Phil Presser has solved the mystery of why Fullwood painted two jetties in his gigantic 1892 canvas “Illawarra from Bulli Pass”. Phil has furnished a very useful map (Printed below) from the publication entitled Transporting the Black Diamond which indicates that not only were there two jetties at Bellambi but that the remains of a third structure, “Hale’s Jetty”, may actually have been still extant when Fullwood set to work with his oils.
Thomas Hale’s Woonona Colliery opened in 1858. The colliery’s tramway to Bellambi Harbour crossed the main road near the intersection of Gray Street and the princes Highway, Woonona. Here the little village of Woonona began, but with the demise of Hale’s Colliery in 1864, the population shifted north where a new village had formed where the Bulli tramway crossed the main road after the opening of a colliery in 1862.

Such is the insane waste of private enterprise that three separate jetties would eventually stand on the one site, with a fourth and a fifth mot far away at Bulli and Wollongong.

ANOTHER FULLWOOD FIND
(CATHEDRAL ROCKS KIAMA 1894)

The charming Paddington art dealer, Josef Lebovic, is currently offering a tiny watercolour on thick card (8.3 x 13 cm) of Cathedral Rocks. It is inscribed “To Miss Norman. A Henry Fullwood’s compliments” on the reverse and has “compliments of the Season emblazoned in Fullwood’s hand across the top of the watercolour image. It’s a little worse for wear round the edges, but still a delightful image.

It’s something I believe our gallery must have but have taken the precaution of putting an option on it if the they are foolish enough not to snap it up.

But they really should purchase it for, at the very least, it may make them reconsider the 1892 date ascribed to Fullwood’s massive canvas “Illawarra from Bulli Pass”.

Moreover, the tiny size of the Cathedra Rocks watercolour is the perfect foil for the gallery’s massive Fullwood canvas and adds to their already impressive Fullwood holdings. The Slate Quarry by Fullwood is in my view the finest of their non-local holdings and, contrary to the view espoused by Anne Gray in her monograph on Fullwood’s war art, our gallery’s image of ‘Lighthorse stables 1919’ is, for me at least, the pick of Fullwood’s entire war output.

Gray’s view in *A. Henry Fullwood War Paintings* (Aust. War Memorial, 1983, p. 31) is that the oil on canvas on board held at Wollongong is clearly an inferior image based on