

THIS DETAILS WHAT THE
NEGATIVES I SENT YOU SHOW!

JFK ASSASSINATION FILES

WARREN COMMISSION REPORT

THOMAS C. DILLARD Exhibit A Exhibit B Exhibit C

This is a summary study of the Negative/photos of the Thomas C. Dillard exhibits as found at the National Archives in Washington DC. Thomas Dillard was at the scene of the JFK assassination and had taken several photos of the events surrounding the assassination. Thomas Dillard was on assignment for the Dallas Herald and his original negatives have since been claimed to of been lost and unavailable. The following information was obtained through the purchasing of the Dillard negatives through the National Archives. A copy of that transaction record is on file. A comparison of three of his Photo/negatives was conducted by JFK assassination researchers and the following observations were made ...

- 1) Exhibit A and C show the images of a man standing in the windows just west to the sniper's window. The image of a mans torso, eyes, nose, and head outlines can be seen in both exhibits and appears more clearly in exhibit C. *(See also Dillard exhibit B)* The difference being that the image has moved closer to the window allowing more detail of him to be seen in exhibit C as in exhibit B. There can be no external light or shading source to account for his image. The same man can be observed on the sixth floor of the SBD in the frames taken from the Huges film. The height appearance of this individual in the window matches that of other people seen in Dillard exhibit B. *(See Dillard exhibit B / fourth window from the right in the second row)*
- 2) In both exhibits A and C we can see part of the sniper's body at the window just above the bottom ledge. The rest of the sniper appears to be in dark shadow, but now there is evidence that disputes this finding and points towards tampering with the area around the sniper's window.
 - a) When comparing the sniper in the sixth floor window with the black men in the fifth floor window directly below we see that these individuals are illuminated by sunlight and are quite clear. We do not get this affect in the sniper's window even though both floors are being illuminated by the same external light source nor is there anything tall enough that could cast a shadow to the sixth floor. *(Take notice of the illumination of the outside walls of the SBD)* The only other alternative here is that it's so dark inside the open area that most of the sniper is completely blacked out. This cannot be so because of exhibit A. *(The second box)*

- b) In exhibit A we see a second box that is of a dimmer lighting than the box at the far left opening of the window when looking at the photo/negative. The logic here tells us that the second box is further back into the room. The problem here is that if the second box is so visible then why isn't the sniper that's obviously much closer to the window's opening also visible? What possible light or shadow source could allow his arm to be seen, but nothing else? And let's not forget the second box! All indications are that the area inside the window's opening has been retouched.
- c) We also see that when we compare exhibit A with exhibit C that the second box is missing in one of the negative/photos. We also see that the sniper is still in the same spot in both photos implying that he has not left his position. What we are left with are three alternatives. The first is that the area inside the window in Exhibit C has had the box removed by retouching the photo/negative. The second is that there was another person (*other than the sniper*) moving boxes around on the sixth floor following the assassination. The third alternative is that both cases are true because again part of the sniper is still visible above the window's sill in all the Dillard exhibits and yet his mid-section is totally unseen in all three exhibits. Furthermore there are other photos of boxes appearing in the sniper's window following the assassination and yet the sniper has held his position throughout the entire sequence.
- 3) We see in the sniper's window just above the window frame the image of the sniper's forehead and hair. This is so because of the light illuminating this area of his body through the glass. Several points tend to support this finding.
- a) The image just above the bottom of the window frame not only shows very clearly the outline of the top of the sniper's head, but it also matches up to where you would expect a sniper's head to come that is obviously squatting at the window's opening. Secondly the image of the head aligns with the part of the body that is visible in the window's opening at the window's sill. (*See exhibit A and C*) The same thing is seen throughout Dillard exhibit B where individuals throughout the different floors are illuminated from the light passing through the glass windows.
- b) Upon closer observation we see that the hair outline is nothing at all like Oswald's. This individual's hair is not only longer and much thicker than Lee Harvey Oswald's, but also this individual doesn't have the receding hairline that Oswald is well known to have had. It is obviously not Lee Harvey Oswald and would explain the need to blacken out the area seen in the opening of the sniper's window as to conceal the sniper's identity in not so much who he was, but just who he was not
- 4) Note that in all photos that show the sniper away from the window that the image of his forehead and hair through the glass is also missing. This shows that an outside light source was not the cause of this image or it would have still been visible after the assassin had moved away from the window.