

May 3, 2013

UGO MATULIC
at Calgary, Alberta

(our file ref: 3442-1)

Examination of Questioned Signatures Pertinent to the Authentication of Paintings of Norval Morriseau

5th Summary Report:

Further, in order of priority and availability, for Ugo Matulic, Collector, this analyst has completed additional examinations and comparative analyses of signatures presenting as those of Ojibway artist Norval Morriseau (deceased) as appearing on the following five (5) collected works on canvas and other media:

“Ojibway Family in Ragalia”, 1986 – (4 Panels) – sig. on reverse
Untitled, 1978 – signature on reverse
Untitled, 1974 – painted glass jug – signature on bottom
Untitled, 1972 – signature on reverse
“Blue Heron”, 1967 – birch bark – signature on reverse
“Wasajak”, 1964 – birch bark – signature on reverse
“Serpent”, 1964 – birch bark – signature on reverse
Untitled, 1963 – green ink, signature on reverse

Copies of the subject works and their respective questioned signatures have been attached for identification and reference purposes, as exhibits to this report.

Note that “signature” references in this report variously refer not only to the signature proper, but also broadly reference the related brush-written titling of the paintings and any of the related marks or symbols common to the signing of works of Norval Morriseau, and which thereby often collectively comprise the “signature”.

This summary is not intended as a final report, but only to summarize preliminary findings with respect of the eight subject works, to date of this report. This preliminary summary precedes a comprehensive formal report which is to be produced upon completion of examination of signatures on paintings presented, or yet to be presented, to this analyst by Ugo Matulic as original works of Norval Morriseau. At the sole discretion of Ugo Matulic, for whom this report is undertaken, this summary report may be made available to others.

Basis of this Examination:

Standard, professional practices of document examination pertinent to questioned handwriting and signatures have been applied in this undertaking, whereby stroke characteristics of letter/symbol formation, slant, slope, rhythm, pressure, compression / expansion and sequence of strokes in the handwriting are studied, characterized and compared to make determinations as to authorship or authenticity. Results in this report have been based solely on such professional standards and practices.

Exhibits of Subject Paintings & Examined Signatures – 5th Summary Report:

(Subject Signatures presenting as those of Norval Morrissette have been copied from source, excerpted, and attached for reference purposes to this report. Refer to the 1st Summary Report for representative exemplar signature comparatives.)

Exhibit A: (A1 through A5) Images of the *Eight (8) Subject Paintings*, solely for purposes of identification of those paintings, and general reference to this report.

Exhibit Q1: “*Ojibway Family in Regalia*”, painting on canvas, 4-panel set; dated 1986; pencil signature presenting as that of Norval Morrissette (“*Norval Morrissette*”) on reverse side of 4th panel (in context of the painting, and excerpted sample). Examined original work.

Exhibit Q2: *Untitled*, painting on canvas, dated 1978; painted signature presenting as that of Norval Morrissette (“*Norval Morrissette*”) on reverse of canvas (in context of the painting, and excerpted sample). Examined as high-resolution photographic images.

Exhibit Q3: *Untitled*, painting on gallon glass jug, dated 1974; painted signature presenting as that of Norval Morrissette (“*Norval Morrissette*”) on bottom/base of jug (in context of the painting, and excerpted sample). Examined original work.

Exhibit Q4: *Untitled*, painting on canvas, dated 1972; painted signature presenting as that of Norval Morrissette (“*Norval Morrissette*”) on reverse side of birch bark (in context of the painting, and excerpted sample). Examined original work.

Exhibit Q5: “*Blue Heron*”, painting on birch bark, dated 1967; painted signature presenting as that of Norval Morrissette (“*Norval Morrissette*”) on reverse side of birch bark (in context of the painting, and excerpted sample). Examined original work.

Exhibit Q6: “*Wasajak*”, painting on birch bark, dated 1964; painted signature presenting as that of Norval Morrissette (“*Norval Morrissette*”) on reverse side of birch bark (in context of the painting, and excerpted sample). Examined original work.

Exhibit Q7: “*Serpent*”, painting on birch bark, dated 1964; painted signature presenting as that of Norval Morrissette (“*Norval Morrissette*”) on reverse side of birch bark (in context of the painting, and excerpted sample). Examined original work.

Exhibit Q8: *Untitled*, painting on canvas, dated 1963; faint/faded green pen signature presenting as that of Norval Morrissette on reverse side of canvas. The original work was examined. *Signature image not able to be captured for this report.*

Exhibit QX: COMPARATIVE view of seven excerpted subject signatures spanning period 1964 to 1986 of this current sampling.

The examination:

(Utilizing macroscopic, microscopic and high-resolution imaging, as appropriate)

Continuing from the first Preliminary Summary, known exemplar signatures of Norval Morrissette as provided by Ugo Matulic and as researched by this analyst, including examined Certificates of Authenticity, paintings, autographed books, and large number of signed limited edition prints, continued to form a basis for comparative analysis with the signatures presenting as Norval Morrissette on the eight subject paintings of this 5th Summary report.

(This analyst had previously characterized known signatures, and broad signature styles, both written and painted, of Norval Morrissette, as existing prior to and after pronounced effects of Parkinson's disease, and has conscientiously allowed for such possible effects in the comparative evaluation of painted and other signatures.)

The various signatures of the *Eight Subject Paintings* of this report – identified as “*Ojibway Family In Regalia*”, dated 1986; *Untitled*, dated 1978; *Untitled*, painted jug, dated 1974; *Untitled*, dated 1972; “*Blue Heron*”, birch bark, dated 1967;

“*Wasajak*”, birch bark, dated 1964; “*Serpent*”, birch bark, dated 1964; and *Untitled, green pen signature*, dated 1963; referenced to this report as exhibits Q1 through Q8 respectively – were studied, individually and collectively, in all aspects of disclosed stroke details of the handwritten and hand-painted signatures, to characterize each of those questioned signatures.

The signatures of the subject works are brush-written, with the exceptions of the two paintings on canvas, *Untitled, 1986, pencil signature* (Q1); and *Untitled, 1963, green ink signature*, (Q8), the latest and the earliest in this examined series, which appear to have been handwritten with typical writing instruments (black pencil, ink pen, respectively).

The characterized signatures of the subject eight paintings were compared each to the other, and then, individually and collectively, with characterized known signatures of Norval Morrisseau, as generally represented in exhibits to the 1st Summary report, in all aspects of disclosed stroke characteristics, to make preliminary determinations as to the authenticity of the handwritten and brush painted signatures presenting as by Norval Morrisseau (*ref. exhibits Q1 through Q8*).

Additionally, this analyst finally assessed the eight works in order of date, from earliest (1963) through to the latest (1986). This progression facilitated a final assessment of any apparent changes or variations as may have been disclosed in the signatures as progressively attributable both to age and to effects of Parkinson's disease over that time-span.

Limitations of This Examination:

As stated in the 1st Summary Report: It is important to note that the known signatures of Norval Morrisseau present a variation of style that is notably greater than is presented by the majority of signatures within the populace. Additionally, pronounced effects of Parkinson's disease in Morrisseau's later years may introduce further variants to the broad variation of Morrisseau's signature. As a result, in the case of Norval Morrisseau, a forged signature, conceivably, may disclose fewer stroke characteristics that would clearly present as outside of the artist's established range of signature style. Further, the brush painted signatures do not allow for detailed evaluation of subtle pressure characteristics as would generally be disclosed, for example, in writing with pen and ink on paper. And, finally, the influence of age / infirmity, as indicated, has to be considered as one further complication in evaluating and comparing the subject signatures particularly from the 1970s forward.

Notwithstanding these limitations in ascertaining authenticity of the subject signatures of Norval Morrisseau, this analyst was able to complete a 5th preliminary comparative analysis of the questioned signatures of the subject eight paintings, and to provide a preliminary report and reserved opinions as to the authenticity of those signatures.

Principal Observations and Summary of the Examination:

In studying the various signatures presenting as those of Norval Morrisseau on the subject eight paintings in a broad comparative analysis, with particular respect of all stroke characteristics of letter/symbol formation, slant, slope, compression / expansion, stroke sequence and rhythm characteristics variously disclosed in each of the subject signatures, the following observations and conclusions have been reached by this analyst:

There are three Untitled paintings in this subject group which were similarly brush-signed “*Norval Morrisseau*”, and include the common copyright symbol: the two untitled paintings on canvas, 1972 & 1978 (Q2, Q4); and the painted jug, 1974 (Q3).

As to painting on a jug – well, Morrisseau was not one to be limited by a lack of canvas in his prolific production of works – refer to the “*Pizza Box*” painting, for example, as covered in the 4th *Summary Report*. And, as seen in this series, even birch bark apparently drew Morrisseau's interest as an interesting and viable medium.

The two birch bark paintings of 1964, “*Wasajak*” and “*Serpent*” (Q6, Q7), are brush signed “*Norval Morrisseau*”, as with the three aforementioned Untitled works, but also include the almost habitual “dash” before the titling of those works.

In spite of the broad date range of these works, there is disclosed a similar, recognized signature style and presentation within both the titled and the untitled format that correlates with many of the known works across that period. Further, there are no elements disclosed within those signatures which would contradict authenticity.

These variations are found to fit within the established range of signature styles, developed early by Morrisseau, though not applied as a strict rule to all works as Morrisseau was not known to be strictly bound even by his own conventions.

The signatures proper, as “*Norval Morrisseau*”, correlate well with known brush signatures, without any significant deviation outside of the established range of style; and the rhythm of each of the signatures discloses a comfortable familiarity with the style. Further, there are no elements within those signatures which would contradict authenticity.

While all three birch bark paintings – “*Wasajak*” and “*Serpent*”, dated 1964, and “*Blue Heron*”, 1967 – each present the familiar date, copyright symbol, and “dash” before the titling, this analyst finds that only the two 1964 signature styles can be presently correlated as presenting authentic signatures.

Unlike those two works, the 1967 dated birch bark piece, “*Blue Heron*”, does not present a recognized signature, as such, but is simply signed “*N. M*”. While the formation and angularity of the brush stroke initials is not strongly correlative with observed comparative signatures, the titling and dating does not disclose any significant contradiction of authenticity with that style of comparative signatures. It is the considered opinion of this examiner, however, that there is simply not sufficient characteristics of the limited initialed signing for any confident result in this case, and this examiner is forced, at this time, to find authenticity of this 1967-dated birch bark 'signature' inconclusive.

Further addressing the two birch bark works, “*Wasajak*” and “*Serpent*”, while the two works would appear to have been companion pieces of the same general date (1964), and while the signatures present compelling correlation each to the other, it must be acknowledged by this analyst that the “*Serpent*” piece presents somewhat less clarity than does the “*Wasajak*” piece, due at least in part to the nature of the surface of that birch bark. Notwithstanding that difference, those signatures do show compelling correlation to the known signatures, and identified signature style, of Morrisseau; and, further, there are no elements disclosed within either of those two signatures which would contradict authenticity.

The *Untitled*, 1972, painting on canvas, as one of Morrisseau's more erotic depictions, presents a somewhat faint brush signature, copyright mark, and what appears to be the 'thunderbird' symbol. Not all elements of this signature are distinct, and there is disclosed some variation in the “*r*” formations between “*Norval*” and “*Morrisseau*”. However, the variation is consistent within “*Morrisseau*”, and not outside the observed range of variation. This analyst finds that there are sufficient disclosed stroke characteristics and over all style of presentation of the “*Norval Morrisseau*” signature, as a whole, to weigh in favour of authenticity, and without any disclosed characteristics that would clearly contradict authenticity.

The two 'differently' signed works – the later “*Ojibway Family in Ragalia*”, 1986 painting, comprised of four separate frames, and the very early *Untitled, green ink signature* painting on canvas, 1963 – are both signed on the reverse of the canvas with more typical writing instruments: The first, with a pencil, and the second, with a green ink pen. Here we are contrasting a very early work with a late work, both bearing more normal writing, as opposed to brush signing.

In the late work, “*Ojibway Family In Ragalia*”, 1986, we see a style of signature generally preferred by Morrisseau when not using a brush, with the rounded “N” formation. The titling also deviates from the brush-signed conventional placement, and is written above the signature, and in a non-cursive (printed) style, but which does disclose strong letter formation correlation with Morrisseau's known hand. We also note typical misspelling, in “*Ragalia*”.

Over all, this work was signed more in keeping with pencil or pen signatures most often seen on Morrisseau's prints.

Yet again, we see that, with choice of medium and with choice of signing methods, Morrisseau is not bound by his own conventions, and will utilize whatever is most convenient or available in a particular moment or circumstance.

While it does not appear to be as common as the brush-signed paintings, this analyst finds that it does show strong overall correlation with the signature and titling more often seen on Morrisseau's signed prints; and, further, there are no elements disclosed in that signature and titling which would contradict authenticity.

Between the earliest painting in this group, the *Untitled, green ink signature*, and the late “*Ojibway...*” we perhaps see the old adage at work: “*The more things change, the more they stay the same*”.

That is to say, whether at the beginning of his journey as an artist, or towards the end, grabbing a pen or pencil to sign a painting appears to have been a simple matter of expediency to Morrisseau.

This analyst would have preferred that he had not chosen a green ink pen to sign a rough canvas, as in the *Untitled, green ink signature* painting. Green ink? How many people even have green ink pens? It is unfortunate for this analyst that he did choose green ink, or any ink pen at all, which is very faint and faded on the rough canvas. While this analyst was able to read that signature, it was not possible, to the date of this report, to capture that signature as a viable image.

However, the signature, as examined to date, does disclose strong correlation to known signatures and has not disclosed any elements which would contradict authenticity.

In light of the seriously reduced legibility and clarity of that green ink signature, this analyst proposes to continue to work to effectively image-capture that signature and to facilitate further authentication of that signature for publication in a final, comprehensive report.

Conclusions of the Examination and Comparative Analysis:

Over all, it has been determined by this analyst that there is, together with identified and correlated stroke characteristics, recognizable general styles, format and juxtaposition in how the paintings are signed – that is, the style and relationship of the signature, the style of the titles and accompanying symbol(s), whether brush-signed or, as in the case of the latest and the earliest paintings of this group (Q1 and Q8), signed on the reverse by pencil and by ink pen – such that each, with the current exception of the “*Blue Heron*” 1967-dated birch bark painting, compellingly present as having been written by one and the same Norval Morrisseau.

On balance of these results, and with due consideration of media, conditions, clarity of the signatures, acknowledgment of stated limitations in comparative analysis of signatures on the eight subject paintings, and in following and building upon the work and findings of the preceding summary reports, it is the reserved opinion of this examiner, to date of this report, that:

a) it is **within a high degree of probability* that the signatures and handwriting variously presenting as that of Norval Morrisseau on the six subject paintings identified as “*Ojibway Family in Ragalia*” 1986; *Untitled* 1978; *Untitled* 1974 (jug); *Untitled* 1972; “*Wasajak*” 1964 (birch bark); “*Serpent*” 1964 (birch bark), are true signatures of Norval Morrisseau; and

b) it is **within a reasonable degree of probability* that *Untitled, green ink signature* 1963, bears the authentic signature of Norval Morrisseau, and

c) the finding, to date, on the authenticity of the signature of the birch bark painting, “*Blue Heron*” 1967, must be stated at this time as **inconclusive* due to the limited comparative scope of the “*N. M*” signature initials.

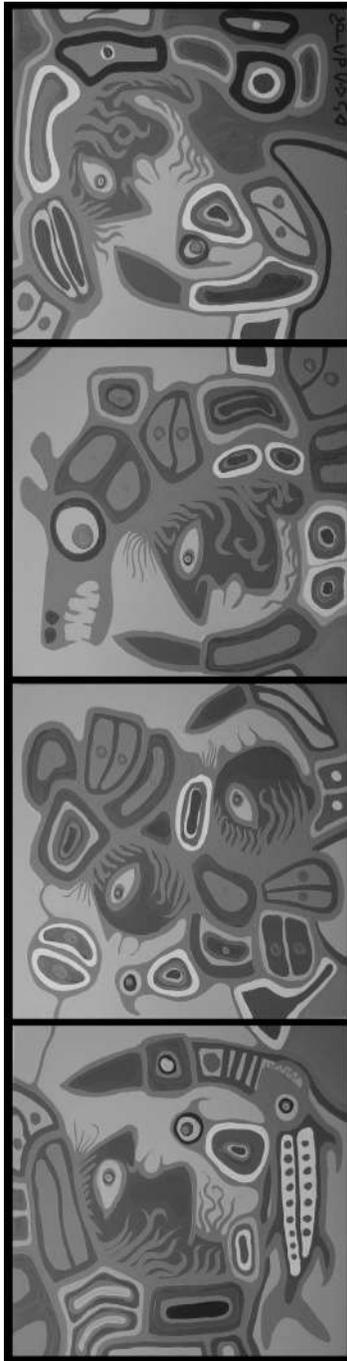
Evaluation Scale: High Degree of Certainty : *beyond reasonable doubt – 90%+*
Reasonable Degree of Certainty : *highly confident result – 80-90%*
*High Degree of Probability : *has strong support – 70-80%*
*Reasonable Degree of Probability : *support weighs in favour – 60-70%*
*Inconclusive : *insufficient / deficient material or documentation*

(Note: The 'reserved' opinions in these reports allow for stronger authentication of the subject paintings of these preliminary findings as further examinations are undertaken and a final, inclusive report is produced by this examiner.)



Incl: 15 Reference Exhibit Pages; Statement of Qualifications

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Above: "Ojibway Family In Regalia", 1986 (4 panels)

Hawkeye Studios, Grapho-Lab EXHIBIT A1 (3442-1, 5^h Summary)



Above: Untitled, 1978



Above: Untitled, Jug, 1974



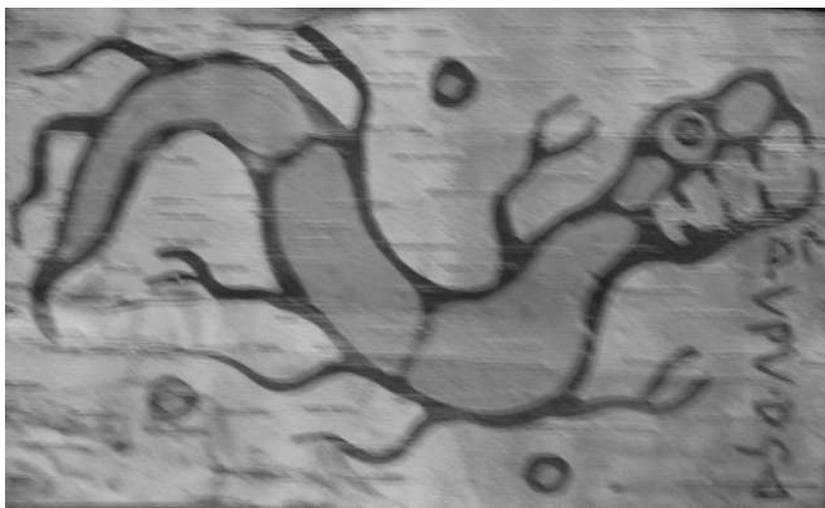
Above: Untitled, 1972



Above: "Blue Heron", 1967



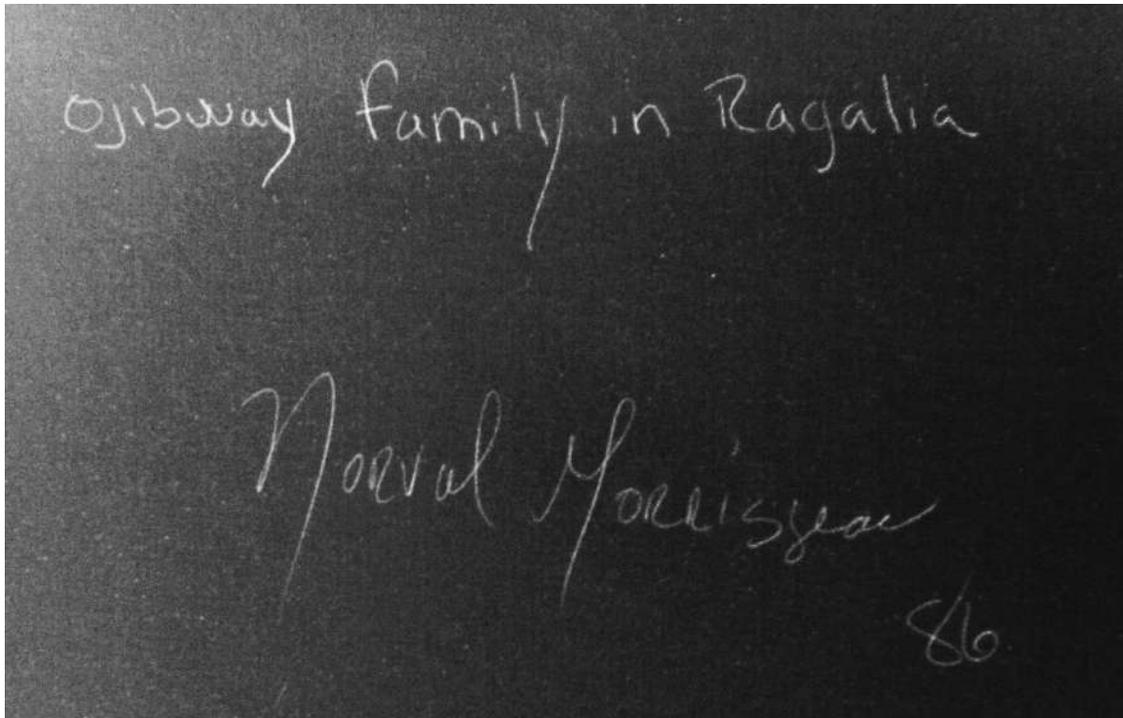
Above: "Wasajak", 1964



Above: "Serpent", 1964

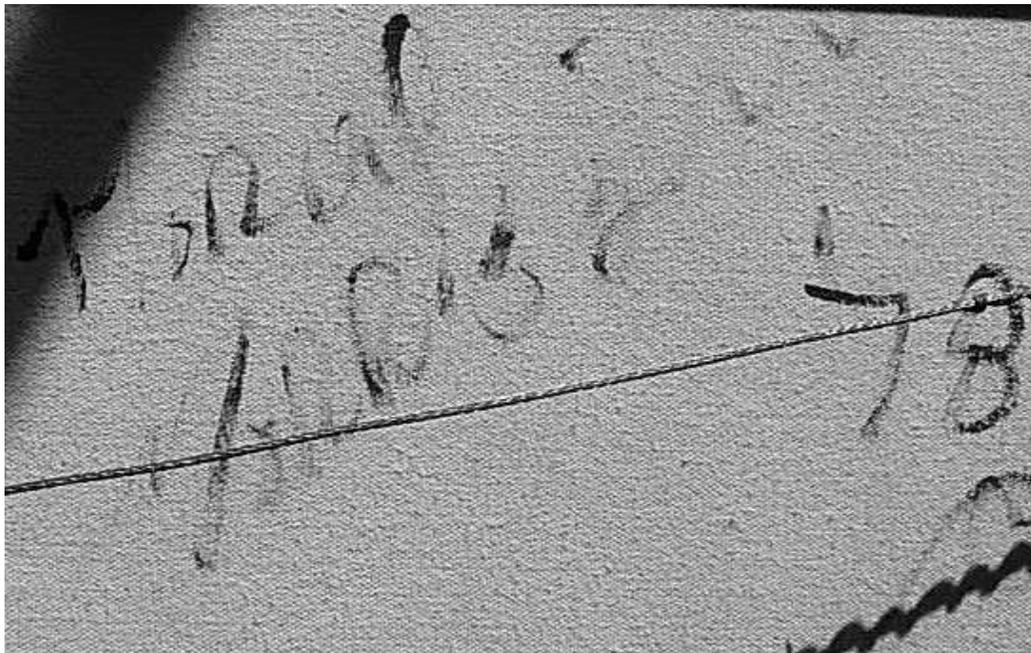


Above: Untitled, green ink signature, 1964

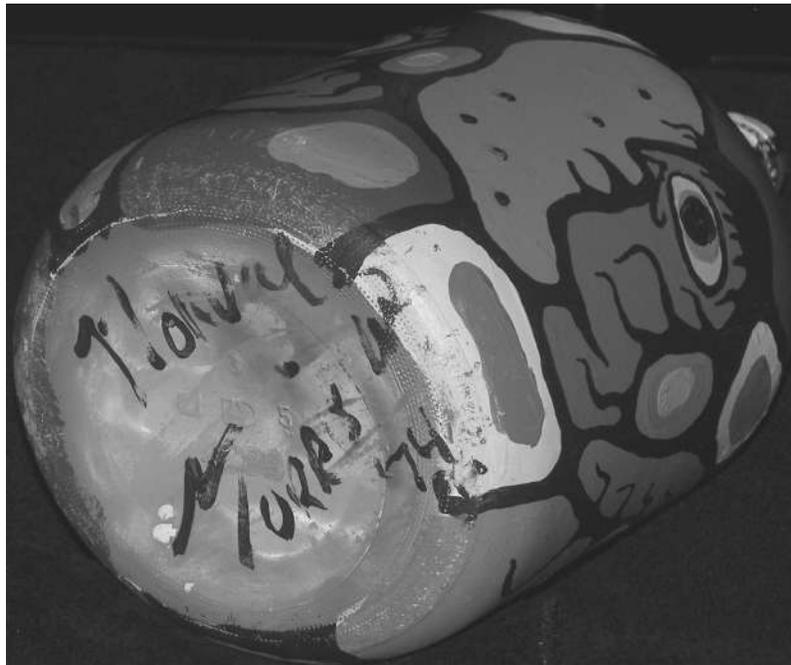
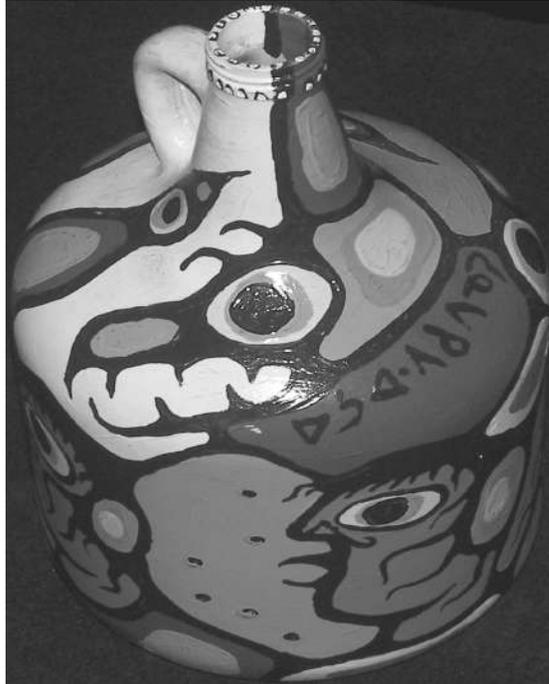


"Ojibway Family In Regalia", 1986

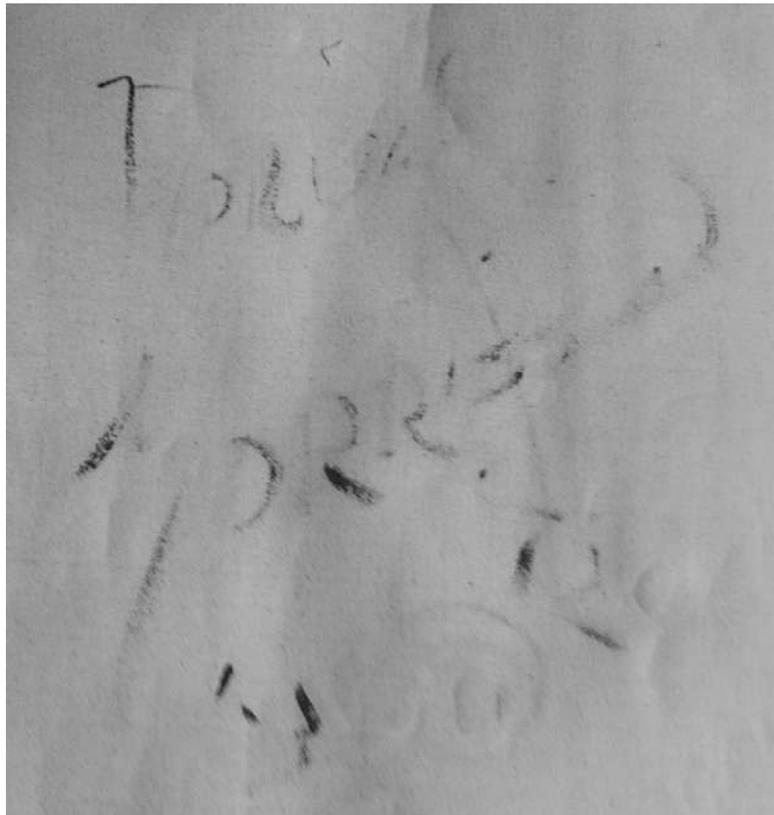
(negative signature image shown for clarity)



Untitled, 1978



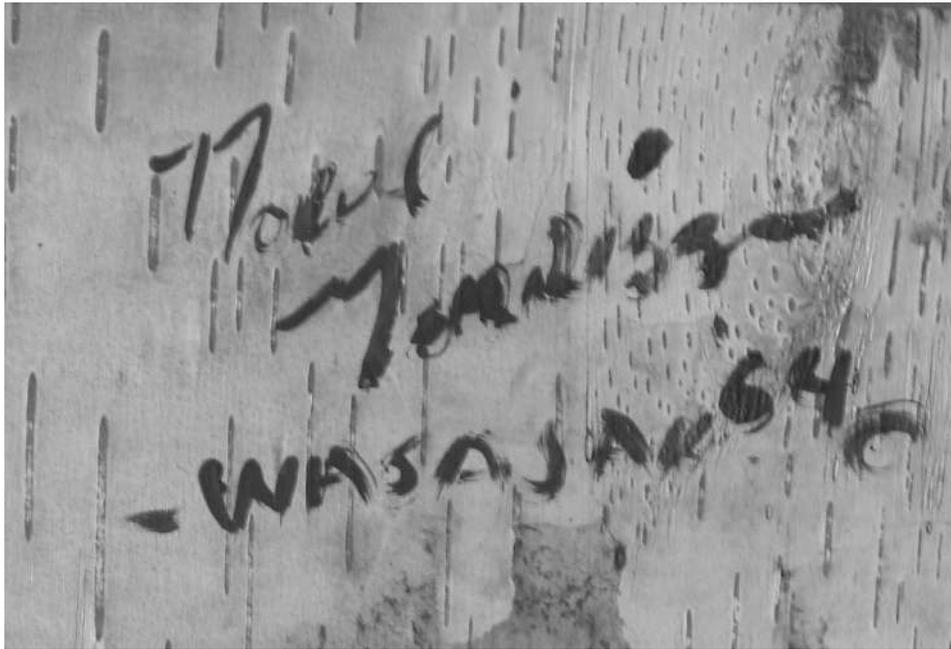
Untitled, painted jug, 1974



Untitled, 1972



“Blue Heron”, 1967 (birch bark)



“Wasajak”, 1964 (birch bark)



"Serpent", 1964 (birch bark)



Untitled, green ink signature, 1963

The faint and faded signature of Norval Morrisseau on the reverse of this canvas was made with green ink pen, which, at the time of this report, could not be effectively image-captured. This analyst will continue to study the signature and endeavor to find a practical means of capturing the signature for presentation in a final report.

Ojibway family in Ragalia
Naval Morrissey
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Naval Morrissey
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Naval Morrissey
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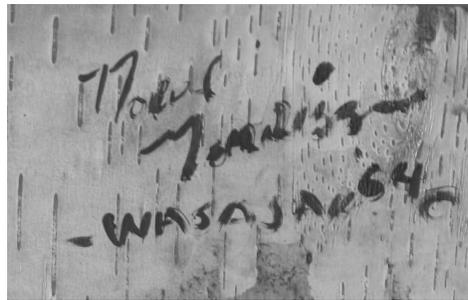
Naval Morrissey
86

COMPARATIVE, Q1 through Q4, consecutively from top

Hawkeye Studios, Grapho-Lab

EXHIBIT QX

(3442-1, 5th Summary)



COMPARATIVE, Q5 through Q8, consecutively from top

Hawkeye Studios, Grapho-Lab

EXHIBIT QX

(3442-1, 5th Summary)

Statement of Qualifications

Kenneth John Davies, B.Sc C.Ga CFC
Examiner, Questioned Documents / Handwriting & Signatures

As Founding Director of Hawkeye Studios, Grapho-Lab Services, Mr. Davies provides analysis of questioned documents for determination of authorship, authenticity, alteration, and for purposes of identity profiling. Mr. Davies brings to bear a culmination of more than thirty years of analytical document, handwriting and signature expertise applied in public, corporate and legal sectors. He has been court-qualified numerous times to provide expert witness testimony, called upon in civil and criminal cases, in Provincial courts and in Queen's Bench across several jurisdictions in Canada, has testified in the United States, and Mr. Davies has also been qualified in hearings before The Law Society of Alberta.

Mr. Davies began his professional career in the 70s, having received training and experience as an investigative claims and document examiner with the Ontario Ministry of Revenue, Queens Park, Toronto. Thereafter, Ken provided investigative and document services for the insurance industry, while in the employ of the Insurers' Advisory Organization. Seeking to expand his credentials, Mr. Davies undertook formal studies of handwriting analysis and examination through the International Graphoanalysis Society, and received his certification as Graphoanalyst (C.Ga) in 1984. Since that time, he has enhanced his investigative document analysis skills through application in the field as well as through ongoing studies of graphoanalytical and forensic document examination techniques.

Mr. Davies is formally acknowledged as a forensic expert in the field of document examination as Certified Forensic Consultant (CFC) and is a studied and contributing Member of the American College of Forensic Examiners Institute, and a member of the American Society for Industrial Security. Ken has authored articles on handwriting analysis and examination, addressed classes in Police Science, and participated in handwriting identification research through the University of New York at Buffalo.

Mr. Davies has been relied upon to authenticate all manner of documents, handwriting and signatures in hundreds of cases, including wills, contracts, letters, cheques, land titles, graffiti, documents of antiquity, objects of art, and other signed collectibles.

The numerous legal, investigative and other agencies that have called upon the expertise of Kenneth J. Davies in the forensic examination of handwriting include, but are not limited to, the following: Burnett Duckworth Palmer, Burstall Winger, Butler Kazakoff, McLeod & Co., Fay & Archer, Fric Lowenstein & Co., Godinho Sinclair Shields, Aikins Macaulay Thorvaldson, Bishop & McKenzie, Grant R. Clay, Heenan Blaikie, Lionel S. Matthews, Lirenman Peterson, Gledhill Laroque, Macleod Dixon, Mark A. Gottlieb, Merchant Law Group, Parlee McLaws, Piche & Co., Field Law, Miller Thomson, Richards Buell Sutton, Stephens & Holman, The Cooperators, Alberta Justice, and other Government agencies...