

*A
Handbook
on
the
Etchings
of
E. W. Gollings*

*by
Gary L. Temple*

Updated as of August 26, 2026

This research was based only on each etching impression by the artist, Elling William Gollings. The factors or components dealt with no consideration of venue or ownership.

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Gary L. Temple and Marylee M. Moreland
9460 U. S. Highway 212
Joliet, Montana 59041

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Published and distributed by Gary L. Temple and Marylee M. Moreland.

Printed by The Meadowlark Gallery, 9460 U. S. Highway 212, Joliet, Montana 59041.

For information, assistance or authentication, please feel free to contact:

Gary L. Temple and Marylee M. Moreland
The Meadowlark Gallery
9460 U. S. Highway 212
Joliet, Montana 59041
www.meadowlarkgallery.com

*A former bull rider explained
when he was active in the sport he had
many friends.
When they asked him to be a judge
for the bull riding,
many of his friends vanished.*

*I was a judge
as usual. - had 2 good men to help me
and think I got off with less ill feeling
than ever before - it was a hard thing to
judge. no one disqualified - had to go
more on the horse than ever before - boys
did everything asked with out crooked
work and argument.*

Letter to Joe DeYong by Gollings dated August 13, 1928.

Introduction

On April 28, 1932, the Sheridan County District Court appointed appraisers for the artwork in the estate of E. W. Gollings. Those appraisers were Fra Dana of Parkman, Wyoming, Hans Kleiber of Dayton, Wyoming and Robert Miller of Lodge Grass, Montana. All of the appraisers knew Gollings during his time in Sheridan, Wyoming and were very familiar with his artwork. The administrator of the estate, Charles O. Smith, began on May 21, 1932, selling the estate on a private sales basis. Then on October 3, 1935, the administrator offered for sale and at a public auction the remainder of the estate.

ETCHINGS UNSIGNED BY GOLLINGS			
2 Busting a Steer	© 3.75		7.50
10 Bronc Busting Prints			
	© 2.50		25.00
3 Pack Horse	© 1.00		3.00
1 Horses & Teepee			1.50
51 Small Miscellaneous			
	.50		25.50
10 Fly Time	© 1.25		12.50
10 Hawk Nose	© 1.25		12.50
4 Winter Camp	© 1.25		5.00
5 Drifting	© 2.50		12.50
1 Day Herder			1.25
3 Trail Herd	© 1.00		3.00
			109.25

The above is a detail view from the estate art appraisal.

We, the undersigned, duly appointed appraisers of the Estate of _____	
_____ <u>Elling W. Gollings</u> _____ deceased, hereby certify that the property	
mentioned in the foregoing Inventory has been exhibited to us and that we appraise the same at the sum of	
_____ <u>Thirty Six hundred forty and 73/100</u> _____ dollars (\$ <u>3640.73</u> _____)	
Dated _____	_____ 19 _____
	<u>Fra Dana</u> Appraiser <u>Hans Kleiber</u> Appraiser <u>R. G. Miller</u> Appraiser

PR1932-2441_00070

The appraisers specifically listed one hundred etchings as unsigned by Gollings. From May 21, 1932 until October 3, 1935, this batch of etchings remained unsigned.

The estate of Gollings assigned three individuals to appraise the artwork. The appraisers were Fra Dana of Parkman, Wyoming; Hans Kleiber of Dayton, Wyoming; and Robert Miller of Lodge Grass, Montana. All of the appraisers were familiar with the work of the artist and knew him personally during his life. Hans Kleiber was the major drive behind Gollings producing etchings. The artwork appraisal was completed and certified by the appraisers on May 18, 1932. From the beginning of the estate process, the art appraisers specifically designated one hundred etchings by Gollings as unsigned.

October 3, 1935, was the key date in the history of the etchings of E. W. Gollings. Sometime after this date, the unsigned etchings were changed. Various marketers of Gollings appeared on the market now with the etchings.

The marketers justified the printed signature by telling people the artist had changed his signature. A large collection of etchings by Gollings from the estate of Esther Cornell was sold at auction in 2023. One impression of “Go To It” had a printed signature. Now, in addition, to the usual answer of Gollings changing his signature, the marketers had another source for their sales. The marketers were now looking for a good story and they felt the etching from the Cornell estate had a printed signature then it was the absolute justification. Yes, Gollings pulled the unsigned etchings but he was not ready to sign them until he sold them.

Any collector constantly needs to receive education as to the work of an artist being considered. A simple glance at an etching impression is not adequate. One cannot make assumptions without learning the basic factors of an etching impression. When doing research, the collector must ask questions. The signature of an artist could have been done one way for a watercolor or an oil painting, and another way for an etching.

There have been many discussions between Jerry Goroski of Open Range Art and myself as to the etching process. The first part of the etching process was to make the art. Etching the artist’s signature onto the plate was suggested as it authenticated it as done by the hand of the artist. This step is known as the work being plate signed if it works within the design of the artwork. The second step is the cursive hand signing in pencil or pen and ink of each impression in the lower margin after being pulled from the press. This hand signing is the final step of the authenticity of the impression by the artist. Often, the printmaking artist would sign the title in the lower margin and wait to sign in cursive their signature until they sold or sent it to a gallery.

The Esther Cornell Salesman Sample Set

Gollings gave Esther Cornell current impression samples for her to take orders. Esther Cornell worked for the Welsh Gift and Stationery Company in Sheridan, Wyoming. The artist properly titled and signed each impression sample. Below the cursive titling on the left, a number was most likely assigned by Esther Cornell. This numbering system was done for bookkeeping purposes and they were not done chronologically by the year. One can see how the salesman sample set was added to in 1928 with new themes.

Esther Cornell, takes a set of etchings with her, soliciting Christmas cards -

From the personal diary of Gollings dated September 29, 1927

Cornell Number	Title	Year
1	"Smoke Signals"	1927
2	"Wolf"	1927
3	"A Warrior"	1927
4		
5	"A Cowboy"	1928
6	"Trailing"	1928
7	"Summer Time"	1927
8	"Winter Time"	1927
9	"A Winter Camp"	1927
10	"Packing"	1927
11		
12	"Fly Time"	1928
13		
14	"Wild & Ragged" (First State)	1927
15	"Wild & Ragged" (Second State)	1928
16	"Waiting"	1928
17	"Busting A Steer"	1927
18	"A Tie Down Man"	1927
19	"Drifting"	1927
20	"Sentinals"	
	This impression was acquired by Esther Cornell after the death of the artist for it had a printed signature done by a source after 1935. She assigned the next following salesman number to her set and, or personal collection.	
21	"The White Mans Eyes"	
	Esther Cornell was in written communication with the artist after she went to school and until his death in 1932.	

This is an analysis of the proper titling components done in the left margin and the signature components of the right margin by E. W. Gollings. The signature components were "E. W. Gollings," the pony track, titling by the artist and, or the year. For the purposes of this analysis, we have defined an altered work as those components not being done by the hand of E. W. Gollings. Two other component areas which we address are the cancelled proof impressions and the printed signature. The printed signature was done by another party other than the artist after October 3, 1935.

“Busting A Steer”
(1927-1928)
Image Size: 8.75
inches high by
12.75 inches wide
015994ewg

Enlarged Image



Cursive titling
by the artist

"Busting a steer"



E. W. Gallinger — Cursive signature of the artist
1927 (1) — Pony track of the artist
Year



Winter Camp

Cursive titling
by the artist

To J.H. from E.W.G.

Personalization
by the artist



“Winter Camp”

a.k.a.

“A Winter Camp”

Image Size: 7 inches high by 9
inches wide

015987ewg

Enlarged Image

Cursive signature
of the artist

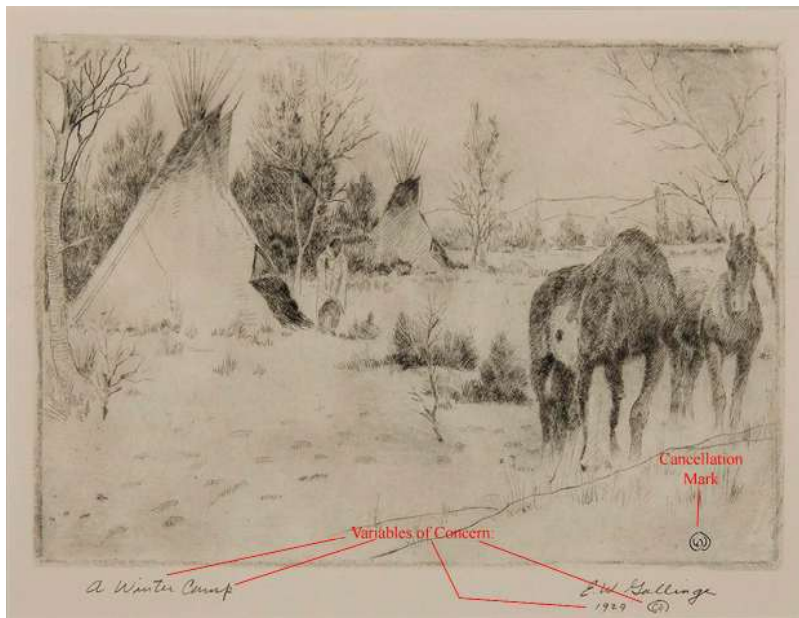
Year

Pony track of the artist

Cancelled Proof Impressions

A proof is done during the process of printmaking to decide the quality of the impression needed by the artist. The proof allowed the artist to see where the plate needed to be worked on for a better impression. The artist at this point had to decide whether to continue using the plate or start over with a new plate. The proofs pulled were never signed during this process. Cancelling the plate reminded the artist not to use it in the future.

We have seen on the market, impressions by Gollings where he cancelled the plate by etching a pony track in the plate.



#019281

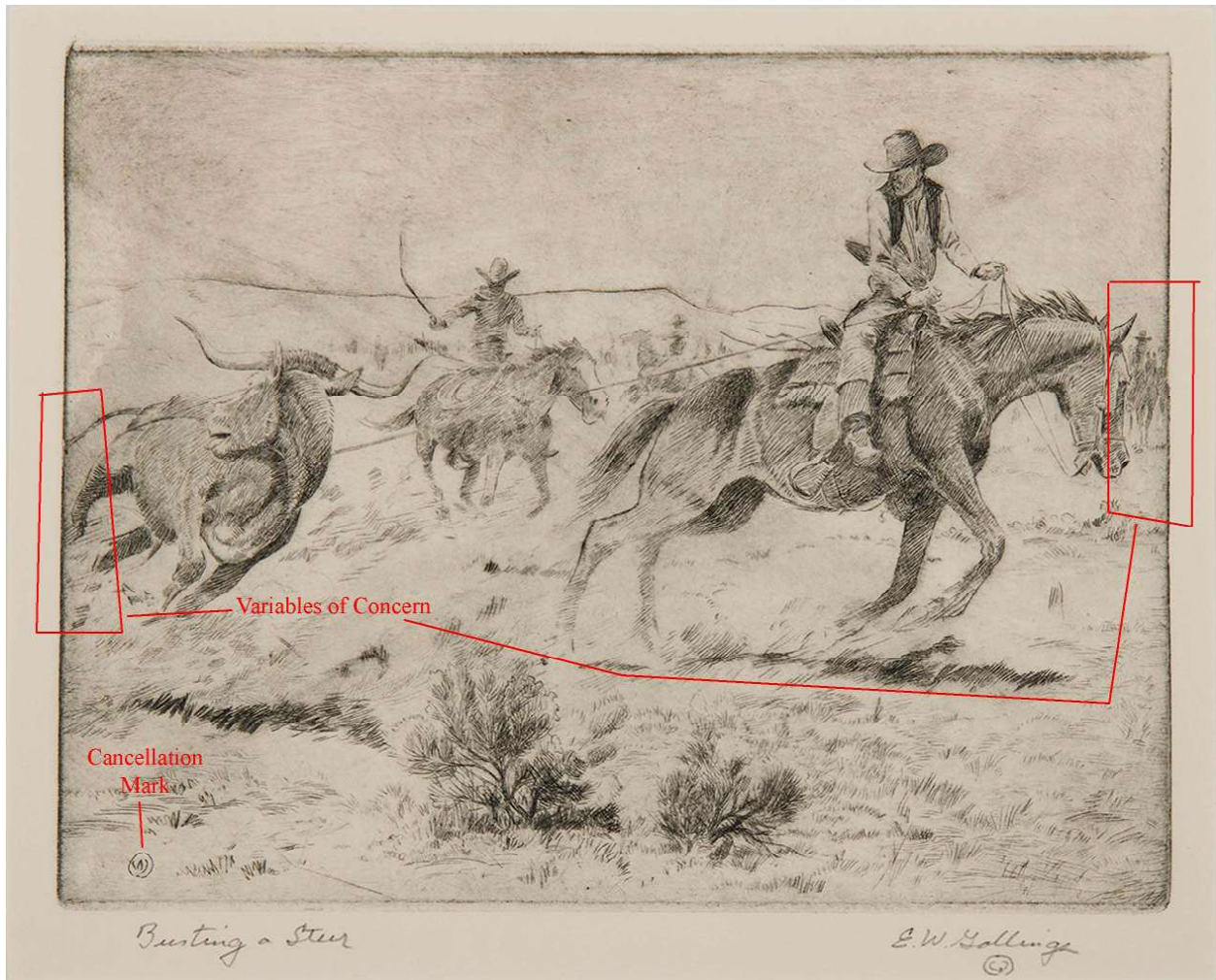
Medium: Etching Proof

Image Size: 7 inches high by 9 inches wide

Posthumous cursive titling and signature done on "A Winter Camp" proof not by the hand of the artist.



021173ewg



019282ewg

Medium: Etching Proof

Image Size: 9 inches high by 11.25 inches wide

Posthumous cursive titling and signature done on a "Busting A Steer" proof not by the hand of the artist. One should compare this impression with the true edition of "Busting A Steer." The dimensions clearly show how Gollings was not pleased with this design.

drew in wax on large copper plate
busting a steer, which I started a
~~in~~ long time ago - will finish it
tomorrow.

From the personal diary of Gollings dated January 10, 1927

got some acid
to day. and was ready to etch big
plate. and it a bath for in acetic
acid full strength and it loosened
the stopping varnish. so had to postpone
operation till tomorrow. ground some
more plates this P.M.

From the personal diary of Gollings dated January 19, 1927

etched my large plate
but will have to do over again as
after it was in bath 6 min. the
ground broke up and had to take out.
am going to do it over again. did
some work on my bucking horse 5x7
plate, drawing points
Think I can make dry point of
big plate. that was failure

From the personal diary of Gollings dated January 20, 1927

redoing plate - that didn't come out
good yesterday - drawing tonite.

From the personal diary of Gollings dated January 21, 1927

been etching
a little tonite by pushing acid around
on plate to experiment. have my
large plate (zinc) ready for bath
tomorrow. been drawing thru the
way on this plate today.

From the personal diary of Gollings dated January 22, 1927

Etched my big plate, only had it
in bath 3 min. am putting in
the ~~lighter~~ darker tones by applying
strong acid ~~to~~ with medicine dropper
think its coming good will work
on it again tomorrow.

From the personal diary of Gollings dated January 23, 1927

plate is a failure - pulled ^{my big} proofs
but no good, will dry point the
copper plate now.

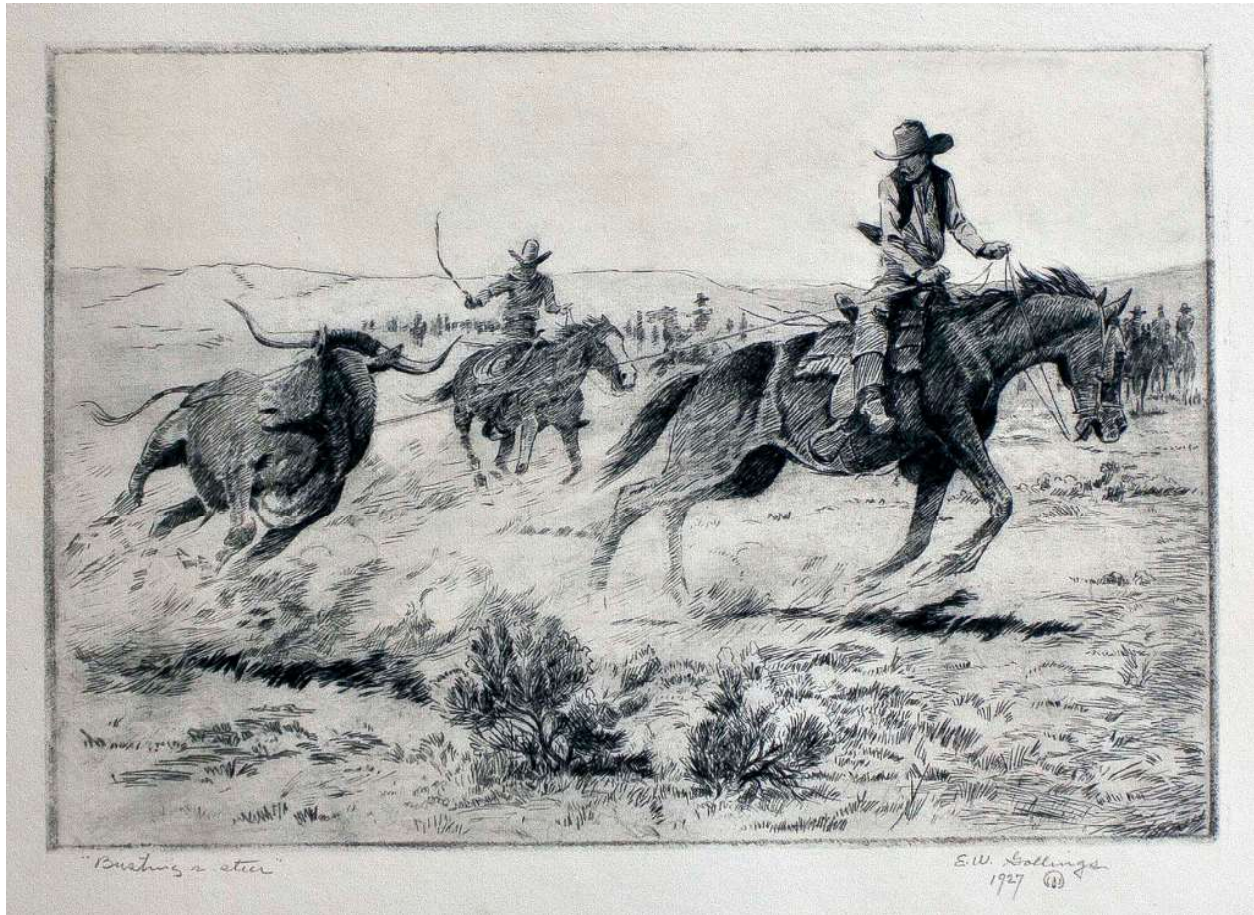
From the personal diary of Gollings dated January 24, 1927

Been using the dry point with
fair success to day on my large
plate of "Busting a steer" the hang
of it seems to have come to me -

From the personal diary of Gollings dated January 27, 1927

Took etchings to show Mrs. H. she
selects one for Rosa Maye -
Busting Steer. dry point.

From the personal diary of Gollings dated February 14, 1927



015994ewg

“Busting A Steer”

Medium: Etching

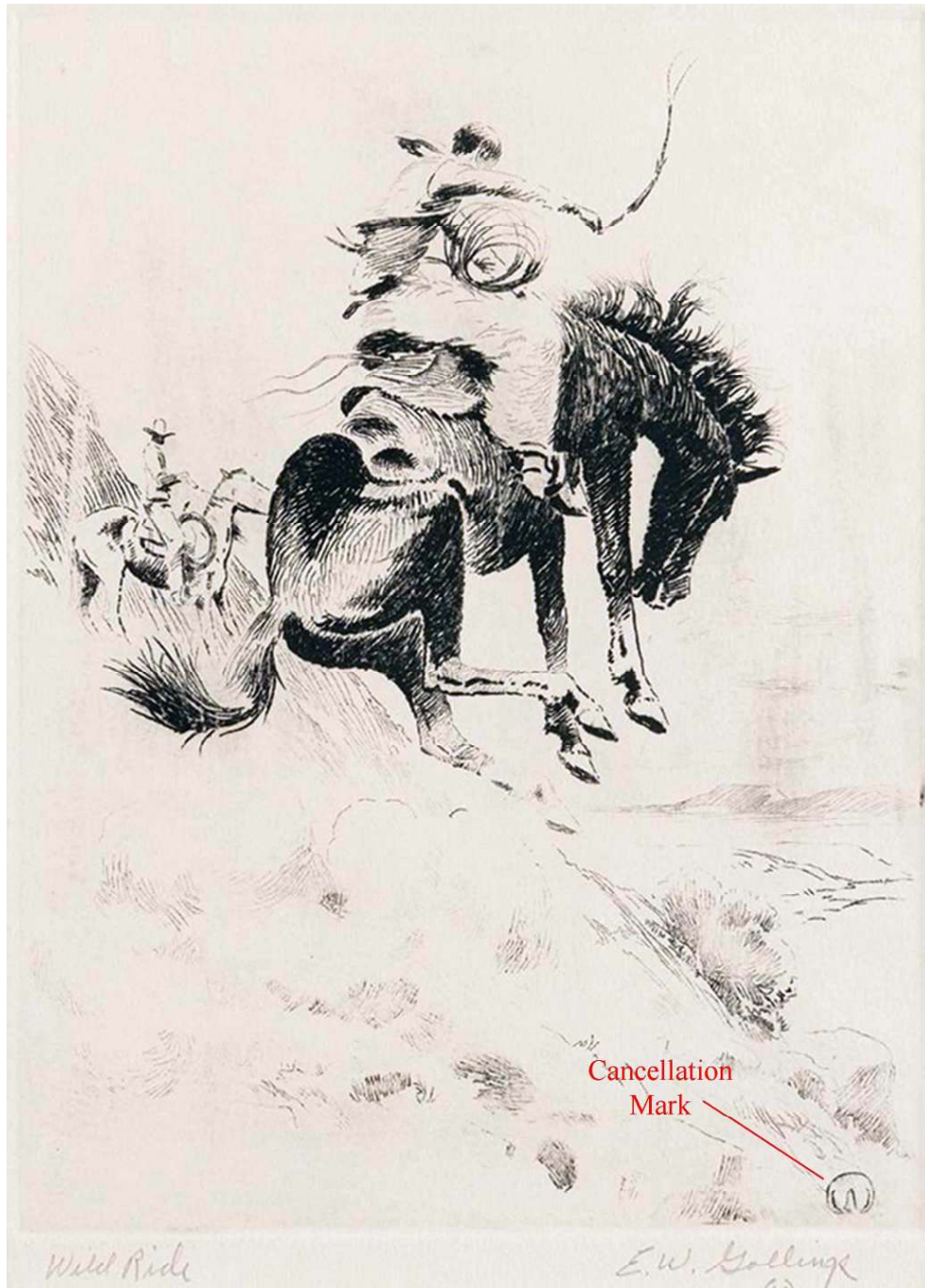
Image Size: 8.75 inches high by 12.75 inches wide

Dated 1927

Provenance: Rosa Maye Kendrick

By Descent

Mrs. Hilman selected “Busting A Steer” from the etchings Gollings showed her. Harold Hilman and Mrs. Hilman had the Hilman Guest Ranch near Big Horn, Wyoming. This notation by Gollings in his personal diary of February 14, 1927 is a strong indication of the first print of the edition being sold. This impression also shows the proper components for the titling and signature areas by the artist.



018939ewg

Posthumous cursive titling and signature done after his death. This title was not of the artist as it was never noted in his personal diaries.

Medium: Etching Proof

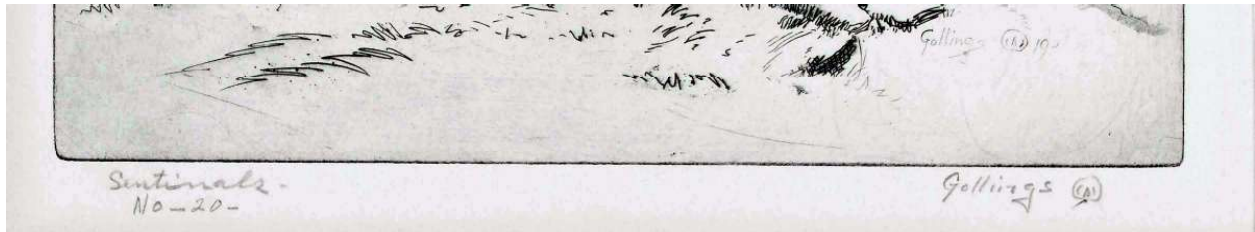
Image Size: 10.75 inches high by 7.75 inches wide

The artist pulled a proof impression and did not like it. He then etched into the plate a cancellation mark. The cancellation mark was the "pony track." The artist then pulled an impression for reference which showed the cancellation mark. The artist would have not signed a cancelled proof impression.

Signature and Titling Clarification

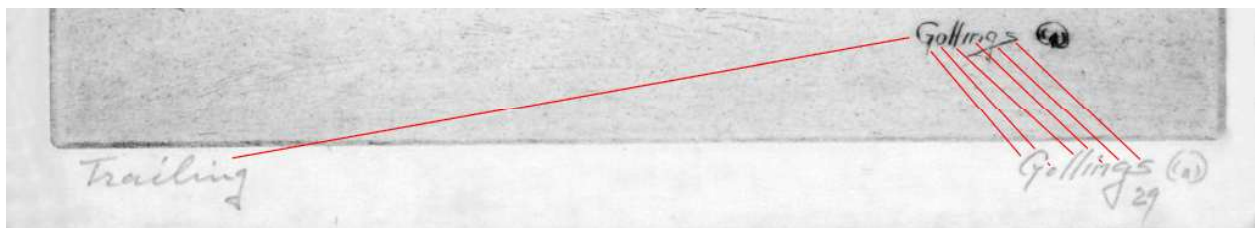
There were two different levels of unsigned etchings. First, the artist signed in cursive the title of the etching in the lower left margin.

Gollings then would have signed his name along with his pony track and date when the work was sent to a gallery or sold.



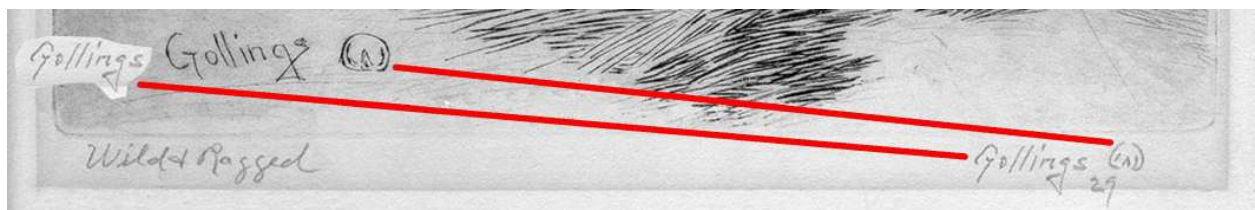
019009ewg

This is a detail view of "Sentinals" with a printed signature that came from the estate of Esther Cornell. The artist gave Esther Cornell a set of impression samples for her to take orders. This impression came from the estate and not the artist as it was unsigned. Esther assigned the inventory number as she would have been familiar with the numbering system. Collectors who have impressions with the printed signatures are jumping to the conclusion of the printed signature being done by the artist which is not true. Unsigned impressions from the estate eventually received a printed signature which creates the controversy. The impression was not hand signed by the artist before his death. Someone did the printed signature other than the artist after October 3, 1935.



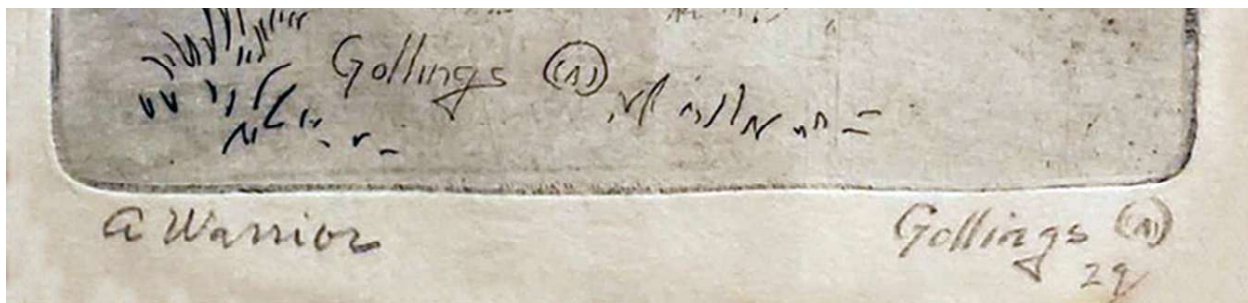
015961ewg

Detail view of "Trailing" with a graphite-printed signature. The title of "Trailing" was done by the hand of the artist.



015965ewg

Detail view of "Wild & Ragged" with a graphite-printed signature. The titling is in the hand of the artist but the printed name on the right is from another source. Note how the other source felt compelled to place a date which was not consistent.



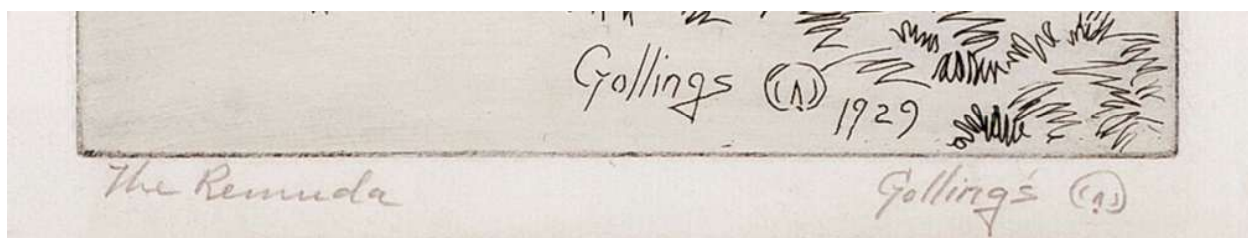
018801ewg

The titling was in the hand of the artist but the printed signature and date was not.



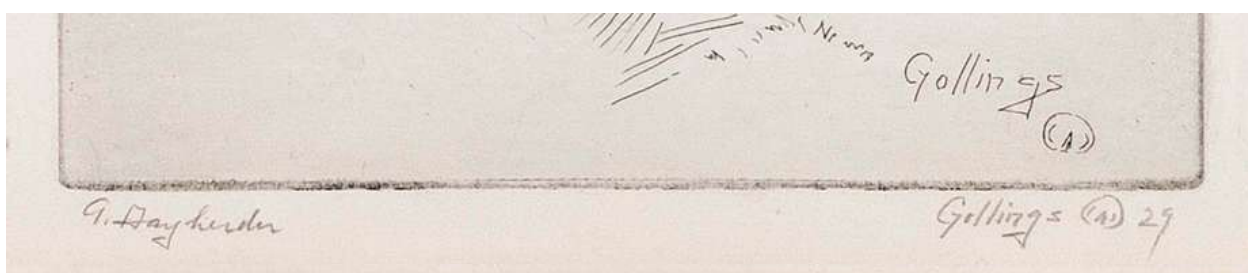
015959ewg

The titling was done by the artist but the signature area was left blank. Later a source made an attempt.



015975ewg

The titling on the left was done by the artist and the signature area was left blank.



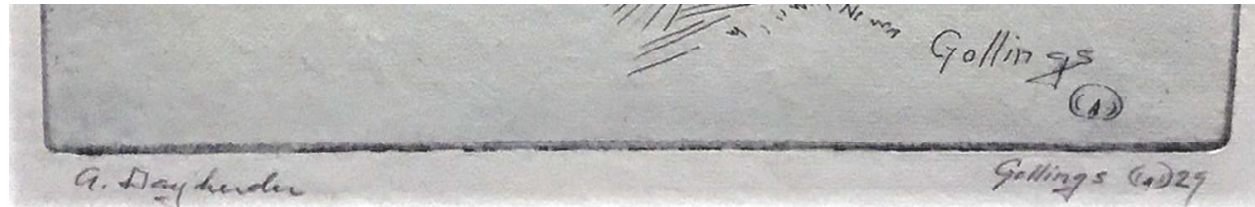
015979ewg

The titling was done by the artist and the signature area was left blank.



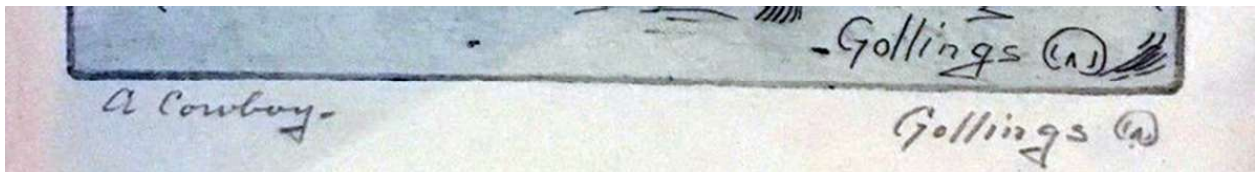
015981ewg

The titling was done by the artist and the signature area was left blank.



016827ewg

The titling was done by the artist and the signature area was left blank.



016883ewg

The titling was done by the artist and the signature area was left blank.



016819ewg

The titling was done by the artist and the signature area was left blank.



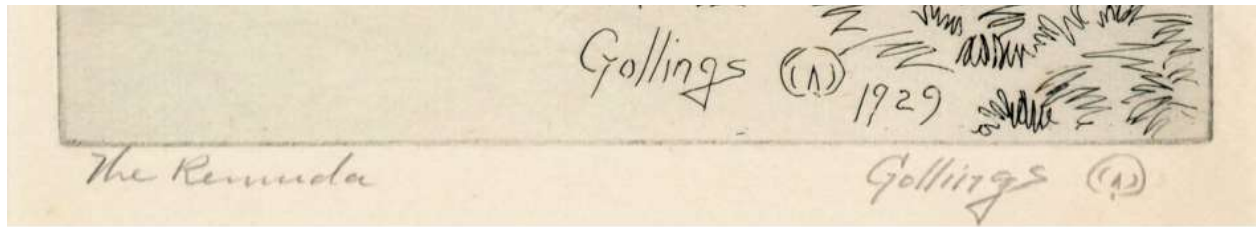
018807ewg

The titling was done by the artist and the signature area was left blank.



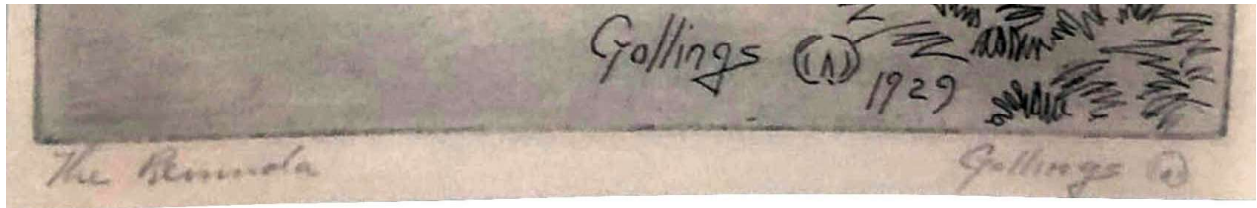
018812ewg

The titling was done by the artist and the signature area was left blank.



018992ewg

The titling was done by the artist and the signature area was left blank.



018994ewg

The titling was done by the artist and the signature area was left blank.



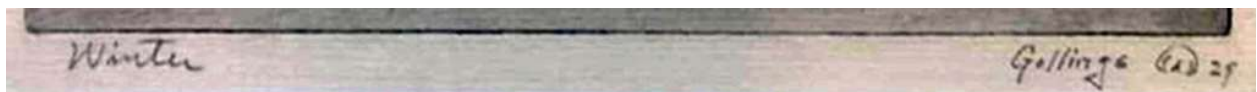
018995ewg

The titling was done by the artist and the signature area was left blank.



018996ewg

The titling was done by the artist and the signature area was left blank.



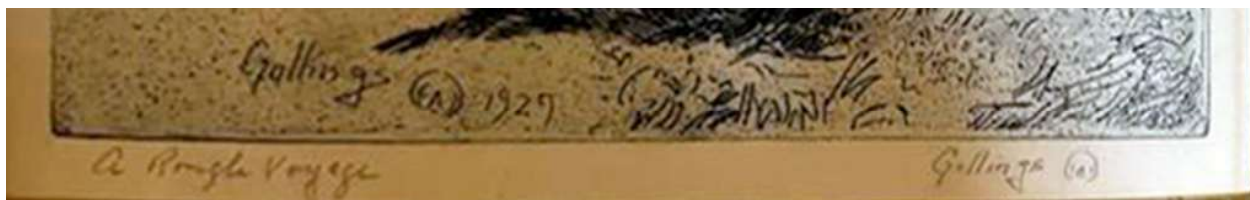
018997ewg

The titling was done by the artist and the signature area was left blank.



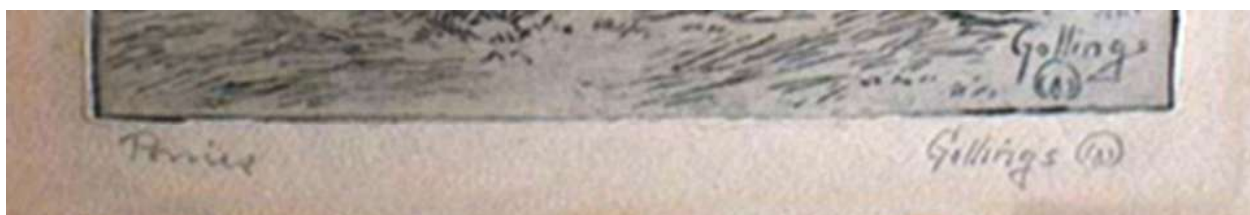
019275ewg

The titling was done by the artist and the signature area was left blank.



019296ewg

The titling was done by the artist and the signature area was left blank.



019625ewg

The titling was done by the artist and the signature area was left blank.

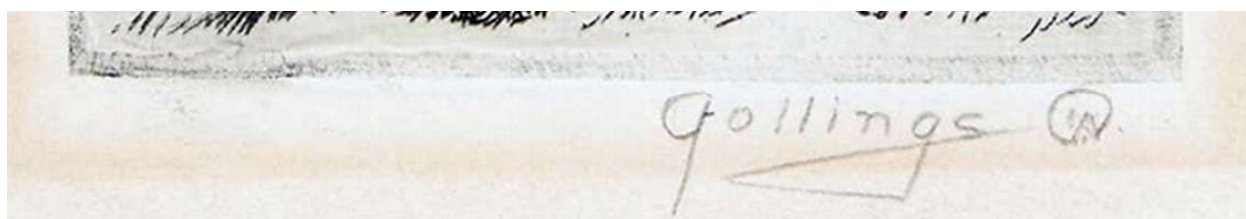
Second, the complete margin below the print was blank.

After October 3, 1935, an individual or individuals started printing the name of the artist with his pony track. This was not true where the artist changed his signature for he had been in the grave for more than three years. Many have attempted to justify the graphite-printed signature by saying Gollings changed from cursive to printed. Each of us has our own unique signature we use for personal or business. Our signatures may slightly change over time. Gollings never printed his signature in graphite on his etching impressions. Also, titling of various impressions have been done but with no correlation to his personal diaries.



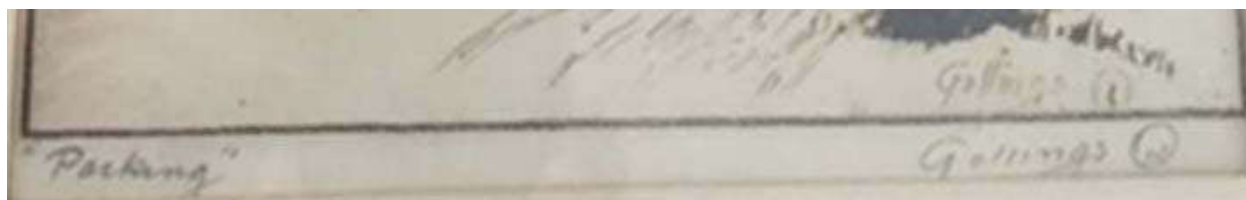
015985ewg

The entire margin area for the titling and signature was blank.



016824ewg

The entire margin area for the titling and signature was blank.



014950ewg

The entire margin area for the titling and signature was blank. Note the use of quote marks around the title. This impression was never documented by the artist but only attempted.

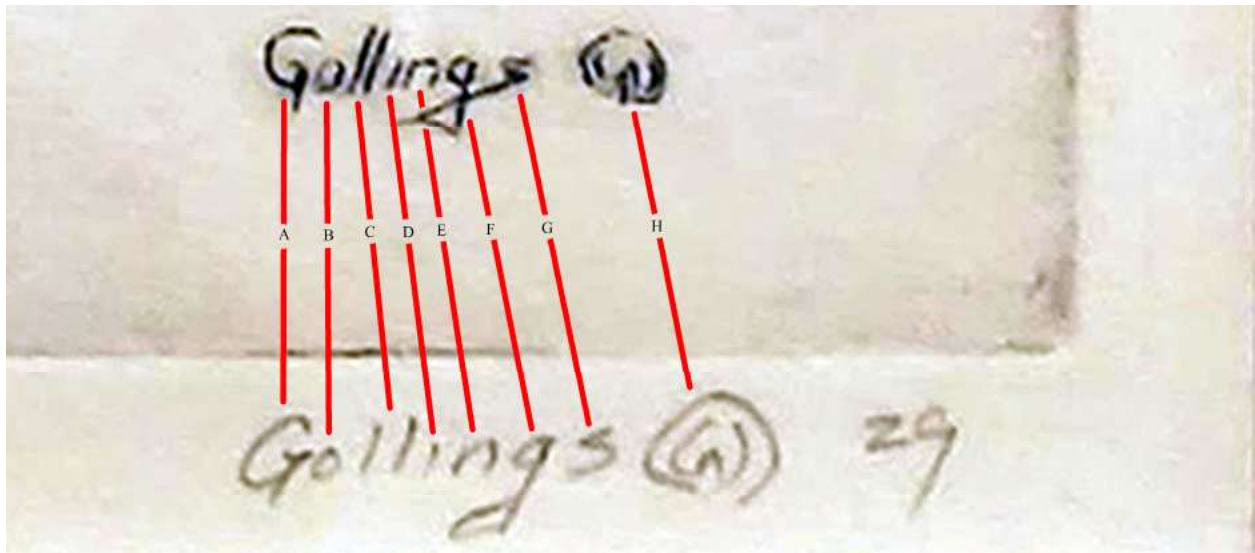


018951ewg

The entire margin area for the titling and signature was blank.

“Plate Signed” or “Signed in the Plate”

These are both common terms used to suggest authenticity. When the artist places their signature on the plate it is done backwards so when printed, it has the correct orientation. A plate signature is not justification for a graphite-printed signature.



018798ewg

Detail view of “Trailing” with a printed signature.

Printing of the Gollings “signature” would have needed some reference material. A great source of reference would have been the name and pony track of the artist etched within the plate mark.

A: Note the copied and staggered path in creating the letter G. The leaning gets away from the individual.

B: The letter “o” starts at the top of the letter but gets lost in how to complete it.

C: The two “l” letters start to lean but again starts at the top with leaning to the left and then down to recover with a similar angle as the ones within the plate. Note the spacing between the letters in the plate and those of the printed signature.

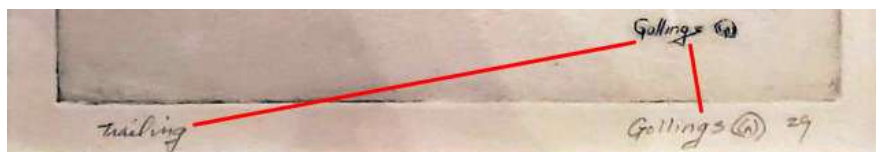
D: The letter “l” is put in with little regard to the master above in the plate.

E: The letter “n” lightly comes down and then back up showing a copying of the letter in the plate. Again the spacing is off.

F: The letter “g” comes down with the head while losing the positioning. The letter comes down to form the bottom but there shows confusion in the outcome.

G: The letter “s” is a confusion factor for the one in the plate is connected to the “g” but is separated in the margin.

H: The pony track is an attempt to be copied from the reference above with little understanding of the parts of the hoof. The hoof in the margin shows a pushed and staggered approach.



018798ewg



“Horses”
 “My first plate”
 016002ewg

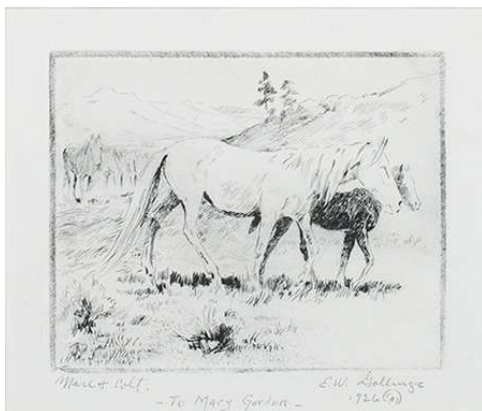
**Examples
 of
 personalized
 impressions
 by the
 artist**



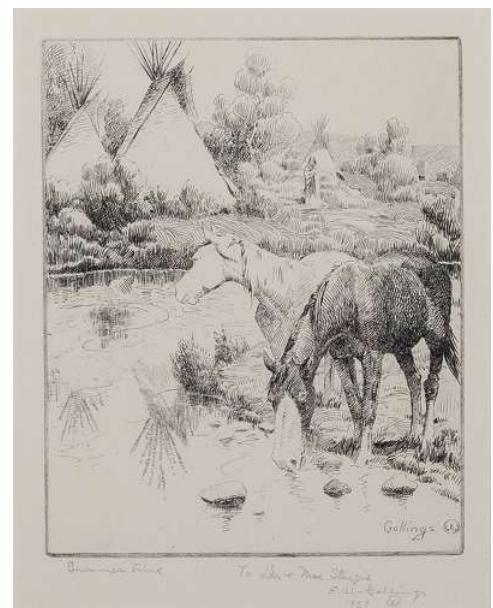
“Smoke Signals”
 012954ewg



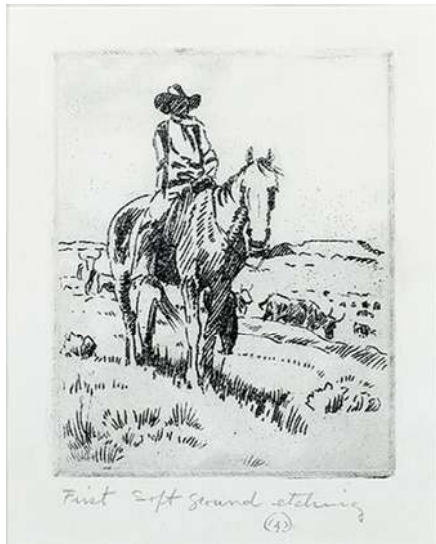
“Horses”
 “My First”
 019304ewg



“Mare & Colt”
 012955ewg



“Summer Time”
 013657ewg



“On Herd”
 “First soft ground etching”
 012953ewg



“High & Wild”
 “For Rosa Maye Kendrick
 From Bill”
 015993ewg



“Winter Camp”
 “To D.(orothy) H.(owes) from
 E. W. G.”
 015987ewg



“On Herd”
 “To Elizabeth from Bill”
 This is attributed to Elizabeth
 Robinson.
 015992ewg



“A Cowboy”
 “To Jane Spear - Bill Gollings”
 019058ewg

“Ponies” (1926)

Image Size: 4 inches high by 5 inches wide

Although pulled by the artist it was just a proof which did not meet his approval. “Ponies” was not noted by the artist in his diaries.



019625ewg

Signature area enhanced.

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the Artist	Altered Cursive Signature	Altered Printed Signature
018995ewg	“Ponies”				x		x
019625ewg	“Ponies”				x		x
021164ewg	“Ponies”						x
021174ewg	“Ponies”						



018995ewg



019625ewg

The above two detail images could very well be from the same impression. We logged the impressions into our database from different venues.



021164ewg

The commentary for the above two images results in several deficiencies. The left impression has questionable paper used, let alone the cursive titling, signature and pony track. The left impression appears to be almost a tracing from an actual etching of the artist by an unknown source.



019625ewg

“Horses” (1926)

Image Size: 5 inches high by 6.5 inches wide

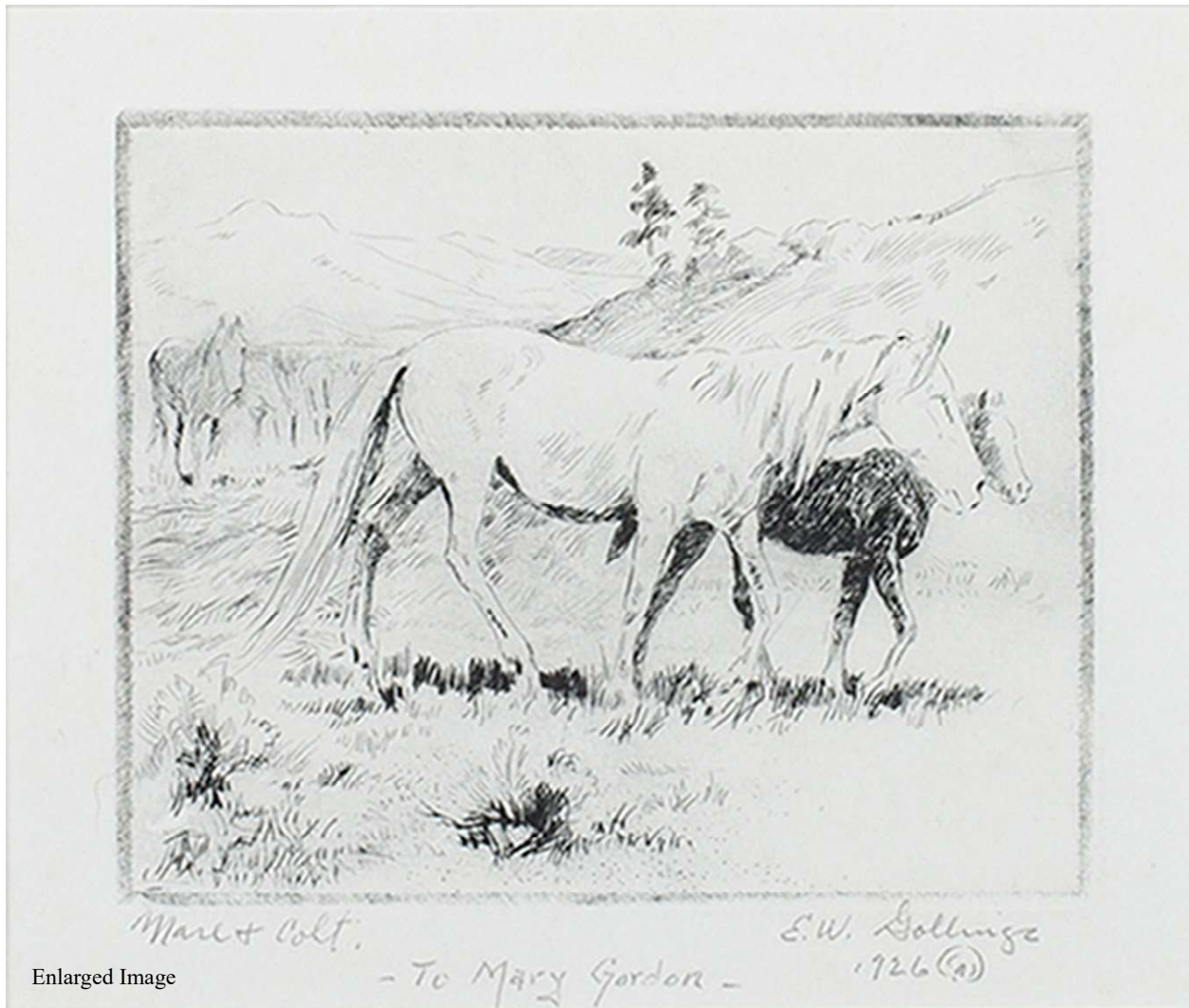


016003ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the Artist	Altered Cursive Signature	Altered Printed Signature
016002ewg	“Horses”, dated 1926, “My First Plate”.						
016003ewg	“Horses”, dated 1926.	x	x	x	x		
019304ewg	“Horses”, dated 1926, “My first, signed Bill”.						

“Mare & Colt” (1926-1927)

Image Size: 3.875 inches high by 4.75 inches wide

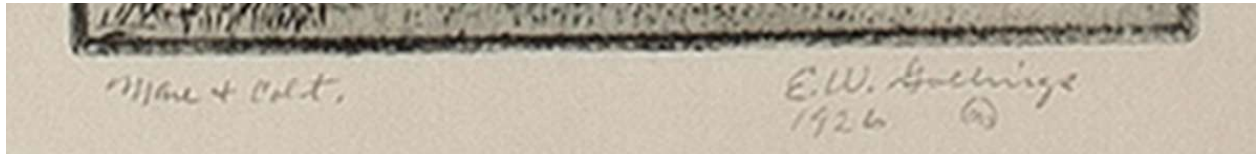


012955ewg

Mary Gordon Collins was the school teacher in Birney, Montana. She eventually married Leonard Kruidenier who was a partner with Percy Cox. They had one child and later divorced. She was introduced to Bill Gollings in 1925.

Made my first dry point etching
~~this~~ to day - white mare & colt.
came out very well.

From the personal diary of Gollings dated September 29, 1926



016761ewg



018817ewg



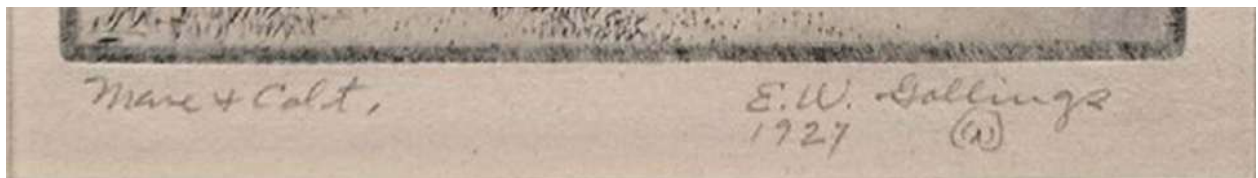
018990ewg



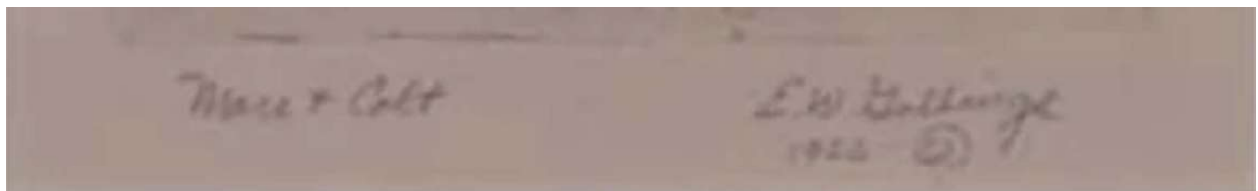
019306ewg



019689ewg



019738ewg



020173ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the Artist	Altered Cursive Signature	Altered Printed Signature
012955ewg	"Mare & Colt", dated 1926.	x	x	x	x		
016761ewg	"Mare & Colt", dated 1926.	x	x	x	x		
018817ewg	"Mare & Colt", dated 1926.	x	x	x	x		
018990ewg	"Mare & Colt", dated 1926.	x	x	x	x		
019306ewg	"Mare & Colt", dated 1927.	x	x	x	x		
019689ewg	"Mare & Colt", dated 1927	x	x	x	x		
019738ewg	"Mare & Colt", dated 1927	x	x	x	x		
020173ewg	"Mare & Colt", dated 1926	x	x	x	x		

"Pack Horses" First State (1926)

Image Size: 6.875 inches high by 4.875 inches wide



017272ewg



016000ewg



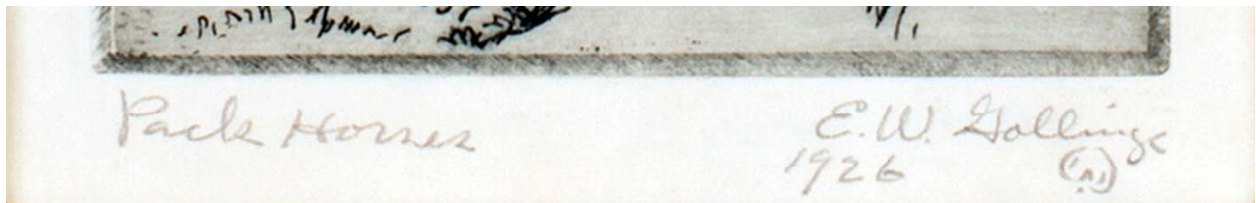
016001ewg



018143ewg



018945ewg



019314ewg

pack horse string

From the personal diary of Gollings dated July 21, 1926

Pack Horses

From the personal diary of Gollings dated August 1, 1926

Pack Horses

From the personal diary of Gollings dated August 5, 1926

Pack Horses
Pack Horses
Pack Horses

From the personal diary of Gollings dated August 6, 1926

Pack Horses

From the personal diary of Gollings dated August 16, 1926

Pack Horses

From the personal diary of Gollings dated August 25, 1926

Pack Horses

From the personal diary of Gollings dated September 16, 1926

Pack Horses

From the personal diary of Gollings dated October 21, 1926

Pack Horses

From the personal diary of Gollings dated December 4, 1926

"Pack Horses"

From the personal diary of Gollings dated December 16, 1926

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
016000ewg	"Pack Horses", dated 1926.	x	x	x	x		
016001ewg	"Pack Horses", dated 1926.	x	x	x	x		
017272ewg	"Pack Horses", dated 1926.	x	x	x	x		
018143ewg	"Pack Horses", dated 1926.	x	x	x	x		
018945ewg	"Pack Horses", dated 1926.	x	x	x	x		
019314ewg	"Pack Horses", dated 1926.	x	x	x	x		

“Resting” (1926)

Image Size: 5 inches high by 4 inches wide



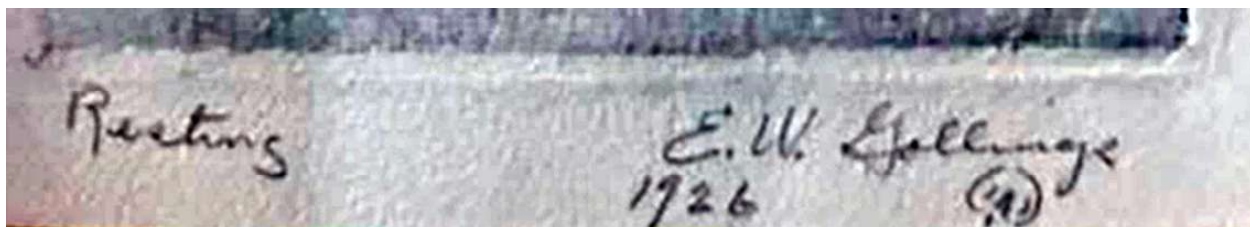
014833ewg

Resting

From the personal diary of Gollings dated August
1, 1926

Resting

From the personal diary of Gollings dated August
16, 1926



019308ewg

Resting

From the personal diary of Gollings dated
August 5, 1926

Resting
Resting
Resting

From the personal diary of Gollings dated
August 6, 1926

"Resting"

From the personal diary of Gollings dated
October 21, 1926

Resting

From the personal diary of Gollings dated
October 23, 1926

"Resting"

From the personal diary of Gollings dated
December 16, 1926

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
014833ewg	"Resting", dated 1926.	x	x	x	x		
019308ewg	"Resting", dated 1926.	x	x	x	x		

“Steer Riding” (1926)

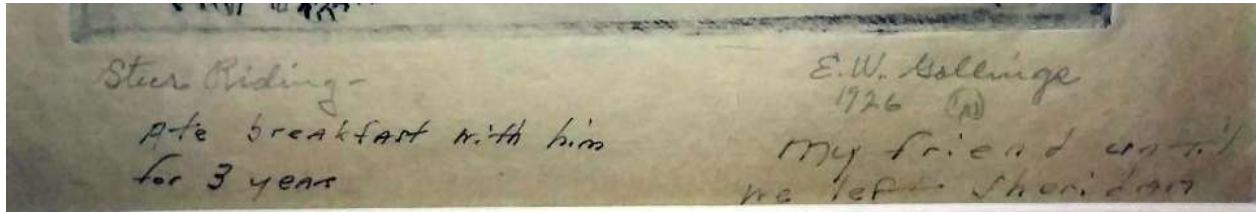
Image Size: 10 inches high by 7 inches wide



015999ewg



018814ewg



017602ewg



016778ewg



019317ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
015999ewg	"Steer Riding", dated 1926.	x	x	x	x		
016778ewg	"Steer Riding", dated 1926.	x	x	x	x		
017602ewg	"Steer Riding", dated 1926.	x	x	x	x		
018814ewg	"Steer Riding", dated 1926.	x	x	x	x		
019317ewg	"Steer Riding", dated 1926	x	x	x	x		

"Untitled-Bucking Horse at Rodeo"

Image Size: 9 inches high by 13 inches wide



019362ewg

Etched 9x13 plate of bucking horse
at Rodeo. printed with out much
luck all afternoon.

From the personal diary of Gollings dated July 28, 1926

\$5⁰⁰ etch

211

Fri

July 30

Have been printing all day
have good results from all but one
plate. the 9x13: it won't print in spots
too deeply etched.

Sold 2 - \$1⁰⁰ etchings and one \$3⁰⁰
to Mc Gregor at Hilman.

From the personal diary of Gollings dated July 30, 1926.

We have inspected one impression which was unsigned and one other via images from a sales venue of this design. Based upon the diary entries by the artist on July 28, 1926 and July 30, 1926, this design was not a success. Proofs pulled by an artist are done to check the production values of the plate. The artist never signed proofs. When pulled, if impressions from the plate met the approval of the artist, they were titled and signed. The diaries of Gollings never indicated the title of "Winning The Money."

Cat#:	Title	Cursive Signature	Pony Track	Year	Altered Cursive Signature	Altered Printed Signature
018806ewg	"Winning The Money", dated 1926.				x	
019362ewg	"Untitled-Bucking Horse at Rodeo" a.k.a. "Winning The Money", unsigned.					



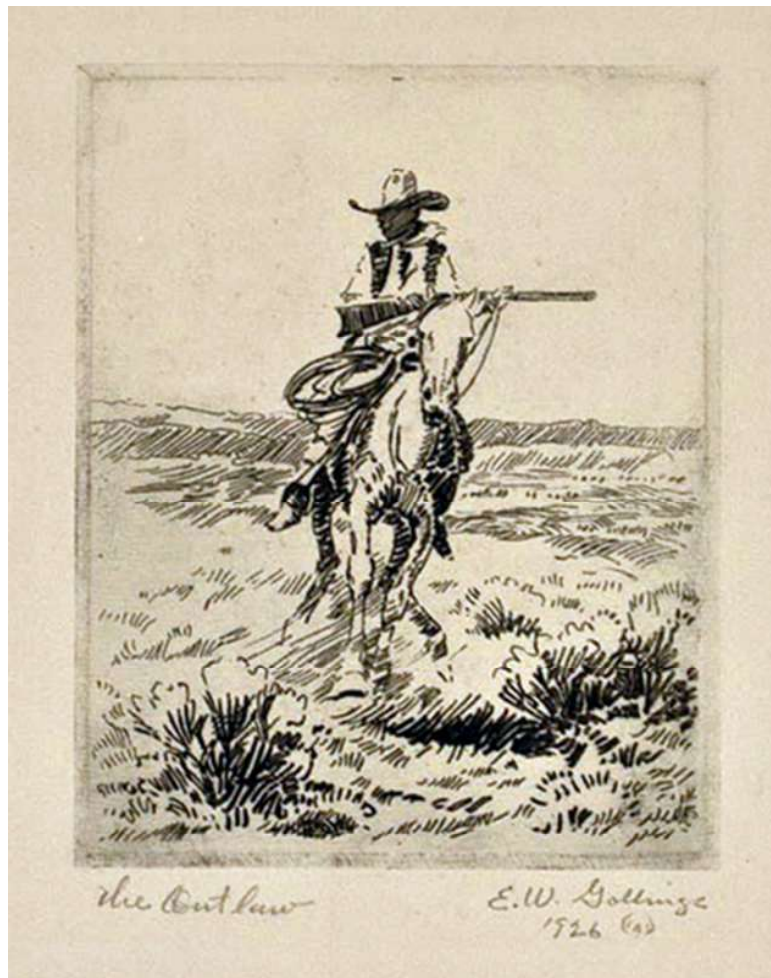
018806ewg



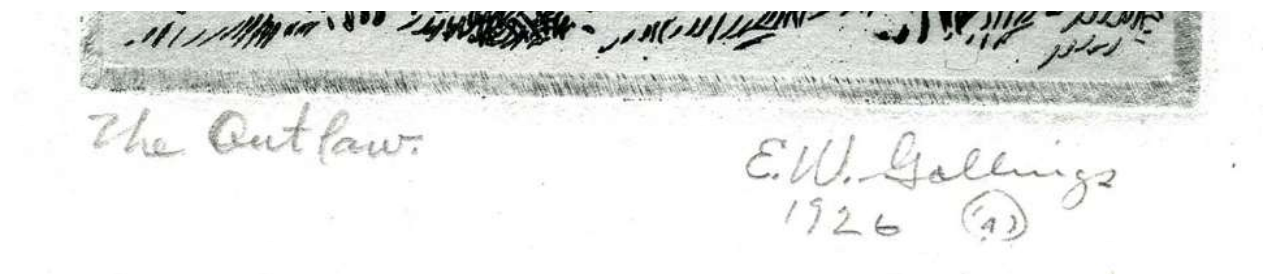
018806ewg

“The Outlaw” (1926)

Image Size: 5 inches high by 4 inches wide



017928ewg



015963ewg



015998ewg



018809ewg



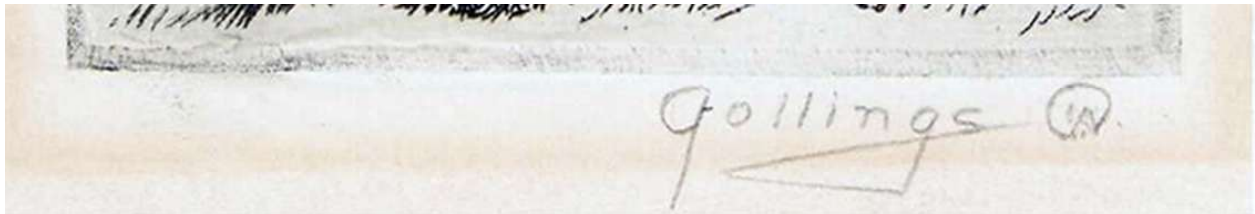
019300ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the Artist	Altered Cursive Signature	Altered Printed Signature
015963ewg	"The Outlaw", dated 1926.	x	x	x	x		
015998ewg	"The Outlaw", dated 1926.	x	x	x	x		
016824ewg	"The Outlaw", dated 1926.						x
016830ewg	"The Outlaw", unsigned.						
017928ewg	"The Outlaw", dated 1926.	x	x	x	x		
018809ewg	"The Outlaw", dated 1926.	x	x	x	x		
018951ewg	"The Outlaw", dated 1929.						x
019300ewg	"The Outlaw", dated 1926.	x	x	x	x		

etched plate thri AM
and made several prints from it.
that I got ready yesterday. call it
"The Russler".

From the personal diary of Gollings dated July 17, 1926

Altered works with titling and graphite-printed signature:



016824ewg



018951ewg

“A Tie Down Man” (1927)

This is No. 18 of the salesman sample kit of Esther Cornell.

Image Size: 9 inches high by 13 inches wide

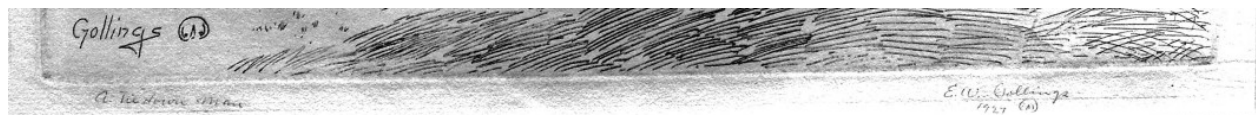


019022ewg

Signature area enhanced.



013771ewg



015997ewg



018816ewg



019295ewg

Tie down man

From the personal diary of Gollings dated July 20, 1927

Tie down man

From the personal diary of Gollings dated December 9, 1927

A tie down man

From the personal diary of Gollings dated October 24, 1927

Tie down Man

From the personal diary of Gollings dated December 17, 1927

A Tie down Man

From the personal diary of Gollings dated November 24, 1927

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
013771ewg	"A Tie Down Man", dated 1927.	x	x	x	x		
015997ewg	"A Tie Down Man", dated 1927.	x	x	x	x		
018816ewg	"A Tie Down Man", dated 1927.	x	x	x	x		
019022ewg	"A Tie Down Man", dated 1927.	x	x	x	x		
019295ewg	"A Tie Down Man", dated 1927.	x	x	x	x		

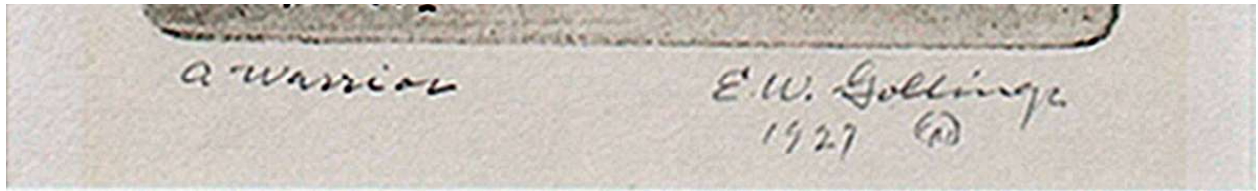
"A Warrior" (1927)

This is No. 3 of the salesman sample kit of Esther Cornell.

Image Size: 4.875 inches high by 3.875 inches wide



019021ewg



013441ewg



014864ewg



015996ewg



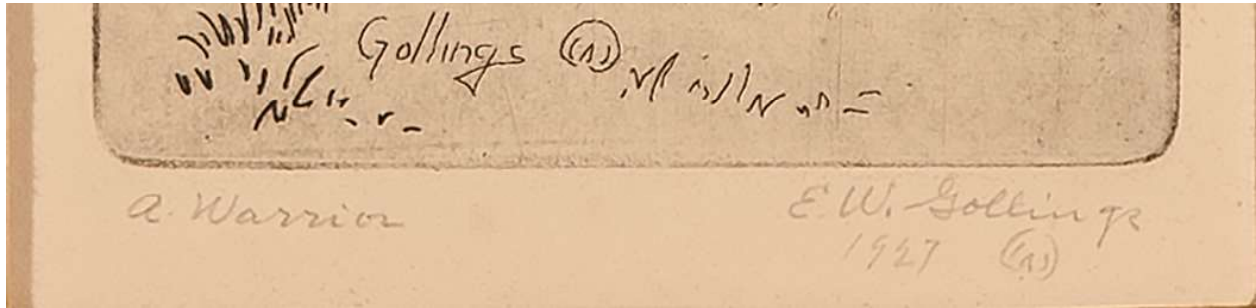
016882ewg



017305ewg



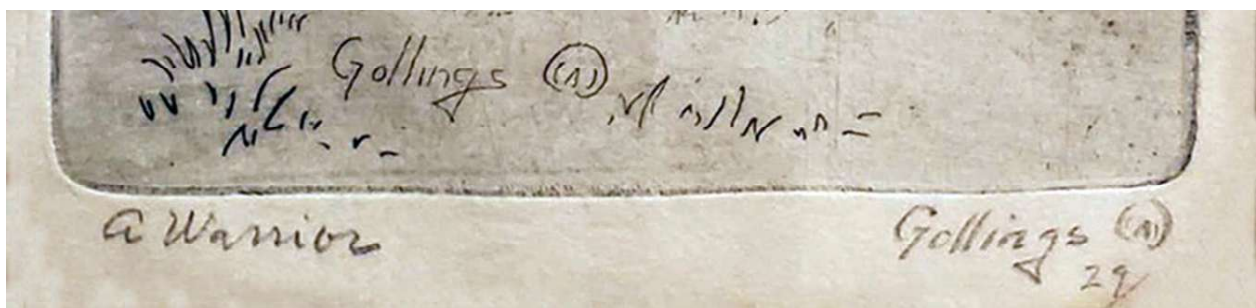
019376ewg



019293ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the Artist	Altered Cursive Signature	Altered Printed Signature
013441ewg	"A Warrior", dated 1927.	x	x	x	x		
014864ewg	"A Warrior", dated 1927.	x	x	x	x		
015996ewg	"A Warrior", dated 1927.	x	x	x	x		
016882ewg	"A Warrior", dated 1927.	x	x	x	x		
017305ewg	"A Warrior", dated 1927.	x	x	x	x		
018801ewg	"A Warrior", dated 1929.				x		x
019021ewg	"A Warrior", dated 1927.	x	x	x	x		
019376ewg	"A Warrior", dated 1927.	x	x	x	x		
019293ewg	"A Warrior", dated 1927	x	x	x	x		

Altered works with titling and graphite-printed signature:



018801ewg

“A Winter Camp” a.k.a. “Winter Camp” (1927)

This is No. 9 of the salesman sample kit of Esther Cornell. All valid impressions have been dated 1927.

Image Size: 7 inches high by 9 inches wide

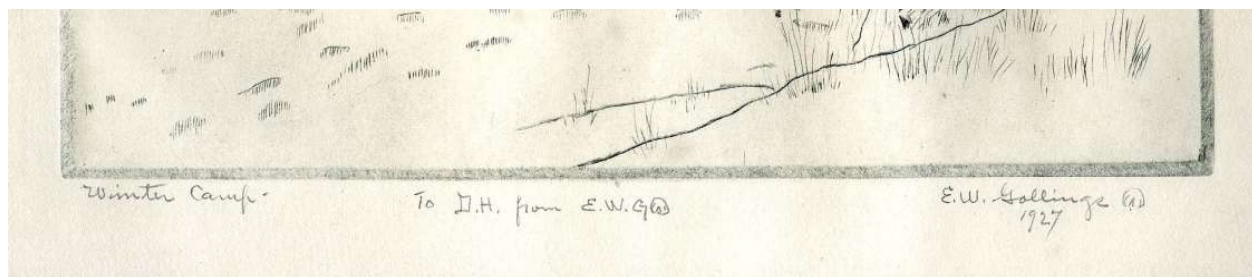


019019ewg

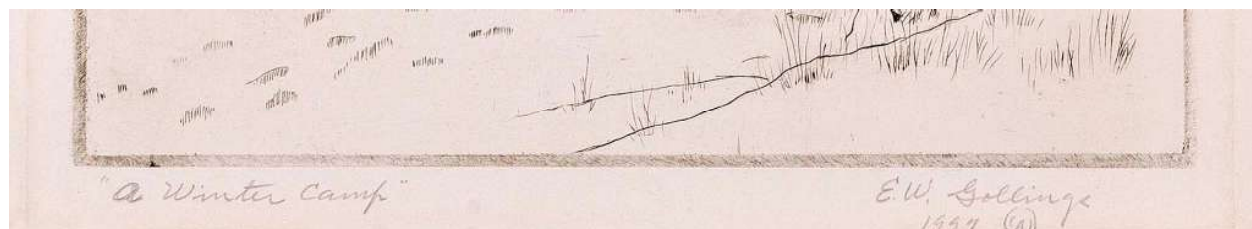
The titling in the salesman sample kit as “Winter Camp” was definitely an error. All of the impressions examined to date are as “A Winter Camp.”



015968ewg



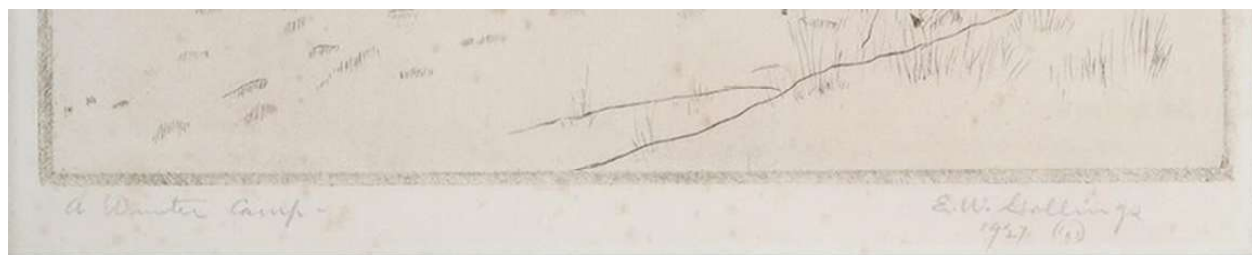
015987ewg



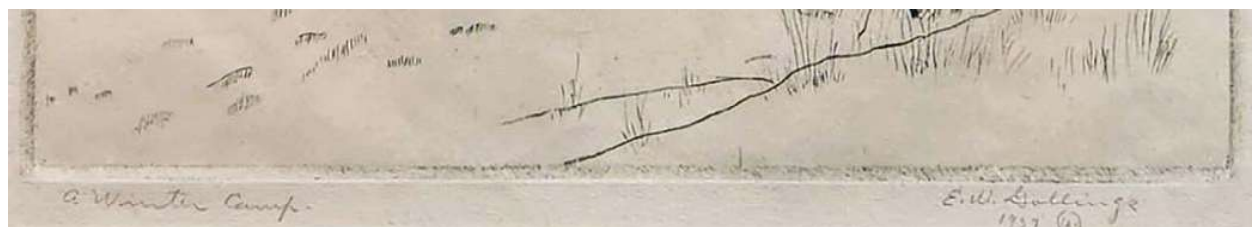
015995ewg



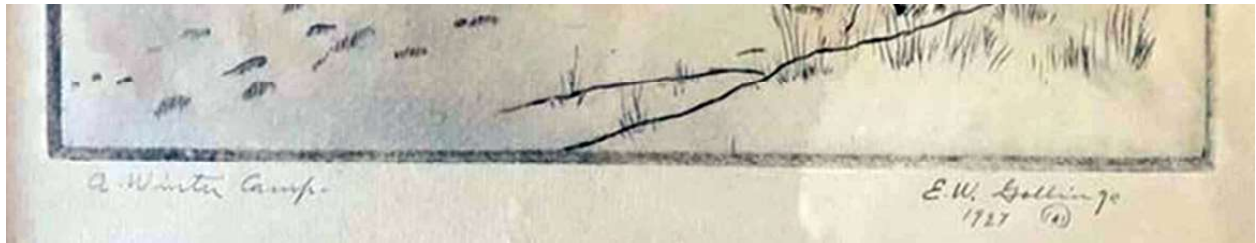
017912ewg



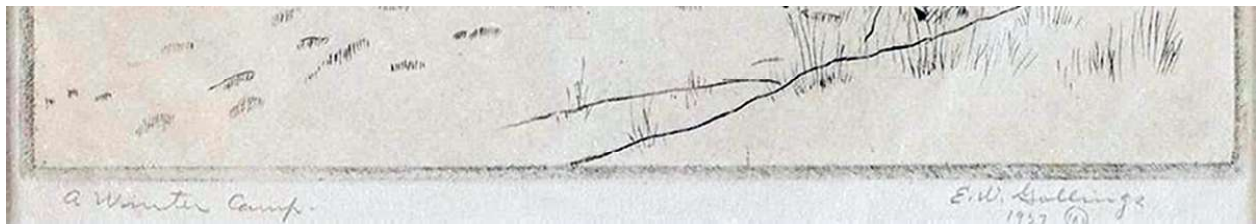
018574ewg



019417ewg



019623ewg



019710ewg



019737ewg



019286ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
015968ewg	"A Winter Camp", dated 1927.	x	x	x	x		
015987ewg	"Winter Camp", dated 1927.	x	x	x	x		
015995ewg	"A Winter Camp", dated 1927.	x	x	x	x		
017912ewg	"A Winter Camp", dated 1927.	x	x	x	x		
018574ewg	"A Winter Camp", dated 1927.	x	x	x	x		
018955ewg	"A Winter Camp", dated 1929.					x	
019019ewg	"A Winter Camp", dated 1927.	x	x	x	x		
019281ewg	"A Winter Camp", dated 1929.					x	
019417ewg	"A Winter Camp", dated 1927.	x	x	x	x		
019623ewg	"A Winter Camp", dated 1927.	x	x	x	x		
019710ewg	"A Winter Camp", dated 1927.	x	x	x	x		
019737ewg	"Winter Camp", dated 1927	x	x	x	x		
019286ewg	"A Winter Camp", dated 1927	x	x	x	x		

Winter camp

From the personal diary of Gollings dated March 19, 1927

winter camp

From the personal diary of Gollings dated April 23, 1927

"Winter Camp."

From the personal diary of Gollings dated May 11, 1927

"Winter Camp"

From the personal diary of Gollings dated June 9, 1927

Winter Camp

From the personal diary of Gollings dated
November 24, 1927

winter camp

From the personal diary of Gollings dated
November 25, 1927

Winter camp

From the personal diary of Gollings dated
December 9, 1927

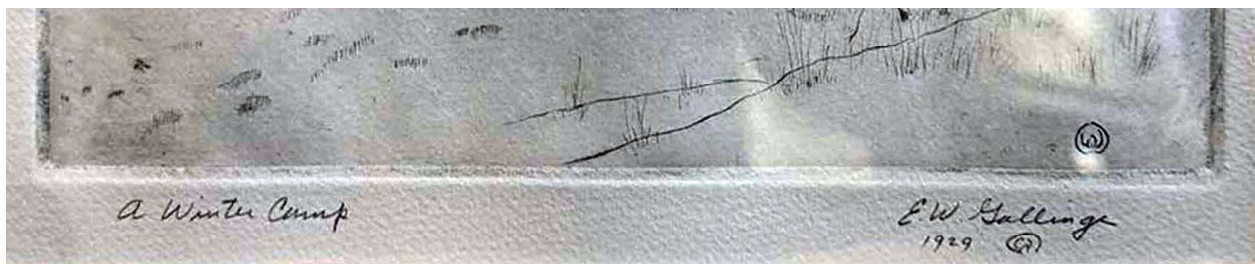
Winter camp

From the personal diary of Gollings dated
January 17, 1928

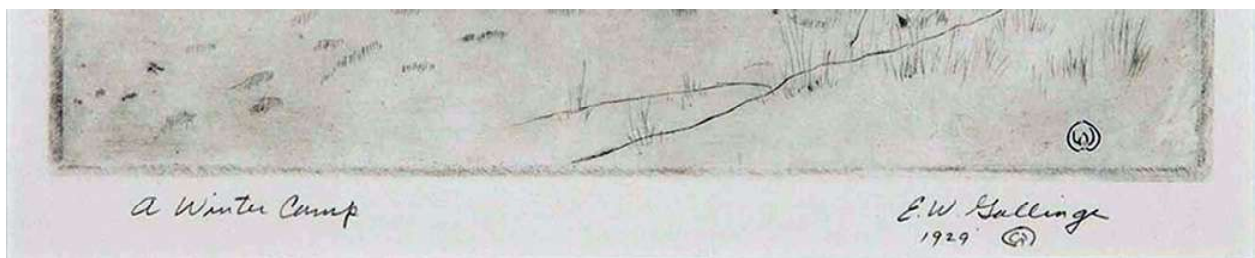
Winter camp

From the personal diary of Gollings dated
January 3, 1930

Altered works with cursive titling and signature:



018955ewg



019281ewg

The artist etched into the plate his pony track to cancel it. This also was a way for him not mistakenly to use the plate again to pull an impression. The hand of Gollings did not do the titling, signature and pony track in pencil or graphite. Without physically inspecting #018955ewg and #019281ewg, we strongly believe they are the same image.

“Wolf” (1927)

Image Size: 4.0625 inches high by 4.75 inches wide

This is numbered No. -2- by Esther Cornell for her salesman samples.



021172ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
021172ewg	“Wolf” 1927	x	x	x	x		

Painted some on big pic for Mrs H.
and grounded 4 x 5 plate and transferred
cyote drawing on it.

From the personal diary of Gollings dated June 10, 1927

Etched all day. made a failure
of my 4 x 5. copper - cyote.
tried to re etch after first ground was
off and had no luck. will do it again
on zinc.

From the personal diary of Gollings dated June 13, 1927

196

Friday, July 15, 1927

Letter from Joe.
" " Hanna - Omaha
wanting 2 etchings of Wolf -
sent them to day.

From the personal diary of Gollings dated July 15, 1927.

It should be noted here how by September 29, 1927, Gollings is now referring to the etching as "Wolf" but at times he makes a mistake and refers to it as "Coyote."

Thompson
Thursday, Nov. 24, 1927

Work in morning - day quite fair, not cold streets sloppy.
Go to Cornell for dinner - had big time - took L.B. to pic show at Osplenium - Tom Mix - went to Lotus first to see The Bushman but ~~you~~ could get no seats.

- 2 - A tie down man.
- 2 Busting a steer
- 2 Mare + Colt.
- 2 ~~Wolf~~ -
- 2 Smoke Signals -
- 3 High + wild
- 3 Wild + Ragged
- 2 Winter Camp -
Packing
- 2 Summer time
- 3 Warrior
- 2 Drifting

List of etchings sent
Warren Spradell on Dec 6th

Ester. 2 Warrior 1 mare + colt
1 smoke signal 1 wolf.

357

Friday, Dec. 23, 1927

Took Ester some etchings
after lunch -

“Drifting” (1927)

This is No. 19 of the salesman sample kit of Esther Cornell.

Image Size: 8.50 inches high by 13 inches wide



019028ewg



016822ewg

166

Wednesday, June 15, 1927

got the 7x10 plate polished after lunch - and ground it and two more - did drawing to note for etching. "Driftin's"

From the personal diary of Gollings dated June 15, 1927

172

Tuesday, June 21, 1927

Etched a large plate and its no good -

From the personal diary of Gollings dated June 21, 1927

180

Wednesday, June 29, 1927

Etched - and drew and transferred -

From the personal diary of Gollings dated June 29, 1927

182

Friday, July 1, 1927

drew thru wax on two plates,
Buckingham Horse 7x10 and - Swift's
8 1/2 x 13 -

From the personal diary of Gollings dated July 1, 1927

184

Sunday, July 3, 1927

Etched - nearly finished 8 1/2 x 13
plate. "Swift's" and its ~~finer~~
& ~~quite~~ quite good -

From the personal diary of Gollings dated July 3, 1927

187

Wednesday, July 6, 1927

{ Printed 5 etchings subjects in
afternoon. 5 of each -

From the personal diary of Gollings dated July 6, 1927

Thursday, July 7, 1927

*Mrs Hilman and daughter
come in afternoon - Miss Paola
takes. 2 etchings. Drifting and
one small one of cyote.*

From the personal diary of Gollings dated July 7, 1927

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
015985ewg	"Drifting", dated 1928.						x
016822ewg	"Drifting", dated 1927.	x	x	x	x		
019028ewg	"Drifting", dated 1927.	x	x	x	x		
020538ewg	"Drifting", unsigned						
021131ewg	"Drifting", unsigned						

Altered works with titling and graphite-printed signature:

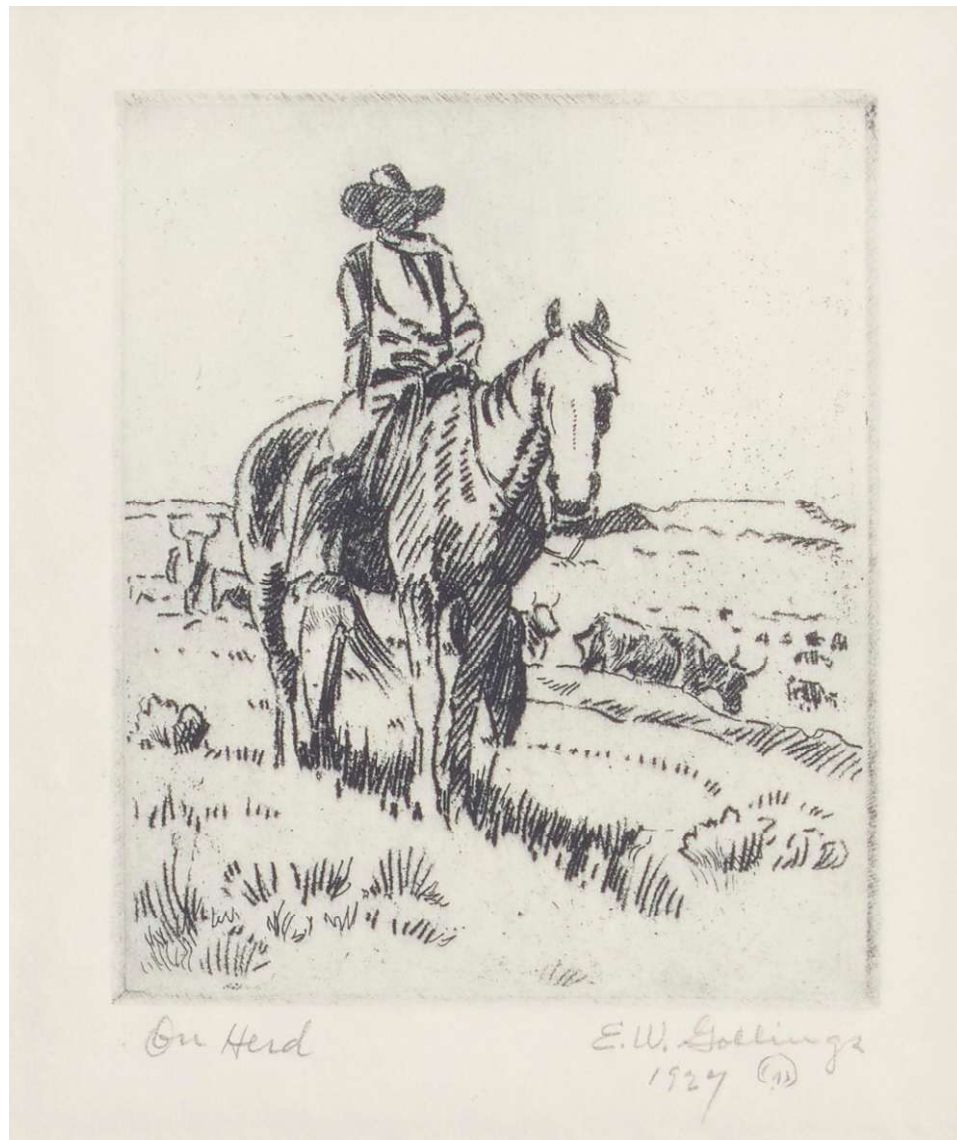


015985ewg

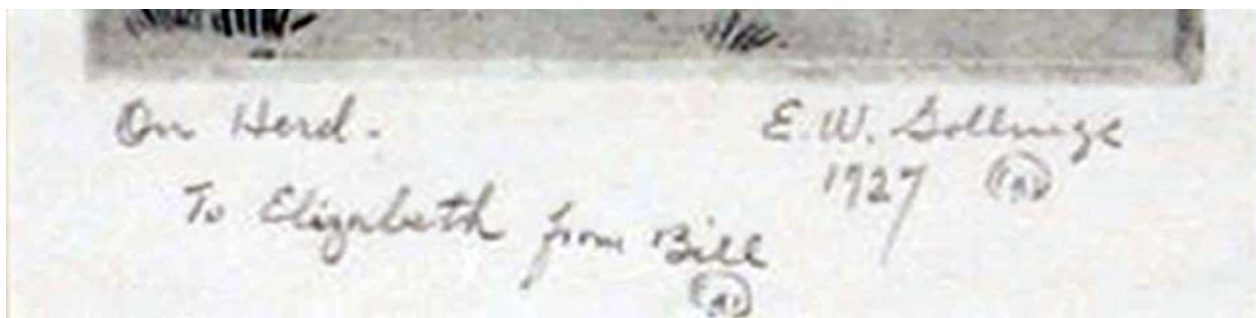
“On Herd” (1926-1927)

“On Herd” was noted by the artist to be his first soft ground etching.

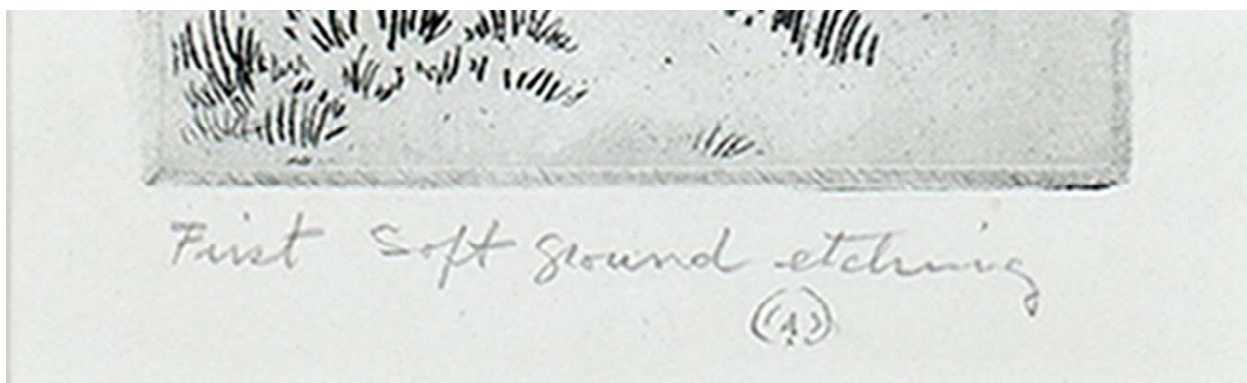
Image Size: 4.875 inches high by 3.875 inches wide.



019026ewg



015992ewg



012953ewg



019299ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
012953ewg	"On Herd" from the collection of Mary Gordon Collins Kruidenier.						
015992ewg	"On Herd", dated 1927.	x	x	x	x		
019026ewg	"On Herd", dated 1927.	x	x	x	x		
019299ewg	"On Herd", dated 1927.	x	x	x	x		

On Herd

From the personal diary of Gollings dated April 23, 1927

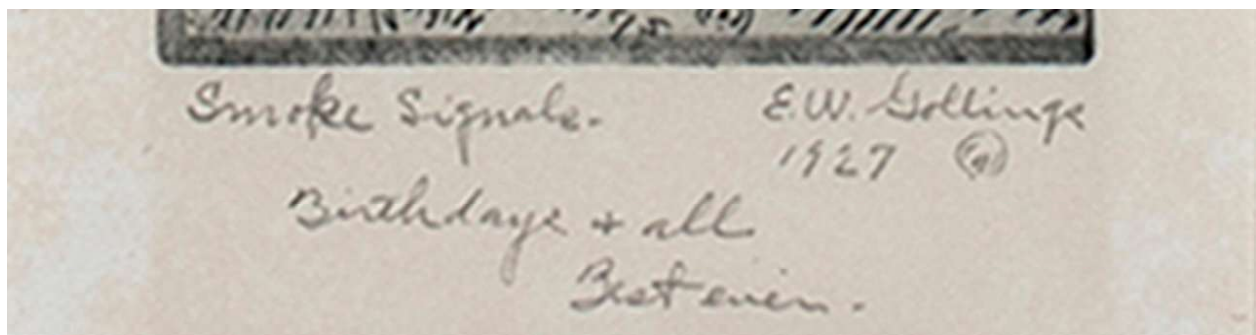
“Smoke Signals” (1927)

This is No. 1 of the salesman sample kit of Esther Cornell.

Image Size: 5 inches high by 4 inches wide

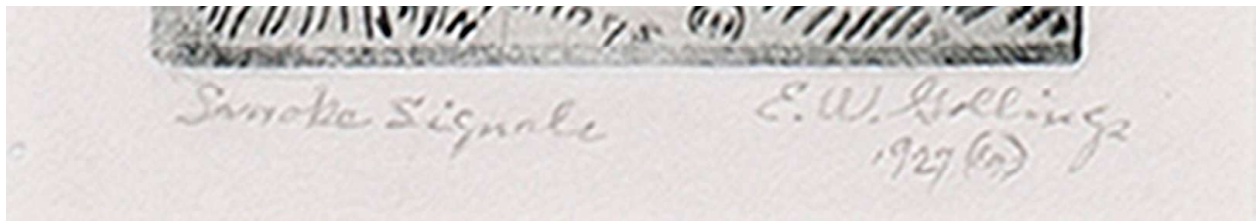


019023ewg

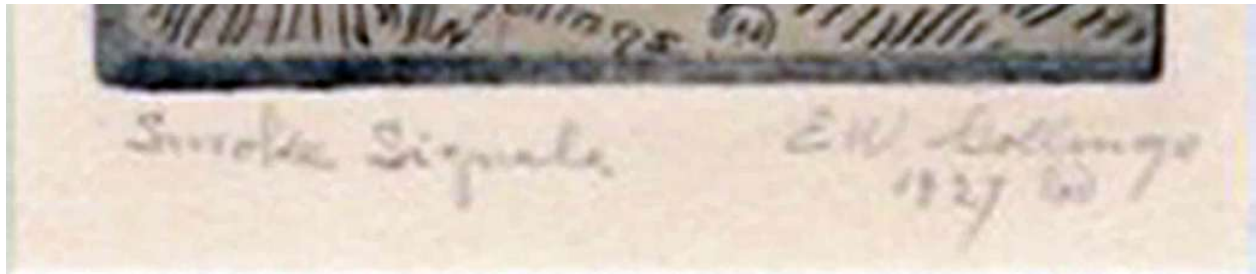


012954ewg

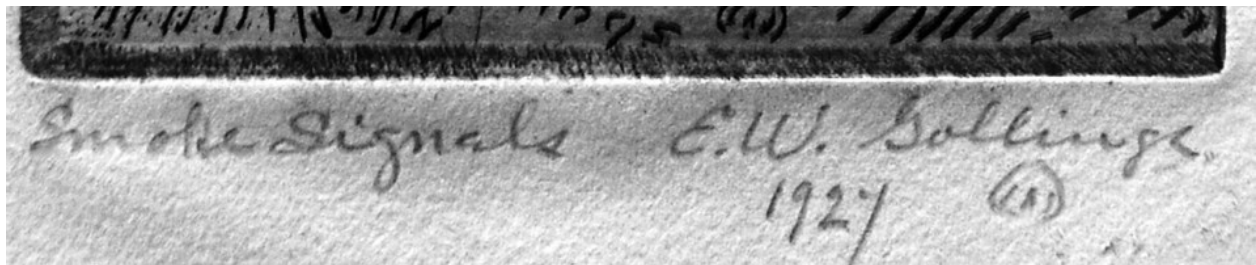
From the collection of Mary Gordon Collins Kruidenier.



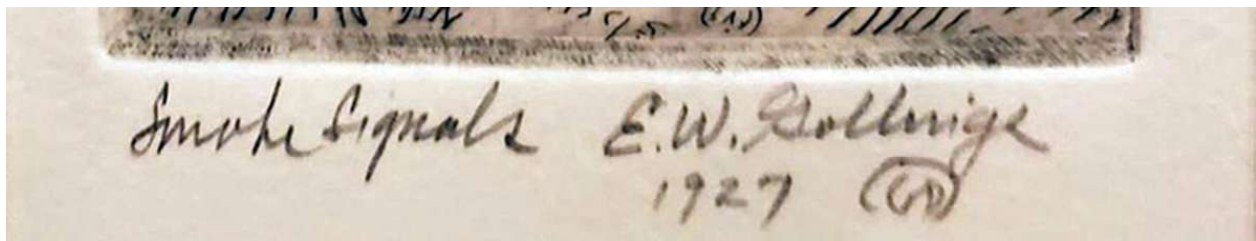
013352ewg



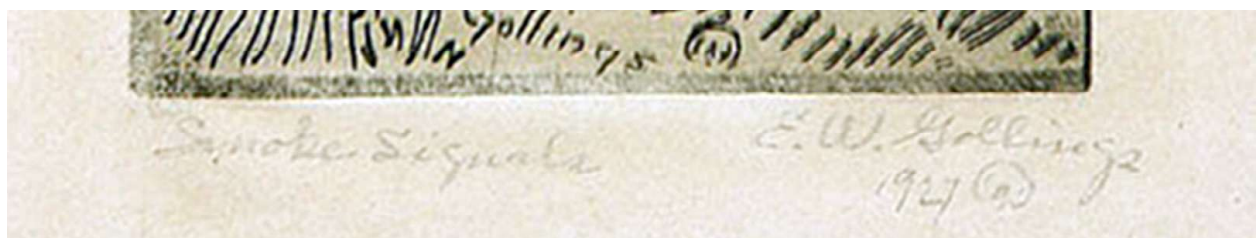
015990ewg



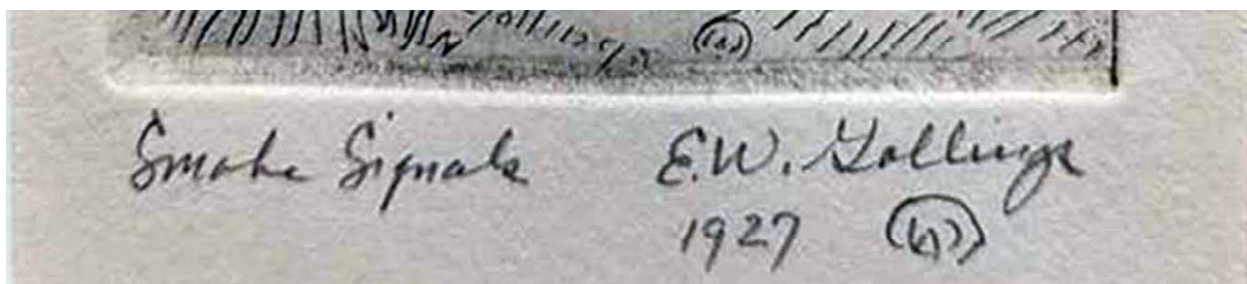
015991ewg



018800ewg



018944ewg



018958ewg



019366ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
012954ewg	"Smoke Signals", dated 1927.	x	x	x	x		
013352ewg	"Smoke Signals", dated 1927.	x	x	x	x		
015990ewg	"Smoke Signals", dated 1927.	x	x	x	x		
015991ewg	"Smoke Signals", dated 1927.	x	x	x	x		
016829ewg	"Smoke Signals", Unsigned						
018800ewg	"Smoke Signals", dated 1927.	x	x	x	x		
018944ewg	"Smoke Signals", dated 1927.	x	x	x	x		
018958ewg	"Smoke Signals", dated 1927.	x	x	x	x		
019023ewg	"Smoke Signals", dated 1927.	x	x	x	x		
019366ewg	"Smoke Signals", dated 1927.	x	x	x	x		
021128ewg	"Smoke Signals", dated 1927	x	x	x	x		

“Packing” (1927)

This is No. 10 of the salesman sample kit of Esther Cornell.

Image Size: 7.75 inches high by 10.75 inches wide



019025ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
016823ewg	“Packing”, dated 1927.	x	x	x	x		
019025ewg	“Packing”, dated 1927.	x	x	x	x		
021017ewg	“Packing”, dated 1927.	x	x	x	x		

“Packing” (1927)

Image Size: 7.75 inches high by 10.75 inches wide

This Cat#: 021017ewg has marked on the back of the impression a price of \$10.00. Cat#: 016823ewg had marked in the lower corner of the impression the price of \$15.00.

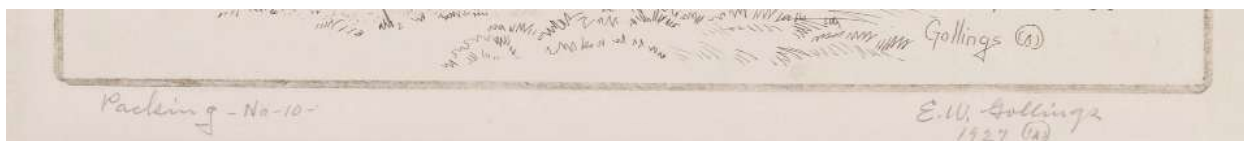
The salesman sample of “Packing” No. 10 on the left is a perfect example of the artist pulling a fair impression for purely over the counter or in person presentation. Note the many differences between the salesman sample impression on the left and the regular impression below. Note the differences and qualities in the background landscape of the mountains and the detailing of the horses standing on the viewers left side in the regular impression below. The detailing in the impression below of the cowboy pulling on the rope to tie down the pack is combined nicely with the characteristics of the center pack horse. The other cowboy at the head of the horse and the cowboy on the far right working on another horse both have strong values. The pine trees in the center background and right produce good depth and perspective for this etching below by the artist.



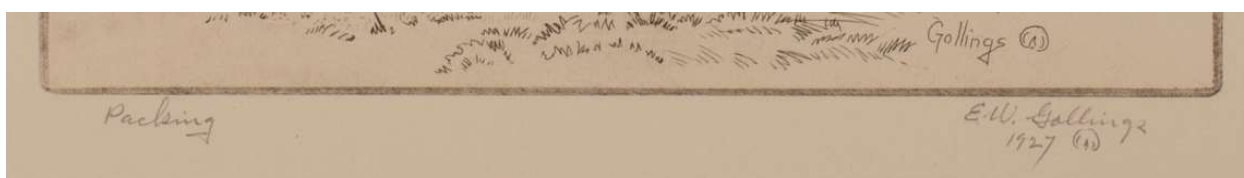
021017ewg



016823ewg



019025ewg



021017ewg

Packing

From the personal diary of Gollings dated November 24, 1927

Packing

From the personal diary of Gollings dated December 11, 1927

Packing

From the personal diary of Gollings dated December 17, 1927

"Packing"

From the personal diary of Gollings dated December 22, 1927

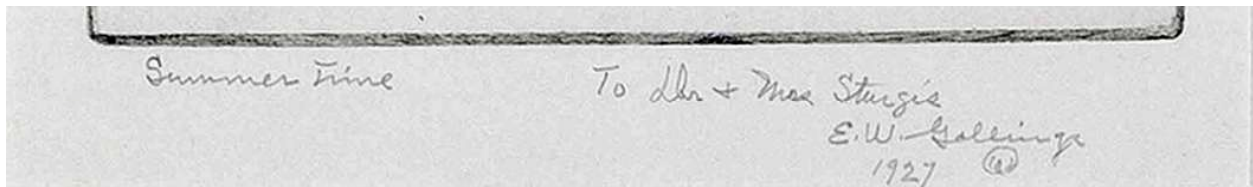
“Summer Time” (1927)

This is No. 7 of the salesman sample kit of Esther Cornell.

Image Size: 10 inches high by 7 inches wide



019024ewg



013657ewg

Jan 11th
Margret and Mr Sturgis in
Cafeteria this noon

Dr. Sturgis and Margret Sturgis
From the personal diary of Gollings dated January 11, 1928



019313ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
013657ewg	"Summer Time", dated 1927.	x	x	x	x		
019024ewg	"Summer Time", dated 1927.	x	x	x	x		
019313ewg	"Summer Time", dated 1927.	x	x	x	x		

Summer Time

From the personal diary of Gollings dated November 24, 1927

Summer Time

From the personal diary of Gollings dated December 9, 1927

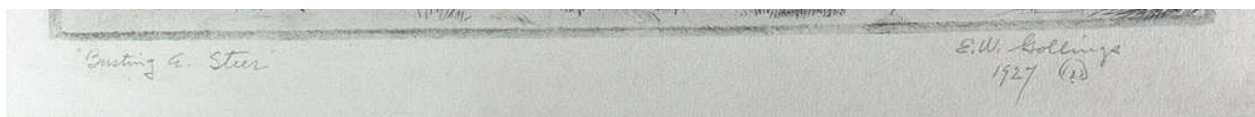
“Busting A Steer” (1927-1928)

This is No. 17 of the salesman sample kit of Esther Cornell.

Image Size: 8.75 inches high by 12.75 inches wide



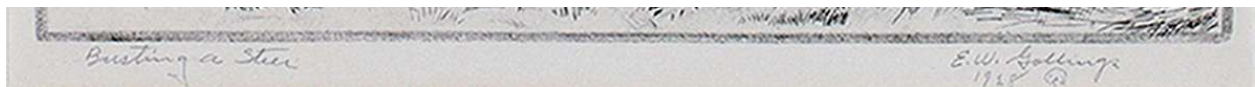
019029ewg



010126ewg



012947ewg



014016ewg



015994ewg



019252ewg



019311ewg



019739ewg



020681ewg



021132ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
010126ewg	"Busting A Steer", dated 1927.	x	x	x	x		
012947ewg	"Busting A Steer", dated 1927.	x	x	x	x		
014016ewg	"Busting A Steer", dated 1928.	x	x	x	x		
015994ewg	"Busting A Steer", dated 1927.	x	x	x	x		
019029ewg	"Busting A Steer", dated 1927.	x	x	x	x		
019252ewg	"Busting A Steer", dated 1927.	x	x	x	x		
019282ewg	"Busting A Steer"					x	
019311ewg	"Busting A Steer", dated 1927.	x	x	x	x		
019739ewg	"Busting A Steer", dated 1927	x	x	x	x		
020681ewg	"Busting A Steer", dated 1927	x	x	x	x		
021132ewg	"Busting A Steer", dated 1927	x	x	x	x		

Altered works with cursive titling and signature:



019282ewg

“High & Wild” (1927-1928)

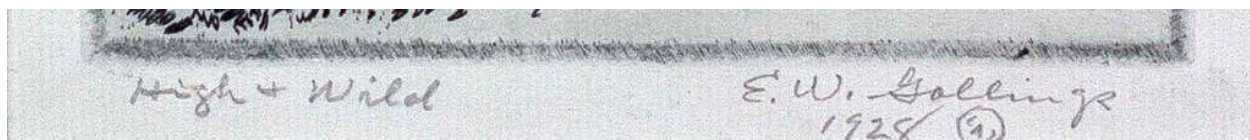
Image Size: 6.75 inches high by 4.875 inches wide



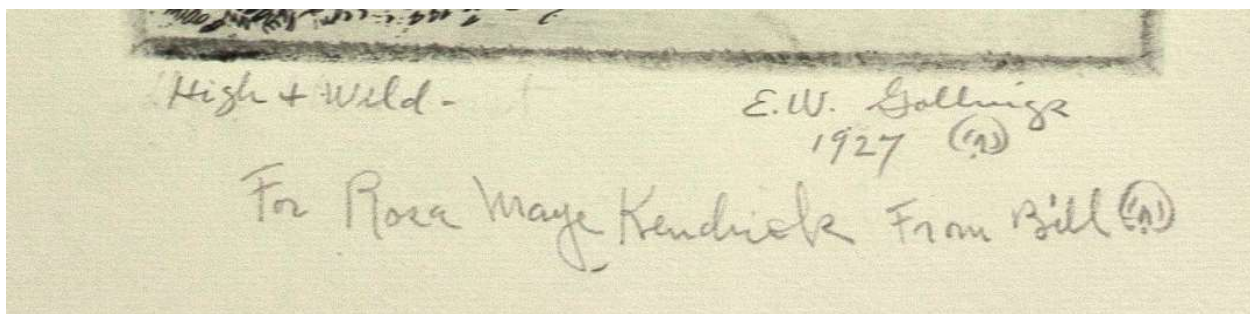
012965ewg



015982ewg



015983ewg

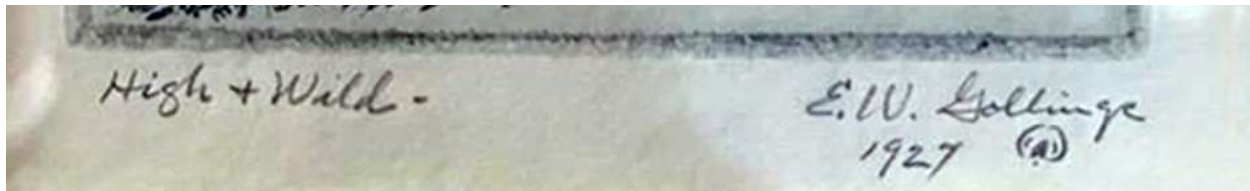


Personalized wedding gift to Rosa Maye Kendrick.

015993ewg



018820ewg



019302ewg



020676ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
012965ewg	"High & Wild", dated 1928.	x	x	x	x		
015982ewg	"High & Wild", dated 1928.	x	x	x	x		
015983ewg	"High & Wild", dated 1928.	x	x	x	x		
015993ewg	"High & Wild", dated 1927.	x	x	x	x		
018820ewg	"High & Wild", dated 1928.	x	x	x	x		
019302ewg	"High & Wild", dated 1927.	x	x	x	x		
020676ewg	"High & Wild", dated 1927	x	x	x	x		

High & Wild

From the personal diary of Gollings dated March 19, 1927

High & Wild

From the personal diary of Gollings dated April 23, 1927

High & wild

From the personal diary of Gollings dated May 2, 1927

High & Wild

From the personal diary of Gollings dated June 5, 1927

High & Wild

From the personal diary of Gollings dated June 25, 1927

High & Wild

From the personal diary of Gollings dated November 2, 1927

High & Wild

From the personal diary of Gollings dated November 16, 1927

“Trailing” (1928)

This is No. 6 of the salesman sample kit of Esther Cornell.

Image Size: 5 inches high by 7 inches wide



019014ewg



017600ewg



019037ewg



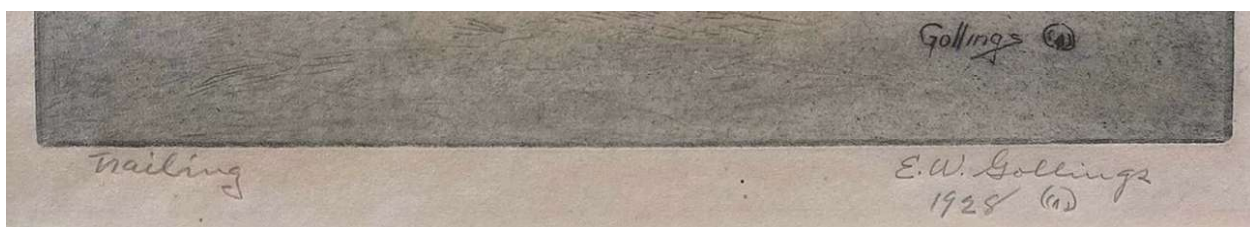
019298ewg



019377ewg



019632ewg



020171ewg



015961ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the Artist	Altered Cursive Signature	Altered Printed Signature
015961ewg	"Trailing", dated 1929.				x		x
017600ewg	"Trailing", dated 1928.	x	x	x	x		
018798ewg	"Trailing", dated 1929.						x
019014ewg	"Trailing", dated 1928.	x	x	x	x		
019037ewg	"Trailing", dated 1928.	x	x	x	x		
019298ewg	"Trailing"	x	x		x		
019377ewg	"Trailing", dated 1928.	x	x	x	x		
019632ewg	"Trailing", dated 1928.	x	x	x	x		
020171ewg	"Trailing", dated 1928.	x	x	x	x		

Trailing

From the personal diary of Gollings dated October 5, 1928

"Trailing"

From the personal diary of Gollings dated December 13, 1929

Trailing

From the personal diary of Gollings dated November 14, 1928

Trailing

From the personal diary of Gollings dated December 11, 1929

Altered works with titling and graphite-printed signature:

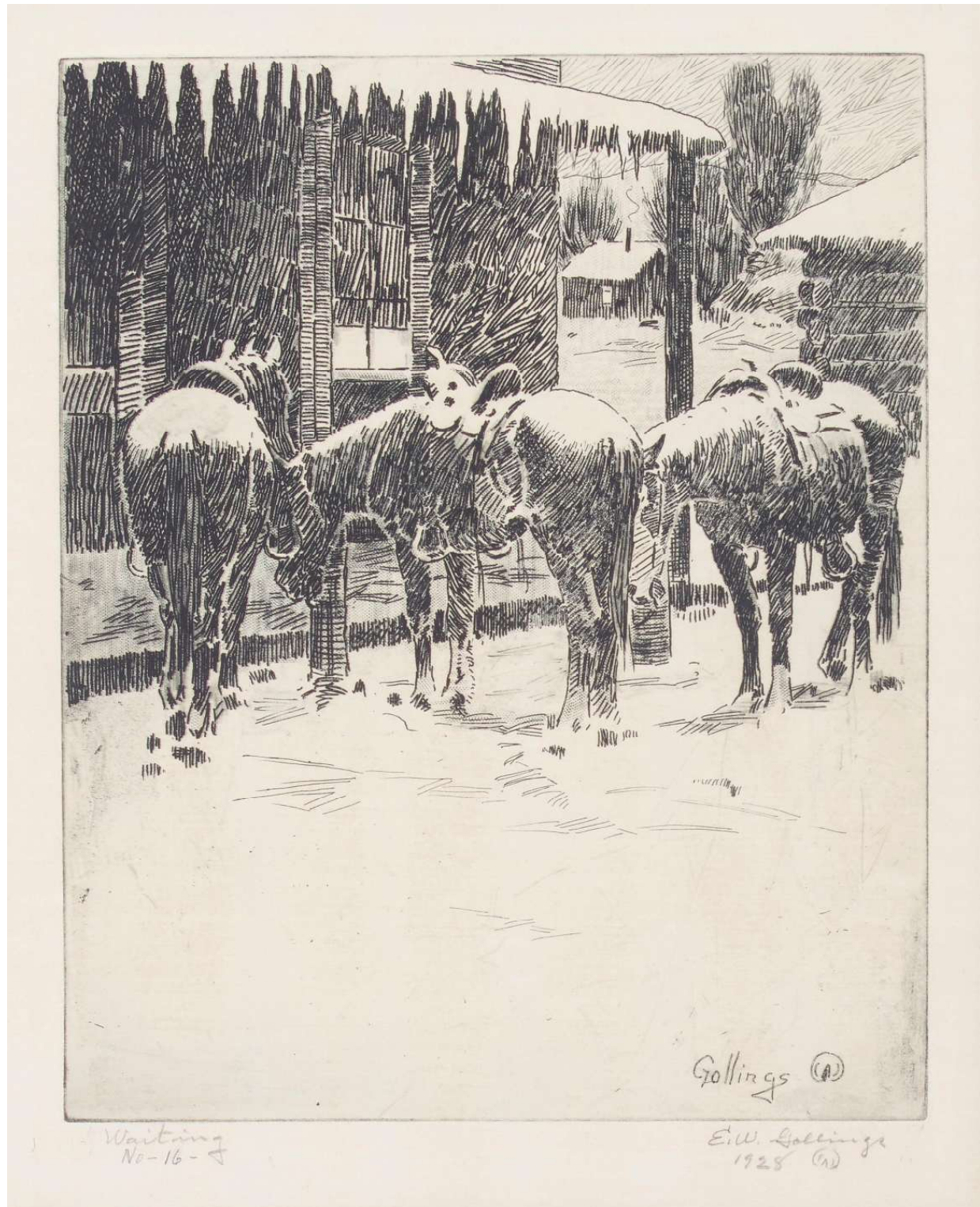


018798ewg

“Waiting” (1928)

This is No. 16 of the salesman sample kit of Esther Cornell.

Image Size: 10 inches high by 8 inches wide



019013ewg



012819ewg



015980ewg



017264ewg



019035ewg



019036ewg



019627ewg



020211ewg



021047ewg



021175ewg

Waiting

From the personal diary of Gollings dated July 19, 1928

Waiting

From the personal diary of Gollings dated January 3, 1930

"Waiting"

From the personal diary of Gollings dated August 31, 1930

Waiting

From the personal diary of Gollings dated December 17, 1930

"Waiting"

From the personal diary of Gollings dated September 26, 1930

Waiting

From the personal diary of Gollings dated December 18, 1930

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the Artist	Altered Cursive Signature	Altered Printed Signature
012819ewg	"Waiting", dated 1928.	x	x	x	x		
015980ewg	"Waiting", dated 1928.	x	x	x	x		
015981ewg	"Waiting"				x		x
017264ewg	"Waiting", dated 1928.	x	x	x	x		
018812ewg	"Waiting"				x		x
018813ewg	"Waiting"				x	x	
018998ewg	"Waiting"				x		x
019013ewg	"Waiting", dated 1928.	x	x	x	x		
019035ewg	"Waiting", dated 1928.	x	x	x	x		
019036ewg	"Waiting", dated 1928.	x	x	x	x		
019246ewg	"Waiting"				x	x	
019627ewg	"Waiting", dated 1928.	x	x	x			
020211ewg	"Waiting", dated 1928.	x	x	x	x		
020257ewg	"Waiting"				x		x
020679ewg	"Waiting"		x		x		x
021047ewg	"Waiting"	x	x	x	x		
021175ewg	"Waiting"	x	x		x		

Altered works with cursive titling and signature:



018813ewg



019246ewg

Altered works with titling and graphite-printed signature:



015981ewg



018812ewg



018998ewg



020257ewg

This impression came from the estate as the titling was done by the artist but not the printed signature or attempt of a pony track. All legitimate impressions direct from the artist included his cursive titling, signature, pony track and date. Note the slant or angle difference in the titling done by the artist and the printed signature area not done by the artist.



020679ewg

“Wild & Ragged” (1927-1928)

This is No. 14 and 15 of the salesman sample kit of Esther Cornell.

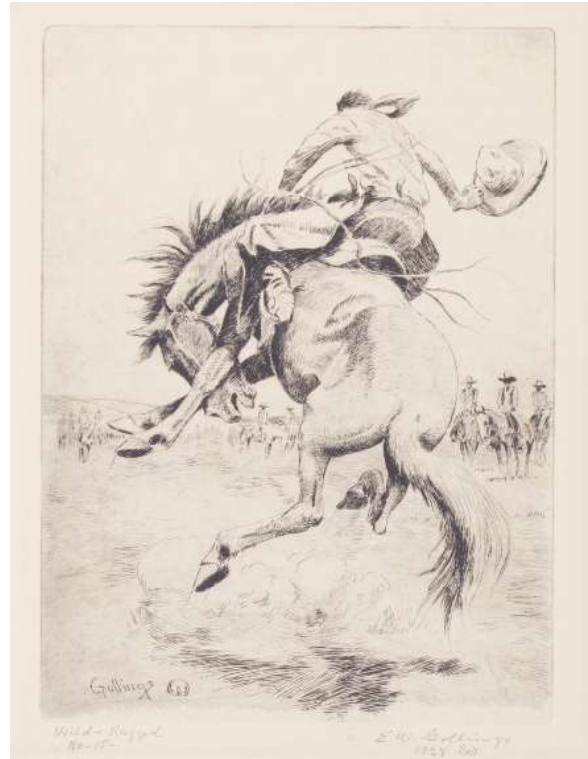
First State Image Size: 10.75 inches high by 7.5 inches wide

Second State Image Size: 10.8125 inches high by 7.875 inches wide



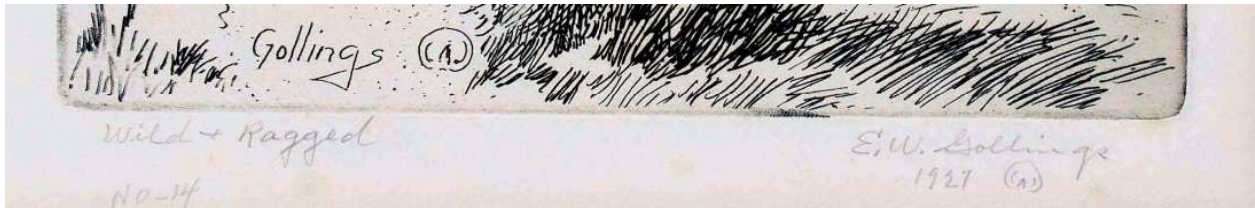
“Wild & Ragged” First State

019020ewg



“Wild & Ragged” Second State

019012ewg



“Wild & Ragged” First State

019020ewg

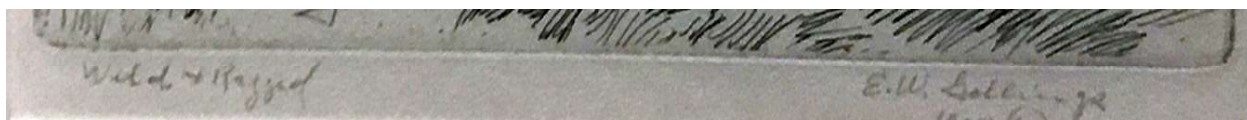


“Wild & Ragged” First State

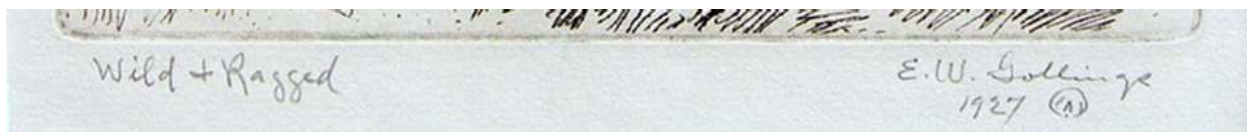
012212ewg



“Wild & Ragged” First State
015967ewg



“Wild & Ragged” First State
016828ewg



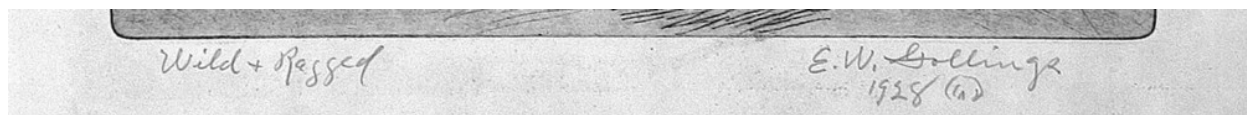
“Wild & Ragged” First State
019274ewg



“Wild & Ragged” First State
019638ewg



“Wild & Ragged” First State
019651ewg



“Wild & Ragged” Second State
015960ewg



“Wild & Ragged” Second State
015988ewg



“Wild & Ragged” Second State No Year
015989ewg



“Wild & Ragged” No. 15 Second State
019012ewg



“Wild & Ragged” Second State No Year
019273ewg



“Wild & Ragged” Second State
019648ewg



“Wild & Ragged” Second State
019746ewg



“Wild & Ragged” Second State No Year
020355ewg



“Wild & Ragged” Second State
020683ewg



“Wild & Ragged” Second State
019285ewg

Cat#	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
012212ewg	“Wild & Ragged” First State, dated 1927.	x	x	x	x		
015967ewg	“Wild & Ragged” First State, dated 1927.	x	x	x	x		
016828ewg	“Wild & Ragged” First State, dated 1927.	x	x	x	x		
019020ewg	“Wild & Ragged” First State, dated 1927.	x	x	x	x		
019274ewg	“Wild & Ragged” First State, dated 1927.	x	x	x	x		
019638ewg	“Wild & Ragged” First State, dated 1927.	x	x	x	x		
019651ewg	“Wild & Ragged” First State, dated 1927.	x	x	x	x		

Cat#	Title	Cursive Signature	Pony Track	Year	Titling by the Artist	Altered Cursive Signature	Altered Printed Signature
015959ewg	“Wild & Ragged” Second State, dated 1929.				x		x
015960ewg	“Wild & Ragged” Second State, dated 1928.	x	x	x			
015965ewg	“Wild & Ragged” Second State, dated 1929.				x		x
015988ewg	“Wild & Ragged” Second State, dated 1928.	x	x	x			
015989ewg	“Wild & Ragged” Second State	x	x				
018807ewg	“Wild & Ragged” Second State, dated 1929.				x		x
018987ewg	“Wild & Ragged” Second State, un- signed.						
019012ewg	“Wild & Ragged” Second State, dated 1928.	x	x	x			
019257ewg	“Wild & Ragged” Second State, dated 1929.				x	x	
019273ewg	“Wild & Ragged” Second State, dated 1928.						
019648ewg	“Wild & Ragged” Second State, dated 1928.	x	x	x			
019746ewg	“Wild & Ragged” Second State, dated 1927	x	x	x			
020355ewg	“Wild & Ragged” Second State, not dated.	x	x				

020683ewg	"Wild & Ragged" Second State	x	x	x			
019285ewg	"Wild & Ragged" Second State	x	x		x		

Altered works with cursive titling and signature:



"Wild & Ragged" Second State, dated 1929

019257ewg

Altered works with titling and printed signature:



015959ewg



015965ewg



018807ewg

"A Cowboy" (1928)

This is No. 5 of the salesman sample kit of Esther Cornell.

Image Size: 5 inches high by 4 inches wide



019018ewg



A Cowboy E.W. Gollings
(N)

015986ewg



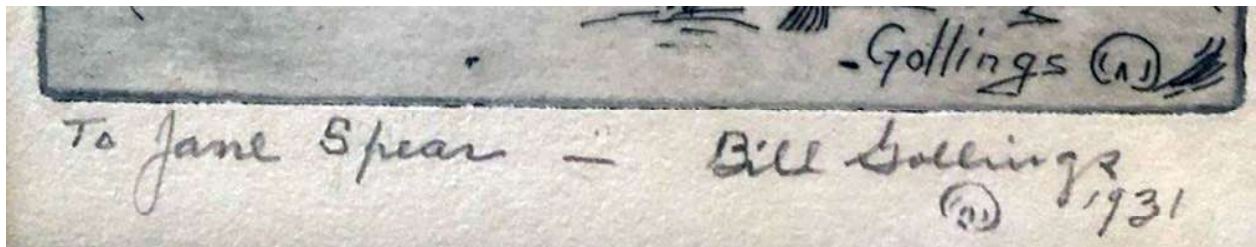
A Cowboy E.W. Gollings
(N)

015970ewg



A. Cowboy. E.W. Gollings
1928 (N)

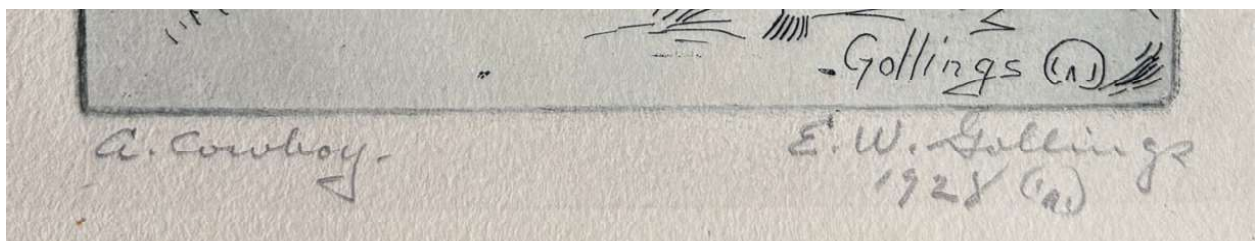
017601ewg



Gollings (N)
To Jane Spear - Bill Gollings
(N) 1931

019058ewg

Please contact us as we have additional diary information regarding this specific impression.



Gollings (N)
A. Cowboy. E.W. Gollings
1928 (N)

020485ewg



Cowboy

From the personal diary of Gollings dated July 19, 1928



"The Cowboy"

From the personal diary of Gollings dated October 1, 1928

From the personal diary of Gollings dated October 5, 1928

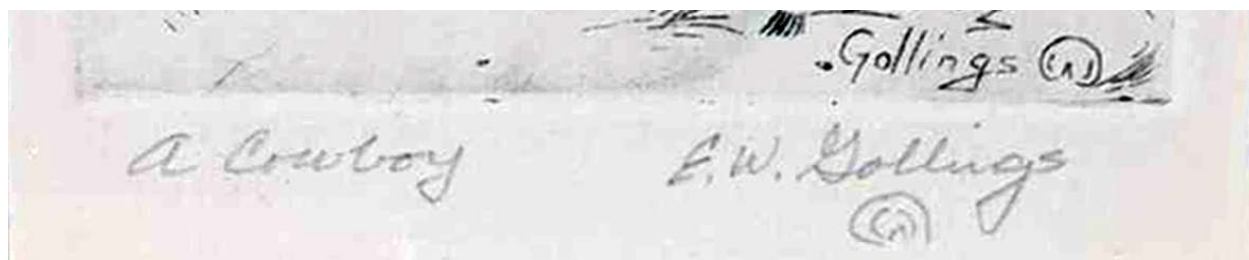
From the personal diary of Gollings dated January 3, 1930

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the Artist	Altered Cursive Signature	Altered Printed Signature
015970ewg	"A Cowboy"	x	x		x		
015986ewg	"A Cowboy"	x	x		x		
016831ewg	"A Cowboy", Unsigned						
016883ewg	"A Cowboy"				x		x
017601ewg	"A Cowboy", dated 1928.	x	x	x	x		
018818ewg	"A Cowboy"					x	
018954ewg	"A Cowboy"					x	
019018ewg	"A Cowboy", dated 1928.	x	x	x	x		
019058ewg	"A Cowboy", personalized "To Jane Spear", dated 1931.	x		x			
019242ewg	"A Cowboy"					x	
019367ewg	"A Cowboy"	x	x		x		
020485ewg	"A Cowboy", dated 1928.	x	x	x	x		

Altered works with cursive titling and signature:



018818ewg



018954ewg



019242ewg

Altered works with titling and graphite-printed signature:



016883ewg

Significant Component Changes by the Artist:

If there was ever a place to stop in this document, this is it. In 1928, Gollings changed the signature components only to “E. W. Gollings” and the “ (pony track).” This change of components in the margin below the impression could have been for more efficient signing and a cleaner look for the artist. The absence of a date in the signing of the etching would have stopped the prospective buyer from considering it to be an older etching impression. The two components evolved in 1928 but became definite in 1929. The pencil dating component was not used again by the artist. A personalization of an etching by the artist would at times show a date but this was different from the formal components.

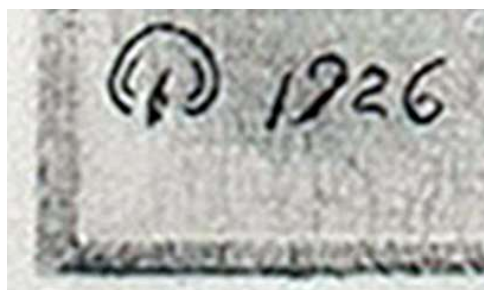


1926

The development in the etching designs of Gollings had many factors. For example, of the six works created in 1926, only two had notations within the plate mark. The notation was the pony track and the date of 1926. The other four works created had no notations within the plate mark.



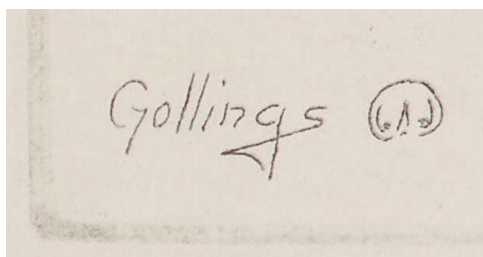
016003ewg



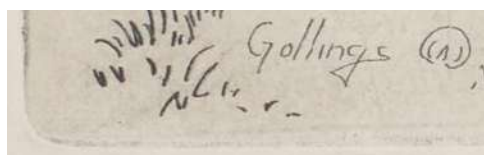
014833ewg

1927

His eight etching works created in 1927 had six notations within the plate mark.



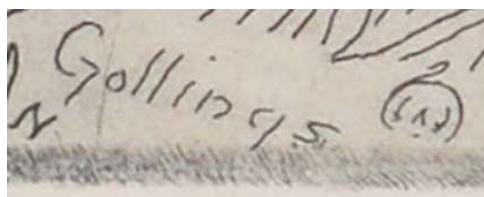
019022ewg



019021ewg



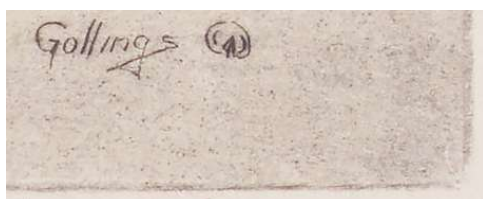
019028ewg



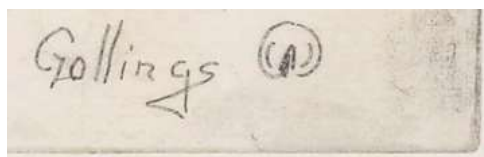
019023ewg

1928

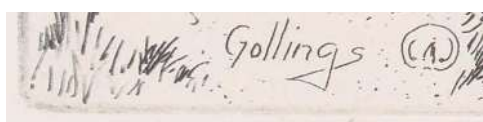
Plate mark notations continued for six of the seven designs of 1928.



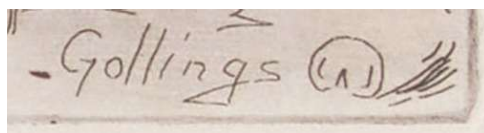
019014ewg



019013ewg



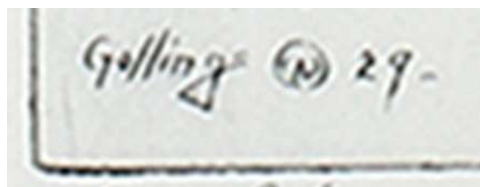
019020ewg



019018ewg

1929

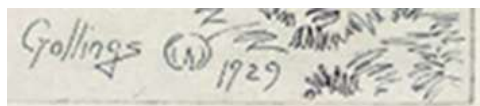
The five etching works created in 1929 all had notations within the plate mark.



013459ewg



015978ewg

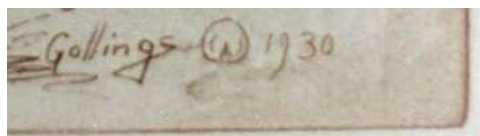


016820ewg

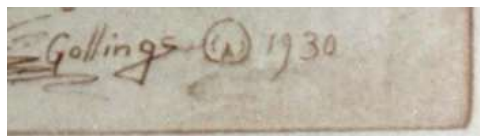


018808ewg

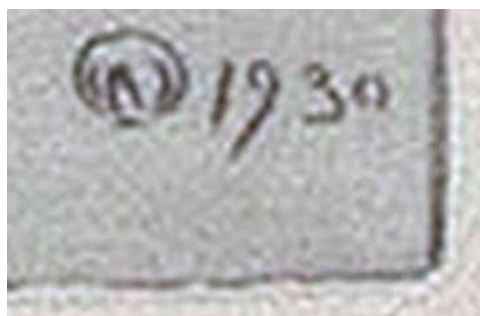
1930



015974ewg



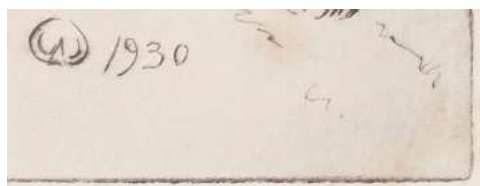
015973ewg



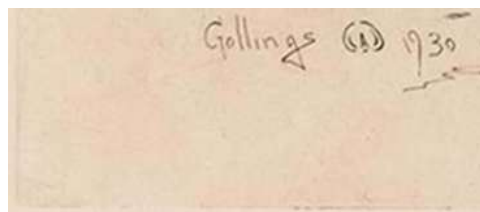
015972ewg



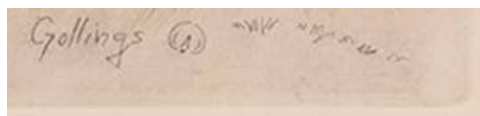
018941ewg



019008ewg



019255ewg



019244ewg

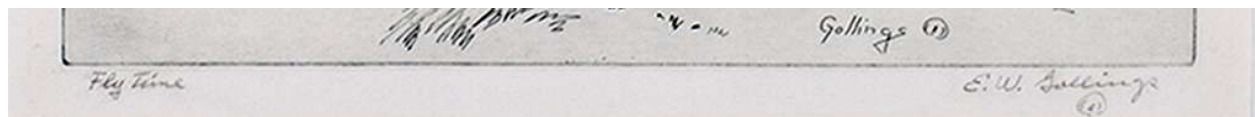
“Fly Time” (1928)

This is No. 12 of the salesman sample kit of Esther Cornell.

Image Size: 6.875 inches high by 10.75 inches wide



019015ewg



012967ewg



015984ewg



016821ewg



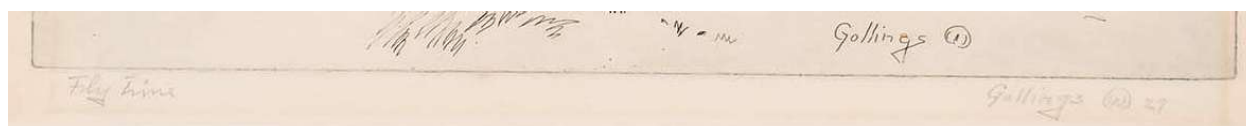
018274ewg



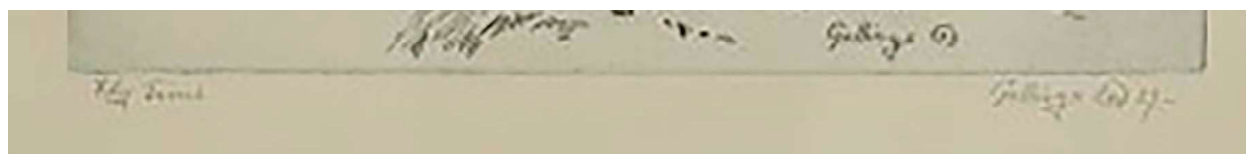
019309ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the Artist	Altered Cursive Signature	Altered Printed Signature
012967ewg	"Fly Time", dated 1928.	x	x		x		
015984ewg	"Fly Time", dated 1928.	x	x		x		
016821ewg	"Fly Time", dated 1928.	x	x	x	x		
018247ewg	"Fly Time", dated 1928.	x	x	x	x		
019015ewg	"Fly Time", dated 1928.	x	x	x	x		
019309ewg	"Fly Time", dated 1928.	x	x		x		
020535ewg	"Fly Time", dated 1928				x		x
021129ewg	"Fly Time", dated 1929				x		x

Altered works with titling and graphite-printed signature:



020535ewg



021129ewg



019244ewg

“Going To Camp”

Image Size: 8.75 inches high by 11 inches wide

The artist never titled this impression as “Three Riders” according to the diary entries from 1925 to 1931. The artist did not do the supposed cursive titling, signature and pony track on this impression.

Cat#:	Title	Cursive Signature	Pony Track	Year	Altered Cursive Signature	Altered Printed Signature
019244ewg	“Three Riders”				x	

Took - etchings to E.C. to
have matted. ^{did} charcoal work
some - got reproduction of
charcoal from Fuller today. For
a plate I'll call "going to camp."
Took charcoal to Fuller
of horses on hill called "Fly time"

From the personal diary of Gollings dated August 4, 1928

drawing in pencil, transferring
and drawing in wax to clay -
subject. $9 \times 11\frac{1}{2}$ Three riders -
"Going to Camp."

From the personal diary of Gollings dated August 8, 1928

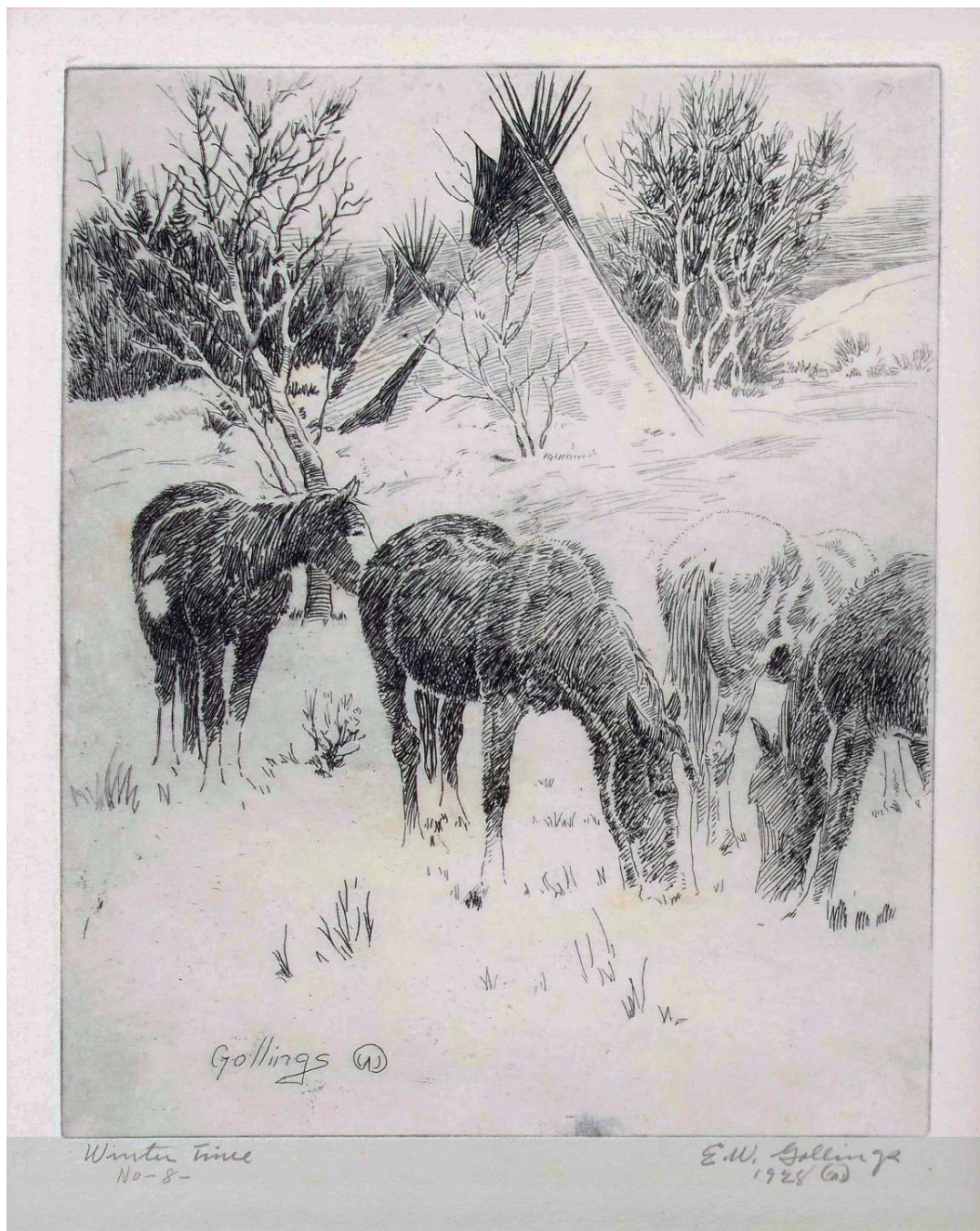
~~Etch~~ Etched a plate today
 $9 \times 11\frac{1}{2}$ called Going to Camp -
came out pretty good. have some
to do on it yet.

From the personal diary of Gollings dated August 10, 1928

“Winter Time” (1927-1928)

This is No. 8 of the salesman sample kit of Esther Cornell.

Image Size: 10 inches high by 8 inches wide

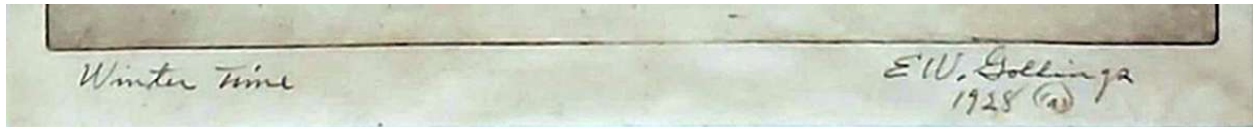


019011ewg

Signature area enhanced.



016487ewg



018802ewg



019382ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
016487ewg	"Winter Time", dated 1928.	x	x	x	x		
018802ewg	"Winter Time", dated 1928.	x	x	x	x		
018997ewg	"Winter Time", dated 1929.				x		x
019011ewg	"Winter Time", dated 1927.	x	x	x	x		
019240ewg	"Winter Camp", dated 1928.					x	
019382ewg	"Winter Time", dated 1928.	x	x	x	x		
019649ewg	"Winter Time", unsigned						

Altered works with cursive titling and signature:



019240ewg

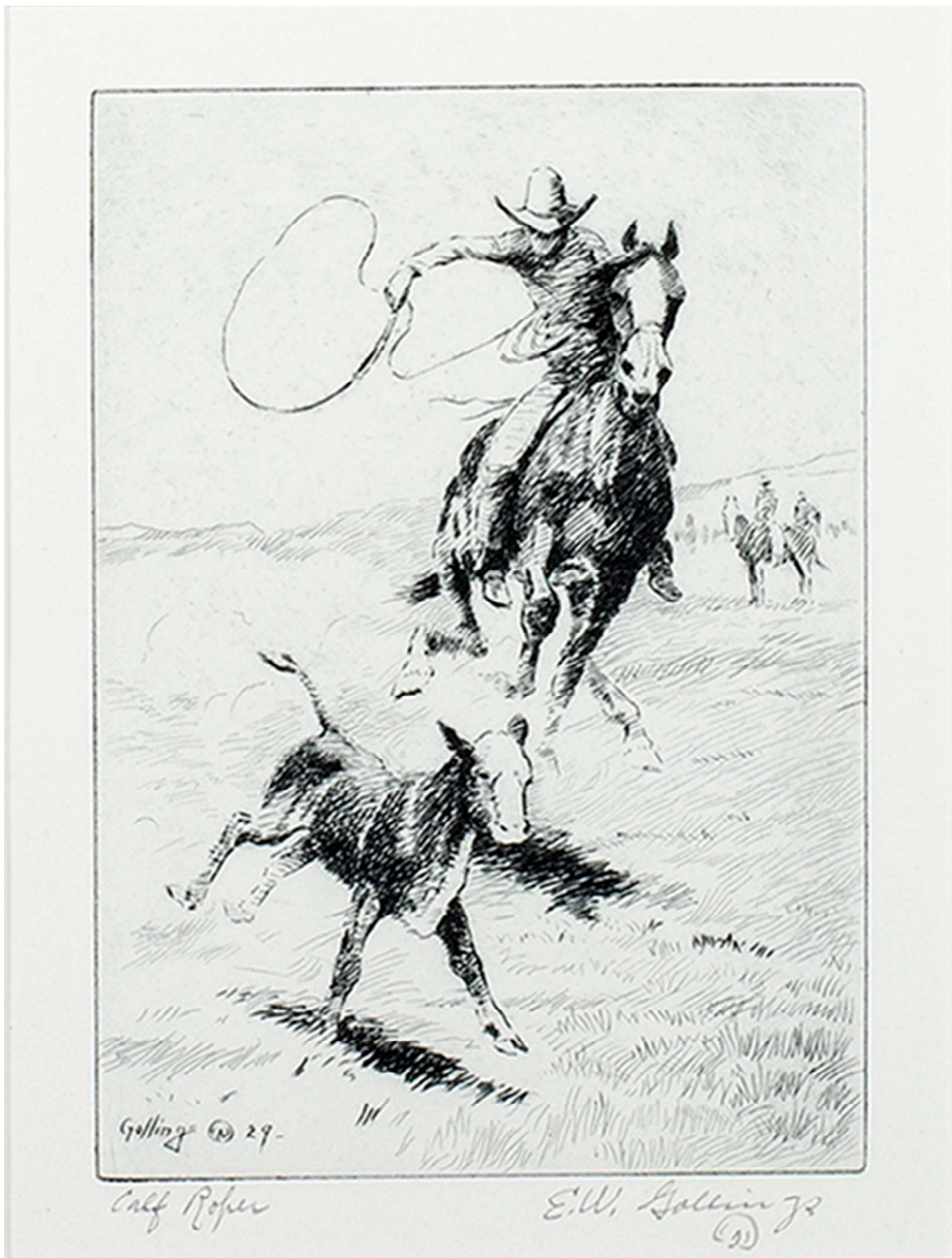
Altered works with titling and graphite-printed signature:



018997ewg

“Calf Roper” (1929)

Image Size: 6.875 inches high by 4.875 inches wide



013459ewg



013693ewg



015977ewg



019294ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
013459ewg	"Calf Roper"	x	x		x		
013693ewg	"Calf Roper"	x	x		x		
015977ewg	"Calf Roper"	x	x		x		
019294ewg	"Calf Roper"	x	x		x		

"A Go getter" (1929)

Image Size: 13 inches high by 9 inches wide



015978ewg

a Go-getter *Gollings (A)* *E.W. Gollings (A)*

015962ewg

a Go-getter *Gollings (A)* *E.W. Gollings (A)*

015969ewg

a Go-getter *Gollings (A)* *E.W. Gollings (A)*

017071ewg

a Go-getter *Gollings (A)* *E.W. Gollings*

018119ewg

The Go-getter *Gollings (A)* *E.W. Gollings (A)*

019365ewg

Titled as "The Go getter"

a Go-getter *Gollings (A)* *E.W. Gollings*

019628ewg

"The Go-getter" *Go getter*

From the personal diary of Gollings dated August 29, 1929

From the personal diary of Gollings dated August 31, 1929

Go getter

From the personal diary of Gollings dated January 3, 1930

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the Artist	Altered Cursive Signature	Altered Printed Signature
015962ewg	"A Go getter"	x	x				
015969ewg	"A Go getter"	x	x				
015978ewg	"A Go getter"	x	x				
016819ewg	"A Go getter"						x
017071ewg	"A Go getter"	x	x				
018119ewg	"A Go getter"	x	x				
018804ewg	"A Go getter"					x	
018942ewg	"A Go getter", dated 1929.						x
018996ewg	"A Go getter"						x
019248ewg	"A Go getter"					x	
019365ewg	"The Go getter"	x	x				
019422ewg	"A Go getter"					x	
019628ewg	"A Go getter"	x	x				
019701ewg	"A Go getter"					x	
020259ewg	"A Go Getter"					x	

Altered works with titling and graphite-printed signature:



016819ewg

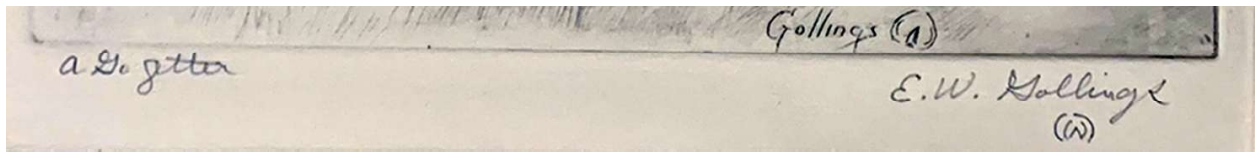


018942ewg



018996ewg

Altered works with cursive titling and signature:



018804ewg



019248ewg



019422ewg



019701ewg



020259ewg



The impression on the left was legitimately titled and signed by the artist. Note how the proof on the right lacks values in the subjects. Proof impressions done by the artist were not signed.

“Mr. Wolf” (1929)

This title is often mentioned in the personal diaries of the artist. No actual impression has been examined.

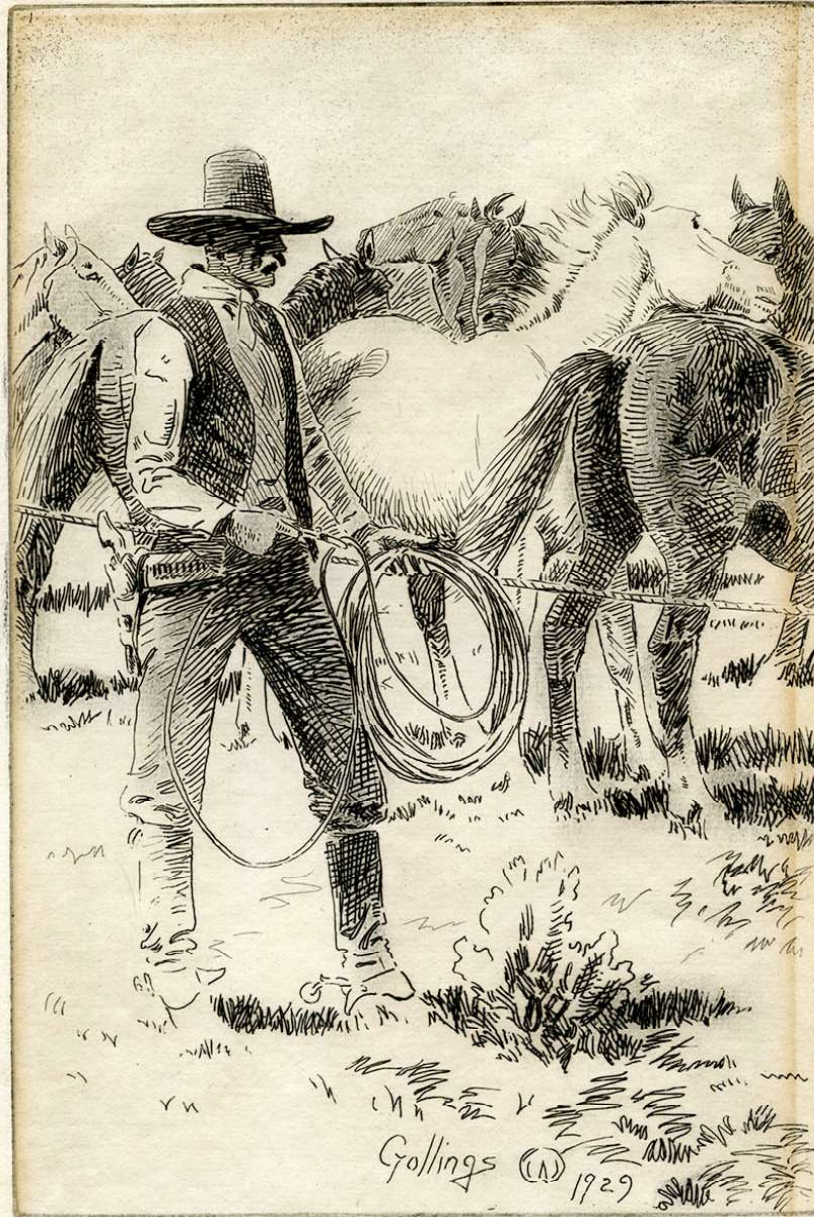
Image Size: 6 inches high by 8 inches wide



019369ewg

"The Remuda" (1929)

Image Size: 8.75 inches high by 5.875 inches wide



The Remuda

E.W. Gollings
(A)

\$25.00

020536ewg

The Remuda

From the personal diary of Gollings dated June 25, 1929

The Remuda

From the personal diary of Gollings dated January 3, 1930

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the Artist	Altered Cursive Signature	Altered Printed Signature
015975ewg	"The Remuda", dated 1929.				X		X
016820ewg	"The Remuda", dated 1929.				X		X
018992ewg	"The Remuda", dated 1929.				X		X
018994ewg	"The Remuda", dated 1929.				X		X
020682ewg	"The Remuda"				X		X
020536ewg	"The Remuda"	X	X		X		
020678ewg	"The Remuda"				X		X
019289ewg	"The Remuda"		X		X		X

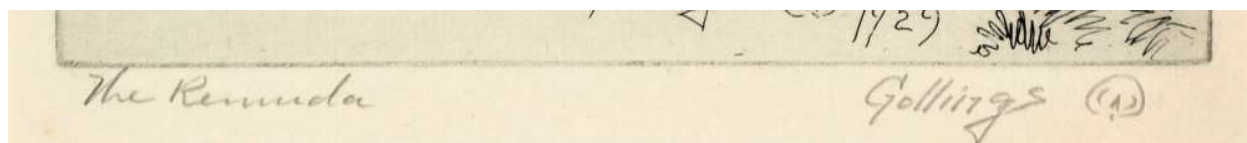
Altered works with titling and graphite-printed signature:



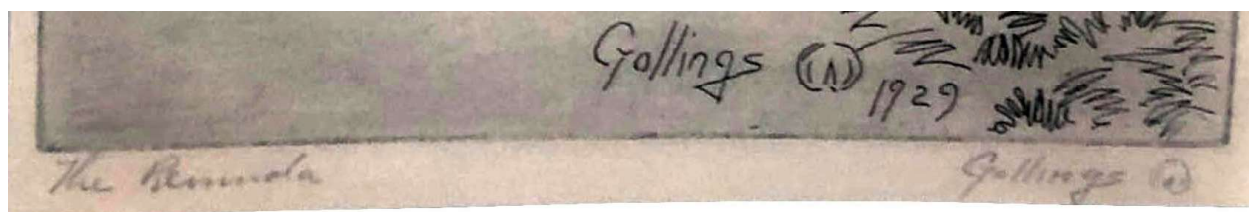
015975ewg



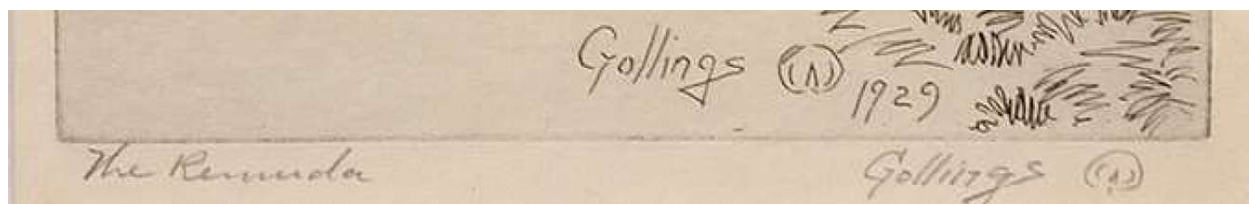
016820ewg



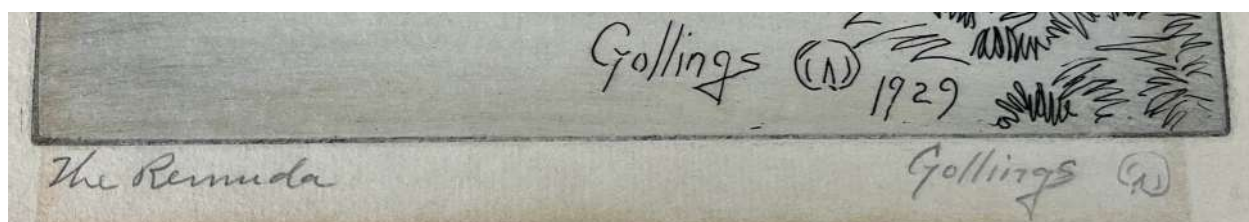
018992ewg



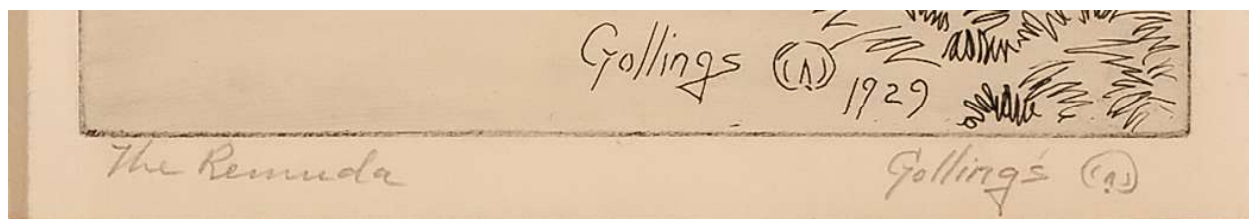
018994ewg



020682ewg



020678ewg



019289ewg

“A Rough Voyage” (1929)

Image Size: 11.75 inches high by 8.75 inches wide



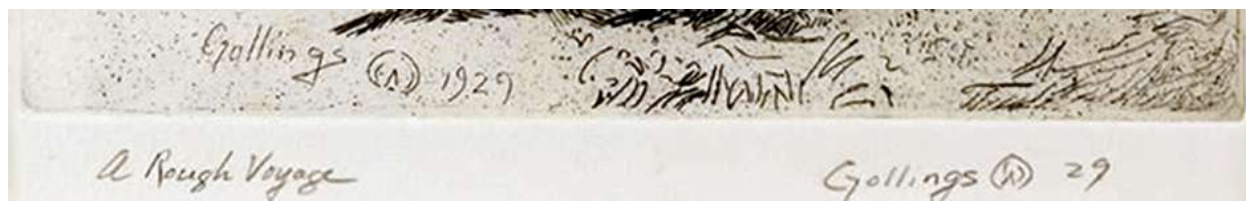
018808ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the Artist	Altered Cursive Signature	Altered Printed Signature
018808ewg	"A Rough Voyage", dated 1929.				x	x	
018940ewg	"A Rough Voyage", dated 1929.					x	
018999ewg	"A Rough Voyage", dated 1929.						x
019256ewg	"A Rough Voyage", dated 1929.						x
019283ewg	"A Rough Voyage", dated 1929.					x	
019296ewg	"A Rough Voyage", dated 1929.						x
019423ewg	"A Rough Voyage", dated 1929.					x	
019705ewg	"A Rough Voyage", not dated.				x		x
020258ewg	"A Rough Voyage", not dated.				x		x
020470ewg	"A Rough Voyage", dated 1929						x

A. Rough Voyage

From the personal diary of Gollings dated January 3, 1930

Altered works with titling and graphite-printed signature:



018808ewg



019705ewg



020258ewg

Altered works with cursive titling and signature:



018940ewg



019283ewg



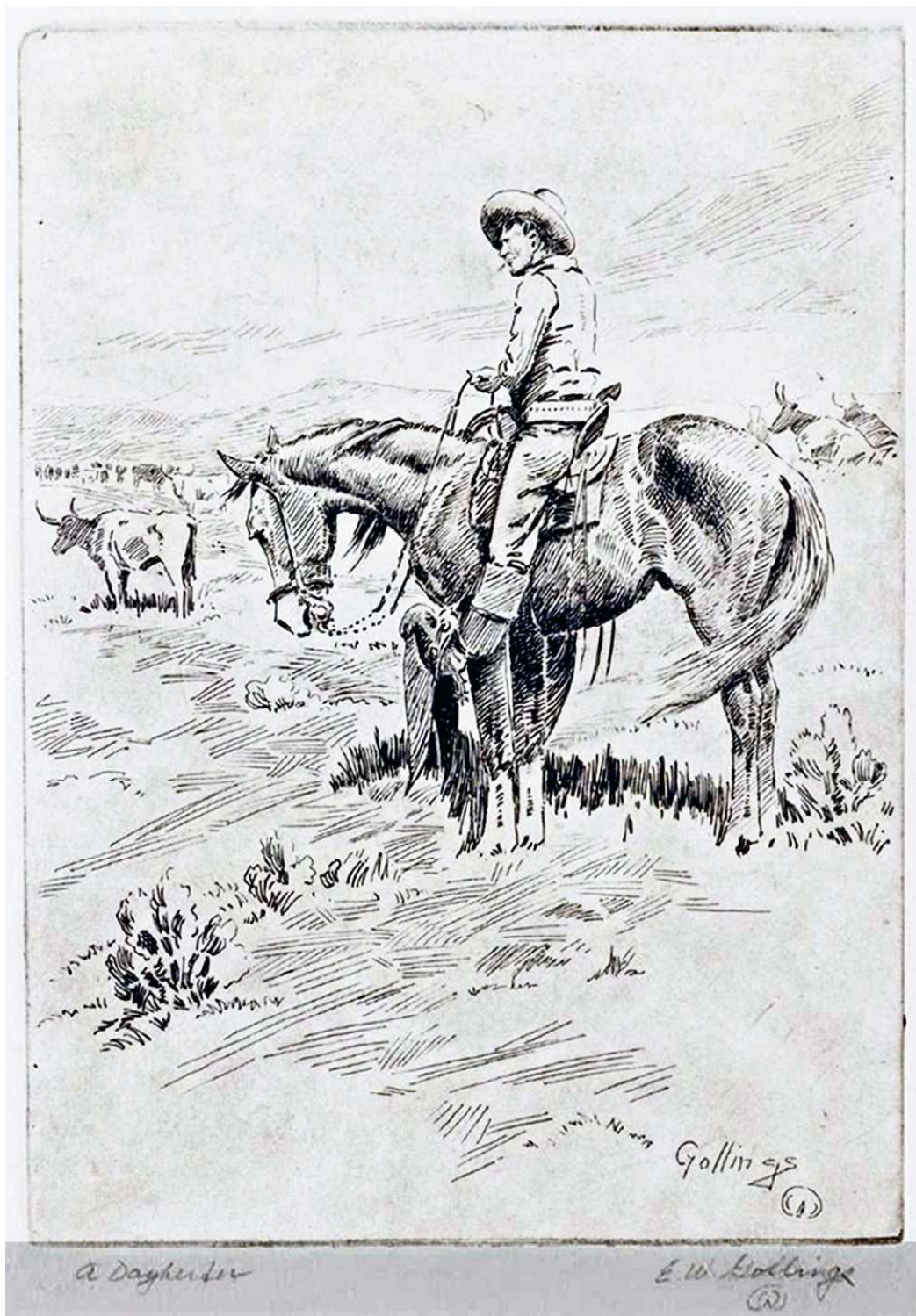
019423ewg



020470ewg

“A Day Herder” (1928-1929)

Image Size: 10.75 inches high by 7.75 inches wide



019249ewg

Signature area enhanced.

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the Artist	Altered Cursive Signature	Altered Printed Signature
015979ewg	"A Dayherder", dated 1929.				x		x
016827ewg	"A Dayherder", dated 1929.				x		x
018803ewg	"A Dayherder"					x	
018898ewg	"A Dayherder", unsigned.						
019249ewg	"A Dayherder"				x	x	
019290ewg	"A Dayherder"		x	x	x		x

Altered works with cursive titling and signature:

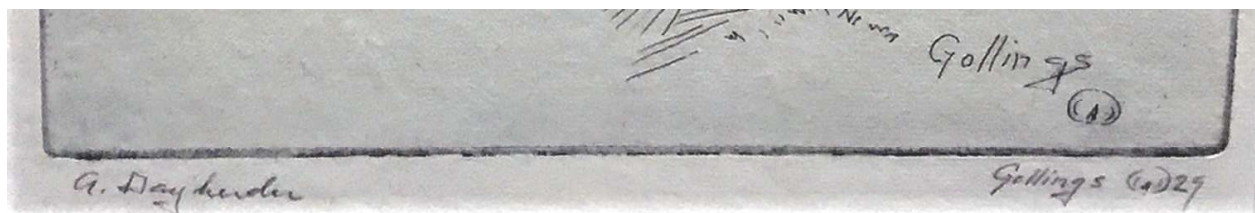


018803ewg

Altered works with titling and graphite-printed signature:



015979ewg



016827ewg

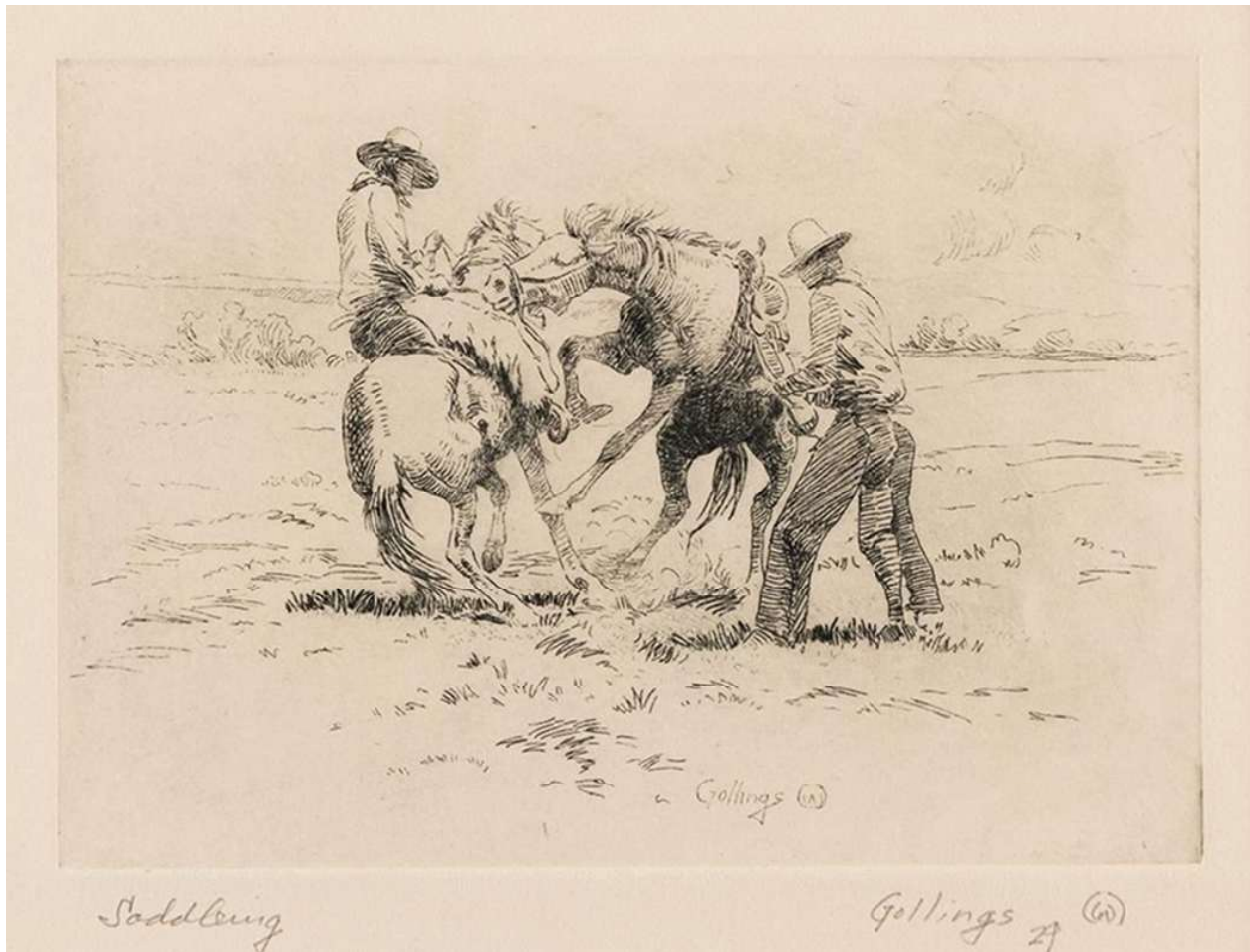


019290ewg

“Saddleing”

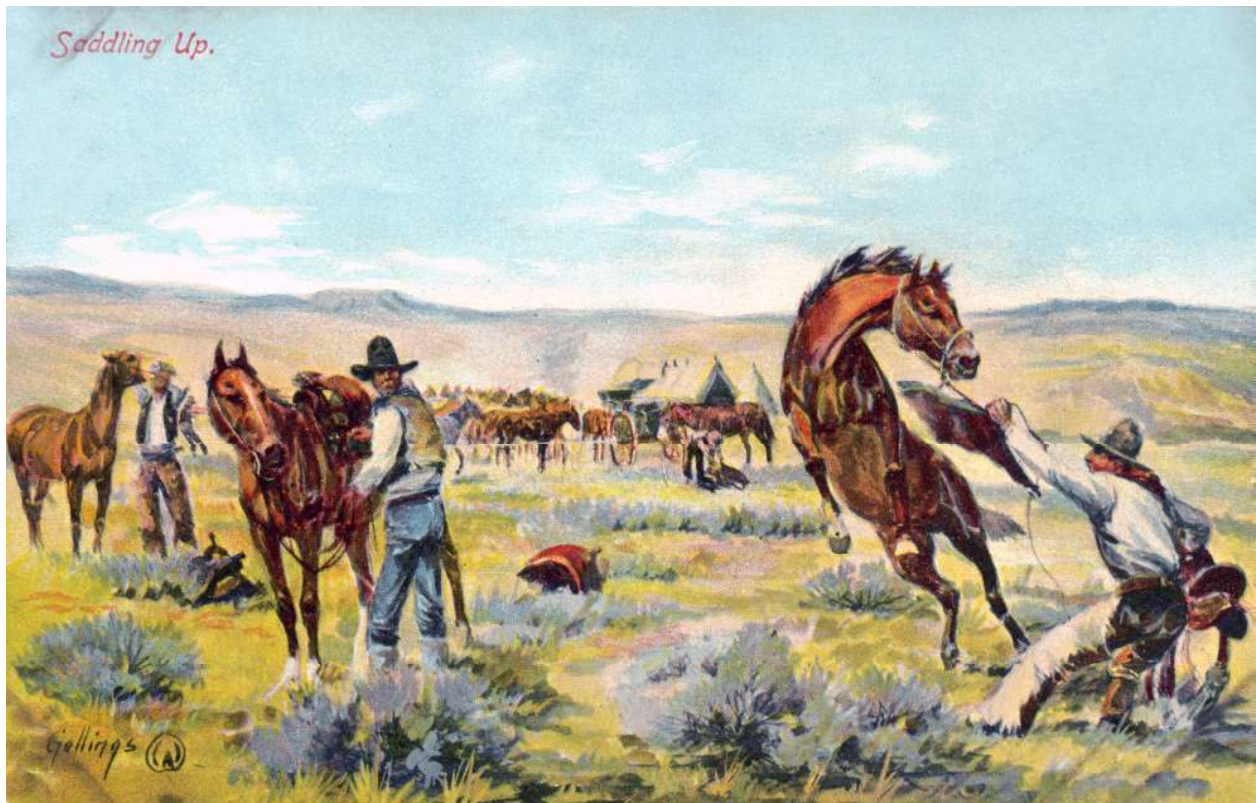
Image Size: 5 inches high by 7 inches wide

This impression was very likely just an unsigned drawing. We should not assume this etching was done by Gollings. This very well could of have been simply a graphite drawing from his estate which was unsigned. Someone worked from the drawing created an etching plate including the name of Gollings and the pony track. The titling and the signature were not in the hand of the artist. To date, we have not inspected a valid etching impression pulled by the artist where he signed the title and his name cursively. This lack of proper titling and signing of his name along with the pony track leaves immense room for suspicion.



019251ewg

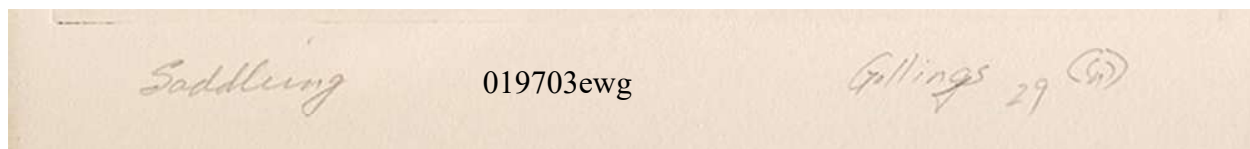
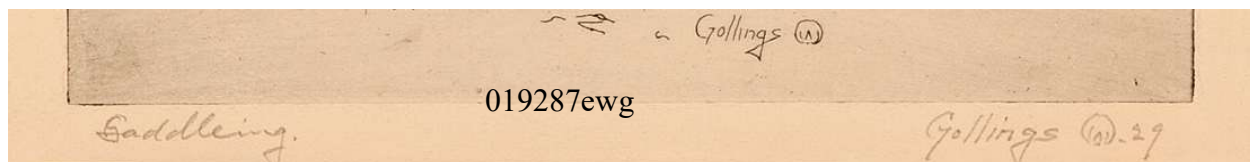
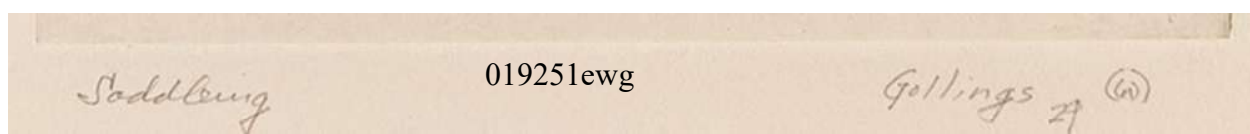
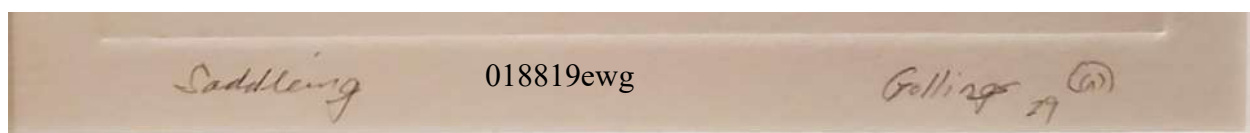
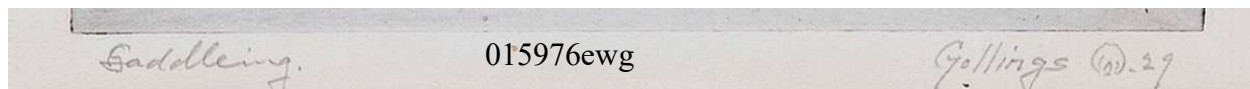
From June 4, 1915 to November 16, 1931, Gollings wrote saddle or saddled in his personal diaries sixty-five times. Of the word saddle, it was capitalized seven times. In 1908, Gollings and Rex Schnitzger formed The Range Land Publishing Company thus publishing post cards. One post card created was “Saddling Up.” Both Schnitzger and Gollings would not have made a grammatical error and they spelled saddling properly.



Altered works with titling and graphite-printed signature:

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
015976ewg	“Saddleing”, dated 1929						x
018819ewg	“Saddleing”, dated 1929						x
019251ewg	“Saddleing”, dated 1929						x
019287ewg	“Saddleing”, dated 1929						x
019626ewg	“Saddling”, (Unsigned)						
019703ewg	“Saddleing”, dated 1929						x

We now can clearly state how the printed signatures were done after 1935. So those printed signatures done where they purposely added the date as 1929 definitely showing fraudulent activities. The reader should remember how the estate was closed in 1935 and listed one hundred etching impressions as being unsigned. The estate closing showed no record of an etching entitled "Saddleing."



Saddle

Saddle

From the personal diary of Gollings dated January 1, 1925.

Saddle

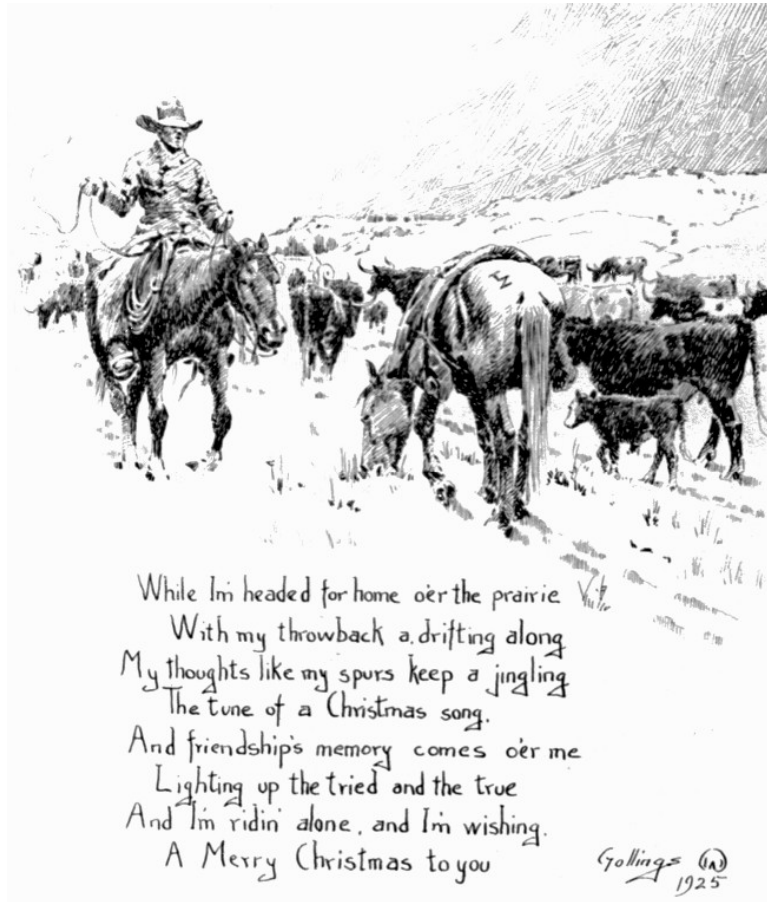
From the personal diary of Gollings dated October 17, 1926.

Saddle

From the personal diary of Gollings dated July 2, 1927.

Saddle

From the personal diary of Gollings dated January 23, 1930.



His Christmas card design for 1925 included the word, jingling. Note how the spelling is correct for this word. Gollings was very detailed in his production of works, no matter the medium.



From the personal diary of Gollings dated November 4, 1925.

The artist wrote in his personal diary on November 4, 1925, the word, jingl(e)ing. This was the only time where his cursive writing was even vaguely similar to the title of "saddleing." Please note how the artist first wrote jingle and then came back to add "ing." Please see the red arrow pointing to the ink pen line showing the change in the width of the ink from the word of jingle to then adding "ing." The artist was simply editing the Christmas verse to his liking.

Verse

Wednesday, Nov. 4, 1925

Snowed about 2 in last nite been
 partly fair to day. 10 above to nite.
 Wrote 2 verses for Christmas cards
 one for Hillman's one for my self -
 also made another sketch for card and
~~fin~~ smoothed out yesterday's sketch some.
 Wrote Mr. Canaday to nite about
 the work of ~~my~~ mine he has. also
 wrote Ester Cornell.

my Verse runs

*While I'm headed for home o'er the prairie
 With my throwback be drifting a long -
 my thoughts like my spurs keep a jangling
 The tune of a Christmas song -
 And friendships memory comes o'er me
 Lighting up the tried and the true
 And I'm ridin' alone and I'm wishing
 A Merry Christmas to you*

328
 14 miles given
 Thursday, Nov. 24, 1927

Work in morning - day quite fair, not cold starts sloppy -
 Go to Cornell for dinner - had big time - took L.B. to pic show at Osphum - Tom Mix - went to Lotus first to see the Bushman but ~~you~~ could get no seats.

- 2 - A tie down Man.
- 2 Busting a steer
- 2 Mare + Colt.
- 2 Wolf.
- 2 Smoke Signals -
- 3 High + wild
- 3 Wild + Ragged
- 2 Winter Camp -
 Packing
- 2 Summer time
- 3 Warrior
- 2 Drifting

List of clothing sent
 Warren Appelle on Dec. 6th

Throughout his personal diaries, the artist never made reference to an etching entitled "Saddleing." The reason being, Gollings most likely had done a drawing and someone else after 1935 decided to copy it. Not only did they copy it but they added his name and pony track to a supposed etching.

On November 24, 1927, he listed the etching, "Packing." This etching was very similar in design to the supposed etching of "Saddleing." Why did the artist not list it? Because the etching of "Saddleing" did not exist in any form other than possibly a sketch by the artist.

Again on January 3, 1930, Gollings lists "Fly Time", "A Cowboy", "Smoke Signal", "(A) Winter Camp", "Calf Roper", and "Waiting" of a similar time period as "Packing." Why was "Saddleing" not listed by the artist? Because "Saddleing" as an etching did not exist at anytime during the life of the artist.

Friday, Jan. 3, 1930

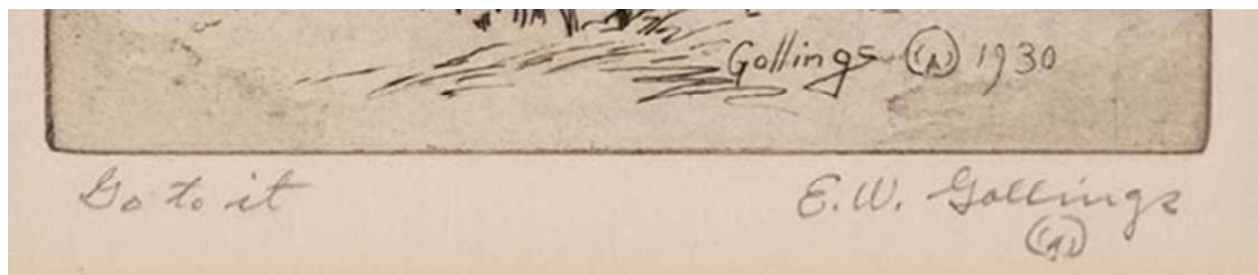
quite warm all day.
matted and shipped etchings
to day to New York - to Harlow
McDonald & Co. 667 5th Ave -
{ 1 - Go getter. { 2 - The Remuda
1 - Winter Camp. { 1 - A. Rough Voyage
2 - A Dayhider { 4 - Trailing -
4 - Calf Roper - { 5 - Wild & Ragged
2 - Waiting { 2 - Fly time -
1 - Smoke Signal - 3 1/2 3 - A. Cowboy - 4 1/2 12

“Go to it” (1930)

Image Size: 7 inches high by 5 inches wide



015974ewg



019247ewg



019291ewg

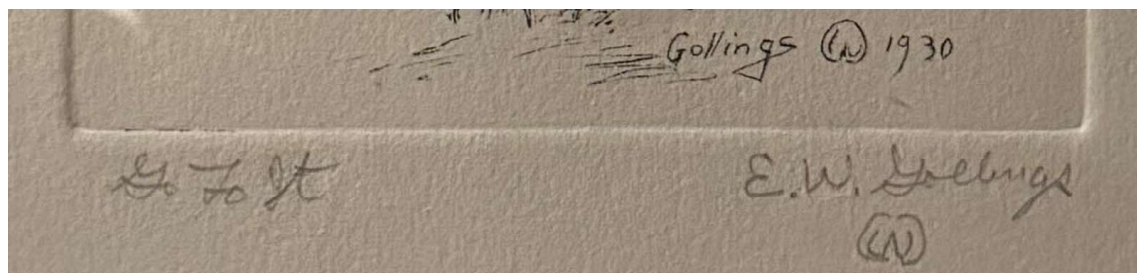
Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the Artist	Altered Cursive Signature	Altered Printed Signature
015974ewg	"Go to it"	x	x				
018943ewg	"Go to it", unsigned						
019010ewg	"Go to it"				x		x
019247ewg	"Go to it"	x	x		x		
019253ewg	"Go to it", dated 1930, incorrectly titled and signed.					x	
019275ewg	"Go to it"				x		x
019426ewg	"Go to it"						x
020276ewg	"Go to it"						x
019291ewg	"Go to it"	x	x				
021162ewg	"Go To It"					x	

Altered works with cursive titling and signature:



019253ewg

This impression was incorrectly titled and then signed including the date of 1930.



021162ewg

Altered works with titling and graphite-printed signature:



019010ewg



019275ewg



019426ewg



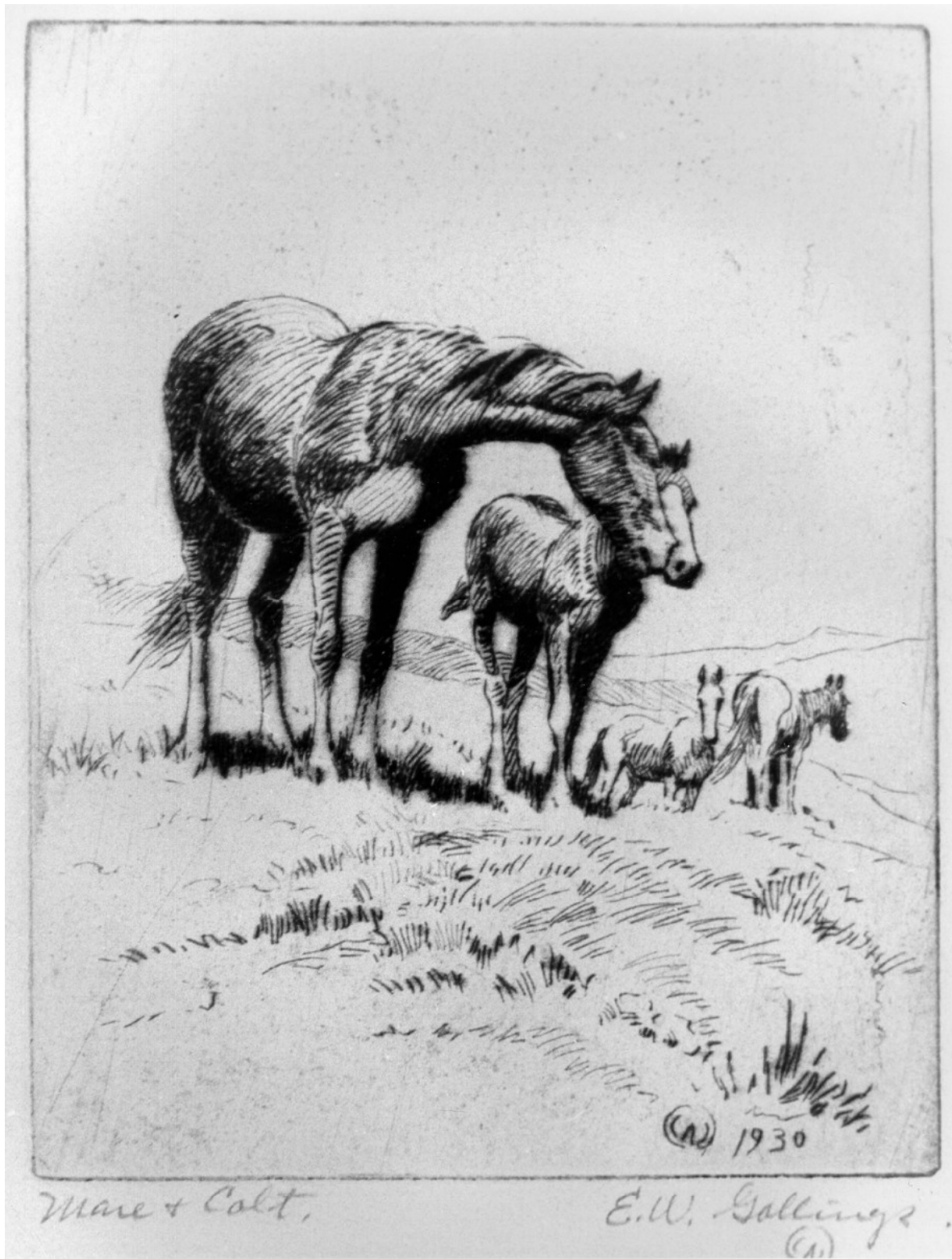
020276ewg

This detail was enhanced to show the printed title, signature and pony track attempt.

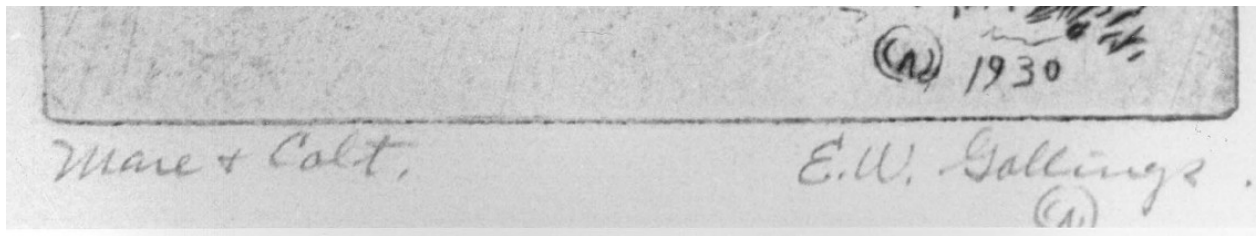
Provenance showed ownership by Telander. From the personal diaries of Gollings, he spelled the last name as Tealander and Telander.

“Mare & Colt” (1930)

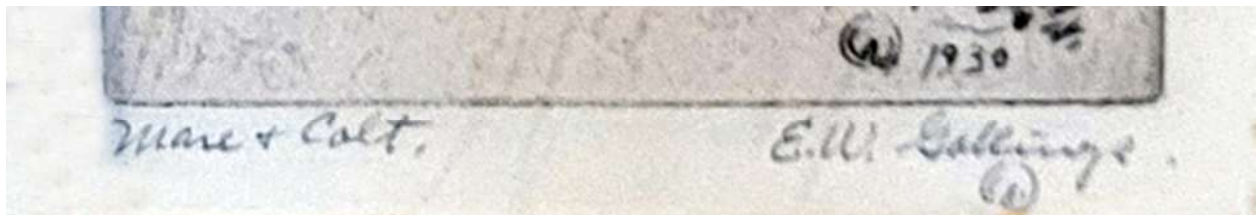
Image Size: 5 inches high by 4 inches wide



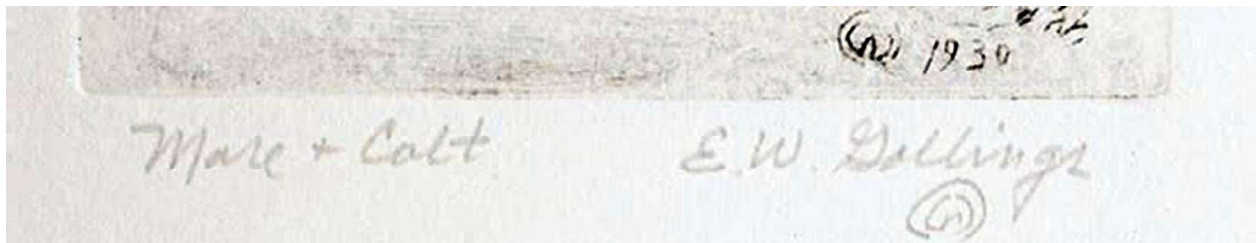
015973ewg



015973ewg



019301ewg



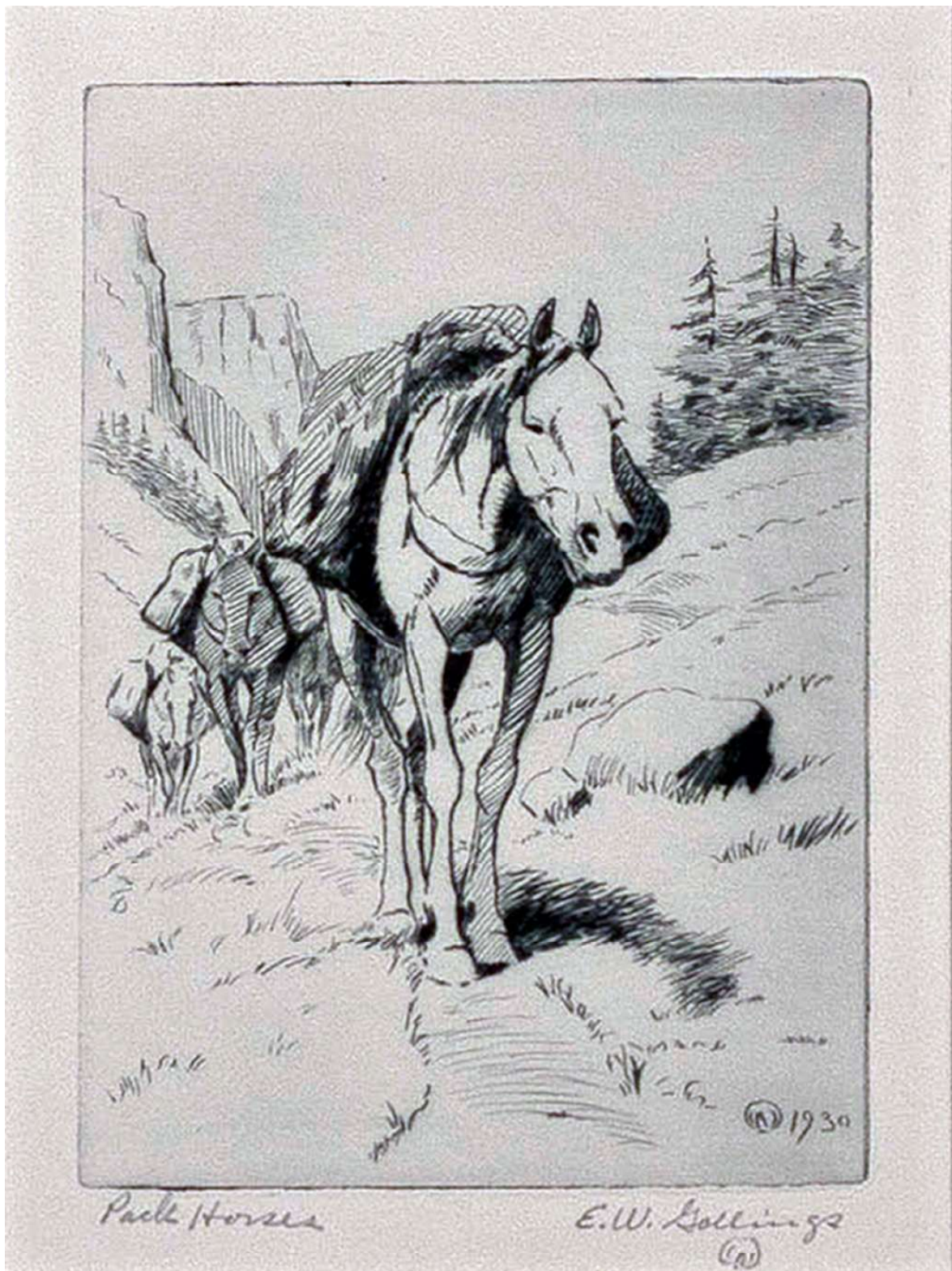
019707ewg



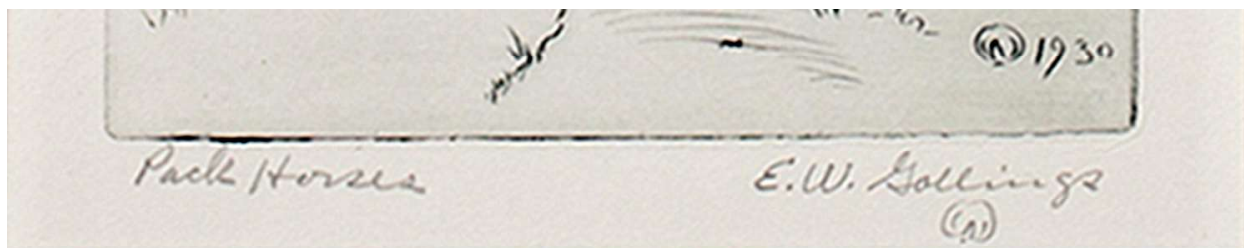
020172ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the Artist	Altered Cursive Signature	Altered Printed Signature
015973ewg	"Mare & Colt"	x	x		x		
019301ewg	"Mare & Colt"	x	x		x		
019707ewg	"Mare & Colt"	x	x		x		
020172ewg	"Mare & Colt"	x	x		x		

“Pack Horses” Second State (1930)
Image Size: 7 inches high by 5 inches wide



015972ewg



013095ewg



015966ewg



019303ewg



From the personal diary of Gollings dated October 6, 1930

From the personal diary of Gollings dated October 15, 1930

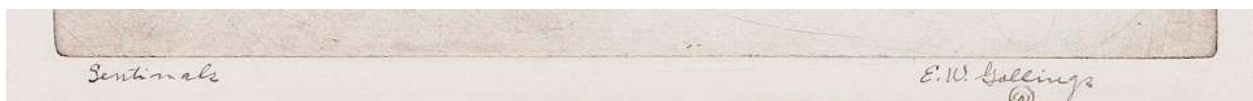
Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
013095ewg	"Pack Horses"	x	x		x		
015966ewg	"Pack Horses"	x	x		x		
015972ewg	"Pack Horses"	x	x		x		
019303ewg	"Pack Horses"	x	x		x		

“Sentinals” (1930)

Image Size: 8 inches high by 10 inches wide



018941ewg



015964ewg



019284ewg

Sentinale

From the personal diary of Gollings dated September 11, 1930

Sentinale

From the personal diary of Gollings dated December 23, 1930

The Sentinals

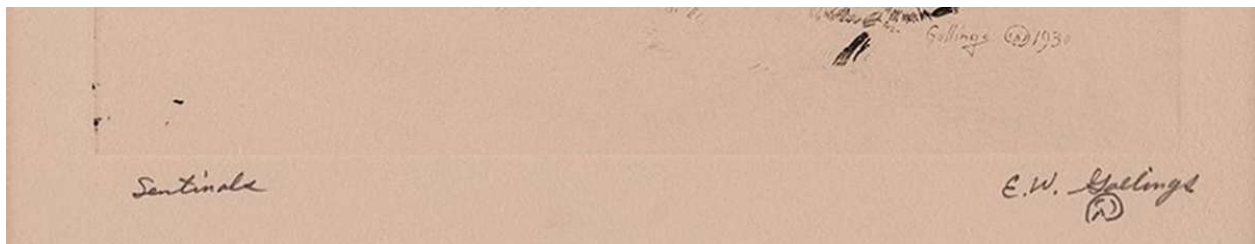
From the personal diary of Gollings dated September 26, 1930

Sentinals

From the personal diary of Gollings dated December 17, 1931

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the Artist	Altered Cursive Signature	Altered Printed Signature
015964ewg	"Sentinals"	x	x		x		
016826ewg	"Sentinals", unsigned.						
018941ewg	"Sentinals"	x	x		x		
019009ewg	"Sentinals"				x		x
019708ewg	"Sentinals"					x	
019284ewg	"Sentinals"	x	x		x		

Altered works with cursive titling and signature:

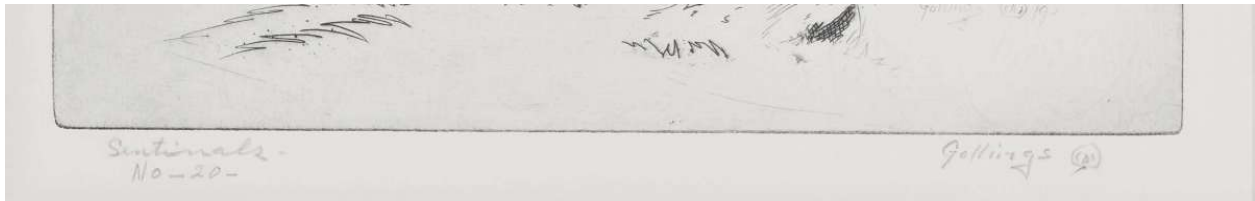


019708ewg



The artist pulled and approved the impression on the left by titling and signing it. The impression on the right was pulled as a proof to determine the values of the plate. This proof would have never been signed by the artist.

Altered works with titling and graphite-printed signature:



019009ewg

This was the salesman sample from the estate of Esther Cornell. The titling was done by the artist and it was unsigned during her marketing efforts. After his death, the printed signature was added by an unknown source.

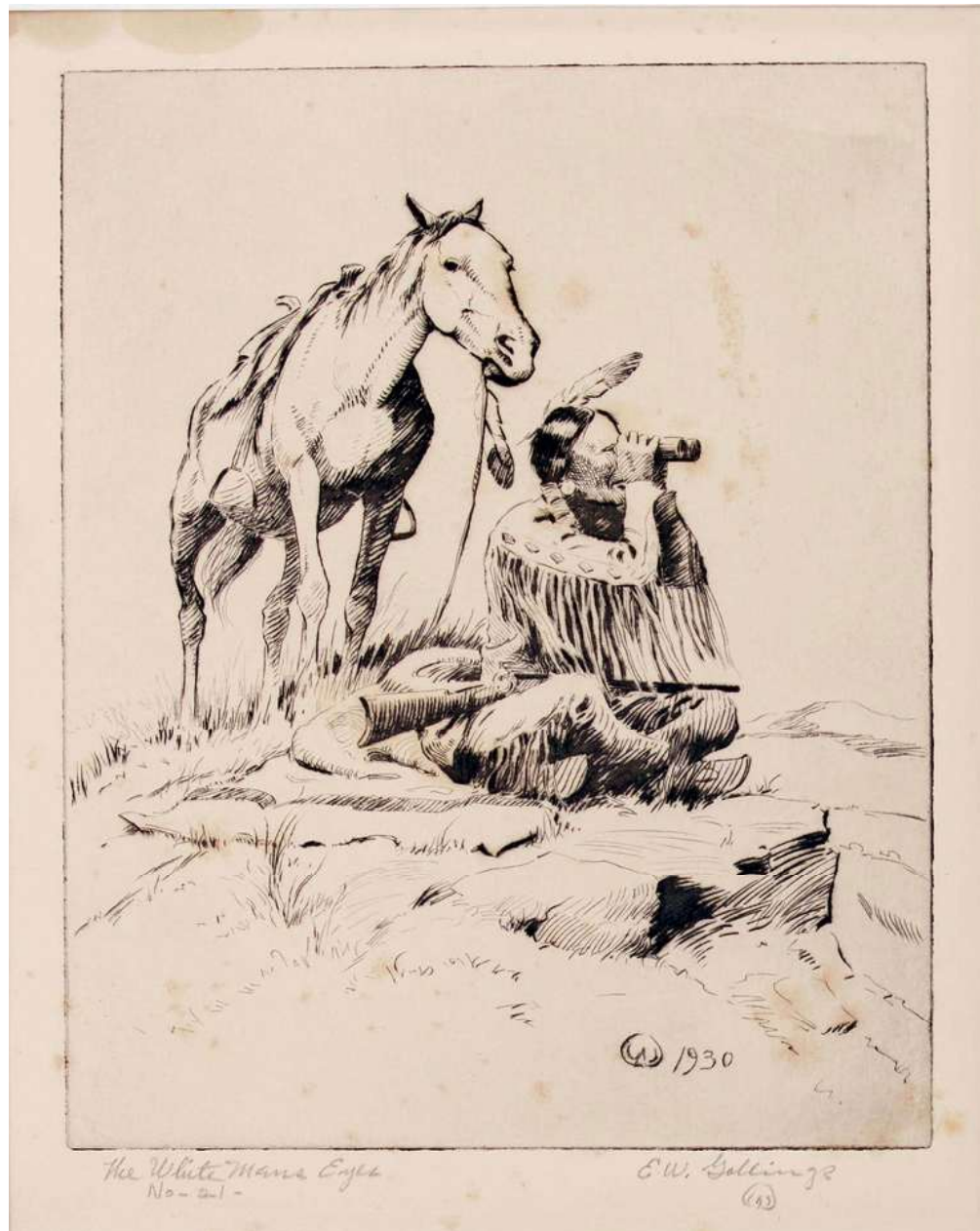
“The White Mans Eyes” (1930)

This is No. 21 of the salesman sample kit of Esther Cornell.

Image Size: 10 inches high by 8 inches wide

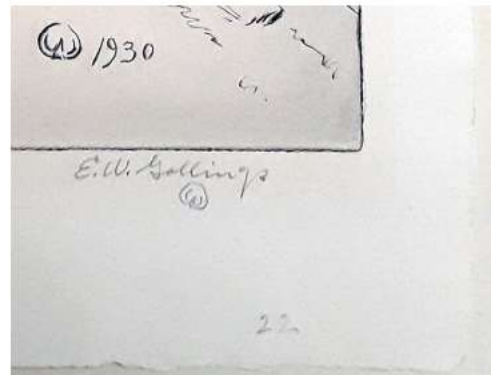
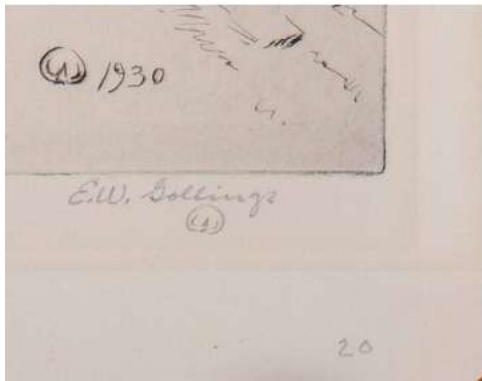
“The White Mans Eyes” as titled by Gollings had the beginning letter of each word capitalized. The title was done in four distinct words by the artist. We have five examples of the proper titling and signing. Only in one case has the apostrophe been found.

Separate parties who had access to unsigned impressions were not familiar with the grammar used by Gollings to title and sign..



019008ewg

printed 25 etchings
from dry point zinc plate
The White mans eyes



From the personal diary of Gollings dated October 7, 1930

In January of 2021, we were fortunate to examine two impressions which were unframed. On October 7, 1930, Gollings pulled twenty-five etchings from a zinc plate. After he blotted and dried the prints, he put them in a stack. As he put them in the stack, each impression was numbered in the bottom right corner with the lowest number on the bottom. The stack of impressions did not need to be handled or counted each time for Gollings had a running count of those remaining.



014931ewg



015971ewg



017907ewg



019312ewg



019008ewg



019709ewg



019741ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
014931ewg	“The White Mans Eyes”	x	x				
015971ewg	“The White Mans Eyes”	x	x				
017907ewg	“The White Mans Eyes”	x	x				
018799ewg	“The Whiteman’s eyes”					x	
018957ewg	“The Whiteman’s eyes”					x	
019008ewg	“The White Mans Eyes”	x	x				
019250ewg	“The Whiteman’s eyes” (1930)					x	
019312ewg	“The White Man’s Eyes” (1930)	x	x				
019421ewg	“The Whiteman’s eyes” (1930)					x	
019702ewg	“The Whiteman’s eyes” (1930)					x	
019709ewg	“The White Mans Eyes” (Unavailable)						
019741ewg	“The White Mans Eyes”	x	x				
020469ewg	“The Whiteman’s eyes”					x	

Altered works with cursive titling and signature:



018799ewg



018957ewg



019250ewg



019421ewg



019702ewg



020469ewg

The White mans eyes

From the personal diary of Gollings dated October 7, 1930

The White mans eyes

From the personal diary of Gollings dated October 15, 1930

An Opinion of Others

“Pack Horses”

“Packing”

“Hawk Nose”

Image Size: 11.5 inches high by 9.5 inches wide

From the estate, the art appraisers listed ten unsigned etchings with the title of “Hawk Nose.” The personal diaries of the artist do not note this title. The appraisers also apparently titled A signed drawing of the artist as “Hawk Nose Guy.” So the titling “Hawk Nose” has to be given to the three art appraisers for there were no notations by the artist. At first glance of these two impressions unsigned, the less than credible sources starting grasping for titles. Remember, the art appraisers were simply looking at impressions with no titling or signature by the artist.



014950ewg



018810ewg

Signature area enhanced.



019305ewg



020256ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Altered Cursive Signature	Altered Printed Signature
014950ewg	"Packing"					x
018810ewg	"Pack Horses"				x	
019305ewg	"Untitled-Pack Horses/ Packing" Unsigned					
020256ewg	"Untitled-Packing a.k.a. Pack Horses"					x
020680ewg	"Untitled-Pack Horses a.k.a. Pack Horses"					x

Altered works with cursive titling and signature:

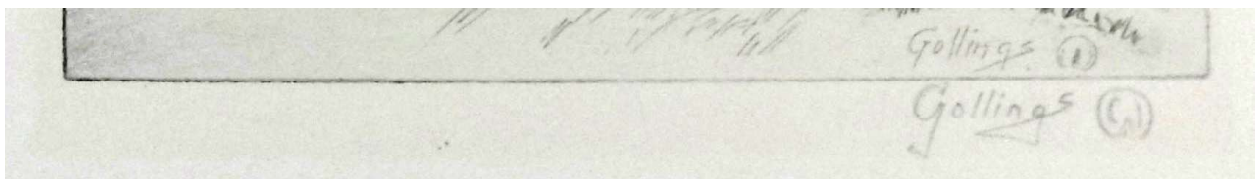


018810ewg

Altered works with printed signature:



020256ewg



020680ewg

“Resting” (1930)

Image Size: 5 inches high by 4 inches wide

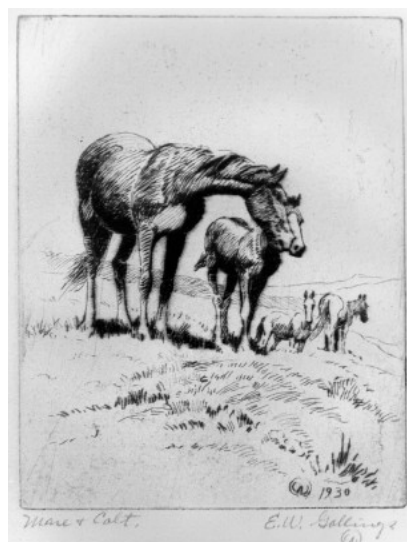
The mechanics of the basic drawing are lacking in many areas. Note the difference in the horse of this impression versus the other impressions which we have verified. The Indian sitting on the ground has his left hand on a rifle and his right hand holding a lance. This representation suggests some amateurism and experimentation by a source other than E. W. Gollings. The addition of a type of cursive writing does not authenticate it. The true impression edition of “Resting” was done in 1926.



018797ewg



“Go to it”
015974ewg



“Mare & Colt”
015973ewg



“Pack Horses”
015972ewg



“The White Mans Eyes”
019008ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Altered Cursive Signature	Altered Printed Signature
017073ewg	“Resting”, margin area not available for inspection.					
018797ewg	“Resting”				x	

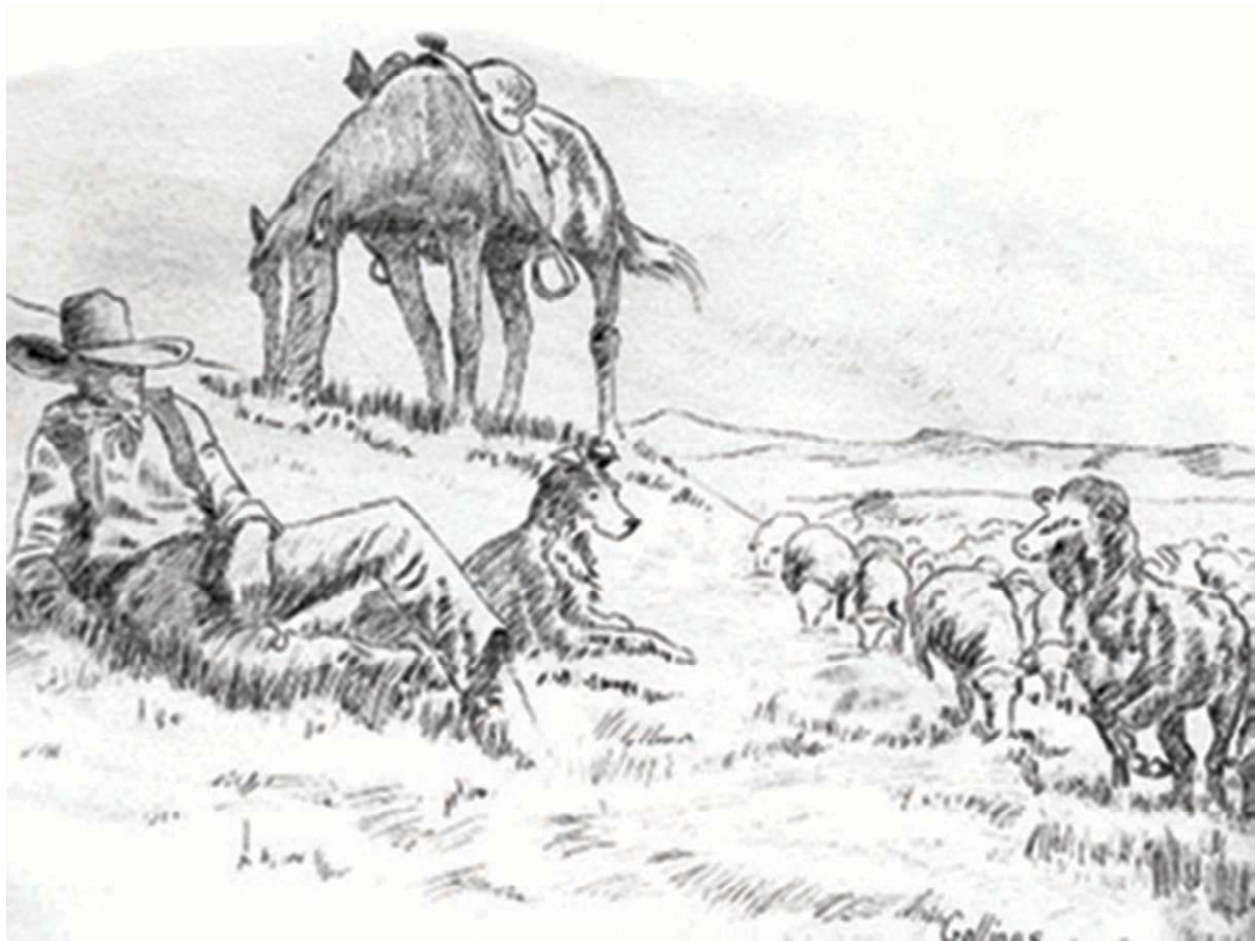
Posthumous Activities

“The Shepherd” a.k.a. “Watching”

Cat#: 019373ewg came from a digital reference source with no verification.

The title “Watching” can not be verified and it was not noted in his personal diaries.

Image Size: 7 inches high by 10 inches wide



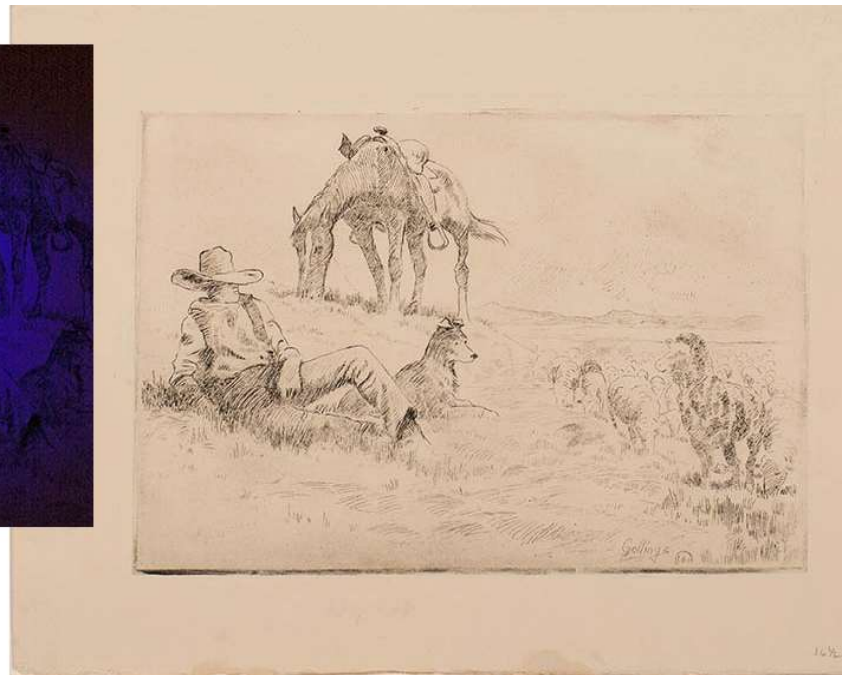
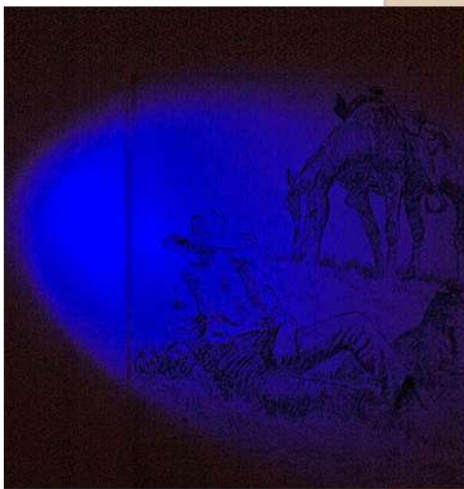
019373ewg

Shooter after supper over at Brickyard
came home and did drawing
from another drawing. The Shepherd
am going to do that plate over-

From the personal diary of Gollings dated July 1, 1927

We could not inspect any impressions of “The Shepherd” a.k.a. “Watching.” A recent offering was found and physically inspected by this author. The paper was heavy and appeared to be watercolor paper. Also, after inspecting the paper with an ultraviolet light, it was found to give off a fluorescent image. Paper made after 1948 had optic brighteners added. Gollings died in 1932.

The significance of this impression shows other characteristics. One narcissistic source stated how they asked other individuals if they had made prints from various plates still in private hands. Those sources stated how they had not made prints from the plate but said nothing about paying others to do it.



“Wild Ride”

Image Size: 10.75 inches high by 7.75 inches wide

There are no entries in the personal diaries documenting this title from 1926 to 1931. Please note the pony track etched into the plate and then printed on this impression. This pony track is a cancellation of the plate by the artist. See also the etched cancellation mark in the plate impressions of “A Winter Camp” (018955ewg), (019281ewg); “Busting A Steer” (019282ewg).



018939ewg
Signature area enhanced.

Cat#:	Title	Cursive Signature	Pony Track	Year	Titling by the artist	Altered Cursive Signature	Altered Printed Signature
018939ewg	"Wild Ride"					x	
018959ewg	"Wild Ride"					x	
019704ewg	"Wild Ride"					x	
020471ewg	"Go To It" Incorrect titling and altered signature.					x	



018939ewg



018959ewg



019704ewg



020471ewg



018939ewg

On the left view above is the detail of the upper right quadrant showing the watermark of Arches watercolor paper. On the right view is the detail of the upper right quadrant reversed so the watermark can be read.

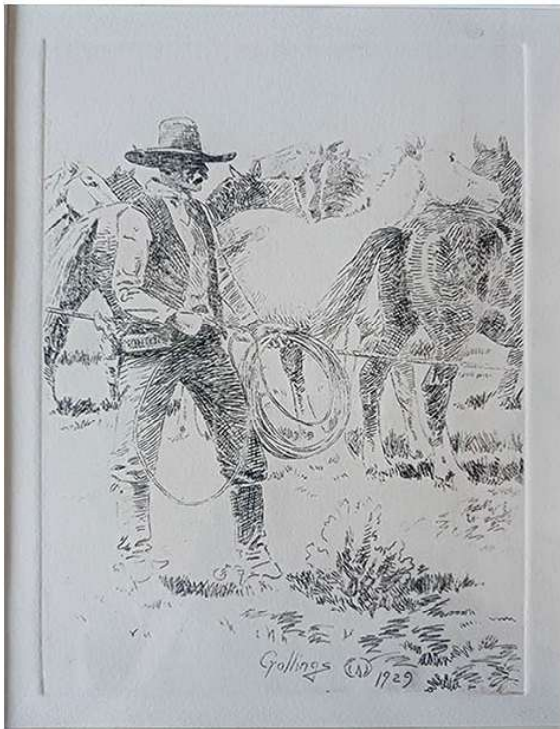


“The Remuda” (Posthumous Impression)

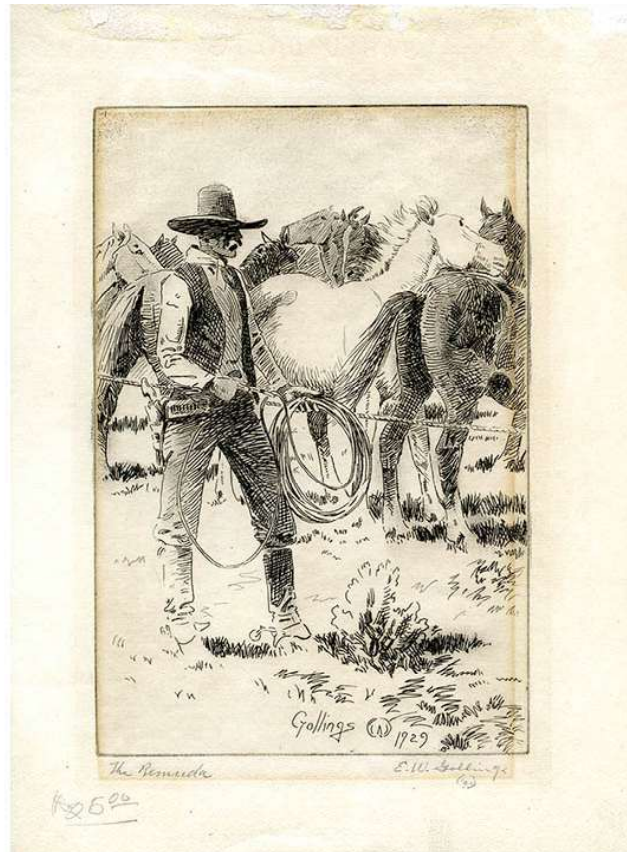
Medium: Etching

Image Size: 8.875 inches high by 5.875 inches wide

After examining this impression, I asked the owner to use an ultraviolet light. The impression became fluorescent with the optic brighteners thus showing they made the paper after 1948.

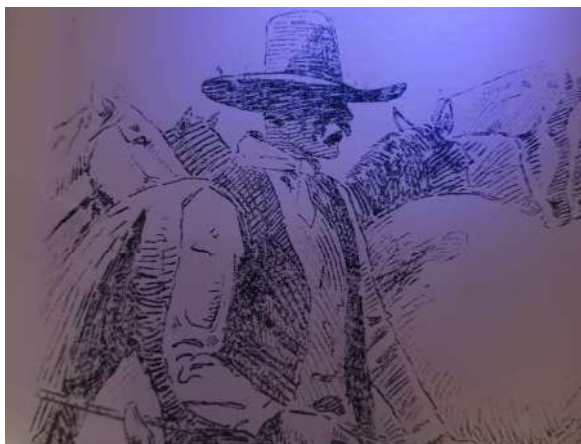


021034ewg
Posthumous Impression



020536ewg
Impression pulled by the artist.

Ultraviolet inspections

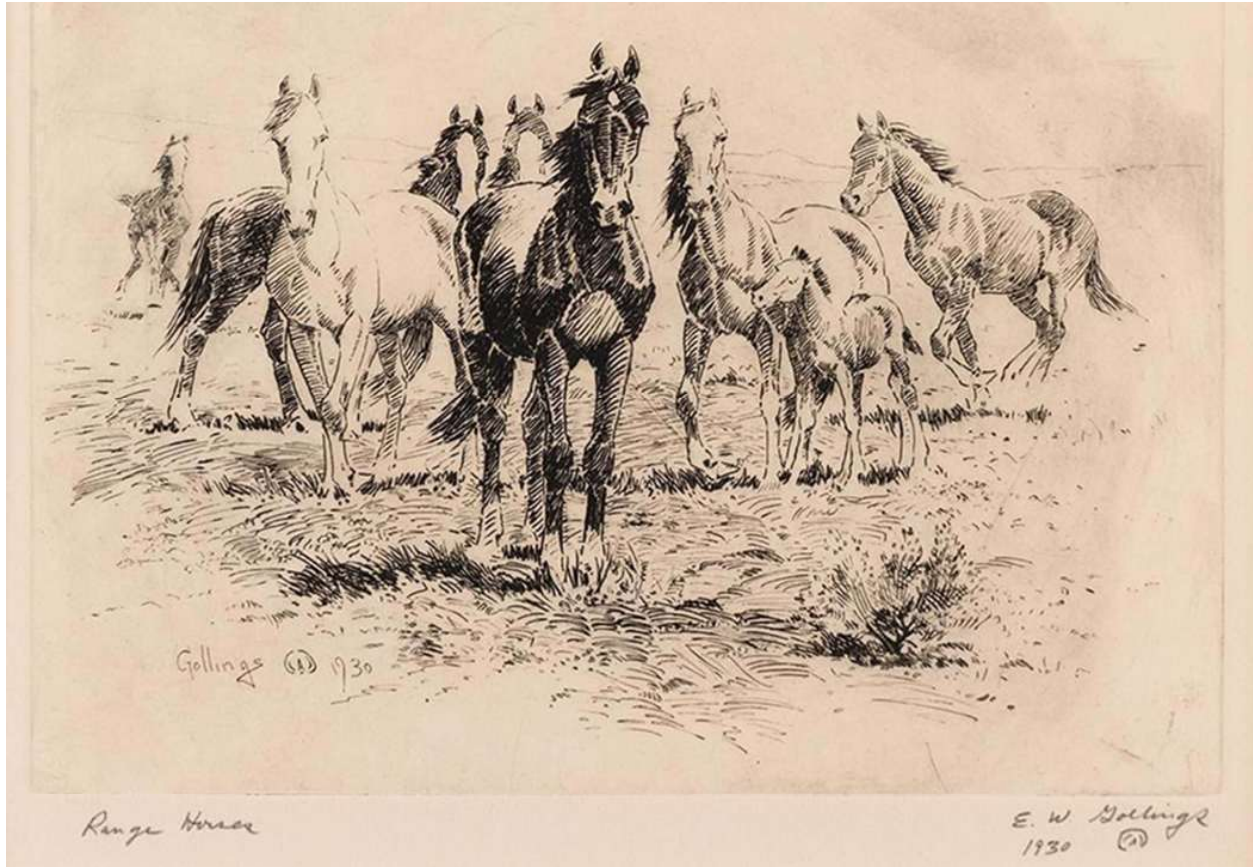


Altered works with cursive titling and signature:

“Range Horses” (1930)

Image Size: 7.75 inches high by 10.75 inches wide

There are no entries in the personal diaries documenting the title from 1926 to 1931.



019255ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Altered Cursive Signature	Altered Printed Signature
019255ewg	“Range Horses”, dated 1930.				x	

“Bulldogging” (1930)

Image Size: 10.75 inches high by 9 inches wide



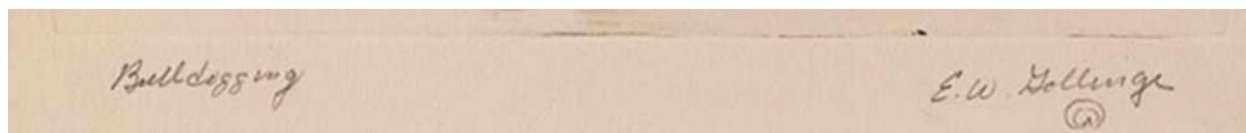
019292ewg

Cat#:	Title	Cursive Signature	Pony Track	Year	Altered Cursive Signature	Altered Printed Signature
019292ewg	"Bulldogging" unsigned.					
019686ewg	"Bulldogging" unsigned.					
019706ewg	"Bulldogging"				x	
020472ewg	"Bulldogging"				x	



The impression on the right was a proof to check his printing values. This was not signed by the artist as it was a tool in the process of etching. Note the lack of the background figures such as the cowboy on horseback in the proof. Notice the lack of work to be done on the bull, the shirt and head of the cowboy. The head of the horse was not completed.

Altered works with cursive titling and signature:



019706ewg



020472ewg

Plate Notations (Please refer to the Index for further information.)

Title	No Plate Notations	Pony Track	Pony Track, Year	Gollings, Pony Track	Gollings, Pony Track, Year
“Horses” (1926)			x		
“Ponies”				x	
“Mare & Colt” (1926-1927)	x				
“Pack Horses” First State (1926)	x				
“Resting” (1926)			x		
“Steer Riding” (1926)	x				
“Untitled-Bucking Horse at Rodeo”	x				
“The Outlaw” (1926)	x				
“A Tie Down Man” (1927)				x	
“A Warrior” (1927)				x	
“A Winter Camp” (1927)	x				
“Wolf” (1927)				x	
“Drifting” (1927)				x	
“The Shepherd”				x	
“On Herd” (1926-1927)	X				
“Smoke Signals” (1927)				x	
“Packing” (1927)				x	
“Summer Time” (1927)				x	
“Busting A Steer” (1927-1928)	x				
“High & Wild” (1927-1928)	x				
“Trailing” (1928)				x	
“Waiting” (1928)				x	
“Wild & Ragged” (1927-1928)				x	
“A Cowboy” (1928)				x	
“Fly Time” (1928)				x	
“Going To Camp”				x	
“Winter Time” (1927-1928)				x	
“Calf Roper” (1929)					x
“A Go getter” (1929)				x	
“The Remuda” (1929)					x
“A Rough Voyage” (1929)					x
“A Day Herder” (1928-1929)				x	
“Wolf” or “Mr. Wolf” (1929)					
“Saddleing”					x

Title	No Plate Notations	Pony Track	Pony Track, Year	Gollings, Pony Track	Gollings, Pony Track, Year
“Go to it” (1930)					x
“Mare & Colt” (1930)			x		
“Pack Horses” (1930) Second State			x		
“Sentinals” (1930)					x
“The White Mans Eyes” (1930)			x		
“Pack Horses” a.k.a. “Packing”				x	
“Resting” (1930)			x		
“Wild Ride”		x			
“Range Horses” (1930)					x
“Bulldogging” (1930)			x		

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Framed Mottoes

65c to \$3.00

Dennison Gift Dressings, Seals.
Labels, Tags, etc.
10c box



Rust Craft Boxed Gifts

Ice Set. An extremely practi-
cal yet decorative gift.
Price \$1.25

Polly Door Knocker. A vivid
wooden parrot for your door.
Price \$1.00

Mammy Twine Holder. A hap-
py Mammy whose apron holds
a ball of twine. Price \$1.00

Orange Cigarette Box. An at-
tractively designed and color-
ful box to hold your favorite
brand of cigarettes. Price 75c

Many other items too numer-
ous to list—Do your Christ-
mas shopping at Sheridan's
original gift center.

WELSH

Gift and Stationery
Co.

Phone 18
Sheridan, Wyo.
127 N. Main St.

Sheridan Post-Enterprise;
December 12, 1926; page 4.

Addendum One

Addendum One shows the list of unsigned etchings by Gollings from the artwork estate appraisal.

Unsigned etchings by Gollings from his estate			
Number	Title	Appraised Value	
2	"Busting A Steer"	\$3.75	
10	"Bronco Busting Prints"	\$2.50	
3	"Pack Horses"	\$1.00	
1	"Horses and Teepee"	\$1.50	
51	Small Miscellaneous	\$0.50	
10	"Fly Time"	\$1.25	
10	"Hawk Nose"	\$1.25	
4	"A Winter Camp"	\$1.25	
5	"Drifting"	\$2.50	
1	"A Day Herder"	\$1.25	
3	"Trail Herd" (Attributed to "Trailing")	\$1.00	

ETCHINGS UNSIGNED BY GOLLINGS			
2	Busting a Steer	@ 3.75	7.50
10	Bronc Busting Prints		
		@ 2.50	25.00
3	Pack Horse	@ 1.00	3.00
1	Horses & Teepee		1.50
51	Small Miscellaneous		
		@ .50	25.50
10	Fly Time	@ 1.25	12.50
10	Hawk Nose	@ 1.25	12.50
4	Winter Camp	@ 1.25	5.00
5	Drifting	@ 2.50	12.50
1	Day Herder		1.25
3	Trail Herd	@ 1.00	3.00
			109.25

Addendum Two

Addendum Two again shows the list of unsigned etchings by Gollings. The left column shows the number of etchings and then the title. Note the Number Examined column is taking similar or the same etchings from what we have inspected to date. We have examined 82 unsigned etchings in the two levels as of March 28, 2026.

Graphite printed signature or questionable attempt at a cursive title and, or signature			
Number	Title	Number Examined	Reference Number
2	"Busting A Steer"	1	019282ewg
10	Bronc Busting Prints		
	"Winning The Money" proof	1	018806ewg
	"Winning The Money" proof	1	019362ewg
	"A Go Getter"	1	020259ewg
	"A Go Getter"	1	016819ewg
	"A Go Getter"	1	018804ewg
	"A Go Getter"	1	018942ewg
	"A Go Getter"	1	018996ewg
	"A Go Getter"	1	019248ewg
	"A Go Getter"	1	019422ewg
	"A Go Getter"	1	019701ewg
	"Bulldogging"	1	020472ewg
	"Go To It"	1	019010ewg
	"Go To It"	1	019253ewg
	"Go To It"	1	019275ewg
	"Bucking Horse Theme a.k.a. Wild Ride" (Questionable paper showing watermark of Arches watercolor paper in top right quadrant.)	1	018939ewg
	"Bucking Horse Theme a.k.a. Wild Ride"	1	018959ewg
	"Bucking Horse Theme a.k.a. Wild Ride"	1	019704ewg
	"Go To It"	1	020471ewg
	"Go To It"	1	019426ewg
	"Busting A Steer" proof	1	019282ewg
	"Bulldogging"	1	019686ewg
	"Bulldogging"	1	019706ewg
3	"Pack Horses"		
	"Packing"	1	014950ewg

Graphite printed signature or questionable attempt at a cursive title and, or signature			
Number	Title	Number Examined	Reference Number
	"Untitled-Pack Horses"	1	018810ewg
	"Untitled-Packing a.k.a. Pack Horses"	1	019305ewg
	"Untitled-Packing a.k.a. Pack Horses"	1	020256ewg
	"Untitled-Packing a.k.a. Pack Horses"	1	020680ewg
1	"Horse and Teepee"		
	"Winter Time"	1	018997ewg
	"Winter Time"	1	019240ewg
10	"Fly Time"		
	"Fly Time"	1	020535ewg
10	"Hawk Nose"		
4	"(A) Winter Camp"		
	"A Winter Camp"	1	018955ewg
	"A Winter Camp"	1	019281ewg
5	"Drifting"		
	"Drifting"	1	015985ewg
	"Drifting"	1	020538ewg
1	"(A) Day Herder"		
	"A Day Herder"	1	015979ewg
	"A Day Herder"	1	016827ewg
3	"Trail Herd" possibly "Trailing"		
	"Trailing"	1	015961ewg
	"Trailing"	1	018798ewg
51	Small Miscellaneous		
	"Three Riders"	1	019244ewg
	"The Outlaw"	1	016824ewg
	"The Outlaw"	1	018951ewg
	"A Warrior"	1	018801ewg

Graphite printed signature or questionable attempt at a cursive title and, or signature			
Number	Title	Number Examined	Reference Number
	"Saddleing" Doubtful impression by the artist.	1	019251ewg
	"Saddleing" Doubtful impression by the artist.	1	019626ewg
	"Saddleing" Doubtful impression by the artist.	1	019703ewg
		1	020172ewg
	"A Cowboy"	1	016883ewg
	"A Cowboy"	1	018818ewg
	"A Cowboy"	1	018954ewg
	"A Cowboy"	1	019242ewg
	"Range Horses"	1	019255ewg
	Unsigned works altered		
	"Waiting"	1	015981ewg
	"Waiting"	1	018812ewg
	"Waiting"	1	018813ewg
	"Waiting"	1	019246ewg
	"Waiting"	1	020257ewg
	"Waiting"	1	020679ewg
	"Wild and Ragged"	1	015959ewg
	"Wild and Ragged"	1	015965ewg
	"Wild and Ragged"	1	018807ewg
	"Wild and Ragged"	1	019257ewg
	"A Rough Voyage"	1	018808ewg
	"A Rough Voyage"	1	018940ewg
	"A Rough Voyage"	1	018999ewg
	"A Rough Voyage"	1	019256ewg
	"A Rough Voyage"	1	019283ewg
	"A Rough Voyage"	1	019296ewg
	"A Rough Voyage"	1	019423ewg
	"A Rough Voyage"	1	019705ewg
	"A Rough Voyage"	1	020258ewg
	"A Rough Voyage"	1	020470ewg

Graphite printed signature or questionable attempt at a cursive title and, or signature			
Number	Title	Number Examined	Reference Number
	"The White Man's Eyes"	1	018799ewg
	"The White Man's Eyes"	1	018957ewg
	"The White Man's Eyes"	1	019250ewg
	"The White Man's Eyes"	1	019421ewg
	"The White Man's Eyes"	1	019702ewg
	"The White Man's Eyes"	1	020469ewg
	"The White Man's Eyes"	1	019709ewg
	"Ponies"	1	018995ewg
	"Ponies"	1	019625ewg
	Total as of March 28, 2026	82	