



Kananook Creek meets Port Phillip Bay

Produced by
Frankston City Council
2006

Coastal Arts Discovery Trail Frankston





Left:
Peneleigh Boyd
Winter Calm, Frankston 1920
oil on canvas
Castlemaine Art Gallery and
Historical Museum

Below:
Eveline Syme
The Regatta 1932
colour linocut
Collection: Ballarat Fine Art Gallery

INTRODUCTION

Louis Buvelot (1814-1888)
Frankstone 1875
pencil on paper
Dr J A Neptune Scott Bequest Fund 1958
Bendigo Art Gallery

Welcome to the Frankston Coastal Arts Trail which weaves its way through the foreshore of Frankston City, from Oliver's Hill to Seaford.

Since 2000, a series of public artworks have been commissioned which can be discovered along the trail.

The Frankston region was originally populated by the Boonerwung people, whose lands encompassed the entire Mornington Peninsula. Evidence of their presence can still be found in many locations. Since the earliest days of European settlement, notable artists have also been drawn to the picturesque scenery found here. Their stories and art are found in this brochure which also can be used for self-guided tours.

Other highlighted points of interest include significant architectural statements by such names as the Burley Griffins and Sir Roy Grounds; tales of the Kananook Creek; the Seaford hermit; and the bohemian artistic community of the 1930s.

We hope you enjoy exploring the fascinating locations, scenery and arts to be found on the Frankston Coastal Arts Trail.

DAVEY'S BAY

Running through a tangled gully on the southern edge of Gulls Way is the Kackeraboite Creek which empties into a picturesque inlet called Davey's Bay. Named after an original landholder in the area, this bay has been the site of summer activities for generations of Frankston residents. From the late 1920s, Brooke's outdoor Dance Pavilion was perched on the cliffs, a favourite venue for youthful romancing and only a short stroll from the beach.

Peneleigh Boyd (1890-1923), uncle of renowned artist Arthur Boyd, captures a somewhat sombre aspect of Davey's Bay in his painting *Winter Calm, Frankston*, showing the jetty in a state of disrepair; whereas Eveline Syme (1888-1961) – a local resident whose family had connections to *The Age* newspaper – recreates the joyous mood attached to the annual Regatta, *the* social event of the year, when yachts raced from Woolies Point to Oliver's Hill and back again.





Chancellor & Patrick
Tilba Tilba
14 Gulls Way

GULLS WAY MODERNIST PRECINCT

Gulls Way is a narrow street forming part of the subdivision for *Yamala*, the oldest mansion on Oliver's Hill. In the 1950s, this precinct became the site of an adventurous spate of Modernist architecture by local firm, Chancellor & Patrick. These homes are amongst the truly distinctive buildings in Frankston and form an almost unique enclave in Victoria.

The houses in Gulls Way designed by David Chancellor and W. Rex Patrick are distinguished by their clean lines, raw stone (from Moorooduc quarry), exposed timber and, above all, elegant expanses of glass. One of the most unusual is 1 Gulls Way (1950), which was David Chancellor's own house. This remarkable design boasts a striking roof line, 25° outward sloping veranda and an imposing Moorooduc stone fireplace.

Tilba Tilba (1955), at number 14, is also worthy of note. Completely gutted by fire in 1989, this house has been painstakingly restored by its owner in sympathy with the integrity of the original design. The structure of the original landscape gardening is also largely intact. A further example, *Polperro* (1958), stands at 6 Gulls Way.

Gulls Way also features examples of other intriguing houses. The oldest, at number 17, was built in 1927 for Rupert Hamer's family when the future premier was aged 11. The garden (and possibly the house) was designed by Edna Walling, an important 20th century landscape gardener who was a major advocate for the use of native plants within domestic gardens.

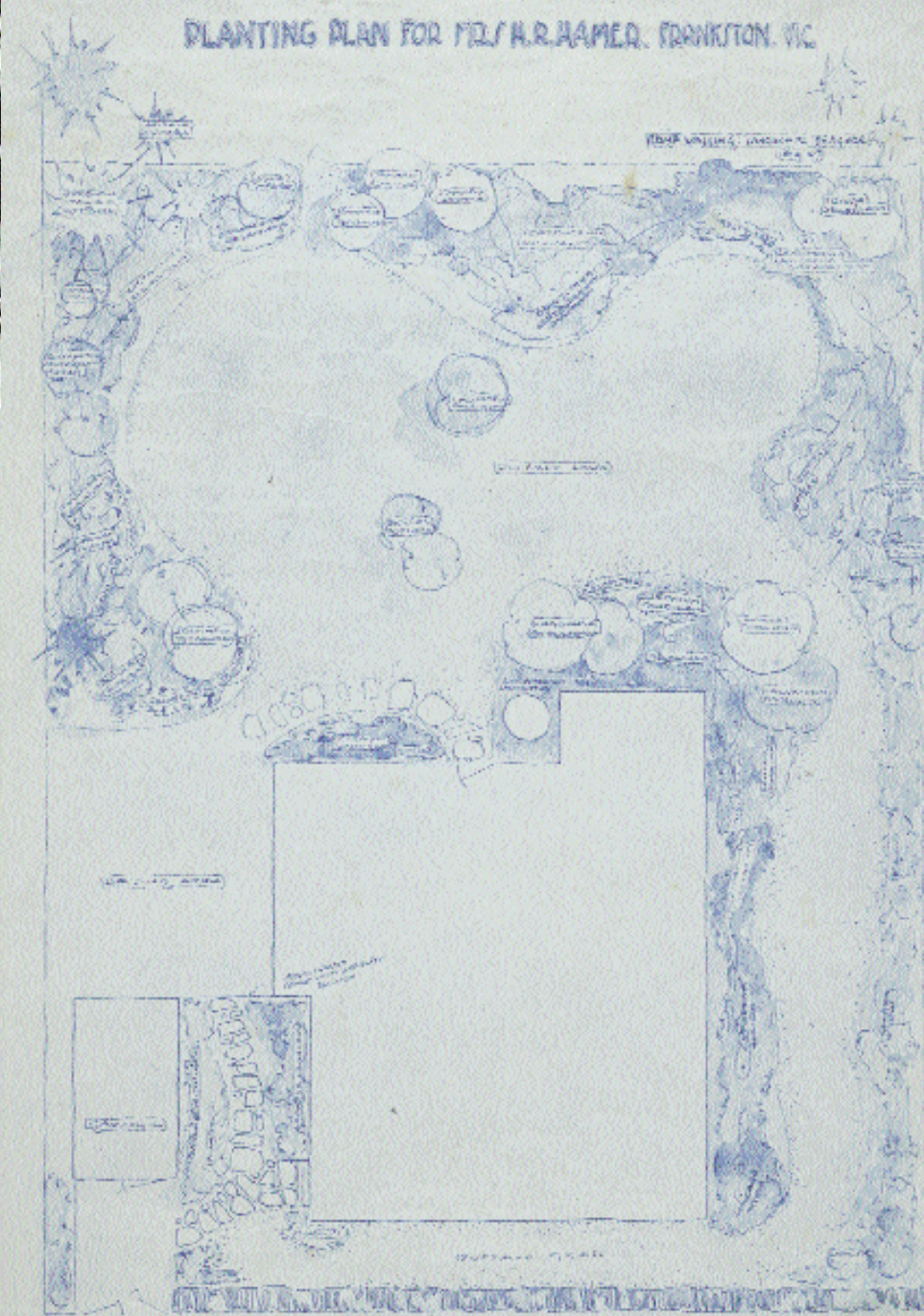
Around the corner is the Angliss House at 6 to 8 Yamala Drive. Built in 1961, this two-storey home is like a stylised, Modernist version of a classical temple.



Above:
Chancellor & Patrick
David Chancellor's own house,
1 Gulls Way

Right:
Edna Walling
Planting plan for Mrs H. R. Hamer,
Frankston 1927
La Trobe Picture Collection,
State Library of Victoria

Important note:
These houses are all private residences. Please respect the privacy of the occupants and do *not* enter the grounds.



George O'Brien (1821-1888)
The Long Beach from near Frankstone 1862
 watercolour
 National Gallery of Victoria, purchased 1974.



OLIVER'S HILL

They used to go up to Oliver's Hill, and look at the sea. Look at the sunset, and all those type of things. In the FJ Holdens. Lots of FJ Holdens up there. Lots and lots. Big demand. Still is, I believe.

I think of the baby-boomers from Frankston, this is where most of our babies were conceived, up on Oliver's Hill. All those little children born in the sixties.

Jenny Bramwell, quoted in: Watson, 2001, p.99.

As with all locations blessed with a spectacular view, the nearest hill or mount has always become a firm favourite for romantic locals from which to survey their domain. Not surprisingly, Oliver's Hill has also attracted its fair share of artists including George O'Brien whose sun-drenched record dates from 1862. Frederick McCubbin takes a more intimate position with his 1910 painting by locating the viewer within the bushland on the hill, looking out through a break in the trees to reveal the curve of the bay gleaming in the distance.

Frederick McCubbin (1855-1917)
Oliver's Hill, Frankston 1910
 oil on canvas
 Kerry Stokes Collection, Perth

Robert Taylor-Ghee's *Frankston from Oliver's Hill* (front cover) updates O'Brien's scene with the pier jutting defiantly into the bay. In the foreground is the lookout and to the right, a 1920s jalopy struggles up the hill. The opening of the new road in 1913 was a cause for major celebration and sighs of relief. The previous track was notorious – a treacherous area that quagmired in winter causing fatalities as brakes, gears and horses collapsed.

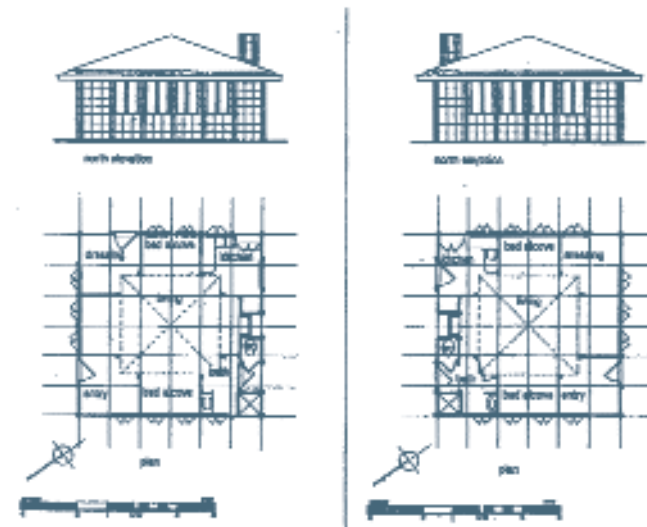
On a more personal note is the moody *Peter Pan Rock* 1998 by Rick Amor featuring the boulder-strewn base of the hill, where middens, remnants of seashell feasts enjoyed by Frankston's original inhabitants, the Boonerwung people, can still be found.



Rick Amor (born 1948)
Peter Pan Rock 1998
 oil on canvas
 Private collection
 Image courtesy the artist and
 Niagara Galleries, Melbourne

(Photographer unknown)
Oliver's Hill and the Pioneer Fisherman's Cove c1912
 Image courtesy Frankston Library Service





Walter Burley Griffin
Gumnuts
La Trobe Picture Collection,
State Library of Victoria

WALTER BURLEY GRIFFIN AND MARION MAHONY

'Gumnuts', 619 Nepean Highway, Oliver's Hill

The importance of the names Walter Burley Griffin and Marion Mahony to the history of architectural innovation in Australia cannot be underestimated. Protégés of the acclaimed Frank Lloyd Wright, they were the first truly modern international architects to work in Australia, leaving behind a legacy that includes Aztec-inspired incinerators, whole suburbs emerging from rocky crags, stunning theatres, university buildings and, of course, the planning of the nation's capital, Canberra.

What is less well known is one of the humblest of these constructions, a simple, unadorned cottage at the peak of Oliver's Hill, the appearance of which belies its importance. Titled *Gumnuts*, this house is, in fact, the first fully Burley Griffin-designed dwelling to be built in Australia.

From Christmas 1919 to 1924, *Gumnuts* and its adjoining twin *Marnham* (built for his wife and collaborator Marion, but since demolished) were the bayside retreats for the couple as they worked on a variety of projects nationally and internationally. The cottages were prototypes of a method of construction

Floor plans and elevations of
'Gumnuts' and 'Marnham'

patented by Walter called 'Knitlock' with which he hoped to revolutionise the building of simple, comfortable and affordable worker's cottages.

Gumnuts' layout is an example of absolute simplicity in plan and structure. It consists of a central living area with small fireplace under a pyramidal ceiling, surrounded by small perimeter rooms. In recognition of its importance, *Gumnuts* has been classified by the National Trust of Australia (Victoria) as a building of national significance.

Another related house is *Stokesay*, 289 Nepean Highway, Seaford, designed and constructed in 1922 by JFW Ballantyne who worked in Burley Griffin's Melbourne office. It was awarded First Prize for 'Australia's Prettiest Home' in 1925 by *Australian Home Beautiful*.

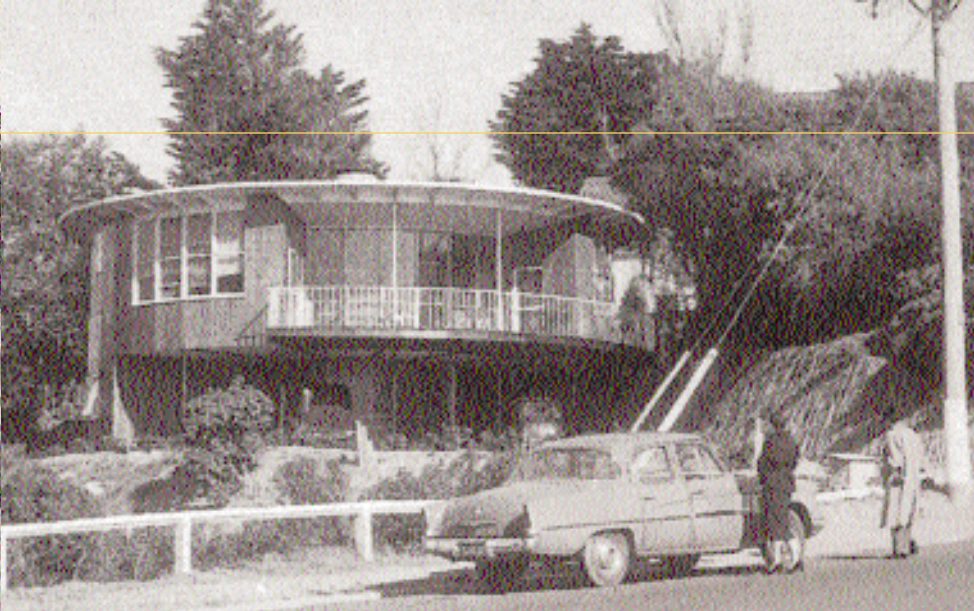
Important note:

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(unknown)
Portrait of Walter Burley Griffin c1920
National Library of Australia



(unknown)
Marion Mahony Griffin c1935
National Library of Australia



YAMALA and the Burley Griffins

Above:
Walter Burley Griffin
Frivolity Park c1930

Below:
Burley Griffin and Mahony
Yamala driveway post c1920



Yamala was one of the earliest mansions built on Oliver's Hill. It was purchased in 1876 by Sir John Madden (1844-1918) who later became Chief Justice of Victoria, and was appointed Lieutenant Governor in 1899; however at *Yamala* Madden raised cows, and pursued his hobbies of carpentry and house painting, allowing him to play the role of a country squire.

In the 1920s, the Burley Griffins designed renovations for *Yamala*, whose then-owner also had business interests in Melbourne's Capitol Theatre, which shares the distinctive architectural stamp of these architects. Some garden landscaping, a concrete pergola and the gateway entrance to Yamala Drive – a striking (re-cast) example of their work – are the only portions of the building modifications to survive later subdivision.

The 1920s playground 'Frivolity Park', where Frankston pier joins the shore, also featured a series of little pavilions built to a Griffin design. Sadly, these have since been demolished.

ROUND HOUSE, 581 Nepean Highway, Frankston

Mrs V Grounds and Walter Gropius
outside the Henty House, Oliver's Hill,
Frankston 1954
Collection: Conrad Hamann

This remarkable house has been a noted feature on the approach to Oliver's Hill since it was built for the Henty family in 1953. Completely round, it is an elegant example of the architect Roy Grounds' emphasis on basic geometric form in building design.

The interior is also informed by the building's shape, with all pipes and service ducts hidden within wall cavities to maintain the pure circular lines. Indeed, so highly thought of was this house at the time of its construction that the internationally renowned Bauhaus architect Walter Gropius travelled to Frankston specifically to see it during a lecture tour of Australia in 1954.

Roy Grounds was one of Australia's most important 20th century architects designing many significant buildings across Australia, including the Victorian Arts Centre (incorporating the National Gallery of Victoria), and the Wrest Point Casino in Hobart, which is essentially an 18-storey version of the 'Round House'.

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FRANKSTON PIER and WATERFRONT



From a distance, the most prominent built structure on the Frankston waterfront is the Pier. Originally built in 1857 and extended in 1864, it serviced the local fishing community and weekend visitors, who would arrive by steamer from Melbourne. In the 1920s, one of these holiday groups, known as the 'Gazekas', would stage popular performances here, with hundreds of locals cramming every possible vantage point.



Above:
Anna Minardo
Oasis

Above centre:
Anne Ross
Lost and Found

Above right:
Mary Jeavons Landscape Architects
Foreshore Playground and
David Murphy *Seagull*

Far right:
Louise Lavarack
Sight Line

Top:
(Photographer unknown)
Mrs Gumelyh Kidnapped
From the Gazeka's Festival Season
1920-21
Image courtesy Frankston Library Service

In recognition of its continuing importance as a site of leisure for the local community, the Frankston City Council has undertaken a major rejuvenation of the waterfront area. Specific arts projects have also been commissioned with funding through grants from the Victorian Government's Community Support Fund and Arts Victoria.

On the pier itself, artist Louise Lavarack has created the sculptural installation *Sight Line*. The light effects and semaphore flags of this kinetic piece are triggered by tidal surges and wind. Where the pier joins the foreshore, Anna Minardo has inserted the mosaic *Oasis* directly into the paving; while in the picnic area, Anne Ross has installed a series of small bronze boxes. Entitled *Lost and Found*, each container reveals a quirky collection of objects inspired by workshops the artist held with local school children.

On the foreshore adjacent to the Visitors' Information Centre and restaurant is the regional playground designed by Mary Jeavons Landscape Architects, which also contains artworks (*Sound Pipes* by Ofra Smali; and *Seagull* by David Murphy). This popular picnic site features barbeques, a liberty swing for the disabled, mazes and forts.





Right:
James A Turner (1850-1908)
Creek Entrance, Frankston c1888
 oil on canvas
 Whereabouts unknown

Below:
Peter Ingram Cox (born 1913)
Kananook Creek, Frankston 1951
 oil on board
 Private collection



Left:
John Farmer (1897-1989)
Kananook Creek 1950s-1960s
 drypoint
 Collection: McClelland
 Gallery+Sculpture Park

Below:
Boating, Kananook Creek
 (Mile Bridge) c1890s
 La Trobe Picture Collection,
 State Library of Victoria

KANANOOK CREEK



Rising in the Carrum Swamp and some 12 kilometres long, Kananook Creek has for millennia been an integral feature of the Frankston region. The Boonerwung people knew it as a reliable source of water and fish, and when the annual spawning of eels occurred, would meet on the hills overlooking its banks, conducting trade and holding ceremonies. First explored by Europeans from the schooner *Cumberland* in 1803, the creek was also known as the Tangenong or Carronyulk before the name Kananook was settled on (there are conflicting theories as to the meaning of this name).

The site where the Kananook meets the bay has altered dramatically over the years. Originally, it doubled back on itself for some distance before joining the salt water, but as can be seen in James A. Turner's painting, a calm-water refuge had already been engineered by 1888 to allow safe refuge for fishing boats. Peter Ingram Cox's view of the creek's mouth features a bridge that stood for many years in the mid-20th century. The inclusion by both artists of the many boats is also an important historical point, for boat-building was an important local industry for many years.

The first suspension bridge over the creek was built by Mark Young, host of the Pier Hotel, in 1875 to allow his patrons easy access to the sea-baths he owned. With the

appearance of other guest houses backing on to the creek, further bridges were built at Fiocci and Allawah avenues, with a more substantial timber example constructed at the entrance to Long Island, now known as Mile Bridge (where the ghost of a young girl was once rumoured to haunt).

In a series of intimate etchings made between 1944 and 1971, local artist John Farmer captured some of the creek's quiet nooks. Another resident, novelist Myra Morris, also painted there. Her painting *Foreshore, Frankston* (1930s) shows the scene at end of Davey Street, and depicts the bridge crossing the creek there. Using this painting as a reference, her nephew Rick Amor recreated the composition in *The Beach* 1995; however, both artists have tinkered with reality, as the sea cannot actually be seen from the same vantage point.

With the recent redevelopment of the foreshore, including a new bridge designed by Aspect Pty Ltd, Frankston City Council commissioned the artist-poet Evangelos Sakaris to create a public artwork responding to the site. Text from his evocative and image-laden poem *I, Kananook* 2006 can be found inscribed along the uprights now delineating the mouth of the creek. (This poem appears at the bottom of this brochure.)





Myra Morris (1893-1966)
Foreshore, Frankston (1930s)
Oil on board
Private collection, Melbourne



Rick Amor (born 1948)
The Beach 1995
Oil on canvas
Private collection. Image courtesy the artist and Niagara Galleries, Melbourne

Right:
John Farmer (1897-1989)
The Little Boat Shelter (1950s-1960s)
drypoint
Collection: McClelland Gallery+Sculpture Park

Below:
Scene on Frankston Creek, Vic
(Youngs Suspension Bridge) 1886
La Trobe Picture Collection,
State Library of Victoria



PALM COURT, LONG ISLAND

Harry (1888-1954) and Nan (died 1961) McClelland moved to Long Island in the 1920s and quickly established themselves as the centre for a bohemian group of creative sparks drawn from all strata of Victoria's social life. A brother and sister team (he, a painter; she, a poet), they enjoyed a life full of aesthetic and philosophic pursuits, with Nan hosting the first children's radio program on the ABC.

Every New Years Eve, Harry delighted in patrolling the streets dressed as a Drum Major, blasting away on the bagpipes. The McClellands were also foundation members of the Peninsula Arts Society, Frankston's first and oldest arts society (est. 1954), which held its initial meetings in their house.

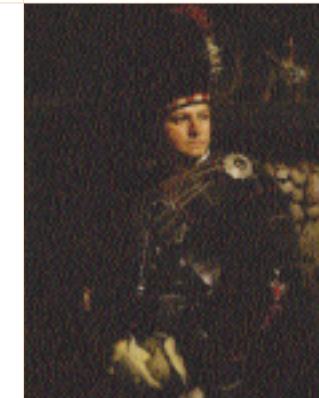
An enduring symbol of their presence is 'The Barn', once memorably described as 'a rare example of Anglo Swiss-Fijian picturesque eclecticism.' This is the only survivor of the original cluster of buildings but is still a remarkable presence when encountered from the beach, a fascinating link to the past. Nan McClelland bequeathed money and land in her brother's memory which led to the establishment of the acclaimed McClelland Gallery+Sculpture Park in nearby Langwarrin (on the site of Harry's 'country' studio).

Rick Amor's painting *Artists' house, Long Island, Frankston* 1992 features the elderly figure of his aunt, the novelist Myra Morris, who was a regular visitor to the McClelland's house. As part of the Frankston Coastal Arts Trail, David Murphy and Cameron Robbins of Down Street Studios were commissioned to create artworks responding to the site. Robbins' sculpture *Meta Pier* refers to the house's antler decorations whilst Murphy has recreated *Nan's desk*.

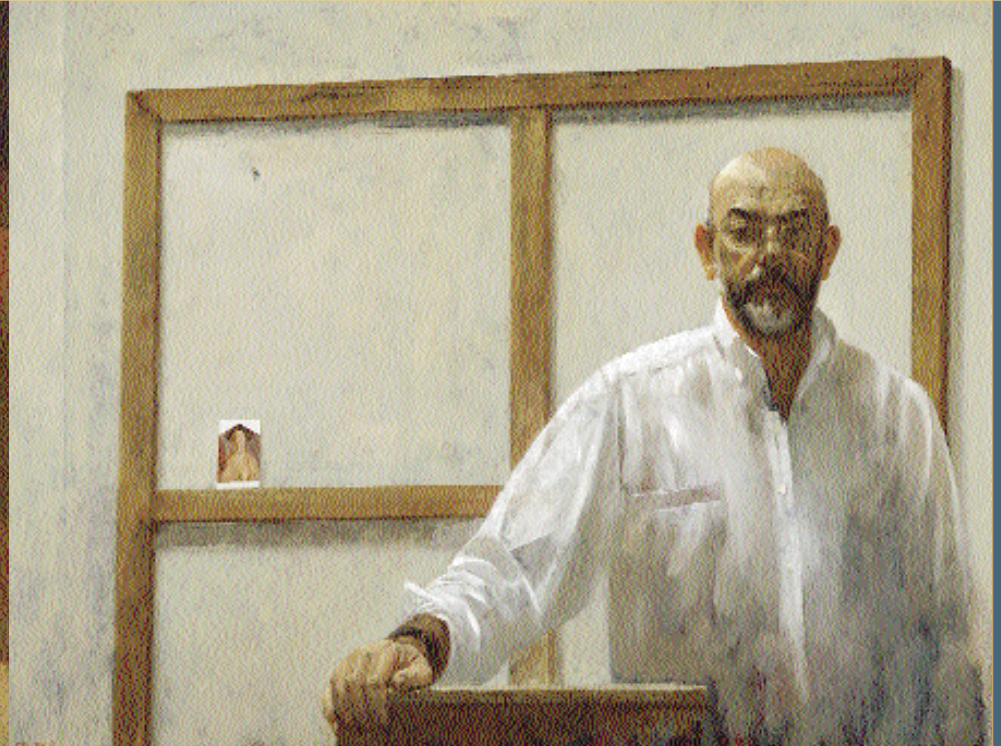
Important note:

'The Barn' is a private residence. Please respect the privacy of the occupants and do *not* enter the grounds.

William McInnes (1889-1939)
The Drum Major (Harry McClelland)
c1929
oil on canvas
Collection: McClelland
Gallery+Sculpture Park



Ernest Buckmaster
(1897-1968)
The blue lady (Nan McClelland) 1927
oil on canvas
Collection: McClelland
Gallery+Sculpture Park



Above:
Rick Amor (born 1948)
Artist's house, Long Island, Frankston 1992
 oil on canvas
 Collection: Nicolas and Anne Lolatgis
 Image courtesy the artist and Niagara Galleries,
 Melbourne

Right:
Cameron Robbins
Meta Pier



RICK AMOR

The beach at Long Island has long been a summer holiday retreat, and for local children it is a personal playground. Renowned artist Rick Amor was born in Frankston in 1948 and grew up here in Gould Street. A child prodigy, he exhibited regularly with the Peninsula Arts Society from the age of 12 before studying under John Brack at the National Gallery School in Melbourne. In 1999, he was appointed an official war artist in East Timor.

Amor's childhood memories include a Long Island house whose owner would tie wooden and metal elements to the ti-trees making animals and monsters; and the

Rick Amor (born 1948)
Self portrait with a postcard of a Greco Roman bust 2003
 oil on canvas
 Collection: University of Queensland
 Image courtesy the artist and Niagara Galleries, Melbourne

Bathing group, Long Island Beach 1911
 Image courtesy Frankston Library Service.





Right:
Rick Amor (born 1948)
Town by the sea 1989-90
 oil on canvas
 Private collection
 Image courtesy the artist and Niagara Galleries, Melbourne



Below:
Rick Amor (born 1948)
Memory of a burnt boy 1992
 oil on canvas
 Private collection
 Image courtesy the artist and Niagara Galleries, Melbourne



absolute transformation of the area during warmer months, when wealthy Melbourne families came down to stay at their holiday houses.

Similar memories provided a rich seam of inspiration for a series of paintings Amor embarked on in the late 1980s. In these 'multi-layered mediations', many recognisable Frankston locations and personalities are fused within intensely charged scenes.

One of the most compelling is *Memory of a burnt boy* 1992 set at the end of Gould Street. The 'burnt boy' was a local youth whose face had been terribly disfigured by a fire. Amor remembers the boy used to ride up and down the street on a bicycle with a little box on the front, running his own car-cleaning business. Somewhat eerily, he was later burnt to death in another fire. In Amor's painting, the whole scene is executed in an equally 'burnt' palette which the artist utilised to 'anticipate' the fire that haunted and would later consume the boy.

In *Town by the sea* 1989-90, the buildings invoke two youthful haunts of the artist – 'Bill's Hamburger Joint' which served rock 'n' roll and jive; and 'The Cat's Whiskers' coffee lounge, home of folk, jazz and beatniks.

The setting for *Miss Prosser and the albino* (*Memories of a town by the sea*) 1998 is the heavily curtained Sanville House in Playne Street. Miss Prosser drove the bus for an orthopaedic institute in Mt Eliza, wore tweed, and had a somewhat mannish hair style. The albino guest house

Far right:
Rick Amor (born 1948)
Miss Prosser and the albino
 (*Memories of a town by the sea*) 1998
 oil on canvas
 Private collection
 Image courtesy the artist and Niagara Galleries, Melbourne

manager dressed as a male but was, in fact, a woman. In a scene looking west down Playne Street towards the Nepean Highway, the artist has combined these two characters in their assumed camouflaged identities.

Recently, Frankston City Council commissioned the artist Velislav (Will) Georgiev to create the imposing *Roadside marker* at the northern approach to Long Island. Inspired by the beachside experiences of generations of local children, he also created a whimsical seat entitled *Sandcastles and kelp*, located on the beach path to the south of the Long Island Tennis Club.



Velislav (Will) Georgiev
 Above: *Roadside marker*
 Left: *Sandcastles and kelp*





Samuel Salkeld Knight
Natives spearing eels on Back Creek
 1852
 National Library of Australia

INDIGENOUS STORIES

The ti-tree bounded shores of the Kananook Creek have been an ideal fishing place for millennia. As part of the Frankston Coastal Arts Trail, patterned metal panels crafted by artist Julie Squires have been inserted into the side rails of the Station Street bridge. The designs are based upon the drawings by George Robinson, Chief Protector for Aborigines, in 1841 of stick weirs constructed by the Boonerwung people and serve as an evocative reminder of the importance of these snake-like fish to the pre-European population.

Living for the greater part of their life in the Carrum Swamp, eels would journey down the creek in an annual migration towards the bay for spawning. Due to this yearly abundance, many local clans would gather in the region (centred on the ridge where the Frankston Mechanics Institute now stands) for fishing, ceremonies, trade and other social activities.

At the time of first contact with Bass Strait-based sealers in the 1790s, Boonerwung territory was bounded

by Port Phillip Bay, Westernport and Wilson's Promontory. The coastline retains abundant evidence of middens (remains of shellfish feasts) and there have been many hundreds of their sites identified across the Mornington Peninsula. In 1802, the French explorer Baudin left a vivid written record of the appearance of the Boonerwung men: ***(They) had a white cross upon the middle of the visage, their eyes were surrounded by white circles, and several had white and red crosses all over their bodies.***

Quoted in Jones, 1989: p.85, footnote 10.

As European contact expanded, the original population was rapidly decimated due to privation, injustice and disease. Off Cranbourne-Frankston Road and opposite Ballam Park Homestead, is Bunarong (Boonerwung) Park. At 90 metres above sea level, this former campsite of the original inhabitants provides extensive views over Frankston City and the bay, a domain recognised by these people as their own.

Eel trap, Lake Condah, Western District
 Acquired 1910
 Reproduced by courtesy of Museum Victoria

Besides using spears, nets and weirs for fishing in Victoria, Aboriginal people from the Western District used woven fibre traps, such as this historic example, to trap eels in water courses.



(unknown)
The Hermit, Frankston c1909
La Trobe Picture Collection,
State Library of Victoria

THE SEAFORD HERMIT

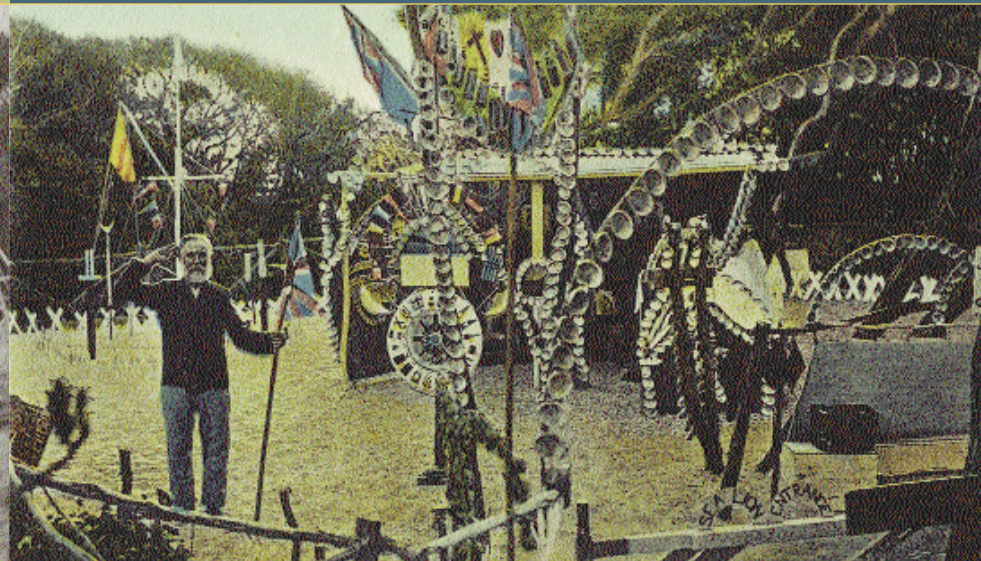
One of the more curious tales of Frankston is that of the hermit, John Maddox, who lived for about 20 years in the ti-trees to the south of Seaford Road. He was reported to have been in charge of a vessel that accidentally sank with the loss of many lives. Assuming moral responsibility for this tragedy, Maddox decided to remove himself from polite society and eke out an austere existence in the dunes.

Here, he constructed what can only be described as a fantasy world of shells, bottles and driftwood. It was considered a privilege to be invited into his domain and he erected hand-painted signs requesting that visitors desist from profanities.

Obviously a principled man, Maddox refused to beg; instead, he exchanged fresh fish and basic labour for foodstuffs, often baked especially for him by local housewives. Sadly, vandals destroyed his home in 1917 while he was in hospital with the pneumonia which eventually killed him.



Jacki Staude
Hermitage



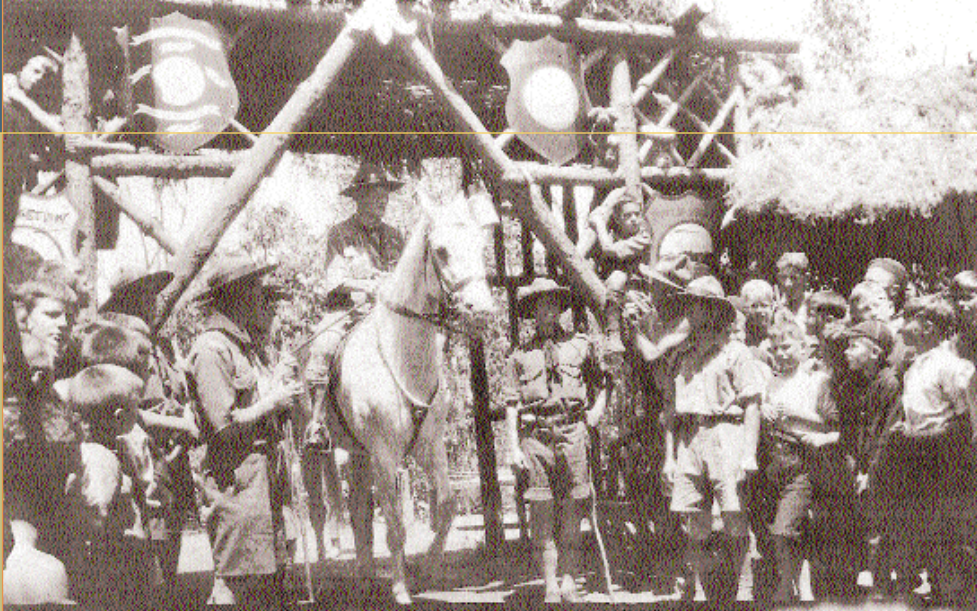
(unknown)
The Hermit, Frankston c1912
La Trobe Picture Collection,
State Library of Victoria

As part of the Frankston Coastal Arts Trail, artist Jacki Staude was commissioned to create a work inspired by the hermit's story. Entitled *Hermitage* it takes the form of wrought-iron folly, marking the entrance to the picnic area in the Seaford Pier Precinct. The metallic archway contains stylised forms, including bottles and anchors, which are evocative of Maddox's sanctuary.

As can be seen by the accompanying photograph, it is open to conjecture as to how long the hermit's solitude would have continued given the increasing popularity of the Seaford foreshore as a holiday destination reachable by improved motor transport. Today, no trace of Maddox's original camp exists within the ti-trees, a conservation zone which is managed by Council with assistance received from the community-based Friends of Seaford Foreshore.

(unknown)
A usual sight on any Sunday in summer, with furniture vans parked along the beach side of the parking area near the corner of Station Street and the Nepean Highway, Seaford 1924
Image courtesy Frankston Library Service





Left:
Ballam House

Far left:
(Photographer unknown)
**Lord Baden Powell entering
the Jamboree Park 1934**
Image courtesy
Frankston Library Service

Below:
Mulberry Hill

OTHER SITES OF INTEREST

The Fernery

During the 19th and early 20th Centuries, Frankston hosted many themed guest houses and coffee shops. One of the most fondly remembered was 'The Fernery', and as its name implies, it was full of ferns and water features, remnants of which still exist behind the service station directly opposite the foreshore playground.

Scout Jamboree

In 1934, Frankston became world news when it hosted the 1st Australian Pan-Pacific Scout Jamboree. Officially opened by the World Chief Scout, Lord Baden Powell (in his last international appearance), this 10 day event was located in a natural amphitheatre bounded by Overport Street, and attracted 20,000 Scouts and Girl Guides from around the globe.

On The Beach

On a blazing hot January day in 1959, Hollywood came to Frankston – to film the apocalyptic story *On the Beach*, starring Ava Gardner, Gregory Peck and Fred Astaire. The city was chosen because the novel's author, Nevil Shute, was a resident at the time, and filming centred on Frankston Station.

Ballam Park Homestead

Ballam Park Homestead is a lovely French-style house built for the Liardet family, one of the first landowners in Frankston. Now a heritage-listed museum, it is also the base for the Frankston Historical Society.

Mulberry Hill, Baxter

In 1925, Darryl Lindsay, who later became Director of The National Gallery of Victoria, and his wife Joan, who wrote the classic Australian novel *Picnic at Hanging Rock*, bought this property at Baxter. Their house, now a National Trust-run museum, became the social hub for a lively network of artists, writers and creators.

McClelland Gallery+Sculpture Park, Langwarrin

This internationally renowned location is Australia's premier sculpture park. It features three galleries and a licensed café set in eight hectares of landscaped gardens and bushland.





Coastal Arts Discovery Trail Frankston



ACKNOWLEDGMENTS

Carol Atwell, Brecknock Consulting
 Contour Design Australia P/L
 Rick Amor
 David Thomas
 Betty Kent
 Conrad Hamann
 Norman Buckmaster
 Peter Navaretti
 Vicki Nicholson-Brown
 Ruth MacLeod
 Frankston Library Service
 State Library of Victoria
 National Library of Australia
 Museum Victoria
 The Dramatic Group
 Adam Harding – Warrnambool Art Gallery
 Peter Perry, Kirstin McCain – Castlemaine
 Art Gallery and Historical Museum
 Rodney James – Mornington Peninsula
 Regional Art Gallery
 Trevor Smith
 – Horsham Regional Art Gallery
 Anne Rowland – Ballarat Fine Art Gallery
 Kathryn Keily, Adriana Giordani
 – National Gallery of Victoria
 Jacqui Woolf, Tansy Curtin
 – Bendigo Art Gallery
 Bridget McDonnell, Bridget McDonnell
 Gallery, Melbourne
 University of Queensland Art Museum
 Sarah Yukich, John Stringer
 – Kerry Stokes Collection, Perth
 Simon Ambrose, Penny Teale
 – McClelland Gallery+Sculpture Park
 Maya Jelbart – Christies Australia
 Peter Struthers – Leonard Joels Auctions
 John Keats, Kate Gerritsen
 – Deutscher-Menzies Auctions
 William Nuttall and staff, Niagara
 Galleries, Melbourne
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BIBLIOGRAPHY and FURTHER READING

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