

WILLIAM CHARLES PIGUENIT

MONOCHROME OIL PAINTINGS AND GOUACHE, WATERCOLOUR, AND INK DRAWINGS

A Catalogue Raisonne

VERSION 1, 21 DECEMBER 2012

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This illustrated catalogue is associated with the paper of the same title published in the Tasmanian Museum and Art Gallery's Journal: *Kanunna*, 2012, vol. 5, pp21–42.

The manuscript was submitted to the Journal on 1 September 2012. Since then, continuing research has found more images that extends the time range over which Piguénit is now known to have produced monochromatic works from 1896 to at least 1902.

As further information is likely to be found, this catalogue and associated background information is considered a work in progress. This version, V1, is dated 21 December 2012.

During 2013 the catalogue will be expanded to include wood block engravings, photographs and lithographs, after original works by Piguénit. Further sub-versions will contain additional information and possible corrections.

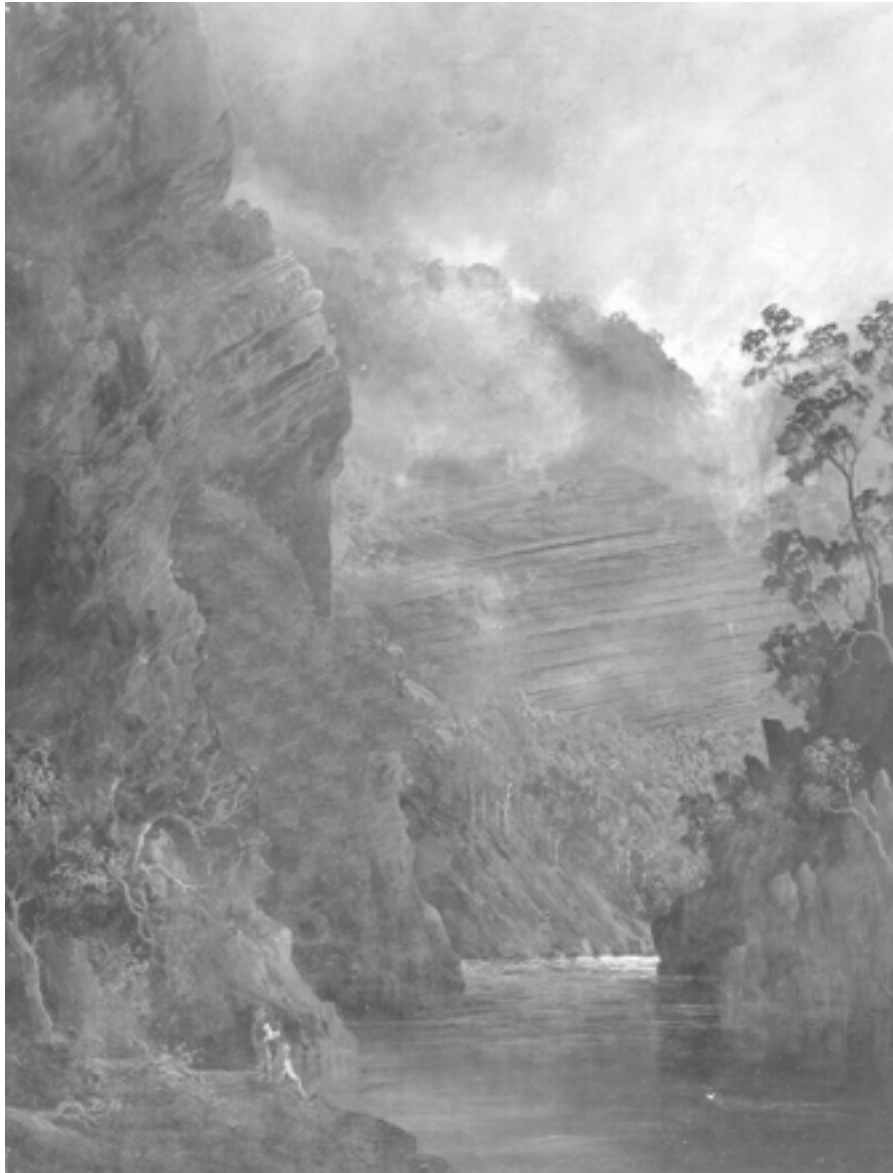
This catalogue and the paper in volume 5 of *Kanunna* are the result of research undertaken during 2012 as part of the preparations for a book, *A Passion for Nature, William Charles Piguénit*, by Sue Backhouse, Tony Brown & Christa Johannes. This book contains an outline of Piguénit's life and is a catalogue of all oil paintings, drawings and prints by Piguénit held by the Tasmanian Museum and Art Gallery.

An exhibition of a selection of these works will open in a gallery of the newly renovated Tasmanian Museum and Art Gallery in March 2013. The book will be available at that time.

In this catalogue, the term 'cardboard' is used as a general term to cover all variations of compressed cardboard, including 'academy' and 'museum' board as well as the general term 'board'. The 'Tasmanian Museum and Art Gallery' is abbreviated to 'TMAG'; the National Gallery of Australia to NGA; and the National Library of Australia to NLA.

ABSTRACT OF THE PUBLISHED PAPER IN *KANUNNA*, 2012, VOLUME 5, PP 21–42:

Over a period of at least 20 years (1877–96), and possibly longer, William Charles Piguénit (1836–1914) painted 72, and probably more, monochromatic works in oil, gouache, watercolour and Indian and sepia ink. The works were produced for private and commercial commissions and used as illustrations in books and newspaper, as well as gifts for subscribers to Art Society's Art Union lotteries. They were also painted for family and friends, as a record of arduous field trip undertaken to the central highlands and west coast of Tasmania.



TITLE ***Alum Cliff, River Mersey,
near Chudleigh***

DATE (1877)

MEDIUM Monochrome oil on cardboard

SIZE 61.6 x 47.0 cm

PROVENANCE R.M. Johnston (Launceston/Hobart)

COLLECTION TMAG – AG1819

Exhibited at the First Annual Exhibition of Fine Arts,
Hobart, March 1887 (Catalogue no. 328)

Mercury, 26 February 1887, Sp1, c6

Launceston Examiner, 14 January 1899, p8, c4

WOOD BLOCK ENGRAVINGS AFTER THIS WORK:

Alum Cliffs, River Mersey, Tasmania

Illustrated Australian News (Melbourne),

3 October 1877, p157 (bottom),

Associated text, p155, c1

The Cliffs of Alum

Illustrated Sydney News,

13 October 1877, p16 (bottom),

Associated text, p6, c3

Alum Rocks – R. Mersey*12 December 1876*

Stems of trees – (usually grey) showing above stratified rocks. The latter of a warm yellowish brown intermixed with grey (grey same colour as stems of trees). grass growing on sloping ledges deep crevices in stratification. Very dark in colour owing to depth - not straight but in flexures – thus [drawing]

Steep slope, at foot of stratified rocks, to the river, thinly clad with straight timber – (grey stems). Rapids at distant part of river – flowing into a beautiful sheet of placid water – fine reflection – water very dark brownish green (brown pink principally). Surrounding rocks grey with white & grey green moss dotted over – rocks warm in places – 2nd dictam – left side. dark green bushed growing among rocks – crevices and parts very deep in shadows ...? ...? ...? ...? ...? rocks on right side (grey) hidden in many places by small scraggy myrtles & tea tree. A greyish sky with mist partly enveloping distant trees, probably best treatment. Show two or three prostrate trees on slope above & below stratified rocks.

LEFT: Extract from Piguénit's Field Diary,
held in the Mitchell Library, Sydney
(MSS 2896/CY Reel 1029, pp30–32)



1st falls, Lobster Rivt.

Light coming in from right hand. Trees in distance stems warm grey – same colour for rocks – which are moss clad in many places. Whitish and grey green, very tender – scrub along rivt. principally tea tree – quiet green – outer parts something of a brown madder – Rocks over which water falls warm slate – lamp black & brown madder. Show gleam of sunshine breaking through scrub along river and catching on rocks here and there in mid-stream which are reflected in water. Water above fall, dark greenish colour, running into same colour as rocks at fall – show gleam of sunlight on water. (greener than that in shadow –) Water in basin greyish green, very light glaze of green over one or two parts of unbroken falling water. The rest white form of water rather more broken than sketch. Show two or three sassafras and some bright yellowish green trees overhanging basin – (falls about 20 feet high).

TITLE ***Falls on the Lobster Rivulet,
near Chudleigh***

DATE (1877)

MEDIUM Monochrome oil on cardboard

SIZE Unknown

PROVENANCE R.M. Johnston (Launceston/Hobart)

COLLECTION Unknown

Original monochrome image would be similar to the wood block engraving published in *The Illustrated Australian News*, (Melbourne), 31 October 1877, p156 (bottom); Associated text, p171, c2–3, illustrated left

LEFT: Extract from Piguénit's Field Diary, held in the Mitchell Library, Sydney (MSS 2896/CY Reel 1029, pp30–32)

The whereabouts of an image of this work is presently unknown

Behind Chudleigh ... From a giddy height and beetling cliff of beautiful coloured stratified rocks, you look down 1000 feet below ... foaming waters of the Mersey ... escaping from a deep, dark cavernous pool, rush out over a shallow rocky bed with projecting reefs. On some of the projecting ledges of rock midway down ... and between gigantic crevices 400 feet deep, grow huge gums and graceful accacias ... The faces of these ... cliffs ... indented with crevices and caves.

—*Mercury*, 16 February 1887, p3, c3–4

TITLE ***Deep Creek on the
River Mersey***

ALTERNATIVE TITLE ***Gorge at Chudleigh***

DATE (1877)

MEDIUM Monochrome oil on cardboard

SIZE Unknown

PROVENANCE R.M. Johnston (Launceston/Hobart)

COLLECTION Unknown

Tasmanian, (Launceston) 30 June 1877, p11, c5

Launceston Examiner, 15 September 1877, p5, c1–2

—, 14 January 1899, p8, c4

Cornwall Chronicle, 19 February 1879, p2, c8

Probably the work, ***Gorge at Chudleigh***, exhibited by R.M. Johnston in the First Annual Exhibition of the Fine Arts, Hobart, December 1886–March 1887 (no. 121), along with ***Alum Cliff, River Mersey, near Chudleigh*** (no. 325)



"Elden Bluff." – As sketched, the tiny Lake Augusta nestles at its feet, the feature of which Lake is the fringe of Pine Trees, which skirts its edge. We are struck with the total absence of the gum tree, which is, in this western region, supplanted by the pine ... It is crowned with a huge upheaval of rugged rock, the steep bare sides of which completely dwarf the Organ Pipes of Mount Wellington. The walls of the sublime mass rise to a height of 500 or 600 feet.

—Mercury, 16 August 1878, p6, c7

TITLE	<i>Eldon Bluff, Lake Augusta</i>
ALTERNATIVE TITLE	<i>Lake Augusta</i>
DATE	(1878)
MEDIUM	Monochrome oil on cardboard
SIZE	Unknown
PROVENANCE	G.T. Collins (Launceston)
COLLECTION	Unknown

Launceston Examiner, 17 August 1878, p3, c1

Cornwall Chronicle, 20 February 1879, p3, c2

Exhibited in the Fine Art Exhibition, Launceston,
February 1879;

Launceston Examiner, 19 February 1879, p2, c4

Exhibited at the School of Art Exhibition, Launceston,
November 1885, with alternative title: ***Lake Augusta***,
by Mr G.T. Collins;

Launceston Examiner, 2 December 1885, p3, c5

Original monochrome image would be similar to wood
block engraving published in the *Picturesque Atlas of*
Australasia, vol. II, p521, illustrated left



"Mount Olympus," a monochrome, is the first picture seen as the room is entered. The artist, it will be remembered, executed a painting, in oil colours of the same subject some time ago. It was exhibited only to the public of Sydney, and attracted much attention there. The picture now exhibited is well worthy of study. It stands sentinel in rugged grandeur of outline by the placid waters of Lake St. Clair.

—Mercury, 16 August 1878, p6, c7

TITLE ***Mt Olympus, Lake St. Clair***

DATE 1878

MEDIUM Monochrome oil on paper

SIZE 41.6 x 74.4 cm

SIGNED AND DATED W.C. Piquenit / 1878 [lower left]

PROVENANCE G.T. Collins (Launceston)

COLLECTION Private collection

Christies Melbourne, 19 June 1978, lot 99

Shapiro Auction, 12 October 2001, lot 13

Launceston Examiner, 17 August 1878, p3, c1

Exhibited in the Fine Art Exhibition, Launceston,
February 1879;

Launceston Examiner, 19 February 1879, p2, c4;

Cornwall Chronicle, 20 February 1879, p3, c2

Compare with W.C.P. Catalogue nos 6, 38 and 44



TITLE ***Mount Olympus,
Lake St Clair***

DATE 1878

MEDIUM Monochrome oil on cardboard

SIZE 27.5 x 45.2 cm

SIGNED AND DATED W.C. Piquenit / 1878

PROVENANCE Unknown

COLLECTION National Library of Australia
<http://nla.gov.au/nla.pic-an2292634>

Compare with W.C.P. Catalogue nos 5, 38 and 44



TITLE ***On the Huon Road***

DATE 1879–80

MEDIUM Monochrome oil on cardboard

SIZE 46.3 x 36.6 cm

SIGNED AND DATED W.C. Piguenit / 1879
[then overwritten]
W.C. Piguenit / 1880

PROVENANCE Mrs J.R. Scott (1842–1927) (Hobart),
widow of James Reid Scott*

COLLECTION TMAG-AG812

First of five monochrome works donated by
Mrs J.R. Scott, to the Tasmanian Museum and
Art Gallery in January 1922;
Mercury, 11 January 1922, p4, c7

* James Reid Scott (1839–1877) was a trained surveyor,
explorer and Tasmanian politician with whom Piguenit
travelled to areas in western Tasmania in 1871, 1873
and 1874



TITLE ***On the Cook's River near
Undercliff, New South Wales***

DATE 1880

MEDIUM Monochrome oil on cardboard

SIZE 47.4 x 36.5 cm

SIGNED AND DATED W.C. Piquenit / 1880

PROVENANCE Mrs J.R. Scott (1842–1927) (Hobart),
widow of James Reid Scott

COLLECTION TMAG-AG813

Second of five monochrome works donated by
Mrs J.R. Scott to the Tasmanian Museum and
Art Gallery in January 1922;
Mercury, 11 January 1922, p4, c7



TITLE **(River Scene,
New South Wales)**

DATE (c. 1882)

MEDIUM Monochrome oil on cardboard

SIZE 37.2 x 52.4 cm

SIGNED W.C. Piguénit

PROVENANCE Mrs J.R. Scott (1842–1927) (Hobart),
widow of James Reid Scott

COLLECTION TMAG-AG1820

Third of five monochrome works donated by
Mrs J.R. Scott to the Tasmanian Museum and
Art Gallery in January 1922;
Mercury, 11 January 1922, p4, c7



TITLE	<i>The Murchison Valley</i>
ALTERNATIVE TITLE	<i>The Western Ranges</i>
DATE	1880
MEDIUM	Monochrome oil on cardboard
SIZE	44.5 x 79.0 cm
SIGNED AND DATED	W.C. Piquenit / 1880
PROVENANCE	J.G. Fleming (Hobart)
COLLECTION	Private collection

Mercury, 9 March 1880

Tasmanian Mail, 13 March 1880

Mercury, 19 September 1881

Compared to the 1891 version, W.C.P. Catalogue no. 42, this image contains three men at lower centre, and four *Richea pandanifolia* trees at lower right



TITLE *Life in the Forest, Tasmania,
the Midday Rest*

ALTERNATIVE TITLE *Midday Rest*

DATE 1881

MEDIUM Monochrome oil on paper

SIZE 48.0 x 37.0 cm

SIGNED AND DATED W.C. Piguenit / 1881

PROVENANCE G.T. Collins (Launceston)

COLLECTION Private collection

Mercury, 24 May 1881, p2, c3–4

—, 4 June 1881, p4, c3–4

—, 10 September 1881, p2, c6

Sydney Morning Herald, 6 August 1881, p8, c2

Exhibited with alternative title: *Midday Rest*,

School of Art Exhibition, Launceston, November 1885;

Mercury, 2 December 1885, p3, c6–7

Mossgreen Auctions, 11 November 2012, lot 158

Selected by the Art Society of New South Wales in May 1881,
as the 'Best Competitive Monochrome' from an exhibition
used to obtain works for reproduction as presentation
pictures to subscribers in the society's First Art Union
Australian Town and Country Journal (NSW), 21 May 1881, p39, c4
Mercury, 24 May 1881, p2, c3–4



TITLE **(Lake and Mountain)**
(Mt Ida, Lake St. Clair)

DATE 1881

MEDIUM Monochrome oil on cardboard

SIZE 32.0 x 52.0 cm

SIGNED AND DATED W.C. Piguénit / 1881

PROVENANCE Unknown

COLLECTION Private collection

Sotheby's Melbourne, 21 April 1986, lot 2

Related to painting *Mt Ida, Lake St. Clair, Tasmania, 1876*

Mercury, 11 July 1876, p2, c7

——, 14 July 1876, p3, c4

——, 19 May 1876, p7, c4

Also related to a watercolour *Mt Ida, Lake St. Clair* (1881)
which was exhibited in The Sands Art Competition, Sydney,
14 November 1881

Sydney Morning Herald, 16 November 1881, p7, c3

Sydney Daily Telegraph, 19 November 1881, p7, c8

Mercury, 21 November 1881, p2, c7

The whereabouts of an image of this work is presently unknown

TITLE ***Australian Gum Tree***

DATE (c. 1883)

MEDIUM Monochrome watercolour/
gouache (?)

SIZE Unknown

PROVENANCE Unknown

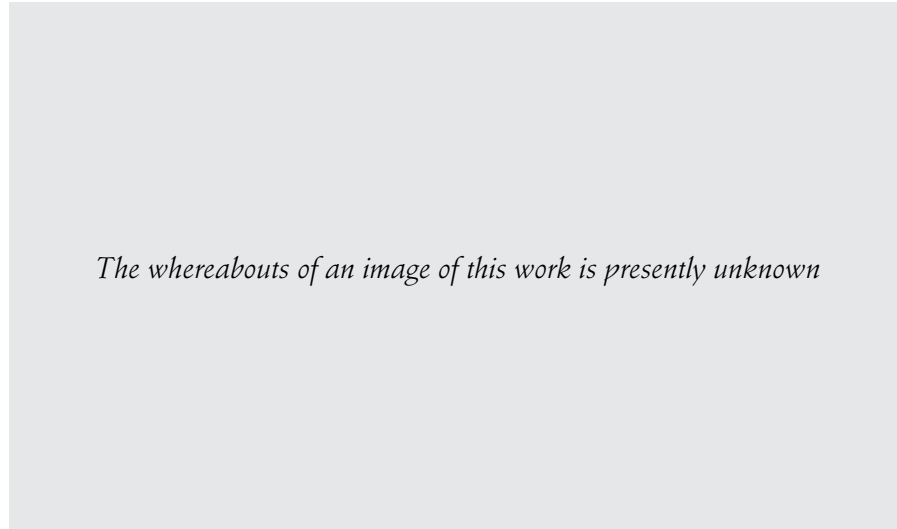
COLLECTION Unknown

Exhibited Art Society of NSW, 1883, No. 199 – Exhibition
Catalogue, Library of the Art Gallery of New South Wales

Awarded a ‘Shared Prize’ for best monochrome
of an Australian Tree

Sydney Morning Herald, 28 March 1883, p5, c4

—, 30 March 1883, p5, c3



TITLE ***Mount Kosciusko and the
Valley of the Upper Murray***

DATE (c. 1883)

MEDIUM Monochrome watercolour /
gouache

SIZE Unknown

PROVENANCE Unknown

COLLECTION Unknown

Exhibited Art Society of NSW, 1883, no. 202,
Catalogue of Exhibition, Art Gallery of New South Wales,
Library

Sydney Morning Herald, 28 March 1883, p5, c4

Argus, 25 August 1883, p16, c2

—, 22 September 1883, p16, c7

Exhibited by the Art Society of New South Wales in the
Calcutta International Exhibition, 4 December 1883,
Section A, Fine Arts, 1 – Painting and Drawings

Awarded a ‘Certificate of the 1st Class and Gold Medal
for Landscape’;

Official Report of the Calcutta International Exhibition
1883–1884, vol. 1, p401, Calcutta, Bengal Secretariat Press,
1885 in: India Department, Victoria and Albert Museum,
London



TITLE ***Rocky Coastline, N.S.W.***

DATE 1884

MEDIUM Monochrome watercolour

SIZE 38.0 x 63.0 cm

SIGNED AND DATED W.C. Piquenit / 1884

PROVENANCE Unknown

COLLECTION Unknown

Christies Sydney, 17–18 August 1998, lot 1361



TITLE ***Arthur Range,
Western Tasmania***

DATE (1885)

MEDIUM Monochrome gouache on paper (?)

SIZE 19.6 x 28.0 cm

PROVENANCE R.M. Johnston (Launceston/Hobart)

COLLECTION Unknown

Exhibited at the Tasmanian Art Association Exhibition
1885–86 (Catalogue no. 1);
Mercury, 15 December 1885, p3, c1;
—, 23 December 1885, p2, c4

Exhibited at the First Annual Exhibition of Fine Arts,
Hobart, March 1887 (Catalogue no. 326);
Mercury, 26 February 1887, Sp1, c6

Image used for a wood block engraving in
The Geology of Tasmania by R.M. Johnston, 1888;
opposite Title Page, as ***The Arthur Range***
(size: 15.3 x 22.7 cm), illustrated left

Related to two watercolour drawings, both titled
The Arthur Range, Tasmania (1871), TMAG-AG1824 and
TMAG-AG1826; and the monochrome oil painting (1891)
(WCP Catalogue no. 41)



TITLE ***Lake Pedder,
Western Tasmania***

DATE (1885)

MEDIUM Monochrome gouache on paper

SIZE 19.6 x 28.0 cm

SIGNED W.C. Piguenit

PROVENANCE R.M. Johnston (Launceston/Hobart)

COLLECTION TMAG-AG792
Presented by R.M. Johnston, c. 1915

Exhibited at the Tasmanian Art Association Exhibition
1885–86 (Catalogue no. 2);
Mercury, 15 December 1885, p3, c1;
—, 23 December 1885, p4, c1

Exhibited at the First Annual Exhibition of Fine Arts,
Hobart, March 1887 (Catalogue no. 327);
Mercury, 26 February 1887, Sp1, c6

Image used for a wood block engraving in
The Geology of Tasmania by R.M. Johnston, 1888, opposite p5,
as: ***Lake Pedder*** (size: 15.2 x 22.8 cm)



TITLE ***Crossing of the Picton,
Western Tasmania***

DATE (1885)

MEDIUM Monochrome gouache on paper (?)

SIZE 19.6 x 28.0 cm (probable)

PROVENANCE R.M. Johnston (Launceston/Hobart)

COLLECTION Unknown

Exhibited at the Tasmanian Art Association Exhibition
1885–86 (Catalogue no. 3);
Mercury, 15 December 1885, p3, c1;
—, 23 December 1885, p4, c1

Image used for a wood block engraving in
The Geology of Tasmania by R.M. Johnston, 1888; p6,
as: ***Crossing the Picton*** (size: 15.0 x 22.2 cm),
illustrated left



TITLE ***Ben Lomond
from the Marshes***

DATE (1885)

MEDIUM Monochrome gouache

SIZE 19.6 x 28.0 cm

SIGNED W.C. Piguénit

PROVENANCE R.M. Johnston (Launceston/Hobart)

COLLECTION TMAG-AG793
Presented by R.M. Johnston, c. 1915

Exhibited at the Tasmanian Art Association Exhibition
1885–86 (Catalogue no. 4);
Mercury, 15 December 1885, p3, c1;
——, 23 December 1885, p4, c1

Image used for a wood block engraving in
The Geology of Tasmania by R.M. Johnston, 1888; p162,
as ***Ben Lomond from the Marshes*** (size: 15.0 x 22.2 cm)

Related to two oil paintings: ***Butts of Ben Lomond, Tasmania*** (Art Gallery of South Australia) and ***The Peak of Ben Lomond from the Ben Lomond Marshes, Tasmania, 1882*** (private collection) and the monochrome watercolour used for the wood block engraving in the *Picturesque Atlas of Australasia* (vol. 2, p523)

Compare to W.C.P. Catalogue no. 26



TITLE ***Cummings Head from
Stocker's Plains***

DATE (1885)

MEDIUM Monochrome gouache on paper (?)

SIZE 19.6 x 28.0 cm (probable)

PROVENANCE R.M. Johnston (Launceston/Hobart)

COLLECTION Unknown

Exhibited at the Tasmanian Art Association Exhibition
1885–86 (Catalogue no. 5);

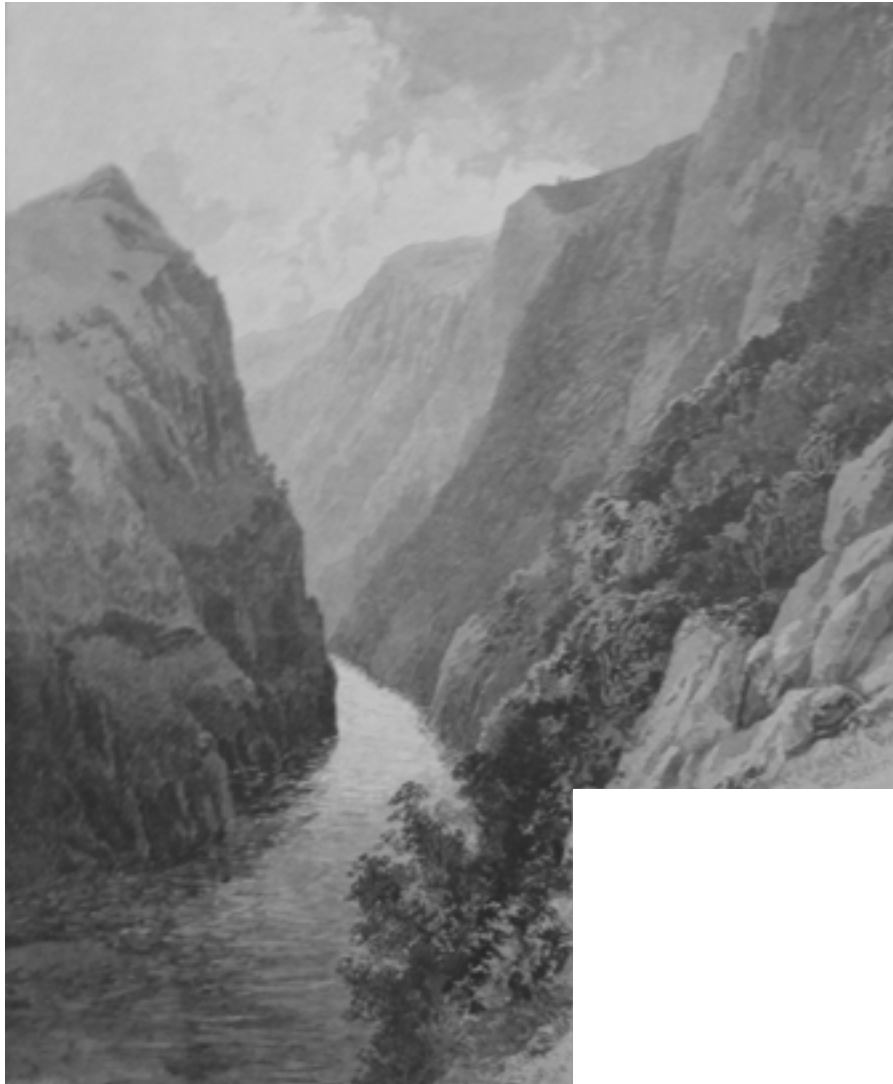
Mercury, 15 December 1885, p3, c1;

——, 23 December 1885, p4, c1

Exhibited at the First Annual Exhibition of Fine Arts,
Hobart, March 1887 (Catalogue no. 325);

Mercury, 26 February 1887, Sp1, c6

Image used for a wood block engraving in
The Geology of Tasmania by R.M. Johnston, 1888, p166,
as ***Cumming's Head – From Stocker's Plains***
(size: 16.1 x 21.4 cm), illustrated left



TITLE ***Hells Gate, Davey River***

DATE (c. 1886)

MEDIUM Monochrome watercolour on paper (?)

SIZE Unknown

PROVENANCE Pictorial Atlas of Australasia

COLLECTION Unknown

Image used for a wood block engraving in the *Pictorial Atlas of Australasia*, vol. II, p496, (size: 22.0 x 17.8 cm [top] with 5.2 x 6.4 cm text insert lower right), illustrated left

Compare with W.C.P. Catalogue no. 40

Related to the watercolour ***Hell's Gate, Port Davey, Tasmania (from the South End)*** (1871), National Gallery of Australia ex Dr C. Craig auction (Christies) 1975, and the wood block engraving ***Hell's Gate, Davey River, Tasmania*** in *The Illustrated News* (Melbourne), 20 March 1878, p37



TITLE ***Mount King William***

DATE (c. 1886)

MEDIUM Monochrome watercolour on paper (¿)

SIZE Unknown

PROVENANCE Pictorial Atlas of Australasia

COLLECTION Unknown

Image used for a wood block engraving in the *Pictorial Atlas of Australasia*, vol. II, p518, (size: 16.5 x 22.7 cm), illustrated left

Compare with W.C.P. Catalogue nos 32, 34 and 46



TITLE ***The Frenchman's Cap***

DATE (c. 1886)

MEDIUM Monochrome watercolour on paper (¿)

SIZE Unknown

PROVENANCE Pictorial Atlas of Australasia

COLLECTION Unknown

Image used for a wood block engraving in the *Pictorial Atlas of Australasia*, vol. II, p519 (size: 25.8 x 17.7 cm), illustrated left

Compare with W.C.P. Catalogue no. 33



TITLE ***Eldon Bluff, Lake Augusta***

DATE (c. 1886)

MEDIUM Monochrome watercolour on paper (2)

SIZE Unknown

PROVENANCE Pictorial Atlas of Australasia

COLLECTION Unknown

Image used for a wood block engraving in the *Pictorial Atlas of Australasia*, vol. II, p521 (size: 15.1 x 25.3 cm), illustrated left



TITLE ***St Paul's Dome
from the South Esk***

DATE (1886)

MEDIUM Monochrome watercolour on paper

SIZE 32.0 x 51.0 cm

SIGNED W.C. Piguénit

PROVENANCE Pictorial Atlas of Australasia

COLLECTION Private collection

Image used for a wood block engraving in the *Pictorial Atlas of Australasia*, vol. II, p522 (size: 15.2 x 25.3 cm)

Related to a pencil and wash drawing (NGA-1975.225) and two oil paintings: ***On the South Esk near Avoca*** (c. 1883/84) and ***St Paul's Dome from the South Esk, Tasmania***, both of which are in private collections



TITLE ***Butts of Ben Lomond***

DATE (c. 1886)

MEDIUM Monochrome watercolour on paper (ξ)

SIZE Unknown

PROVENANCE Pictorial Atlas of Australasia

COLLECTION Unknown

Image used for a wood block engraving in *Pictorial Atlas of Australasia*, vol. II, p523 (size: 14.8 x 22.4 cm), illustrated left

Compare to W.C.P. Catalogue no. 19



TITLE ***In the Valley of the Grose***

DATE (c. 1886)

MEDIUM Monochrome watercolour on paper

SIZE 39.4 x 30.5 cm

SIGNED W.C. Piguenit

PROVENANCE Pictorial Atlas of Australasia

COLLECTION Art Gallery of New South Wales

This view is similar to the 1882 lithograph based on the oil painting ***In the Valley of the Gross, Blue Mountains***. The painting was among 350 paintings, entered in the Art Society of NSW 1882 exhibition, destroyed in the Garden Palace fire in September 1882.

Piguenit had previously painted an oil painting of a very similar view: ***The Three Sisters, Blue Mountain***, in 1879, and subsequent painted another very similar view: ***In the Grose Valley, Blue Mountain, N.S.W.***, in 1887, both of these work are presently in private collections.

Even though this image was commissioned by the Picturesque Atlas of Australasia company, it was not used in the publication and remained with them until their liquidation sale in 1895, where it was purchased by the Art Gallery of New South Wales

The whereabouts of an image of this work is presently unknown

TITLE ***Peak of King William
from the terrace***

DATE (1887)

MEDIUM Monochrome oil on cardboard

SIZE Unknown

PROVENANCE Hobart friend of WCP who
participated in the 'Walk to the West'

COLLECTION Unknown

Exhibited at Callan & Sons, Sydney, August 1887;
Sydney Morning Herald, 23 August 1887

Exhibited at R.L. Hood's Showroom, September 1887;
Mercury, 16 September 1887, p2, c7;
——, 24 September 1887, p3, c6



TITLE *King William Range*

DATE (1887)

MEDIUM Monochrome oil on cardboard

SIZE Unknown

PROVENANCE Hobart friend of WCP who
participated in the 'Walk to the West'

COLLECTION Unknown

Exhibited at Callan & Sons, Sydney, August 1887;
Sydney Morning Herald, 23 August 1887

Exhibited at R.L. Hood's Showroom, September 1887;
Mercury, 16 September 1887, p2, c7;
——, 24 September 1887, p3, c6

This monochrome would be a similar view to the
1891 version, W.C.P. Catalogue no. 45, illustrated left



TITLE ***Mount Gell, from the
western flank of
Mount Arrowsmith***

DATE (1887)

MEDIUM Monochrome oil on cardboard

SIZE Unknown

PROVENANCE Hobart friend of WCP who
participated in the 'Walk to the West'

COLLECTION Unknown

Exhibited at Callan & Sons, Sydney, August 1887;
Sydney Morning Herald, 23 August 1887

Exhibited at R.L. Hood's Showroom, September 1887;
Mercury, 16 September 1887, p2, c7;
—, 24 September 1887, p3, c6

This monochrome would be a similar to the 1891 version,
W.C.P. Catalogue no. 43, illustrated left, but the number of
men and horses may differ

Related to the watercolour ***Mount Gell, Western
Highlands, Tasmania*** (1887) TMAG-AG1839.1



TITLE ***The Frenchman's Cap
from the western flank of
Mt Arrowsmith, Tasmania***

DATE 1887

MEDIUM Monochrome oil on cardboard

SIZE 39.5 x 56.5 cm

SIGNED AND DATED W.C. Piguénit / 1887

PROVENANCE Hobart friend of WCP who
participated in the 'Walk to the West'

COLLECTION TMAG-AG1822

Third of five monochrome works donated by
Mrs. J.R. Scott to the TMAG in January 1922;
Mercury, Wednesday 11 January 1922, p4, c7

Exhibited at Callan & Sons, Sydney, August 1887;
Sydney Morning Herald, 23 August 1887

Exhibited at R.L. Hood's Showroom, September 1887;
Mercury, 16 September 1887, p2, c7;
—, 24 September 1887, p3, c6

This work differs from a similar view painted in 1895,
W.C.P. Catalogue no. 51, in the number of men and
horses depicted

Related to the watercolour ***The Frenchman's Cap from
Road on Flank of Mt Arrowsmith*** (1887), TMAG-AG1851



TITLE *Mount King William from
Lake George, Tasmania*

DATE (1887)

MEDIUM Monochrome oil on cardboard

SIZE 46.7 x 62.0 cm

PROVENANCE Hobart friend of WCP who
participated in the 'Walk to the West'

COLLECTION National Library of Australia
<http://nla.gov.au/nla.pic-an2292677>

Exhibited at Callan & Sons, Sydney, August 1887;
Sydney Morning Herald, 23 August 1887

Exhibited at R.L. Hood's Showroom, September 1887;
Mercury, 16 September 1887, p2, c7
——, 24 September 1887, p3, c6

Compare with W.C.P. Catalogue nos 22, 34 and 46



TITLE ***The Frenchman's Cap,
Tasmania***

DATE 1887

MEDIUM Monochrome oil on cardboard

SIZE 53.4 x 39.5 cm

SIGNED AND DATED W.C. Piquenit / 1887

PROVENANCE Hobart friend of WCP who
participated in the 'Walk to the West',
most probably James Backhouse
Walker

COLLECTION TMAG-AG8420
Donated by Mary Augusta Walker,
1918

Exhibited at Callan & Sons, Sydney, August 1887;
Sydney Morning Herald, 23 August 1887

Exhibited at R.L. Hood's Showroom, September 1887;
Mercury, 16 September 1887, p2, c7;
—, 24 September 1887, p3, c6

Compare with W.C.P. Catalogue no. 23



TITLE ***Mt King William,
Western Tasmania***

DATE 1877

MEDIUM Monochrome oil on cardboard

SIZE 46.7 x 64.2 cm

SIGNED AND DATED W.C. Piguénit / 1887

PROVENANCE Mrs J.R. Scott (1842–1927) (Hobart),
widow of James Reid Scott

COLLECTION TMAG-AG1821

Fourth of five monochrome works donated by
Mrs J.R. Scott, January 1922;
Mercury, 11 January 1922, p4, c7

Illustrated in the *Illustrated Tasmanian News*, 16 March
1922, p29

Compare with W.C.P. Catalogue nos 22, 32 and 46

Related to the watercolour ***Mt King William from Small
Lake or Tarn*** (1887), private collection

The whereabouts of an image of this work is presently unknown

Coastal Scene near Sydney shows the striking contours of the cliffs at Middle Head, with North Head in the distance and a steamer coming in. Those who have sailed out of Sydney Harbour ... would at once recognise the locale of this picture, for, it is very accurately drawn.

—*Mercury*, 26 February 1887, Sp1, c6

TITLE ***Coast Scene near Sydney***

DATE (1887)

MEDIUM Monochrome sepia watercolour

SIZE Unknown

PROVENANCE C.M. Maxwell (Launceston)

COLLECTION Unknown



TITLE ***Lake Petrarch, Mount Byron
Vale of Cuvier, Tasmania***

DATE 1888

MEDIUM Monochrome oil on cardboard

SIZE 32.0 x 52.5 cm

SIGNED AND DATED W.C. Piguénit / 1888

PROVENANCE Unknown

COLLECTION Private collection

Christies Melbourne, 22 August 2005, lot 147

Related to the oil painting ***Mount Byron from
Lake Petrarch*** (1876)

Mercury, 23 September 1876, p2, c4

—, 2 October 1876, p3, c4



TITLE *Lake George, King William
Plains, Wentworth Hills
from Mt King W. Terraces,
Tasmania*

DATE 1888

MEDIUM Monochrome oil on cardboard

SIZE 40.5 x 55.5 cm (sight)

SIGNED AND DATED W.C. Piquenit / 1888

PROVENANCE Unknown

COLLECTION Private collection



TITLE ***Mt Olympus, Lake St Clair***

DATE (c. 1888)

MEDIUM Monochrome oil on paper

SIZE 34.5 x 59.8 cm (sight)

SIGNED W.C. Piguénit

PROVENANCE Unknown

COLLECTION Private collection

Image reproduced as a wood block engraving for the
Frontispiece in *The Centennial Magazine*, vol. 1, no. 11,
June 1889: ***Mount Olympus, Lake St Clair, Tasmania,***
from a painting by W C Piguénit, engraved by
Geo. Collingridge

Compare with W.C.P. Catalogue nos 5, 6 and 44



TITLE ***Lake Pedder, Tasmania***

DATE (1891)

MEDIUM Monochrome oil on cardboard

SIZE 46.7 x 86.3 cm

PROVENANCE W.C. Piguénit (Sydney)

COLLECTION TMAG-AG1389

Used by Piguénit to illustrate his talk to the Australasian Association for the Advancement of Science, Hobart, January 1892



TITLE ***Hells Gate, Davey River,
Tasmania***

DATE (1891)

MEDIUM Monochrome oil on cardboard

SIZE 55.3 x 78.0 cm

PROVENANCE W.C. Piguenit (Sydney)

COLLECTION TMAG-AG1385

Used by Piguenit to illustrate his talk to the Australasian Association for the Advancement of Science, Hobart, January 1892

Compare with W.C.P. Catalogue no. 21

Related to the watercolour ***Hell's Gate, Port Davey, Tasmania (from the South End)*** (1871), NGA ex Dr C. Craig auction (Christies) 1975, and the wood block engraving ***Hell's Gate, Davey River, Tasmania*** published in *The Illustrated News* (Melbourne), 20 March 1878, p27



TITLE ***The Arthur Range,
Tasmania***

DATE (1891)

MEDIUM Monochrome oil on cardboard

SIZE 47.4 x 85.7 cm

PROVENANCE W.C. Piguenit (Sydney)

COLLECTION TMAG-AG116

Used by Piguenit to illustrate his talk to the Australasian Association for the Advancement of Science, Hobart, January 1892

Related to two watercolour drawings, both titled ***The Arthur Range, Tasmania*** (1871), TMAG-AG1824 and TMAG-AG1826 and the monochrome gouache (1885) (WCP Catalogue no. 16) and related wood block engraving in *The Geology of Tasmania* by R.M. Johnston (1888) opposite Title Page



TITLE ***The Murchison Valley***

DATE (1891)

MEDIUM Monochrome oil on cardboard

SIZE 46.7 x 86.3 cm

PROVENANCE W.C. Piquenit (Sydney)

COLLECTION TMAG-AG1112

Used by Piquenit to illustrate his talk to the Australasian Association for the Advancement of Science, Hobart, January 1892

Compare to W.C.P. Catalogue no. 10



TITLE ***Mt Gell, Tasmania***

DATE (1891)

MEDIUM Monochrome oil on cardboard

SIZE 54.8 x 78.1 cm

PROVENANCE W.C. Piguénit (Sydney)

COLLECTION TMAG-AG1386

Used by Piguénit to illustrate his talk to the Australasian Association for the Advancement of Science, Hobart, January 1892

This version has one man and three horses

Related to the watercolour ***Mount Gell, Western Highlands, Tasmania*** (1887), TMAG-AG1839.1



TITLE ***Mt Olympus, Lake St Clair***

DATE (1891)

MEDIUM Monochrome oil on cardboard

SIZE 46.5 x 86.0 cm

PROVENANCE W.C. Piguénit (Sydney)

COLLECTION TMAG-AG1387

Used by Piguénit to illustrate his talk to the Australasian Association for the Advancement of Science, Hobart, January 1892

Compare with W.C.P. Catalogue nos 5, 6 and 38



TITLE ***The King William Range***

DATE (1891)

MEDIUM Monochrome oil on cardboard

SIZE 46.7 x 86.3 cm

PROVENANCE W.C. Piguenit (Sydney)

COLLECTION TMAG-AG1388

Used by Piguenit to illustrate his talk to the Australasian Association for the Advancement of Science, Hobart, January 1892



TITLE ***Mount King William from
Lake George, Tasmania***

DATE (1891)

MEDIUM Monochrome oil on cardboard

SIZE 54.8 x 77.3 cm

PROVENANCE W.C. Piguenit (Sydney)

COLLECTION TMAG-AG122

Used by Piguenit to illustrate his talk to the Australasian Association for the Advancement of Science, Hobart, January 1892

Compare with W.C.P. Catalogue nos 22, 32 and 34



TITLE ***Mt Wellington from
Shag Bay, River Derwent,
Tasmania***

DATE 1893

MEDIUM Monochrome oil on cardboard

SIZE 31.6 x 57.8 cm

SIGNED AND DATED W.C. Piquenit / 1893

PROVENANCE Mrs J.R. Scott (1824-1927) (Hobart),
widow of James Reid Scott

COLLECTION TMAG-AG1823

Fifth of five monochrome works donated by
Mrs J.R. Scott to the Tasmanian Museum and Art Gallery
in January 1922;

Mercury, 11 January 1922, p4, c7

Illustrated in the *Illustrated Tasmanian News*,
16 March 1922, p29

Related to the watercolour ***Mt Wellington from Shag Bay,
1893***, TMAG-AG1842

The whereabouts of an image of this work is presently unknown

TITLE ***View from Beltana,
looking down the Derwent***

DATE (1894)

MEDIUM Monochrome oil on cardboard

SIZE Unknown

PROVENANCE W.C. Piguenit (Sydney)

COLLECTION Unknown

Sold at Bell & Co. Ltd Auctions in 1896

Mercury, 19 February 1895

Launceston Examiner, 5 August 1895

—, 29 April 1896

The whereabouts of an image of this work is presently unknown

TITLE ***View of Geilston Bay
looking up the Derwent***

ALTERNATIVE TITLE ***Looking Up the River Derwent
from Hill Overlooking
Lundesferne [sic] Bay***

DATE (1894)

MEDIUM Monochrome oil on cardboard

SIZE 34.5 x 55.5 cm

PROVENANCE W.C. Piguenit (Sydney)

COLLECTION Unknown

Mercury, 19 February 1895

Launceston Examiner, 5 August 1895

—, 29 April 1896

***Looking Up the River Derwent from Hill Overlooking
Lundesferne [sic] Bay***, 1894,

Sold at Bell & Co. Ltd, Hobart, in 1896;

Sotheby's Melbourne, 19–20 April 1994, lot 216



TITLE ***Ben Lomond from
Break O'Day, Cullenswood
Estate***

DATE 1895

MEDIUM Monochrome oil on cardboard

SIZE 39.7 x 78.0 cm

SIGNED AND DATED W.C. Piquenit / 1895

PROVENANCE R.W. Legge (Cullenswood, Tasmania)

COLLECTION TMAG-AG820
Bequest of Robert W. Legge, 1946

Related to the watercolour ***Ben Lomond, 1895***,
TMAG-AG1830



TITLE ***The Frenchman's Cap from
the western flank of
Mt Arrowsmith***

DATE c. 1896

MEDIUM Monochrome oil on cardboard

SIZE Unknown

PROVENANCE Mr Cecil Anderson, (Risdon)

COLLECTION Unknown

Illustrated in the *Tasmanian Mail*,
Saturday, 2 January 1897, p18

Compared to W.C.P. Catalogue no. 31 this version depicts
two men with one horse

Related to the watercolour ***The Frenchman's Cap from
Road on Flank of Mt Arrowsmith*** (1887), TMAG-AG1851



TITLE ***The Derwent from the
Queen's Domain***

DATE (c. 1896)

MEDIUM Monochrome oil on cardboard

SIZE Unknown

PROVENANCE Mr Cecil Anderson, (Risdon)

COLLECTION Unknown

Illustrated in the *Tasmanian Mail*, Saturday,
2 January 1897, p19



TITLE ***Southport, Tasmania***

DATE 1896

MEDIUM Monochrome oil on cardboard

SIZE 27.0 x 54.0 cm (sight)

SIGNED AND DATED W.C. Piquenit / 1896

PROVENANCE Unknown

COLLECTION Private collection



TITLE ***The Derwent from
Cornelian Point, Tasmania***

DATE 1896

MEDIUM Monochrome oil on academy board

SIZE 27.0 x 54.0 cm (sight)

SIGNED AND DATED W.C. Piguénit / 1896

PROVENANCE Unknown

COLLECTION Private collection

Related to the watercolour ***The Derwent from Cornelian
Bay, Tasmania***, private collection



TITLE ***The River Derwent at
New Norfolk, Tasmania***

DATE (c. 1896)

MEDIUM Brown monochrome oil on
cardboard

SIZE 27.5 x 40.6 cm (sight)

SIGNED AND DATED W.C. Piquenit

PROVENANCE Unknown

COLLECTION Private collection

Related to the oil painting ***The Derwent near New Norfolk,***
private collection



TITLE **(Upper Thames Landscape)**

DATE (c. 1898)

MEDIUM Sepia monochrome oil on canvas

SIZE 61.0 x 96.5 cm

SIGNED W.C. Pignuit

PROVENANCE Unknown

COLLECTION Private collection

Related to the oil painting ***The Royal River*** (1898) and the etching of the painting in 1903 by Jules Beaumont for Henry Graves & Co., Pty Ltd, 6 Pall Mall, London



TITLE ***Our Camp on the
Snowy River, N.S.W.***

DATE (1902)

MEDIUM Monochrome watercolour

SIZE 21.5 x 35.0 cm

SIGNED W.C. Piguénit (lower left)

PROVENANCE Unknown

COLLECTION Private collection

Shapiro's Sydney, 30 August 2009, lot 53

Related to ***The Perisher, Snowy River, N.S.W.***, (1902),
watercolour and pencil, Mitchell Library DG*D16 no. 59, and
associated with ***The Valley of the Snowy below Camp*** (1902),
pencil & watercolour, Mitchell Library, DG*D16 no. 60



TITLE ***Lake St Clair***

DATE Unknown

MEDIUM Monochrome oil on cardboard

SIZE 23.0 x 48.5 cm

PROVENANCE Unknown

COLLECTION Private collection

Leonard Joel, Melbourne, 24 June 2012, lot 50

Related to an undated oil painting on canvas, ***Lake St Clair***, private collection



TITLE ***Gladesville Bridge From
Cuneo's Paddock,
Hunter's Hill***

DATE Unknown

MEDIUM Monochrome watercolour

SIZE 26.6 x 42.5 cm (sight)

SIGNED W.C. Piguénit

PROVENANCE Unknown

COLLECTION Private collection



TITLE **(Callan Park and
Old Iron Bridge)**

DATE Unknown

MEDIUM Monochrome watercolour

SIZE 38.5 x 56.0 cm (horizontal oval)

SIGNED W.C. Piguénit

PROVENANCE Unknown

COLLECTION Private collection



TITLE **(Lane Cove River
at Figtree)**

DATE Unknown

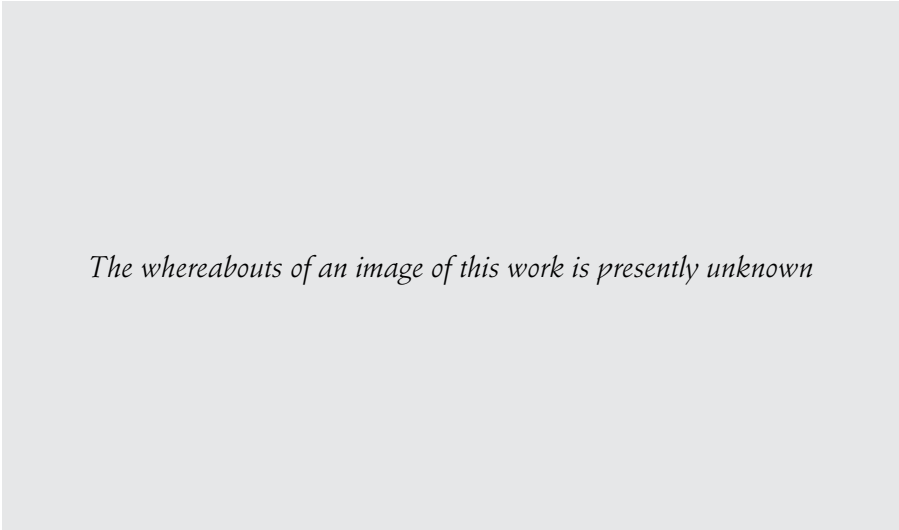
MEDIUM Monochrome oil on cardboard

SIZE 13.0 x 22.8 cm (sight)

SIGNED W.C.P.

PROVENANCE Unknown

COLLECTION Private collection



The whereabouts of an image of this work is presently unknown

TITLE **(Sailing Vessels on a River
with a Mountain in the
Background)**

DATE Unknown

MEDIUM Monochrome oil on cardboard

SIZE 38.0 x 65.5 cm

PROVENANCE Unknown

COLLECTION Unknown

Christies Melbourne, 28 April 1975, lot 410

Probably related to an oil painting on canvas, **Untitled
(Lake and Mountain)** (1881)

Shapiro Auctioneers, 12 October 2001, lot 14

The whereabouts of an image of this work is presently unknown

TITLE ***The Fisheries,
River Darling, N.S.W.***

DATE Unknown

MEDIUM Monochrome oil on board

SIZE 27.1 x 39.0 cm

PROVENANCE Unknown

COLLECTION Unknown

Christies Sydney, 22 October 1975, lot 39

Leonard Joel Melbourne, 23–25 May 1979, lot 1165

The whereabouts of an image of this work is presently unknown

TITLE **(Scene on River Derwent)**

DATE Unknown

MEDIUM Monochrome oil

SIZE Unknown

PROVENANCE G.T. Collins (Launceston)

COLLECTION Unknown

Fourth of eight monochrome oil paintings lent by
Mr G.T. Collins to the ANA Exhibition, Albert Hall,
Launceston, 1907;
Launceston Examiner, 20 February 1907, p5, c3

The whereabouts of an image of this work is presently unknown

TITLE (**The Frenchman's Cap** [?])

DATE Unknown

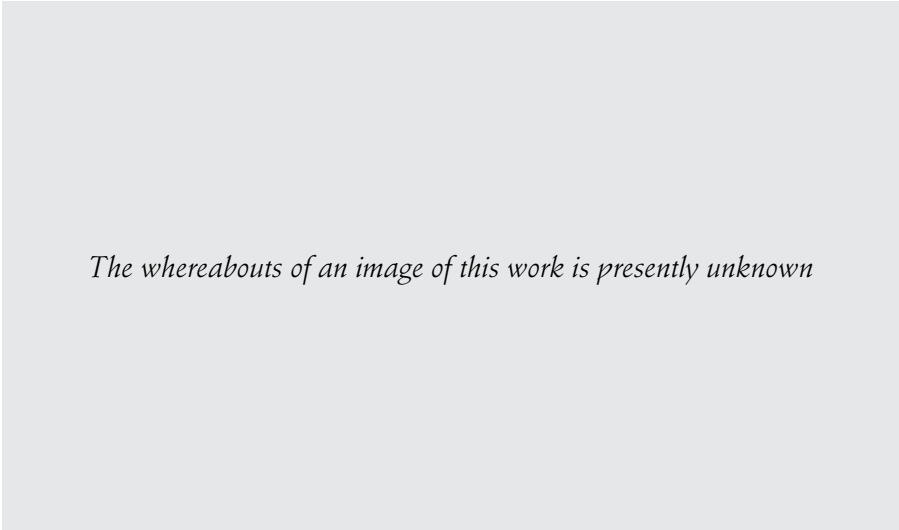
MEDIUM Monochrome oil

SIZE Unknown

PROVENANCE G.T. Collins (Launceston)

COLLECTION Unknown

Fifth of eight monochrome oil paintings lent by
Mr G.T. Collins to the ANA Exhibition, Albert Hall,
Launceston, 1907;
Launceston Examiner, 20 February 1907, p5, c3



The whereabouts of an image of this work is presently unknown

TITLE	Unknown
DATE	Unknown
MEDIUM	Monochrome oil
SIZE	Unknown
PROVENANCE	G.T. Collins (Launceston)
COLLECTION	Unknown

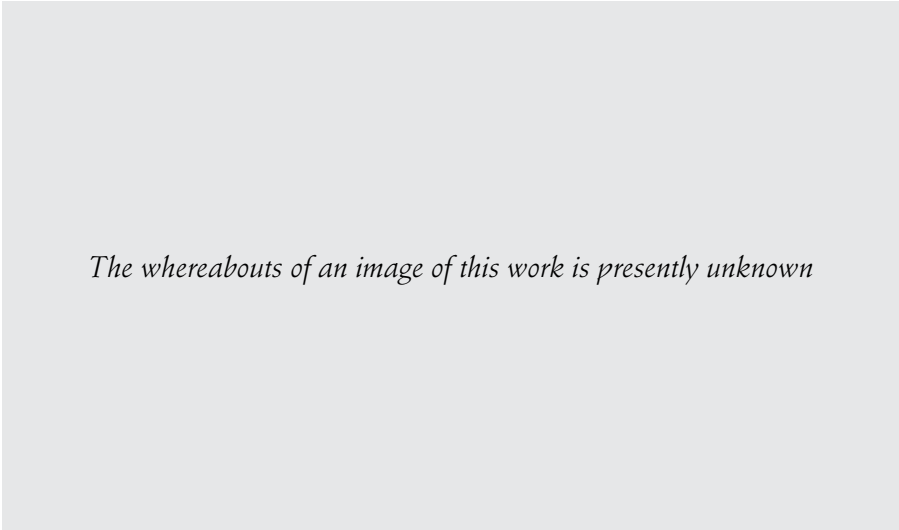
Sixth of eight monochrome oil paintings lent by
Mr G.T. Collins to the ANA Exhibition, Albert Hall,
Launceston, 1907;
Launceston Examiner, 20 February 1907, p5, c3



The whereabouts of an image of this work is presently unknown

TITLE	Unknown
DATE	Unknown
MEDIUM	Monochrome oil
SIZE	Unknown
PROVENANCE	G.T. Collins (Launceston)
COLLECTION	Unknown

Seventh of eight monochrome oil paintings lent by
Mr G.T. Collins to the ANA Exhibition, Albert Hall,
Launceston, 1907;
Launceston Examiner, 20 February 1907, p5, c3



The whereabouts of an image of this work is presently unknown

TITLE	Unknown
DATE	Unknown
MEDIUM	Monochrome oil
SIZE	Unknown
PROVENANCE	G.T. Collins (Launceston)
COLLECTION	Unknown

Eighth of eight monochrome oil paintings lent by
Mr G.T. Collins to the ANA Exhibition, Albert Hall,
Launceston, 1907;
Launceston Examiner, 20 February 1907, p5, c3

The whereabouts of an image of this work is presently unknown

TITLE ***Adamson's Peak, Tasmania***

DATE Unknown

MEDIUM Monochrome

SIZE 30" x 15" (76.2 x 38.1 cm)

PROVENANCE Unknown

COLLECTION Unknown

Burn & Son Auctioneers, Collins Street, Hobart,
24 January 1921, lot 3

Possibly related to the watercolour ***Adamson's Peak*** (1887),
TMAG-AG1825.1

The whereabouts of an image of this work is presently unknown

TITLE ***Lake St Clair, Tasmania***

DATE Unknown

MEDIUM Monochrome

SIZE 30" x 15" (76.2 x 38.1 cm)

PROVENANCE Unknown

COLLECTION Unknown

Burn & Son Auctioneers, Collins Street, Hobart,
24 January 1921, lot 5

The whereabouts of an image of this work is presently unknown

TITLE ***On the Thames, England*** (1)

DATE Unknown

MEDIUM Monochrome

SIZE 50" x 36" (127.0 x 91.4 cm)

PROVENANCE Unknown

COLLECTION Unknown

Burn & Son Auctioneers, Collins Street, Hobart,
24 January 1921, lot 15

Mercury, 24 January 1921, p3, c6

The whereabouts of an image of this work is presently unknown

TITLE ***On the Thames, England*** (2)

DATE Unknown

MEDIUM Monochrome

SIZE 50" x 36" (127.0 x 91.4 cm)

PROVENANCE Unknown

COLLECTION Unknown

Burn & Son Auctioneers, Collins Street, Hobart,
24 January 1921, lot 16

Mercury, 24 January 1921, p3, c6

The whereabouts of an image of this work is presently unknown

TITLE ***Mount Gell***

DATE Unknown

MEDIUM Monochrome

SIZE 7" x 5" (17.8 x 12.7 cm)

PROVENANCE Unknown

COLLECTION Unknown

Burn & Son Auctioneers, Collins Street, Hobart,
24 January 1921, lot 19

See W.C.P. Catalogue nos 30 and 43

The whereabouts of an image of this work is presently unknown

TITLE ***Mount King William***

DATE Unknown

MEDIUM Monochrome

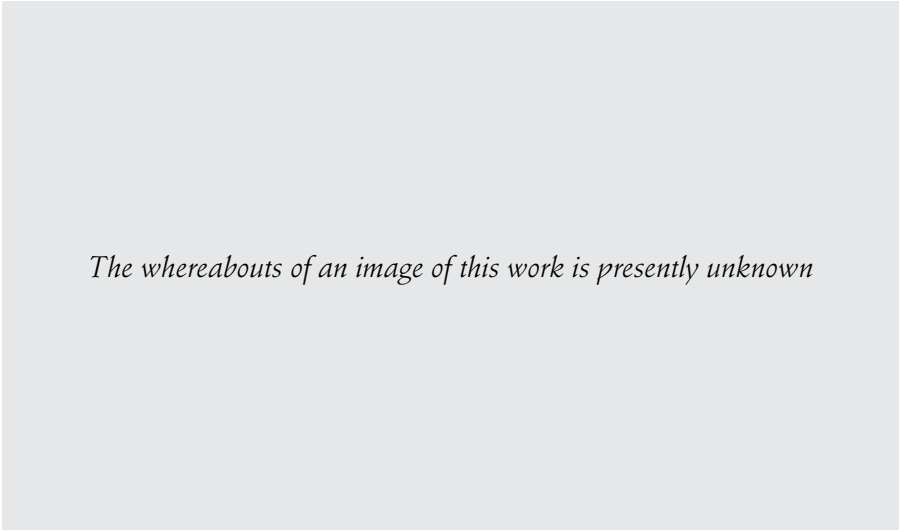
SIZE 7" x 5" (17.8 x 12.7 cm)

PROVENANCE Unknown

COLLECTION Unknown

Burn & Son Auctioneers, Collins Street, Hobart,
24 January 1921, lot 20

See W.C.P. Catalogue nos 22, 32, 34 and 46



The whereabouts of an image of this work is presently unknown

TITLE ***Beauteous Hampstead***

DATE (1898)

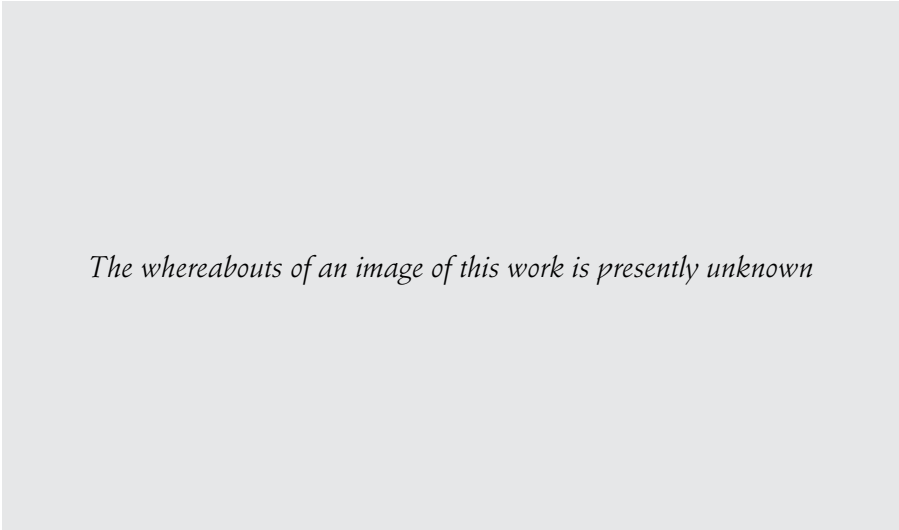
MEDIUM Unknown

SIZE Unknown

PROVENANCE Unknown

COLLECTION Unknown

One of three works of English scenes, two of which were purchased in 1889 and the third in 1890 by Henry Graves & Co., Ltd, Pall Mall, London. Engraved by Jules Beaumont



The whereabouts of an image of this work is presently unknown

TITLE ***On the Hillside***

DATE 1898

MEDIUM Unknown

SIZE Unknown

PROVENANCE Unknown

COLLECTION Unknown

One of three works of English scenes, two of which were purchased in 1889 and the third in 1890 by Henry Graves & Co., Ltd, Pall Mall, London. Engraved by H. Wallace Hester

The whereabouts of an image of this work is presently unknown

TITLE ***The Royal River,
a view on the Thames***

DATE 1899

MEDIUM Unknown

SIZE Unknown

PROVENANCE Unknown

COLLECTION Unknown

One of three works of English scenes, two of which were purchased in 1889 and the third in 1890 by Henry Graves & Co., Ltd, Pall Mall, London. Engraved by Jules Beaumont



TITLE **(Lake Scene)**

DATE Unknown

MEDIUM Monochrome oil on cardboard

SIZE 23.0 x 60.0 cm

PROVENANCE Unknown

COLLECTION Unknown

Mossgreen Auction, Melbourne, Fine Australian Art: The
Autumn Action Series, June 2011, lot 138