Jack was also a great supporter of many other good causes but, more than this, he was always encouraging and helping someone - he saw a need and he responded.

With the death of his wife and life partner, Isabel, he still soldiered on - always caring and concerned for others and the world at large.

A number of members of our Society said their goodbyes to him at the funeral, which was very well attended.  

Amelia Pezzutto

JACK MAYNES - A TRIBUTE

On behalf of the members of the Berkeley Pioneer Cemetery restoration Group we wish to acknowledge the wonderful contribution Jack Maynes made to our success.

One of the foundation members on the group formed on March 1, 1986, his experience in heritage Conservation was of great assistance to our members.

Whether in consultation with Councillors, Business or Community representatives or simply spraying blackberry bushes, Jack always had the interest of our group at heart.

He will be sadly missed, but we have the legacy of our fond memories and the plaque on the gates from “Berkeley House” unveiled in his honour on the 25th November, 1990.

Alan Washbourne

A.H. FULLWOOD’S ILLAWARRA ART

(The artist as historian)

No doubt nearly all readers will have seen Albert Henry Fullwood’s massive canvas, Illawarra from the Bulli Pass (1892), at the Wollongong City Art Gallery.

So many times I’ve been in the gallery and watched some of the punters gasping at Fullwood’s giant vista of Illawarra’s coastal plain and mumbling something like, “This is real art!”.  

And it is an amazing painting. But our gallery has never seemed to know either what to do with it or what to make of it.

I was once told that it was the one painting a former Gallery Director wished would be stolen from the Gallery because it took too much attention away from the more modern and challenging works in the Wollongong Gallery's collection.

Whether or not this was true, after the move of the Gallery to the Old Council Chambers Fullwood's magnum opus was given 'pride of place' in the entrance foyer - close enough to the door and high enough for most people to ignore it.

I note that recently it has returned to ground floor level - at about standing height - where its vast mass is open to closer inspection.

But the words that have been attached to the painting have never seemed very satisfactory to me. The current description waffles on about an image "of burgeoning civilization in a rich and exotic landscape."

An earlier remark I read somewhere hitched Fullwood's star to the size of the canvas and tried to suggest it was some sort of nationalist outpouring associated with the Federation debates - pretty curious for a bloke who was born in Birmingham in 1863 and arrived in Australia twenty years later and then wet back to England in 1900, only to return after another 20 years and remaining until his death in 1930.

Such remarks are probably a simple consequence of the fact that vast stretches of Australian art history remain largely untouched by research and so it is hardly surprising that not a single monograph has appeared on Fullwood's landscape art. A study of Fullwood's War paintings by Anne Gray does exist and the City Gallery is fortunate in that it also holds (thanks to Bob Srederas's astute eye) Fullwood's Courtyard at Bertangles, Picardy (1919) which in my view is the pick of Fullwood's war output (he was employed as an official artist by the Australian Government: a unlikely choice considering his nationality and long absence from Australia).

A retrospective entitled "A Henry Fullwood in Australia" curated by Dinah Dysart with assistance from Anne Gray was shared between the S.H. Erwin gallery and Wollongong Art gallery between June and September, 1994. but all it produced was a perfunctory catalogue and proved no catalyst for full-scale reappraisal of Fullwood's art.

So what can one say about one of the City's Gallery's major landscape holding? I had
always thought its size alone meant that it was a commission. But according to an
Illawarra Mercury report (27/7/1984) the painting "sold for 125 guineas and probably
was bought by the Berry family. It was kept in the Coolangatta homestead, Nowra, until
the 1950s when the family gave it to Nowra High School, but it was too big to hang and
was stored."

None too carefully either, for when it was given on permanent loan to the Gallery by
Nowra High School it had a large hole in the centre of the canvas.

These details were probably provided by then then gallery Director, Frank McBride,
who in my experience was a bit of a dab had at research (I remember while I was still a
student staggering in to a deserted gallery (on the old site) and asking the only moving
object if he knew anything about this Gary Shead bloke they had on the walls. Two
weeks later I received in the mail 20 odd pages of information: ah for the good old days
when gallery Directors actually had time to do research!).

Surprisingly Fullwood's major canvas, Illawarra from Bulli Pass, does not seem to have
examined for its historical content. This is probably because people have long assumed
that no good quality earlier photograph of its vista exists.

Recently, however, I was fortunate to acquire a vintage Nicholas Caire original photo-
graphic print taken from a similar angle (although not quite so high on the escarpment)
dated 1878.

The shocking thing about this photo is that it is basically a portrait of literally thousands
of ringbarked trees. It is astounding how much clearing and ringbarking was achieved
on the North Bulli escarpment between 1845 and 1878.

The Caire photo caused me to look again at Fullwood's massive canvas for signs of ring-
barking. It's subtle, but without doubt Fullwood has made some attempt to show that
this is a cleared landscape. It's nowhere near as pointed an environmental statement as
that of Von Guerard in his justly famous American Creek landscape study. But, per-
haps, Fullwood is not fudging the beauties of a clear-felled Illawarra landscape quite as
much as one would initially think because, after all there are 14 years of possible
regrowth between the 1878 photo (showing near total devastation) and the 1892 paint-
ing. Nonetheless, a close inspection of Fullwood's canvas does reveal a disturbing
absence of trees.

More certainly, Fullwood provides us in this painting with the earliest image of the Bulli
Coke Works established by George Adams in 1888. It is quite a clear representation of the cokeworks too, so I am surprised that no-one to date has commented on it.

The painting also provides us with some further insight into the possible configurations of the many lagoons which were then in the Thirroul area.

My interest in Fullwood, however, extends beyond the canvas held by the Wollongong City Gallery.

Many years ago I came across a series of Illawarra Art Postcards produced in by Raphael & Tuck in England early this century.

All of them are by Fullwood. Their titles are

**Stanwell Park**

**The Bulli Pass**

**Illawarra (from Sublime Point)**

**Cathedral Rocks, Kiama**

**The Blowhole, Kiama**

**View From Mt Pleasant (Kiama)**

All are of some historic importance and the view from Mount Pleasant is the earliest Illawarra art-work to show one of the famous Kiama drystone walls.

Each of the Fullwood cards are very beautifully produced ‘Oilette’ miniatures and have a remarkably beautiful Japanese-influenced “feel” to them.

They are so lovely in fact that my wife and I have produced them (along with 5 other Illawarra art scenes) as a series of very stylish Greeting Cards. They are available by phoning Wyewurry Publications on (042) 674142 and we offer free delivery. They will also be available at most local newsagents and all good bookstores.

**The other cards in the series include**

1) a haunting beautiful original 1909 coloured photograph of lake Illawarra

2) the first modernist artistic representation of 1906 Wollongong by an anonymous artist who was a stunning colourist.

3) Grace’s Cossington Smith’s “Bulli Pier” (produced for the D.H. Lawrence Society of
Australia). Daniel Thomas described this as the one painting of Illawarra still in private hands that the Wollongong Gallery must acquire.

4) A rare and very early coloured photograph of Tongarra Road, Albion Park by a photographer from the Charles Kerry Studio.

These too will be available locally at most newsagents and all good bookstores. Free Delivery is also available from Wyewurry by phoning (042) 674 142.

Joesph Davis
Illawarra Historical Society Inc.  

Stanwell Park

View from Mount Pleasant (Kiama)
Illawarra (From Sublime Point)

Lake Illawarra