 is the President riding in the Presidential limousine, which is on photograph A on Shaneyfelt Exhibit 25.

Point No. 3 is the Stemmons Freeway sign that is on the north side of Elm Street in the general area of the assassination. This is also designated as point 3 on the map which is photograph B of Shaneyfelt Exhibit No. 25.

In order to relate the photograph A of Shaneyfelt Exhibit No. 25 ~~to the frames and photographs in the~~ to the specific frames in the Zapruder motion picture film, I first determined ~~that~~ from correspondence, that Mr. Willis was standing along the south curb of Elm Street, approximately opposite the Texas School Book Depository Building.

By looking at the photograph A I find that from the camera angle of Mr. Willis a line drawn from Mr. Willis to Mr. Zapruder would go just to the right of the Stemmons Freeway sign which is point 3 in photograph A.

I drew a line from Mr. Zapruder's position with lavender pencil just past the freeway sign which is position 3 on photograph B over to the general area of the side of Elm Street where Mr. Willis is reported to have taken his pictures.

Mr. Redlich. And that line appears as the top line in Chart B of Shaneyfelt Exhibit No. 25, does it not?

Mr. Shaneyfelt. That is correct.

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I then ~~used~~ in the photograph A of Shaneyfelt Exhibit No. 25, that a line from the ~~eye of the camera~~ eye of the camera-man, to the President, would pass the Stemmons Freeway sign somewhat farther away from the sign than the line to Mr. Zapruder, approximately three to four times a greater distance.

I drew a line from an area about that far from the sign to the area where Mr. Willis was reported to be standing and find that that line passes through a point designated on the map as frame 210 which relates to the frame number 210 of the Zapruder assassination films.

I then drew a green line from Mr. Zapruder's position to ~~the~~ ~~Kennedy~~, President Kennedy, at frame 210, and find that that ~~sign passes that line, green line,~~ ^{passes} ~~passes~~ directly through the Stemmons Freeway sign which is position 3 in photographs A and B on Shaneyfelt Exhibit No. 25.

Based on this, it is my opinion that photograph A of Shaneyfelt Exhibit No. 25 was taken in the vicinity of the time that frame 210 of the Zapruder picture was taken.

This is not an accurate determination because the exact location of Mr. Willis is unknown.

This would allow for some variation, but the time of the photograph A, as related to the Zapruder picture, would be generally during the period that the President was behind the signboard in the Zapruder films, which covers a range from ~~frame~~ around ^{frame} 205 to ^{frame} 225.

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Mr. Redlich. The record will show that prior investigation has revealed that President Kennedy emerges from the sign at frame 225, and that he starts going behind the sign at approximately frame 205.

Prior investigation has also revealed that when viewed from the southeast corner window of the sixth floor, the President ^{emerges} from the oak tree at approximately frame 210.

Mr. Willis has stated, Mr. Shaneyfelt, that he took this photograph almost at the instant that the President was hit by a shot which sounded to Mr. Willis as if it was the first shot that he heard.

On the basis of your examination of the Zapruder films, and your examination of the Willis photograph, would it be a correct statement that this photograph, the one appearing in Shaneyfelt Exhibit No. 25, was taken at approximately the same time as the shot which struck President Kennedy at the rear of the base of the neck?

Mr. Shaneyfelt. Yes, that would be a correct statement, to the best of our knowledge at this time.

Mr. Redlich. Returning for just a moment to Mr. Willis' location, would it not have been possible for you to fix his exact location by reference to two different fixed points in the background at different points in this picture?

Mr. Shaneyfelt. Yes, it would be possible having Mr. Willis' camera, to fix his location with some degree of accuracy by using

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it at the specific location in Dallas, and ~~relating the position~~
~~relating~~ various objects in the photograph to their location
as they appear in Photograph A of Exhibit No. 25.

Mr. Redlich. You are reasonably satisfied, however, that the
technique that you have used to fix his location is a reasonably
accurate one upon which you can base the conclusions which you
have stated today?

Mr. Shaneyfelt. Yes, yes. I feel that the exact establish-
ing of the position of Mr. Willis would not add a great deal of
additional accuracy to my present conclusions.

Mr. Redlich. Mr. Shaneyfelt, during the course of the Com-
mission's investigation we have had occasion to request the Bureau
to investigate whether any bullets or fragments of bullets struck
any of the street or curbing or other area around ^{Dealey} ~~Dealey~~ Plaza.

In connection with this investigation, the Commission asked
the Bureau to investigate a photograph taken by Mr. James Underwood
a newsman for KRLD-TV in Dallas, and a photograph taken by Mr.
Tom Dillard, a photographer for the Dallas Morning News. In con-
nection with this request the Commission received a communication
from the FBI dated July 17, 1964, which is now designated as
Shaneyfelt Exhibit No. 26.

(The document referred to was marked Shaneyfelt Exhibit No.
26 for identification.)

Mr. Redlich. Would you briefly summarize the results of that
investigation as of that time, Mr. Shaneyfelt.

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Mr. Shaneyfelt. Yes. The Commission requested that we conduct an investigation relative to reports that there was a mark or a nick on the south curb of Main Street in the assassination area, and that we attempt to locate it and make whatever tests could be made to determine whether or not a bullet could have struck the curb at that point.

The investigation was initiated by requesting our Dallas office to contact the photographers, James Underwood of KRLD-TV in Dallas, and Mr. Tom Dillard, a photographer for the Dallas Morning News, and ~~the~~ ^{to} use ~~of~~ ^{the} photographs previously made by these two photographers to attempt to locate this mark or nick on the curb on the south side of Main Street.

~~Commission Exhibit or~~ ^{a report of} Shaneyfelt Exhibit No. 26 is the results of that initial search which resulted in failure to find the exact location of this mark or nick ~~along~~ the curb along the south side of Main Street ~~at~~ the assassination site.

Mr. Redlich. Following this letter, you yourself went down to Dallas in order to pursue this matter further, is that correct?

Mr. Shaneyfelt. That is correct.

(The document referred to was marked Shaneyfelt Exhibit No. 27 for identification.)

Mr. Redlich. I introduce into the record at this time Shaneyfelt Exhibit No. 27, which is a letter from Director Hoover to Mr. Rankin summarizing the results of this investigation.

(The documents referred to were marked Shaneyfelt Exhibits

28, 29, 30, 31, 32, and 33 for identification.)

Mr. Redlich. I also introduce into the record Shaneyfelt Exhibits No. 28, 29, 30, 31, 32, and 33.

With reference to these exhibits, Mr. Shaneyfelt, I ask you to summarize at this time the results of your investigation into the existence of a mark on the curb, and if such a mark was found to exist, its location with reference to other photographs of which you have knowledge.

Mr. Shaneyfelt. Yes.

Using photographs made by Mr. Underwood and Mr. Dillard in November 1963, either the 22nd or 23rd, of this mark on the curb, I went to Dallas and was successful in locating a mark.

Shaneyfelt Exhibit No. 29 contains the photographs used to locate the mark on the curbing on the south side of Main Street at the assassination site.

Photograph No. 1 of this exhibit is the photograph of the mark made by Mr. Underwood, the red arrow indicating the mark on the curb.

Photograph No. 2 is the photograph made by Mr. Dillard of the mark on the curb, and the red arrow again designates the mark.

Photograph No. 3 of Shaneyfelt Exhibit No. 29 is a photograph that was made by Mr. Underwood by placing his camera on the mark and pointing it toward the Texas School Book Depository building, and he stated he did this so that the resulting photograph could be used to relocate this mark on the curb should it ever be

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necessary.


Mr. Redlich. I gather that without that photograph taken by Mr. Underwood it would have been extremely difficult, if not impossible, to have located this mark, is that correct?

Mr. Chaneyfelt. It would have been more difficult. Mr. Dillard's photograph actually contained some background that was of value, and we would have found it without this, but this made it much easier. ~~This made it~~, Photograph No. 3, which was made by Mr. Underwood, allowed us to go immediately within ~~a foot of~~ a foot to a foot and a half of, the actual mark.

Mr. Redlich. Continue.

Mr. Chaneyfelt. The photograph which has been marked as Chaneyfelt Exhibit No. 28, ^{is} the photograph that I made after having located the mark, ~~this~~ in effect duplicates the photograph made by Mr. Underwood, which is Photograph 3 of Chaneyfelt Exhibit No. 29 and, as can readily be seen in comparing these two photographs, the relationship of the light pole to the buildings on either side of it on the right side of the photograph, the relationship of the sign to the concrete abutment in the back of it ~~on~~ ^{to} the right edge of it, the relationship of the light posts ~~between~~ between the cameraman and the Texas School Book Depository building, and their relationship to the building in back of them, show that they are entirely consistent, and that the mark that was located is, in fact, the mark that was photographed by Mr. Underwood and Mr. Dillard.

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Photograph No. 30 or Shaneyfelt Exhibit No. 30, is a photograph approximately duplicating the photograph made by Mr. Dillard which is Shaneyfelt Exhibit No. 29,  Photograph No. 2.I, with a pencil, made a circle around the mark on the curb, and this pencil mark shows in Shaneyfelt Exhibit No. 30.

Shaneyfelt Exhibit No. 31 is a photograph taken from in front of the School Book Depository building looking down toward the triple underpass, showing in the center area of the picture two men in white shirts standing along the south curb of Main Street at the point where the ~~mark was found~~ the mark on the curb was found.

Shaneyfelt Exhibit No. 32 is a photograph made from under the triple underpass looking past the point where the mark on the curb was located towards the Texas School Book Depository building, which relates this area to the rest of the assassination site.

There is a marker that has been set up on the curb with an arrow pointing down, that is directly over the area where the mark is located on the south curb of Main Street.

The photograph, Shaneyfelt Exhibit No. 33, is a photograph made from the location of Mr. Abraham Zapruder who made motion pictures of the assassination on November 22, and this photograph was made having a man who can be seen standing in the center of the picture, placed in the center of Elm Street, along a straight line between the mark on the curb and the assassination window in

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