

THE LOST NEGATIVES:

65 glass negatives created by Ansel
Adams*

FINAL REPORT OF INVESTIGATIVE TEAM

** The Ansel Adams Publishing Rights Trust does not in any way support the proposition that the glass negatives referenced in this report were created by Ansel Adams. Further, this report is not intended for marketing, promotional or other commercial purposes.*

INTRODUCTION

In 1937, a fire ripped through Ansel Adams' darkroom, destroying as many as 5,000 negatives. This loss represented one-third of his portfolio. Many of the negatives had never been developed into photographs. It was a heartbreaking loss for Adams and his wife, Virginia, and it has long been lamented by the art lovers who have wanted to trace how Adams found his artistic voice in the early phase of his career. Art historians assumed that the images and evidence of his early career were simply lost forever.

This critical void in Adams' collection of photographs remained until spring 2000. At a garage sale in Fresno, California, Rick Norsigian, a painter for the Fresno school district, chanced upon two boxes of antique glass negatives. Deteriorating from old age, the manila envelopes held glass photographic negatives wrapped in newspaper. The negatives were of a unique size and the manila envelopes contained writing which listed a date and the venue where the negative was created. With these indisputable facts, the question submitted to a team of experts was whether these negatives where in fact created by Ansel Adams.

TEAM OF EXPERTS

There is no uniform or standardized method of authenticating photographs. Unlike a painting, there is no signature or unique brush strokes attaching the artist to a photograph. Therefore, each investigation into the provenance of a photograph must be unique and individualized. In this case, the following experts were engaged because they brought expertise in diverse areas to address various aspects of the inquiry who created the glass negatives.

**Michael Nattenberg and Marcel Matley
Handwriting Analysis**

**Patrick Alt
Large Format Photography**

**Robert Moeller
Art Curator, Historian and Appraiser**

**Thomas Knowles
Forensics and Criminalistics**

**Manny Medrano
Evidence and Burden Of Proof Analysis**

**George Wright
Meteorology**

The statement of qualifications for each of these experts is appended to this report.

THE SCOPE OF THE INVESTIGATION

EACH OF THE EXPERTS BROUGHT THEIR OWN UNIQUE SKILLS TO THEIR TASKS. PATRICK ALT, THE PHOTOGRAPHY EXPERT, AND ROBERT MOELLER, THE ART EXPERTS IN PARTICULAR SPENT A TIME EXAMINING THE NEGATIVES AND CONSULTING VARIOUS SECONDARY SOURCES OF AUTHENTICATION.

FOR MR. MOELLER, TWO SEPARATE VISITS TO THE CENTER FOR CREATIVE PHOTOGRAPHY IN TUCSON, ARIZONA, MADE POSSIBLE THE STUDY OF ANSEL ADAMS' PHOTOS IN THE ARCHIVES. HE SPENT MANY HOURS IN DISCUSSIONS WITH THE CURATOR AND ARCHIVIST ABOUT THE NORSIGIAN PRINTS AND ADAMS' POSSIBLE AUTHORSHIP. MR. MOELLER SPENT THREE DAYS IN YOSEMITE NATIONAL PARK, VISITING AND STUDYING ADAMS' PHOTOGRAPHY SITES, AS WELL AS TAKING TIME TO EXAMINE THE RESOURCES CONTAINED IN THE YOSEMITE MUSEUM ARCHIVES.

PATRICK ALT WAS ASKED TO BRING THE KNOWLEDGE AND EXPERIENCE OF A WORKING LARGE FORMAT PHOTOGRAPHER AND THE WEALTH OF INFORMATION HE HAD ACCUMULATED IN 40 YEARS OF BOTH MAKING IMAGES AS WELL AS STUDYING THE HISTORY OF PHOTOGRAPHIC TECHNOLOGIES AND THE HISTORY OF PHOTOGRAPHY. MR. ALT IN PARTICULAR HAD BEEN A STUDENT OF ANSEL ADAMS' WORK FOR MANY YEARS, HAVING READ MOST OF HIS BOOKS AND SEEN HIS WORK IN PERSON IN MANY EXHIBITIONS OVER THE YEARS.

THE PANEL WAS TASKED WITH DETERMINING THE PROVENANCE OR ORIGIN OF THE GLASS NEGATIVES. IN ADDITION, THE PANEL WAS ASKED TO ADDRESS SOME OF THE KEY QUESTIONS THAT HAVE BEEN RAISED BY INDIVIDUALS AND THE ANSEL ADAMS TRUST AS TO WHETHER THESE NEGATIVES WERE IN FACT CREATED

BY ANSEL ADAMS. IN PARTICULAR, MATTHEW ADAMS, ANSEL ADAMS' GRANDSON, HAD EXPRESSED SOME SKEPTICISM IN THE MEDIA ABOUT THE AUTHENTICITY OF THE NEGATIVES. MR. ADAMS WAS GRACIOUS ENOUGH TO MEET WITH MR. NORSIGIAN'S COUNSEL, RAISED A NUMBER OF QUESTIONS AND REQUESTED VARIOUS ITEMS INCLUDING THE MATERIALS PROVIDED TO THE HANDWRITING EXPERTS SO THAT A FAMILY MEMBER FAMILIAR WITH VIRGINIA ADAMS' HANDWRITING COULD MAKE HER OWN COMPARISON. THERE WAS NO RESPONSE FROM THE ADAMS FAMILY AS TO THEIR OWN ANALYSIS OF THE HANDWRITING. MR. ADAMS WAS ALSO PROVIDED AN ADVANCE COPY OF THE PRESS RELEASE ANNOUNCING THE RESULTS OF THE EXPERT INVESTIGATION. THE ADAMS FAMILY HAS NEITHER CONFIRMED NOR DISPUTED THE HANDWRITING ANALYSIS OR OTHER CONCLUSIONS REACHED BY THE PANEL OF EXPERTS.

ORGANIZATION OF THIS REPORT

THIS REPORT IS ORGANIZED PURSUANT TO EACH OF THE CONCLUSIONS REACHED BY THE PANEL OF EXPERTS. EACH CONCLUSION IS SUPPORTED WITH THE PRECISE EVIDENCE AND THE FACTS ON WHICH THE EXPERTS HAVE RELIED. THE LANGUAGE IN THE TEXT BOX ON EACH PAGE IS DIRECTLY FROM THE EXPERT AND HAS NOT BEEN ALTERED OR MODIFIED.

- 1.VIRGINIA ADAMS' HANDWRITING IS ON THE MANILA ENVELOPES IN WHICH THE NEGATIVES WERE FOUND**
- 2.ONE OF THE IMAGES IN THE NORGISIAN NEGATIVES IS VIRTUALLY IDENTICAL TO AN AUTHENTICATED ANSEL ADAMS PHOTOGRAPH**
- 3.THE LOGICAL CONCLUSION BY THE EXPERTS IS THAT THE TWO VIRTUALLY IDENTICAL PHOTOGRAPHS WERE TAKEN BY ANSEL ADAMS AND NOT A SECOND PHOTOGRAPHER**
- 4.THE FIRE DAMAGE TO SOME OF THE NEGATIVES LINK THE NEGATIVES TO THE 1937 ANSEL ADAMS' STUDIO FIRE**
- 5.TRACING THE NEGATIVES TO SOUTHERN CALIFORNIA IS CONSISTENT WITH ANSEL ADAMS' CAREER IN PASADENA**
- 6.SEVERAL OF THE IMAGES IN THE NORGISIAN NEGATIVES CORRESPOND TO ICONIC ANSEL ADAMS IMAGES**
- 7.SILVER TARNISHING IS CONSISTENT WITH AGE OF THE NEGATIVES AND PLACES THEM EARLY IN ANSEL ADAMS' CAREER**
- 8.THE SIZE OF THE NEGATIVES ARE UNIQUE TO ANSEL ADAMS**
- 9.AFTER DIRECT EXAMINATION AND ANALYSIS, A WORKING LARGE FORMAT PHOTOGRAPHER WITH 40 YEARS OF EXPERIENCE HAS CONCLUDED THAT THE NEGATIVES WERE CREATED BY ANSEL ADAMS**
- 10.THE FORMER DIRECTOR OF THE DUKE UNIVERSITY ART MUSEUM AND CURATOR AT THE MUSEUM OF FINE ARTS IN BOSTON EXAMINED THE EVIDENCE AND CAME TO THE CONCLUSION THAT THE NORSIGIAN NEGATIVES WERE CREATED BY ANSEL ADAMS**

VIRGINIA ADAMS' HANDWRITING IS ON THE MANILA ENVELOPES

Name ~~8036~~ 8053
Name _____
Remarks *Seagull*

No. *7072*
Name *Yosemite from Meadow*
Remarks _____

No. *8103*
Name *Valley View Geo*

No. *8104*
Name *Gates of the Valley*

No. *8082*
Name *Jahson Canyon from Glacier Point*
Remarks _____

FORM NO. 10-13-59 7070 MAR 59 10-13-59 7070 MAR 59

"WE THEREFORE CONCLUDE THAT THE WRITING ON BOTH SET OF DOCUMENTS WERE WRITTEN BY THE SAME PERSON, A WOMAN KNOWN AS VIRGINIA."

MICHAEL NATTENBERG, HANDWRITING EXPERT

VIRGINIA ADAMS' HANDWRITING IS ON THE MANILA ENVELOPES

"I was asked to examine copies of envelopes in which glass negatives created by Ansel Adams had been kept. The question was whether the notations on these envelopes were written by Virginia Adams, Ansel Adams' wife. I was supplied copies of samples of Virginia Adams' authentic writing for comparison. After I had made an oral report of my opinion that Virginia Adams had written the notations in question, I was supplied a Declaration, dated April 24, 2007, by Michael Nattenberg stating his opinion to the same effect. Since I am confident that Mr. Nattenberg would have sufficiently addressed the significant similarities that support his opinion, I suggested that I address why any apparent evidence to the contrary can be reasonably explained and thus was not cogent. I was instructed to follow this approach.

Although for this report I am only duplicating portions of the questioned and exemplar materials supplied to me, it must be borne in mind that my opinion is that all the questioned notations were written by the same person who wrote all the materials submitted as authentic writings of Virginia Adams. The selected samples serve to illustrate what is true about all the materials submitted for examination."

MARCEL B. MATLEY, HANDWRITING EXPERT

**ONE OF THE IMAGES IN THE NORSIGIAN NEGATIVES IS
VIRTUALLY IDENTICAL TO AN AUTHENTICATED
ANSEL ADAMS PHOTOGRAPH**



ANSEL ADAMS NEGATIVE



NORSIGIAN NEGATIVE

"In my opinion, based on a reasonable degree of meteorological probability, the clouds present in each photograph in type, elevation and sky coverage. Based upon the clouds in the photographs and the snow cover present in the mountains, it is my opinion that these photographs were taken on the same day."

GEORGE WRIGHT, Meteorologist

**THE POSSIBILITY OF ANOTHER PHOTOGRAPHER IS
HIGHLY UNLIKELY BECAUSE OF THE STRONG
CONNECTIONS THAT THE NEGATIVES HAVE TO ANSEL
ADAMS**

"I have considered the possibility that this collection might be the work of one or several other photographers known to have photographed Yosemite in the early 1900s. I have found no reason to support this idea. I am convinced that the negatives, as a contained unit, are the work of one artist. In addition, my research found no other Yosemite photographer, during the identified date range, using 6.5 x 8.5 glass plate negatives, taking photographs of the Carmel Mission, views of a rocky point in Carmel, Fisherman's Wharf, San Francisco, a picture of fisherman and their boats, a view of a sailing yacht at sea, an image of sand dunes, which betrays a less than horizontal horizon line (tripod sank at the moment of exposure?). The fact that these locations were well known to Adams, and visited by him, further supports the proposition that all of the images in the collection were most probably created by Adams."

ROBERT MOELLER, ART EXPERT

**THE POSSIBILITY OF ANOTHER PHOTOGRAPHER IS
HIGHLY UNLIKELY BECAUSE SUCH A SUGGESTION IS NOT
LOGICAL IN LIGHT OF THE VERY STRONG
CORROBORATING EVIDENCE**

"TWO QUESTIONS HAVE ARISEN REGARDING THE VERACITY OF THIS WORK. FIRST WAS THE POSSIBILITY THAT OTHER PHOTOGRAPHERS SUCH AS TABER AND FISK COULD EASILY HAVE TAKEN THESE IMAGES. WITHOUT ANY OF THE OTHER CORROBORATING EVIDENCE, THIS IS INDEED A VALID QUESTION. BUT THIS IS IMMEDIATELY DISMISSED AS A POSSIBILITY IN THEN HOW DID VIRGINIA ADAM'S HANDWRITING END UP ON THE NEGATIVE SLEEVES. THERE IS NO POSSIBLE SCENARIO THAT COULD BE IMAGINED TO ALLOW THIS TO HAVE HAPPENED AND AS SUCH IS NO LONGER SUBJECT TO CONSIDERATION.

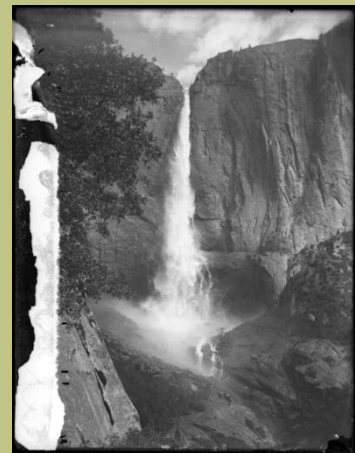
THE SECOND, HOWEVER, TAKES A LITTLE BIT MORE TO RESPOND TO. THIS WAS THAT THE BEST STUDIO IN YOSEMITE, BELONGING TO VIRGINIA'S FATHER, MADE IMAGES OF YOSEMITE TO BE THEN HANDCOLORED AND SOLD TO THE TOURISTS AS THEY VISITED THE PARK. AS A HANDCOLORIST FOR OVER 30 YEARS, IT HAS BEEN MY EXPERIENCE THAT ONLY CERTAIN IMAGES LEND THEMSELVES TO THIS PROCESS. THERE IS VIRTUALLY NOT A SINGLE ONE OF THE NORSIGIAN NEGATIVES THAT I WOULD EVER CONSIDER WORTHY OF COLORING. THIS, I AM AWARE, IS AGAIN A SUBJECTIVE EVALUATION AND CANNOT BE QUANTIFIED. BUT THEN THE QUESTION ARISES IS HOW DID THESE NEGATIVES BECOME FIRE DAMAGED AS THE BEST NEGATIVES WERE NOT PART OF ANSEL'S DARKROOM. SECONDLY, WHY WOULD THERE BE NOT ONLY BOAT PICTURES IN THIS GROUP AS THESE WOULD NEVER BE PUT UP FOR SALE IN A TOURIST GALLERY IN YOSEMITE NOR WOULD THE CARMEL PICTURES EITHER. LASTLY, UNDER WHAT CIRCUMSTANCES WOULD BEST IMAGES HAVE MADE IT TO LA. AGAIN, THERE IS NO SCENARIO THAT COULD POSSIBLY EXPLAIN SUCH A JOURNEY, ESPECIALLY WHEN IT WAS WELL KNOWN THAT ANSEL WAS HERE FOR SEVERAL YEARS TEACHING AT [THE PASADENA] ART CENTER. SO BOTH QUESTIONS, VALID WHEN CONSIDERED BY THEMSELVES, COMPLETELY FALL APART WHEN EXAMINED BY BOTH LOGIC AND FACTS."

PATRICK ALT, PHOTOGRAPHY EXPERT

THE FIRE DAMAGE TO SOME OF THE NEGATIVES LINKS THE NEGATIVES TO THE 1937 ANSEL ADAMS' STUDIO FIRE

"THE RESULT OF THIS FIRE CAUSED THE LOSS OF OVER 5000 NEGATIVES, MANY OF WHICH WERE FROM HIS FORMATIVE YEARS DURING THE 1920s. IN LOOKING AT THESE NEGATIVES IT IS VERY EASY TO IMAGINE HIM, EDWARD WESTON, AND OTHERS HELPING HIM SAVE MANY NEGATIVES FROM DAMAGE BY THROWING THEM IN A BATHTUB FILLED WITH WATER AS HE STATES IN HIS AUTOBIOGRAPHY. IT TOOK DAYS TO CLEAN AND DRY THEM. IT IS HERE, I BELIEVE, THAT VIRGINIA ADAMS HELPED BY WRITING THE NAMES ON THE PAPER SLEEVES AS EACH ONE WAS SAVED. IT IS INDEED HER WRITING ON THE SLEEVES AND THIS HAS BEEN VERIFIED AND CONFIRMED BY INDEPENDENT HAND WRITING ANALYSTS. THERE WOULD BE NO OTHER INSTANT I CAN THINK OF WHERE VIRGINIA WOULD BE WRITING ON HIS NEGATIVE SLEEVES AS SHE HAD VERY LITTLE INTERACTION WITH HIS PHOTOGRAPHY, ESPECIALLY IN THE DARKROOM. SO, THOUGH NOT COMPLETELY VERIFIABLE, THIS EVIDENCE IS VERY COMPELLING AND LOGICAL GIVEN THE PHYSICAL EVIDENCE OF THE NEGATIVES."

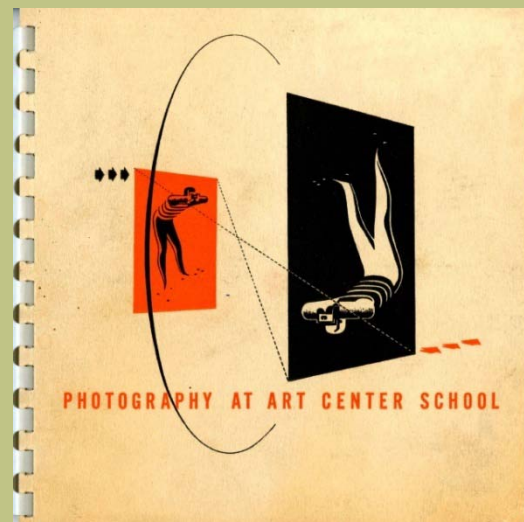
PATRICK ALT, PHOTOGRAPHY EXPERT



TRACING THE NEGATIVES TO SOUTHERN CALIFORNIA IS CONSISTENT WITH ANSEL ADAMS' CAREER IN PASADENA

"IN TALKING WITH MR. NORSIGIAN ABOUT WHAT HE FOUND OUT AS TO THE ORIGIN OF THESE NEGATIVES, HE FOUND THAT THE PERSON HE BOUGHT THEM FROM HAD ACQUIRED THEM IN THE 1940S FROM A WAREHOUSE SALVAGE IN LOS ANGELES. IT IS KNOWN THAT ANSEL WAS IN LA IN THE EARLY 40S TEACHING HERE AT [THE PASADENA] ART CENTER, WHICH WAS WHERE THE ZONE SYSTEM WAS CREATED. IN THINKING ABOUT HOW THIS WORK GOT HERE, IT IS MY BELIEF THAT HE BROUGHT THESE NEGATIVES WITH HIM FOR TEACHING PURPOSES AND TO SHOW STUDENTS TO NOT LET THEIR NEGATIVES BE ENGULFED IN A FIRE. I THINK THIS CLEARLY EXPLAINS THE RANGE OF WORK IN THESE NEGATIVES, FROM VERY EARLY PICTORIALIST BOAT PICTURES, TO IMAGES NOT AS SUCCESSFUL, TO IMAGES OF THE HIGHEST LEVEL OF HIS WORK DURING THIS TIME PERIOD. HIS HUMOR WAS LEGENDARY AND IT WOULD NOT BE UNREASONABLE FOR HIM TO SHOW THE FIRE DAMAGED PLATES AND REGALE HIS STUDENTS WITH WHAT WAS SURELY A GREAT STORY. IT WILL NEVER BE POSSIBLE TO KNOW WHY HE WOULD HAVE LEFT THESE NEGATIVES IN STORAGE, BUT LEFT THEM HE DID. THEIR JOURNEY FROM HIS CAMERA, THROUGH HIS FIRE, DOWN TO LA, AND THEN TO BE FOUND IN FRESNO, OF ALL PLACES, IS TRULY ONE OF THE MOST REMARKABLE IN THE ANNALS OF ART AND PHOTOGRAPHIC HISTORY."

PATRICK ALT, PHOTOGRAPHY EXPERT



FACULTY ★ ★ ★



EDWARD A. ADAMS—Director, Art Center School, Advertising Design, Art Direction • Studied: Chicago Art Institute, Counselor in art and typography to the House of Kampenheimer, Marshall Field, Chicago; Art Director, Newell-Emmett Co., New York. Identified with Frigidaire, General Motors, Chesterfield, Fatima Cigarettes, Ford, Lux, Du Pont Rayon, Duco, Bee, Ford, Oldsmobile, Colya House advertising for General Outdoor Advertising Co., New York. Fairchild Aviation Corporation, etc. Member, Society of Typographic Arts, Chicago; Vice-President, American Institute of Graphic Arts, New York.



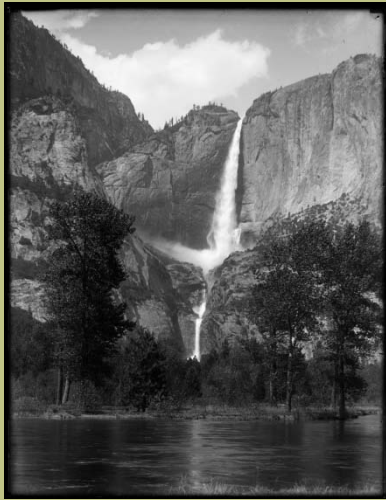
ANSEL ADAMS—Photographer, Author, Critic • Director (1940) "A Pageant of Photography" Golden Gate International Exposition; Director U. S. Camera-Yosemite Photographic Forum. Exhibited, "An American Place" (Alfred Stieglitz), New York, Chicago, Boston, Washington, San Francisco and other American cities. Books published—"Taos Pueblo" (with Mary Austin), "Making a Photograph" (London Studio), "Sierra Nevada: the John Muir Trail," etc. Author of numerous articles for U. S. Camera, "Minturn Camera," Graphix-Graphix Photography, and other publications. Work has appeared in Fortune Magazine, Architectural Forum, etc.

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SEVERAL OF THE IMAGES IN THE NORGISIAN NEGATIVES CORRESPOND TO ICONIC ANSEL ADAMS IMAGES

“In addition to the Jeffrey Pine matches, there are images of other subjects in this collection, which I believe relate in meaningful ways to known Adams pictures taken in Yosemite within the time frame of the images under consideration. In the CCP [Center for Creative Photography where Ansel Adams’ papers are maintained], for instance, there are fairly comparable photographs of Bridal Veil Falls, Vernal Falls, Nevada Falls, and Happy Isles thought to be dated around 1925 plus or minus, by Adams himself. Further, I believe that with additional study, it would be possible to date more accurately individual Norsigian images which span the years from 1919 to the 1930s.”

ROBERT MOELLER, ART EXPERT



YOSEMITE



CARMEL



FISHERMAN'S WHARF

SILVER TARNISHING ON THE NEGATIVES IS CONSISTENT WITH AGE OF THE NEGATIVES AND PLACES THEM EARLY IN ANSEL ADAMS' EARLY CAREER

"ON THE EMULSION SIDE OF THE NEGATIVES, THERE CAN PLAINLY BE SEEN A METALLIC SHEEN WHICH IS A RESULT OF THE OXIDATION OF THE SILVER IN THE EMULSION. THIS OCCURS OVER A LONG PERIOD OF TIME AS THE SILVER MOLECULES REACT WITH AIR. THE PROCESS CAN ALSO BE SEEN IN PRINTS FROM THIS TIME PERIOD AS IT APPEARS TO TAKE 70 TO 100 YEARS FOR THIS TO MANIFEST ITSELF. THIS HELPS PLACE THESE NEGATIVES IN THE RIGHT TIME PERIOD. WHEN THE UNEXPOSED SILVER HALIDES, WHICH THROUGH DEVELOPMENT CREATES THE IMAGE, HAS BEEN PROCESSED, THE SILVER HALIDES BECOME A MOLECULAR COMPOUND OF SILVER SULFIDE. THIS MOLECULE IS WHAT IS TARNISHED IN THE EMULSION BY OXYGEN. IT WAS LATER WHEN IT WAS FOUND THAT BATHING THE PROCESSED NEGATIVE OR PRINT IN A SOLUTION OF SELENIUM THAT ELIMINATED THE PROBLEM. SELENIUM TRANSFORMED SILVER SULFIDE INTO SILVER SELENIDE, A MOLECULE RESISTANT TO OXIDATION. THIS HAS BECOME AN INTEGRAL PART OF ALL MODERN SILVER PRINT PROCESSING TO BE CONSIDERED ARCHIVAL OR LONG LASTING."

PATRICK ALT, PHOTOGRAPHY EXPERT

SIZE OF THE NEGATIVES ARE UNIQUE TO ANSEL ADAMS

"The size of the Norsigian glass plates are known to be a format that Ansel used throughout the 1920s and into the 30s. On page 3 from Ansel's book, *Examples. The Making of 40 Photographs*, he talks about using his 6 ½ x 8 ½ inch Korona view camera to make one of the most important images in his career. This image, *Monolith, The Face of Half Dome*, was for him the first time he used a process which became for him, and many others that followed, a seminal event that he used for the rest of his life. This was the concept of previsualization, which for him meant that while he was looking at the image on the ground glass of the camera, he imagined what he wanted the finished print to look like. He then proceeded to expose, and using other tools as necessary, to create a negative that would give him a print that corresponded to the feeling he had at the time of exposure. His mastery over all of the technical aspects of photography ultimately resulted in the creation of the famous Zone System. This system allowed him and many other photographers, including myself, to create negatives that would make prints of the desired quality and expressiveness. In the list of equipment he carried on that fateful day were 12 Wratten glass plate glass negatives. So from his own writing we have confirmation that during this period he did indeed shoot glass plate negatives of the same size as the Norsigian negatives. This fact cannot be disputed."

PATRICK ALT, Photography Expert

**AFTER DIRECT EXAMINATION AND ANALYSIS, A WORKING
LARGE FORMAT PHOTOGRAPHER WITH 40 YEARS OF
EXPERIENCE HAS CONFIRMED THAT THE NEGATIVES WERE
CREATED BY ANSEL ADAMS**

"In almost all of the photographs, the compositions are virtually flawless, truly being made by a photographer of singular vision and talent. These were not works by an amateur up for a weekend visit to Yosemite. Comments have been made that many photographers took pictures of Yosemite. And while this is true, by this time most people would have used Kodak Brownies. Glass plate negatives were not for the amateur as a darkroom was necessary and extensive darkroom skills were required to process these very fragile plates. To my knowledge there is no historical record of anyone during this era to have the skills and technical knowledge to work with this combination of equipment nor have the refined eye that was brought to bear on the subject matter.

He was also very careful to include in most of his work some form of atmospheric, such as clouds, dappled sunlight, and even fog. This, as every landscape photographer knows, is an essential component to bringing out the most expressive qualities of the scene that is being photographed. Virtually all of his classic images are noted for the extraordinary good fortune he had in finding images that had this quality. From *Moonrise* to *Clearing winter Storm*, his sensitivity to these components of the natural environment made his images known throughout the world. He was truly one of the great photographic geniuses of the 20th century."

PATRICK ALT, PHOTOGRAPHY EXPERT

THE FORMER DIRECTOR OF THE DUKE UNIVERSITY ART MUSEUM AND CURATOR AT THE MUSEUM OF FINE ARTS IN BOSTON EXAMINED THE EVIDENCE AND CAME TO THE CONCLUSION THAT THE NORSIGIAN NEGATIVES WERE CREATED BY ANSEL ADAMS

“Reaching a conclusion in regard to the attribution of the negatives cannot, in my view, take us to the point of certainty. Only probability defines the limits of the conclusion and its usefulness. Certainty would require nothing less than the artist’s word. Short of that a signature, contemporary testimony, additional information and more meaningful evidence, could conceivably, bring further proof to the matter. After more than six months of close study, it is my opinion, within a high degree of probability, that the images under consideration were produced by Ansel Adams.”

ROBERT MOELLER, ART EXPERT

THE VENUES OF THE NORSIGIAN NEGATIVES HAVE A DIRECT CONNECTION TO ANSEL ADAMS

“Mr. Norsigian has matched images to sites known by or frequented by Ansel Adams, principally Yosemite National Park. The Yosemite views make up the majority of the collection. Other images appear to portray Fisherman’s Wharf, San Francisco, Carmel Mission, a point of land in Carmel with the ocean beyond. There are also photographs of a view of sand dunes and a sailing yacht, and pictures of fisherman in their boats.”

ROBERT MOELLER, ART EXPERT

THE LOGICAL CONCLUSION IS THAT THE TWO VIRTUALLY IDENTICAL PHOTOGRAPHS WERE TAKEN BY ANSEL ADAMS AND NOT A SECOND PHOTOGRAPHER

"SO WITH DEDUCTIVE REASONING, IF ANSEL TOOK ONE OF THE PICTURES, WHICH IS A GIVEN, THEN ANSEL HAD TO TAKE THE OTHER. NO OTHER EXPLANATION IS REASONABLE OR POSSIBLE. THIS IS THE ONE NONDEBATEABLE FACT OF ALL OF THIS RESEARCH. AS TO WHETHER THE SPACING BETWEEN THE POINTS OF COMPARISON MAY NOT MATCH, THAT IS EASILY EXPLAINED BY HIS USING A DIFFERENT LENS, WHICH WOULD CHANGE THE SPACIAL RELATIONSHIPS BASED ON THE FOCAL LENGTH OF EACH LENS. ALONG WITH THE FACT OF VIRGINIA'S HANDWRITING AND ALL OF THE OTHER NONQUANTIFIABLE ASPECTS SUCH AS HIS PERSONAL STYLE, HIS USAGE OF THIS PARTICULAR CAMERA FORMAT, THE FIRE DAMAGE ON THE NEGATIVES, AND THE SUBJECT MATTER ALL TOGETHER HAS ME CONVINCED WITHOUT QUESTION OR HESITATION THAT THESE ARE INDEED EXAMPLES OF SOME OF HIS EARLY FORMATIVE PHOTOGRAPHS."

PATRICK ALT, PHOTOGRAPHY EXPERT

THE CUMULATIVE EVIDENCE IS OVERWHELMING

"I HAVE SENT PEOPLE TO PRISON, FOR THE REST OF THEIR LIVES, FOR FAR LESS EVIDENCE THAN I HAVE SEEN IN THIS CASE. IN MY VIEW, THOSE PHOTOGRAPHS WERE DONE BY ANSEL ADAMS."

MANNY MEDRANO, EVIDENCE AND BURDEN OF PROOF EXPERT

"WHEN I LOOK AT EVERYTHING, WHEN I LOOK AT THE TOTALITY OF INFORMATION THAT THEY'VE COLLECTED, THEN I BELIEVE THE REASONABLE PERSON, THE REASONABLE INDIVIDUAL WOULD LOOK AT THIS AND SAY ABSOLUTELY. JUST BETWEEN MR. MUELLER AND MR. ALT, THEY'VE GOT 80 YEARS IN THE PHOTOGRAPHY ART WORLD. THE HANDWRITING EXPERT, THERE AGAIN THAT'S SOMEONE WHOSE BEEN APART OF THAT BUSINESS FOR OVER 20 YEARS."

THOMAS KNOWLES, FORENSICS AND CRIMINALISTICS EXPERT

PANEL OF EXPERTS

STATEMENT OF QUALIFICATIONS