

December 19, 2011

UGO MATULIC
at Calgary, Alberta

(our file ref: 3442-1)

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

3rd Summary Report:

Continuing in order of priority for Ugo Matulic, Collector, this analyst has completed an examination and comparative analysis of signatures presenting as those of Ojibway artist Norval Morrisseau (deceased) as appearing on the following four (4) collected paintings on canvas:

Jesuit Preist Brings Word, 1974 — signature on reverse
Untitled, 1979 — signature on obverse (front / painted)
Arrangement of Underworld Spirits, 1980 — signature on reverse
Shaman Envelopes Soma, 1976 — signature on reverse

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

This summary is not intended as a final report, but only to summarize findings with respect of the four subject paintings, to date of this report. This preliminary summary precedes a comprehensive formal report upon completion of examination of signatures on several additional paintings presented, or to be presented, to this analyst by Ugo Matulic as original works of Norval Morrisseau. At the sole discretion of Ugo Matulic, for whom this report is produced, 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 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 – 3rd Summary Report:

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

- **Exhibit A:** Images of the *Four Subject Paintings*, solely for purposes of identification of the subject paintings and general reference to this report.

- **Exhibit Q1:** “*Jesuit Priest Brings Word*” painting on canvas, dated 1974; painted signature presenting as that of Norval Morrisseau (“*Norval Morrisseau*”) on reverse side of canvas (in context of the painting, and excerpted sample). Original painting examined. *Note: The unique spelling in the title is that of the artist as it appears on the canvas, spelling “Priest” as “Preist”.*

- **Exhibit Q2:** *Untitled*, painting on canvas, dated 1979, painted signature presenting as that of Norval Morrisseau (“*Norval Morrisseau*”) on obverse (front) of canvas (in context of the painting, and excerpted sample). Examined as high-resolution photographic images.

- **Exhibit Q3:** “*Arrangement Of Underworld Spirits*”, painting on canvas, dated 1980; painted signature presenting as that of Norval Morrisseau (“*Norval Morrisseau*”) on reverse side of canvas (in context of the painting, and excerpted sample). Examined as high-resolution photographic images.

- **Exhibit Q4:** “*Shaman Envelopes Soma*”, dated 1976; and painted signature presenting as that of Norval Morrisseau (“*Norval Morrisseau*”) on reverse side of canvas (in context of the painting, and excerpted sample). Examined as high-resolution photographic images.

- **Exhibit QX:** COMPARATIVE view of signature style progression sampling the time span from 1974 through 1980.

The examination:

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

Carrying over from the first preliminary Summary, known exemplar signatures of Norval Morrisseau as provided by Ugo Matulic and as researched by this analyst, including examined Certificates of Authenticity, paintings, and autographed books, formed a basis for comparative analysis with the signatures presenting as Norval Morrisseau on the four subject paintings of this 3rd Summary report.

(This analyst had previously characterized known signatures, and broad signature styles, both written and painted, of Norval Morrisseau, 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 signatures.)

The hand-painted signatures of the Four Subject Paintings on canvas – identified as “Jesuit Priest Brings Word”, dated 1974; *Untitled*, dated 1979; “Arrangement of Underworld Spirits”, dated 1980; and “Shaman Envelopes Soma”, dated 1976, referenced to this report as exhibits Q1 through Q4 respectively – were studied, individually and collectively, in all aspects of disclosed stroke details of the hand-painted signatures, to characterize each of those questioned signatures. It is noted that three of the paintings were signed on the reverse side of the canvas, while one painting (*Untitled*, 1979) was signed on the obverse (painted) side of the canvas.

This analyst began with the painting identified as the oldest (“Jesuit Priest...”, 1974), and then progressed through to the most recent (“Arrangement...”, 1980). This progression facilitated an assessment of any apparent changes or variations that may have been disclosed in the signatures as progressively attributable both to age and to effects of Parkinson's disease over that time-span.

The characterized signatures of the subject four 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 first Summary report, in all aspects of disclosed stroke characteristics, to make determinations as to the authenticity of the painted signatures presenting as “Norval Morrisseau” (*ref. exhibits Q1 through Q4*)

Limitations of This Examination:

As stated in the first 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 do introduce further variants to the wide 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 painted signatures do not allow for detailed evaluation of subtle pressure characteristics. And, finally, the influence of age / infirmity, as indicated, has to be considered in evaluating and comparing the subject signatures from the 1970s forward.

Notwithstanding these limitations in ascertaining authenticity of the subject signatures of Norval Morrisseau, this analyst was able to complete a third preliminary comparative analysis of the questioned signatures of the subject *Four Paintings*, and to provide a preliminary report and opinion as to the authenticity of those signatures.

Principal Observations of the Examination:

In studying the hand-painted (brush) signatures presenting as those of Norval Morrisseau on the subject *Four Paintings* in a broad comparative analysis, with particular respect of all stroke characteristics of 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:

The painted signatures were examined in order from earliest to latest, beginning with "*Jesuit Preist Brings Word*", 1974, progressing through to "*Arrangement of Underworld Spirits*", 1980.

First, all of the subject paintings were brush-signed, "*Norval Morrisseau*", presenting the full first name.

One major difference in this group of four paintings is that the large-canvas *Untitled* painting (1979) was brush-signed on the painted side of the canvas, in the lower left-hand corner. Although it was less common for Norval Morrisseau to sign his English signature on the painted side of the canvas, it is not unknown. It is a reasonable conjecture that it was simply easier, in this case, for the artist to sign the painted side

exclusively, due to physical circumstances of the large size of this canvas which measures approximately 58” in height by 138” in width.

The signature on the *Untitled* painting includes two symbols typical of Morrisseau: the “I” and one which represents copyright. The small clear area of canvas where the signature appears does not allow for more writing, and this may be why this canvas itself is left untitled. This signature discloses formation, rhythm, slant and compression characteristics that show strong correlation to the known signatures and writing of Norval Morrisseau, and the particular “N” and “M” in the name both fall within Morrisseau's established range of style.

The signature on the reverse of the earliest painting of this group, titled “*Jesuit Priest Brings Word*”, 1974, has the word “Priest” misspelled as “*Preist*”. This analyst again notes that the misspelling of certain words in English was not uncommon for Morrisseau, as, for example, reversing the “i” and “e” as was earlier noted in “*Ritchie The Thief In The Night*” (ref: 2nd Summary). Again, there is noted the painted copyright symbol that became typical, though not exclusive, as part and parcel of a stylized signature on the reverse of numerous paintings of Norval Morrisseau. The painting's brush-written title also includes the “-” in front of the title, in a fashion characteristic of the period and correlating, over all, with the developed signature style. The formation, rhythm, compression, slant and slope characteristics of the signature and related writing on this painting show strong correlation to the known signatures and writing of Norval Morrisseau, and the particular “N” and “M” in the name both fall within Morrisseau's established range of style.

The brush-written signature on the reverse of the painting titled “*Arrangement of Underworld Spirits*”, 1980, again presents the full signature as “*Norval Morrisseau*”, and is accompanied by two typical marks: the “-” before the title (faint but identifiable) and the commonly-present copyright symbol. The formation, rhythm, compression, slant and slope characteristics of the signature and related writing on this painting show strong correlation to the known signatures and writing of Norval Morrisseau, with the apparent exception of a noted variation in presentation of the “N” of “*Norval*”.

Although this “N” presents as an extreme variant, it was determined by this analyst that the rhythm and sequence of strokes in that “N” do conform, over all, to the known variations: The difference in presentation is due to the beginning stroke of the second part of the letter formation starting more to the left of the initial stroke, crossing that stroke. The early initiation of that extended stroke makes it appear, falsely, that there is a loop in the “N”, though that is not the case.

The brush-written signature on the reverse of the painting titled “*Shaman Envelopes Soma*”, 1976, presents the full signature as “*Norval Morrisseau*”, and is accompanied by what has become the typical “-” marks, faint but identifiable before and after the

title, and by the copyright symbol. The formation, rhythm, compression, slant and slope characteristics of the signature, and disclosed stroke characteristics of the title and symbols, are characteristic of the period and correlate, over all, with the known, developed signature style.

In comparing the signatures of the four paintings each to the other, with consideration of the time-span represented by those paintings, from 1974 through to 1980, it is noted by this analyst that there is, again, a recognizable general format and juxtaposition in how the paintings are signed – that is, the style and relationship of the signature, the style of the title, and the accompanying symbol(s). It is also noted that the four subject signatures consistently present the common cursive joining of letters in the latter part of the name “Morrisseau” in stroke correlation to that which is presented with great consistency in known comparative signatures of Norval Morrisseau.

Conclusions of the Examination and Comparative Analysis:

In comparing the signatures and related writing and symbols on the four subject paintings, listed as *Jesuit Priest Brings Word, 1974; Untitled, 1979; Arrangement of Underworld Spirits, 1980; Shaman Envelopes Soma, 1976* (*ref. exhibits Q1 through Q4 to this summary report*) with respect of all disclosed stroke characteristics and allowing for the ages and time-span of the paintings, there is disclosed a strong correlation of characteristics between those paintings, and in comparative analysis of known signatures and handwriting of Norval Morrisseau, such that they all present as having been signed by one and the same Norval Morrisseau. Therefore, on the basis of these results, which follow and build upon the the work and findings of the preceding summary reports, it is the reserved opinion of this examiner, to date of this report, that it is *within a high degree of probability that the signatures variously presenting as those of Norval Morrisseau on the four subject paintings of this report are true signatures of Norval Morrisseau.

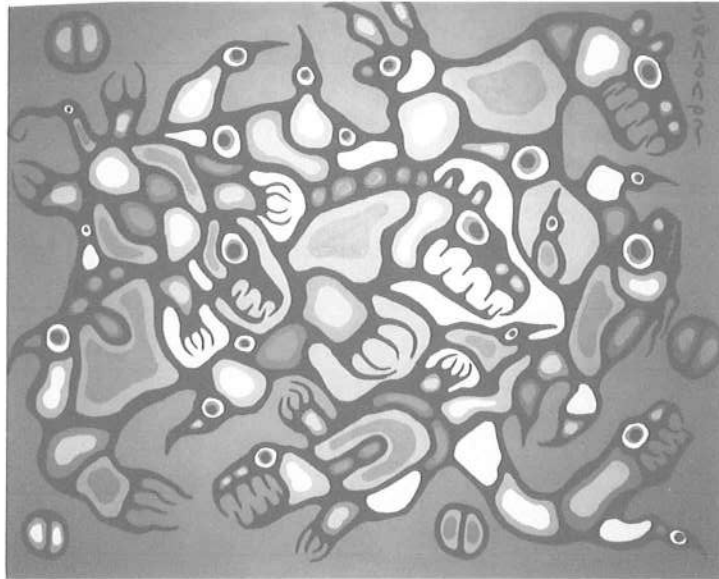
Evaluation Scale:	High Degree of Certainty : <i>beyond any doubt</i>
	Reasonable Degree of Certainty : <i>highly confident result</i>
	*High Degree of Probability : <i>has strong support</i>
	Reasonable Degree of Probability : <i>support weighs in favour</i>
	Inconclusive : <i>insufficient / deficient documentation</i>

(*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: 7 Exhibit Pages; Statement of Qualifications

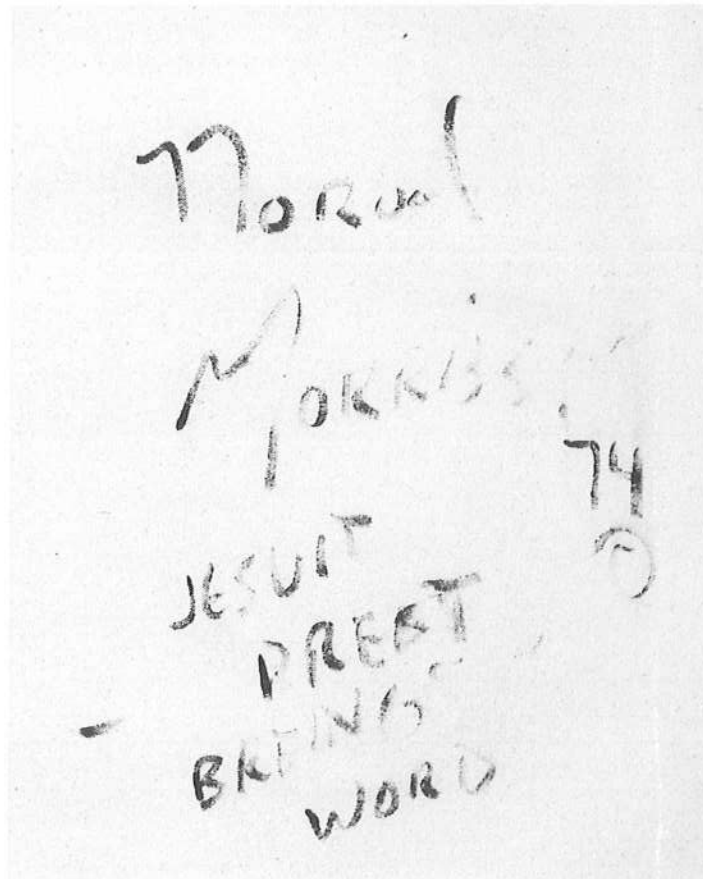
Kenneth J. Davies, B.Sc C.Ga CFC
Examiner, Questioned Documents / Handwriting & Signatures
Grapho-Lab® Services - **Hawkeye Studios**



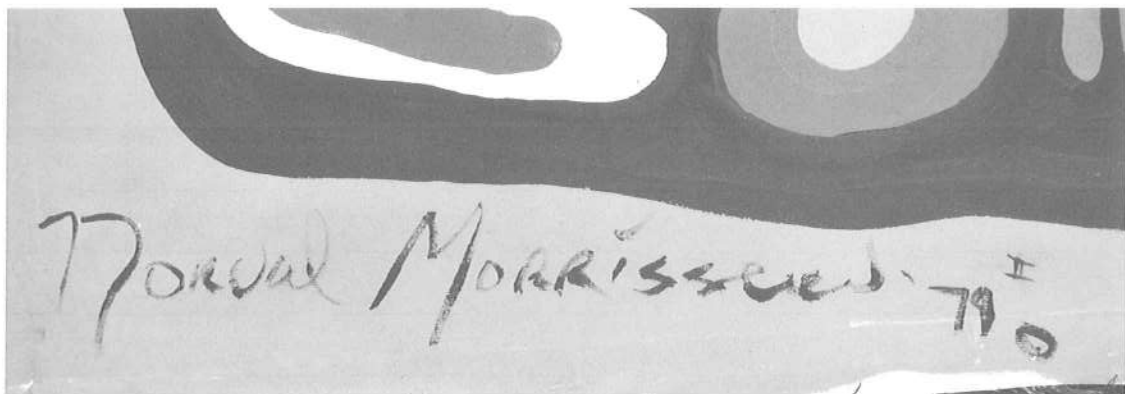
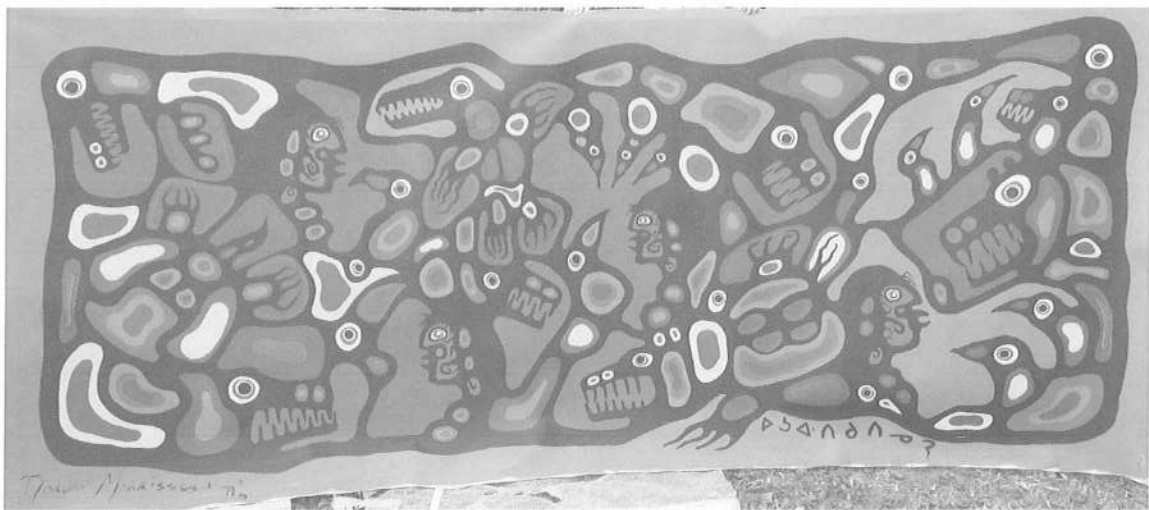
Above: Arrangement of Underworld Spirits, 1980



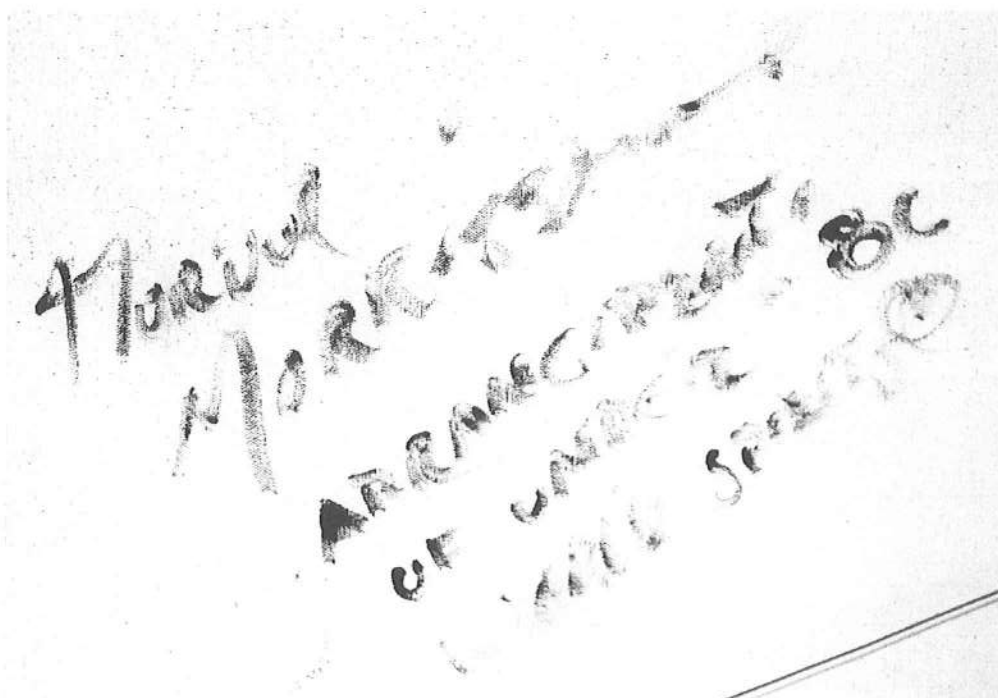
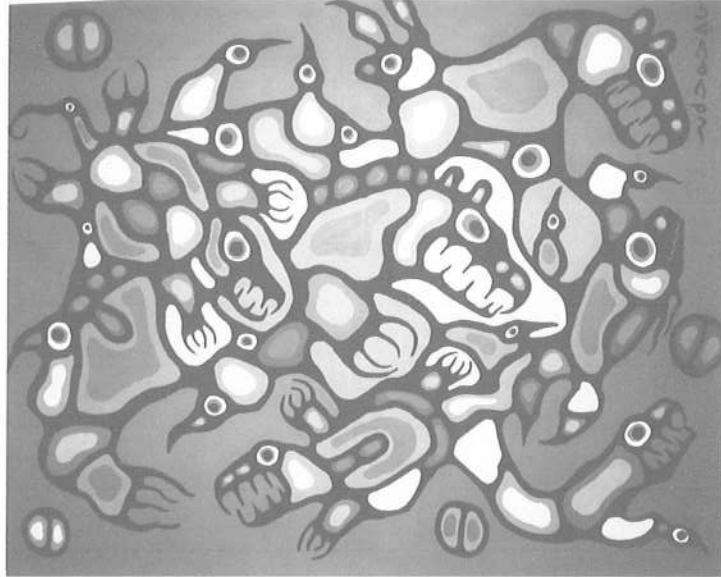
Above: Shaman Envelopes Soma, 1976



Jesuit Preist Brings Word, 1974



Untitled, 1979



Arrangement of Underworld Spirits, 1980



Moral
1/10/1976
76
SHAMAN
ENVELOPES SOMA

Shaman Envelopes Soma, 1976

Moral
MORRIS
74
JESUIT
PREST
BKTING
WORD

Moral
MORRIS
ARMED
OF UNDER
LAW

EXHIBIT QX

COMPARATIVE view sampling signature style progression,
from 1974 to 1980

Hawkeye Studio, Grapho-Lab (3442-1, 3rd 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 close to thirty years of analytical document, handwriting and signature expertise applied in public, corporate and legal sectors; and he has been court-qualified to provide expert witness testimony in numerous civil and criminal cases, in Provincial court and Queen's Bench across western Canada, and as far south as Oklahoma.

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 contributing Member of the American College of Forensic Examiners Institute; is an associate of the Canadian College of Kinesigraphy, and a member of the American Society for Industrial Security. Ken has authored articles on aspects of handwriting analysis and examination, has addressed classes in Police Science, and has participated in a phase of handwriting identification research through the University of New York at Buffalo.

Mr. Davies has been relied upon to authenticate documents and handwriting in hundreds of cases, including such high-profile cases as the Anita Koo bank swindle.

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, BCS Investigations, Ritter Investigations, The Cooperators ...
