Since only four prints of the "Walter" left thumb were presented in the period covered by this paper it seems desirable to review, very briefly, some of the references to their occurrence.

In *Psychic Research,* February, 1928, p. 112, it is stated that, "when the three prints obtained on this evening [Aug. 23rd] were examined, they were found to be duplicates of one another so far as the line pattern was concerned, but entirely different from either the Walter print [right thumb] or the two prints to which Mark's name is attached."

Psychic Research, October, 1928, p. 563; "We have three separate prints of identical pattern, all obtained on the same evening in response to a demand that Walter demonstrate his left thumb." (This statement is repeated, in essence, on p. 684, in the December issue, 1928.)

Crandon's record of the above séance (not published) carried the following statement in paragraph (4): "Study of the finger prints by the Expert, Capt. Fife, showed them to be all alike, but they were not the Walter right thumb finger prints of which we have so many. We assume, therefore, that Walter used his left thumb in response to a demand made only the very last minute before the experiment." (This request was made by Fife.)

Mr. W. T. Hutchinson, of Cincinnati, Ohio, was a guest sitter at the above séance, and at his request one of the three waxes was given to him, but not until Fife and the writer, in the presence of those sitters who were interested in the examination of the prints, had agreed that the three prints were of the same pattern. This wax has been in his custody ever since it was made, and was lent to Mr. Carrington for his examination, as noted in his article herewith.

The fact that this print is identical in pattern with the second print of August 23rd can be readily determined by an examination of the photograph of it, shown herewith as Fig. 7,[6] on the page facing the indexed photographs of the left thumb prints, Figs. 5 and 6.

The writer has in his possession a small photograph of the third of the contemporaneous prints of August 23rd. This photograph is not perfectly detailed, but it does show the general form of the pattern, the scar 18, the crease 15, the joint line, and the curious depressions seen in Fig. 5 at the right of indices 1-4, and below the index 8. This photograph proves that the print was placed in the wax in a fashion just the reverse of the one shown in Fig. 5, although the contour of these two waxes is otherwise almost identical.

The fourth print of the left thumb was made on the same piece of wax with a right thumb print, during the séance of December 3rd, 1927, and was illustrated and reported in *Psychic Research,* November, 1929, p. 577, and pp. 578-9, respectively. That part of this wax carrying the left print is reproduced on the same page with the Hutchinson print as Fig. 8, thus facilitating comparison of this print to two of the three remaining wax prints of the left thumb made in 1927, and to the "Kerwin" ink prints of the left thumb. The séance record of December 3rd was made by Mrs. Baker and Mr. Byam Whitney, is signed by them, and notes that, "Two well-defined impressions were put in the wax, a left and a right thumb print (afterwards identified by Mr. Fife as 'Walter' prints)." Mr. Whitney's supplementary report states that, "The piece of wax marked before the sitting with a special symbol known only to Mr. W. still retained this symbol after the double thumb print was impressed thereon by Walter." While Fife's report states, in regard to this wax: "The second piece of wax, marked by Mr. Whitney, bore two imprints; one of the

[6]Due to the necessity for lighting this print from the lower right side the joint line may appear depressed. It is actually raised, and the print is identical in pattern and category with Fig. 5, on the opposite page.

aforementioned Walter thumb (right), the other an impression the pattern of which is a duplicate of the three impressions made at the séance of Aug. 23, 1927, and claimed by Walter as of his left thumb. I marked these wax imprints with my initials after my examination."

When the writer obtained this wax for photographing, in 1929, Mr. Whitney identified his mark on the back of the wax, and again identified it when the wax was returned to him. A very fine reproduction of this piece of evidence was shown in *Psychic Science,* April, 1930, as Fig. 17. Both the right and left prints, properly placed on the wax, can be readily identified as of the same pattern as the corresponding prints shown in Figs. 3 and 5, respectively.

For the benefit of those readers who have not familiarized themselves with the technique of comparing ink prints and three-dimensional prints of the same digits it may be well to add a brief outline of the procedure. In its simplest terms, the relationship of the two prints is as follows: the ridges of the digit, when inked and pressed on paper, *leave a pattern of the tops of the ridges;* but when such a digit is pressed into soft wax *these same ridges make depressions of exactly the same pattern* in wax. Consequently, *the black lines of the ink print are compared to the depressions in the wax.* In a good photograph of a wax print the depressions are in the shadow of the ridges of the wax. These shadows are not always very dark, but are sufficiently clear in Figs. 3 and 5 to be readily identified. Such a wax print as is referred to above is known as a negative print. A positive print in wax, on the other hand, is a model of the thumb, and the ridges duplicate the ridge pattern that one sees when examining the thumb itself with a magnifying glass. Since the relationship of the characteristics is the same in a positive print as in the thumb of which it is a model the finger-print expert has no difficulty in establishing an identity beween such a print and an ink print of the same thumb. The layman, however, might find it less confusing if one of the prints were photographically reversed so that the orientation of the pattern would be the same in both prints.

It will be seen, therefore, that the soft wax is pressed up into the troughs between the papillary ridges of the digit; hence, the *ridges in the wax print* copy these troughs in the normal digit, and in the ink print are represented by the white lines. The standard method of indexing ink and negative wax prints is to compare the black lines of the first to the depressions of the latter. This has been done in the case under consideration.

An interesting example of the manner in which the wax print records *depressions* in the normal digit is seen in the case of the scar 4, in Fig. 5. In the ink print (Fig. 6) the ridges are broken, while in the wax print there is a sharp ridge of wax connecting a number of ridges, and forming an approximately straight line. The rolled impression of the right thumb shows the extension of this scar beyond the area defined in the wax print.

The identification of these patterns has been checked by five competent and unprejudiced experts, as well as by several laymen who had not the slightest difficulty in satisfying themselves as to the identity of the ink and wax prints.

It is generally agreed by dactyloscopists that if a print under inspection contains from eight to ten clearly defined characteristics which are identically related as in a record print the identity of the first has been established. Many of them are of the opinion, as a result of long study, that there never have been two finger prints that were exactly alike. In the right thumb prints, shown in Figs. 3 and 4, the reader should be able to find approximately 90 identical