

ART AND
DESIGN IN
FRANKSTON

ON
BUNURONG
COUNTRY

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Edited by Jane Eckett with Lisa Byrne



CONTENTS

Acknowledgements vi / Map of Frankston & Environs viii

Abbreviations x / Contributors xi / Introduction 1

1 THE PERSISTENCE OF BUNURONG PEOPLE 4

Art with purpose and meaning, then and now

DAVID TUTCHENER AND THE BUNURONG LAND COUNCIL ABORIGINAL CORPORATION

2 COLONIAL FRANKSTON 20

‘Not at all behindhand in picturesqueness’ | JANE ECKETT

3 TWO INDEPENDENT LIVES 56

Harry McClelland and Annie May (Nan) McClelland | ANDREW GAYNOR

4 LIGHTS ON THE HILL 76

Walter and Marion Griffin’s Frankston legacy | SIMON REEVES AND JEFFREY TURNBULL

5 MULBERRY HILL 94

Daryl and Joan Lindsay | BENJAMIN THOMAS

6 ‘AN IDEAL HOME’ 118

Keith and Elisabeth Murdoch at Cruden Farm | JANE ECKETT

7 THE BOYD FAMILY, FRANKSTON REGION AND THE BAY 144

SHERIDAN PALMER

8 ‘NOON-DROWNED BAYS, AND WHITE-WINGED SKIFFS’ 164

Artists at Frankston, 1920s–1950s | JANE ECKETT

9 A PERMANENT HOME FOR THE ARTS 188

The Peninsula Arts Society and the McClelland Gallery Group, 1954–1971 | JANE ECKETT

10 LIGHT AND COLOUR 208

Modern ecclesiastical stained glass in the Frankston region | BRONWYN HUGHES

11 ‘A LOW ROOF UNDER A MILD SKY’ 228

Modern houses by the bay (Nerm) | PHILIP GOAD

12 RICK AMOR 252

Memories of a town by the sea | LINDA SHORT

13 FIFTY YEARS 280

McClelland Gallery, 1971–2021 | JANE ECKETT

14 PLACE AND PERSPECTIVE 316

Public art in Frankston | SIMON LAWRIE

Notes 342 / Index 384

ABBREVIATIONS

AGSA	Art Gallery of South Australia
ANU	Australian National University
AWM	Australian War Memorial
BLCAC	Bunurong Land Council Aboriginal Corporation
CAE	Council of Adult Education
CAS	Contemporary Art Society
EMSF	Elisabeth Murdoch Sculpture Foundation
QAGOMA	Queensland Art Gallery Gallery of Modern Art
MGS	McClelland Gallery Society
MPRG	Mornington Peninsula Regional Gallery
MTC	Melbourne Technical College
NGA	National Gallery of Australia
NGS	National Gallery School
NGV	National Gallery of Victoria
NLA	National Library of Australia
PAS	Peninsula Arts Society
PGAV	Public Galleries Association of Victoria
RAIA	Royal Australian Institute of Architects
RGAV	Regional Galleries Association of Victoria
RMIT	Royal Melbourne Institute of Technology
RMTC	Royal Melbourne Technical College
RVIA	Royal Victorian Institute of Architects
SLNSW	State Library New South Wales
SLV	State Library Victoria
TMPS	Twenty Melbourne Painters Society
VAS	Victorian Artists' Society
VCA	Victorian College of the Arts

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9 A PERMANENT HOME FOR THE ARTS

The Peninsula Arts Society and the McClelland Gallery Group, 1954–1971

JANE ECKETT

The 1950s and 1960s saw significant strides taken to establish a permanent art gallery in Frankston. Two organisations, both established in these post-war decades, shared a common desire to increase art’s visibility in Frankston. The Peninsula Arts Society (PAS), founded in 1954, initially served the needs of professional artists from Frankston and across the Mornington Peninsula before broadening its remit to include part-time and amateur artists. In 1962 Annie May (‘Nan’) McClelland’s bequest of £102,106 to establish a permanent gallery at Studio Park, Langwarrin, precipitated the formation of the McClelland Gallery Group, which counted among its number many early PAS members including Colin and Maidie McGowan, Robert Amor, Raymond Boulwood Ewers, Owen Piggott, and John Rowell. This chapter charts the origins and early activities of both groups, highlighting their areas of overlap and examining the occasionally conflicting demands of serving local artists while also establishing Frankston as a regional artistic hub.

Until the establishment of the PAS, in 1954, Peninsula artists had little opportunity to exhibit locally, beyond the occasional display at The Fernery in Frankston, while Peninsula residents had to travel to Melbourne to see exhibitions of original art. Harry McClelland’s repeated calls since 1927 for a permanent gallery for Frankston had come to naught. It was therefore a notable event when an exhibition of ‘local arts and crafts’ was held at Toorak College Hall in

September 1953, in aid of the Mount Eliza Preschool and Infant Welfare Centre.¹ Among the twenty-six exhibiting artists were Robert Amor (father of the artist Rick Amor as well as former school teacher at Baxter, next to Mulberry Hill), Daryl Lindsay, the cartoonists and illustrators Wally Driscoll and Alex McRae, *Herald* art critic and painter Alan McCulloch, Colin and Maidie McGowan, Myra Morris, illustrator and child portraitist Elizabeth ‘Betty’ Paterson (heralding from a long lineage of artists), Joan Paxton-Petty (whose father, Samuel John Lamorna Birch RA RWS, founded a renowned artists’ colony at Lamorna in Cornwall), the late Violet Teague (whose works were loaned by her half-sister Una Teague), Raymond Wallis, and sculptors William Leslie Bowles and Raymond Ewers (see chapters 6 and 8). Architects John Harding Butler, David Chancellor, Marcus Martin and Osborn McCutcheon loaned sketches and photographs of recent work, while May Henty loaned plans and photographs of her Roy Grounds—designed round house on Oliver’s Hill (see chapter 11). A large craft section included a summer stole woven by Robert Swinton and a seagrass hat and handbag by Marian Swinton, co-founders of the acclaimed Robert Maltus hand-weaving studio. A ‘miscellaneous’ section included a corrected manuscript and autographed book by Nevil Shute Norway, the bestselling British author and new arrival to Frankston (see chapter 8), while his wife, Frances Norway, exhibited in the photography section. It was an impressive display of local artistic talent.

9.1 ‘Peninsula Arts Society Show’, *The Frankston Standard*, Frankston, Vic., 20 October 1954, p. 1, Elizabeth Amor admires Jennifer Schaefer’s painting, *The Sinner*, at the first Peninsula Arts Society exhibition, Frankston Mechanics’ Institute, October 1954, photo: SLV.



At the opening, one of the pottery exhibitors, Victoria MacLarn (of Orchard House, Harleston Road, Mount Eliza), overheard Colin McGowan discussing the need for a local art society.² MacLarn knew William Leslie Bowles felt likewise and telephoned the McGowans the following day to propose a meeting of interested artists. They advertised the new society in the local paper and recruited Harry and Nan McClelland, Daryl Lindsay, John and Eugenie Rowell, Raymond Ewers, and Nevil Shute and Frances Norway among others. Bowles, while fully supportive of the plan, died of a heart attack in February 1954—just a month before the society came into being.

The Peninsula Arts Society, the early years

The founding meeting of the PAS was held at the Frankston Mechanics’ Institute on 11 March 1954. The intention, as reported in *The Frankston Standard*, was to foster ‘closer contacts with artists in various cultural fields throughout the Peninsula’, primarily through holding annual spring and autumn exhibitions.³ Guest speaker John Rowell was invited to chair the meeting during the election of office-bearers. Daryl Lindsay was elected first PAS president, with three vice-presidents: Ewers, MacLarn and Gordon Brennan (then teaching art at Frankston High School, having previously taught at Bairnsdale and later at Frankston Teachers’ College and Hastings High School). Maidie McGowan agreed to act as honorary secretary, Edith Rogers as treasurer, and a committee (later termed the PAS council) was formed comprising Harry McClelland, Colin McGowan, Owen Piggott, Raymond Wallis, and architect John Harding Butler. Alex McRae—then responsible for *The Herald*’s long-running ‘Ben Bowyang’ strip, which Daryl Lindsay had briefly worked on in the 1920s—promised the committee every assistance, while Wally Driscoll suggested the formation of ‘a study and discussion or studio group’.⁴ Others present at that first meeting included Hector McDonald Paterson (Harry McClelland’s friend from art school days who had since moved to 23 McKenzie Street, Seaford), Joan Paxton-Petty, miniaturist Beverley Stevens (who had studied under Charles Wheeler at the NGS) and her sister Valerie (a dress-maker), weaver Marian Swinton (of 1 Charles Street, Mount Eliza), a young commercial artist and future art teacher, Bruce Tozer (then living at Tyabb but soon to move to Warringa Road, Frankston), and the principal of Toorak College, Dorothy Wardle.⁵

A month later, on 9 April 1954 (exactly 100 years after the gazetting of Frankston), the newly founded PAS held its inaugural general meeting at The Singing

Kettle tearooms in Frankston’s Playne Street. It was announced ahead of the meeting that the society would hold nine ‘studio nights’, or practical demonstrations, per year to which lay members as well as practising artists were welcome.⁶ The first such was a painting demonstration given by the then newly elected PAS council member William Hunter (1896–1963) at the Eldridge Hall, Frankston, on 25 May 1954, similar to one he had given earlier that year at the Athenaeum Gallery in Melbourne.⁷ Hunter was a Carrum-based painter-etcher, whose technically accomplished works—sometimes likened to those of Lionel Lindsay and Arthur Streeton—revealed an appreciation of Japanese aesthetics with their cropped subjects and careful balance of negative and positive space.⁸ He taught art at Edithvale Primary School and was an advocate of child art, showing a selection of his pupils’ works alongside his own at the Athenaeum in 1956.⁹ Raymond Ewers next demonstrated modelling in clay, at the same venue, on 20 August 1954, while Hunter brought along his collection of Japanese prints and discussed them with interested members after Ewers’ demonstration.¹⁰

The first PAS spring exhibition opened at the Frankston Mechanics’ Institute on 16 October 1954 (fig. 9.1). The catalogue foreword, probably written by Hunter who was elected president at the inaugural meeting (enabling Daryl Lindsay to assume the less demanding role of patron), proudly proclaimed the exhibition’s eclectic mix of styles embracing ‘the modern and the traditional, the professional and the keen amateur ... banded together drawn by a love of art’.¹¹ This diversity and inclusiveness were, the author argued, strengths of the PAS, by which it hoped ‘to raise the standard of taste in the Community and to accord art its rightful place in the consideration of the people’.¹² Among the thirty-seven exhibits—restricted to one per artist—were local subjects from Robert Amor and daughter Elizabeth Amor, Myra Morris, Joan Paxton-Petty, Colin and Maidie McGowan, future McClelland art board member Ernest George Putnam, and the late Harry McClelland, whose *Kananook Creek*—loaned by Nan McClelland—was likely the small oil now in the McClelland collection (fig. 3.7). Other subjects came from further afield, including Nevil Shute Norway’s *Spinifex Country* and Hector Paterson’s *Fishing Port (San Remo)*. Raymond Ewers was the only artist permitted more than one exhibit, showing two plasters: *New Guinea Maiden*, which was probably the original for the bronze torso, *Native Girl* (1944), in the Australian War Memorial collection, and the *Strand War Memorial Competition Figure* (1950–51). This latter



was a solemn, stylised, draped figure with lowered sword, which won the competition for the Australian War Memorial on the Strand, London, outside Australia House, but was later controversially disqualified and never commissioned.¹³ The local newspaper mentioned none of this, instead merely reporting shire president Councillor Frank Everist's opening remarks, in which he found an unexpected affinity between art and farming, and photographing Elizabeth Amor studying the works on display.¹⁴

Gordon Brennan (1921–1999) replaced Hunter as president in March 1955, while sisters Beverley and Valerie Stevens, Myra Morris, and future McClelland trustee Molly Graham joined the PAS council.¹⁵ Brennan helped organise the second PAS exhibition with Owen Piggott, Colin and Maidie McGowan, Bruce Tozer, and John Barnes (fig. 9.2). Works by Daryl Lindsay, Raymond Ewers, Wally Driscoll and brothers John and William Rowell featured among the eighty or so exhibits, along with hand-printed modernist textiles loaned by Frances Burke, ceramics, and posthumous exhibits from Violet Teague and Harry McClelland.¹⁶ Gordon Thompson, then assistant

director of the National Gallery of Victoria (NGV), opened the exhibition at the Eldridge Hall on 18 April 1955. In his opening speech Thompson commended the efforts of the PAS before sounding a cautionary note against provincialism—‘a large hurdle which the Australian artist had to surmount before he was able to create a significant art form’—and underscoring ‘the danger of artists working in out-moded styles’ such as Impressionism.¹⁷ This was largely the argument put forth by Bernard Smith in his early history of Australian art, *Place, Taste and Tradition* (1945)—namely that artists in Australia belatedly took up new ideas and styles imported from Europe and that this time-lag rendered their work forever provincial.¹⁸ Thompson's application of Smith's framework to an exhibition mounted by a regional society of professional and amateur artists may seem harsh, but it effectively encapsulates reviews of PAS exhibitions in later years. Though regularly commended for initiative and variety, and with some works singled out for excellence, the exhibitions were often discounted for outdated adherence to the ‘gum tree school’ of painting.

Autumn and spring exhibitions were held annually

throughout the 1950s and 1960s. Guest exhibitors from beyond Frankston were occasionally invited—notably Tina Wentcher, who showed five sculptures at the Easter 1957 exhibition (two decades before her solo exhibition at McClelland).¹⁹ Selected local secondary students from Frankston, Mornington, and Rosebud High Schools, as well as Toorak College, were also sometimes invited to exhibit.²⁰ Though group shows were the norm, in 1959 the PAS hosted William Hunter's solo exhibition, opened by NGV trustee Colonel Aubrey Gibson and with Daryl Lindsay in attendance. Opportunities to exhibit at arts festivals on the Mornington Peninsula were pursued, while a rotating display of works were lent to Frankston Council, including works by Mabel Ames (1910–1993), a former Meldrumite and local art teacher whose portraits of successive Frankston mayors remain in council chambers to this day.²¹

Monthly meetings were held at a variety of venues. At least one early meeting was held at Harry McClelland's Studio, Palm Court, on which occasion he reportedly entered the kitchen and protested: ‘Artists should not have to wash dishes. I'll bring

9.2 ‘Peninsula Arts Society’, *Frankston Standard*, 6 April 1955, p. 7, left to right: Owen Piggott, Maidie McGowan, Bruce Tozer, Gordon Brennan, John Barnes, and Colin McGowan, preparing for the society's second exhibition, photo: Peninsula Arts Society, Frankston.

9.3 *Peninsula Arts Society* workroom and gallery, *Pier Hotel, Playne Street, Frankston*, c. 1958–61, Ernest Gordon Prior (second from left), H. C. Hutchison (third from left), Thelma Hudin (centre), and Albert Gason (second from right), photo: Ron Daley, Mornington, Vic., courtesy Peninsula Arts Society, Frankston.

some women', whereupon he fetched Nan McClelland and Molly Graham!²² From June 1954 meetings were held at the CWA Hall on Thompson Street (Harry McClelland having paid a year's rent in advance; see chapter 3) while smaller meetings of the PAS council members were held at Robert and Irma ('Gobbie') Amor's Gould Street home.²³ In 1956 meetings moved to Kirkbank House, 524 Melbourne Road (next to the State Electricity Commission offices), where the society also established a small lending library of art books. They moved again, in 1958, this time to the first floor of the Pier Hotel where they secured a workroom and gallery for a rent of five pounds a week (fig. 9.3). John Rowell was photographed at the society's first exhibition at the Pier Hotel, in the so-called 'New Gallery', talking with artist and art critic Arnold Shore, who opened the exhibition, beside Rowell's portrait of Shore (fig. 9.4).²⁴ The Pier Hotel would remain the PAS headquarters until 1961, after which the Society moved temporarily to a cottage at Frankston Teachers' College with exhibitions held at the Ball and Welch department store in Playne Street. Meetings often

included slide lectures delivered by guest speakers, including Alan McCulloch on modern art (1 July 1955), textile designer Frances Burke (September 1955), John Yule on 'Melbourne Murals' (18 March 1959), and local tile manufacturer Lino Giampedroni on Murano glass mosaic tile technique (13 July 1962).

Sub-groups within the PAS reflected a range of artistic pursuits and provided a social outlet. These included the Literary Group, initiated in 1958 by Bertha Bennett (only child of General Sir John Monash and Lady Monash) with Molly Graham and Nellie Gason, a Music Appreciation Group, and a Film Group sponsored by the Council of Adult Education (CAE).²⁵ Sunday afternoon concerts were also a regular fixture in the Pier Hotel gallery throughout the late 1950s. Annual dinner dances such as the Swedish smorgasbord at the Pier Hotel, organised in November 1956 by Sven Hudin (then PAS treasurer and catering manager at the Royal Children's Hospital in Mount Eliza), provided further social stimulation. A display of posters for the 1956 dinner dance was borrowed variously from Melbourne Technical College, CAE, shipping offices, and tourist

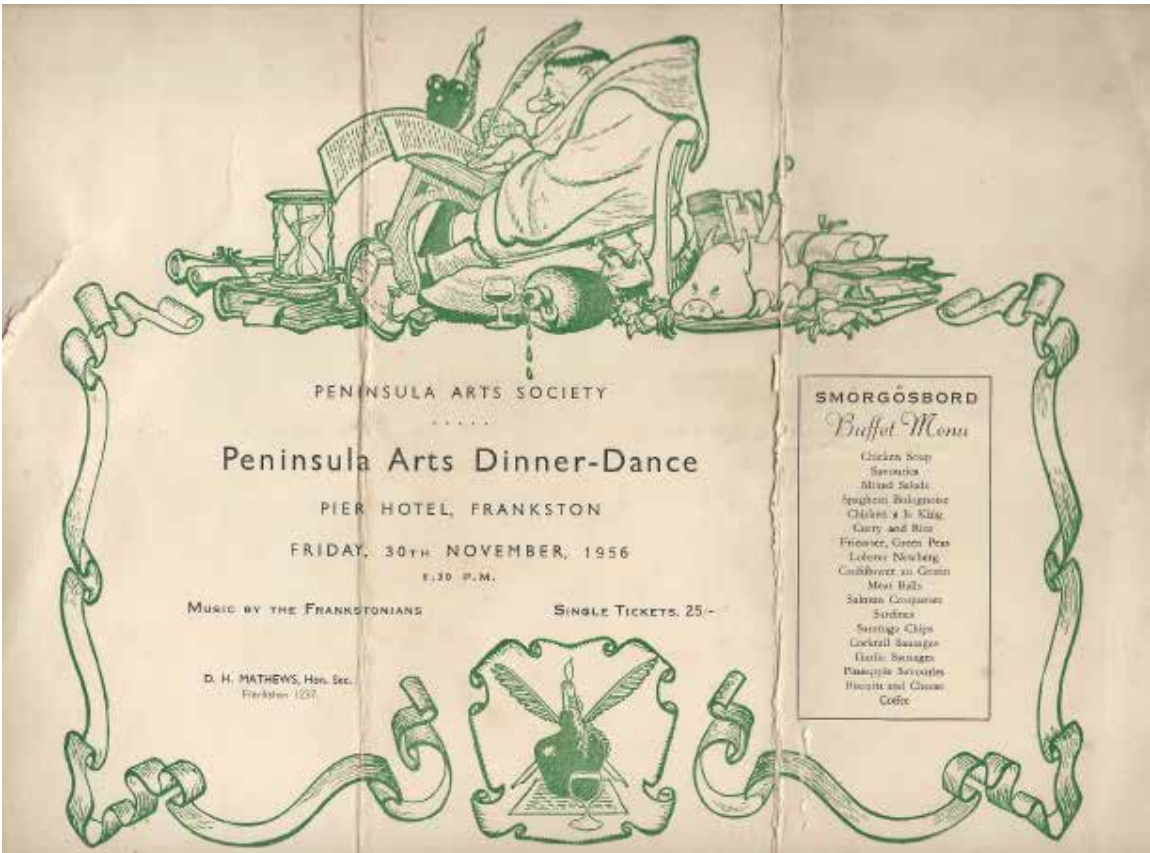
bureaus, reflecting an interest in design education. Wally Driscoll (1914–1971) designed the printed menu (fig. 9.5)—its comically plump Franciscan monk, industriously applying quill to parchment, perhaps more a reflection of the music provided by 'The Frankstonians' than the Swedish theme.

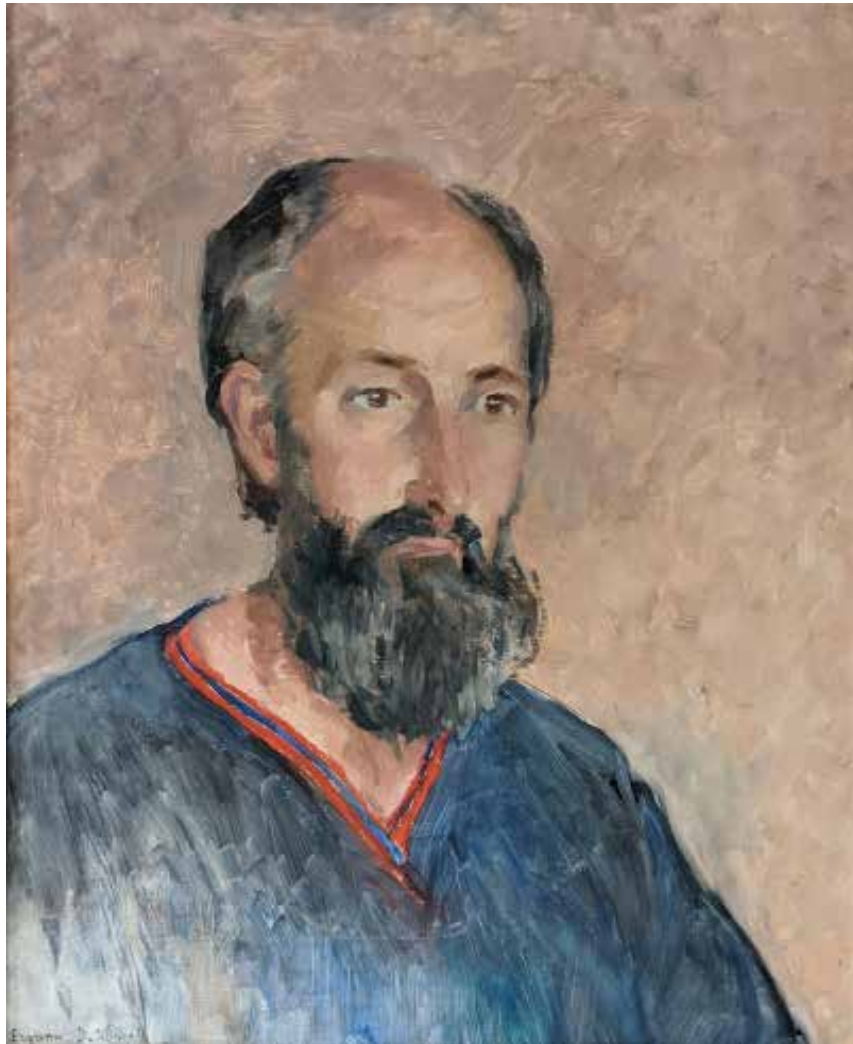
Driscoll and Piggott often led 'quick sketch' sessions after monthly meetings. Driscoll's work as newspaper cartoonist and illustrator for such books as Ingram Morgan's adventure series *Colossal Corcoran* and Kenneth Wallace-Crabbe's *Otto the Atom* equipped him well for this task.²⁶ Owen Piggott (1931–2015) was an art student in his hometown of Dudley, outside Birmingham, England, when he was called up for National Service—an intolerable experience that prompted him and his pacifist Quaker parents to emigrate and settle in Frankston in 1950.²⁷ Piggott worked as a trainee teacher at Frankston Primary before completing his secondary teachers' certificate in arts and crafts at Melbourne Teachers' College, where he met jeweller Lynette Moon. By 1954, when the PAS formed, Piggott, then aged twenty-three,

9.4 John Rowell (right) talking to art critic and fellow artist Arnold Shore (left) before Rowell's portrait of Shore at the PAS exhibition, Pier Hotel, Frankston, 27 October 1958, photo: Ron Daley, Mornington, Vic., courtesy Peninsula Arts Society, Frankston.



9.5 Wally Driscoll (1914–1971), *Peninsula Arts Dinner-Dance*, Pier Hotel, Frankston, Friday, 20th November, 1956, printed menu, photo: Peninsula Arts Society, Frankston © Estate of the artist.





9.6 Eugenie Rowell (née Durran, 1889–1989), *Owen Piggott, Artist*, 1975, oil on board, 52 × 42 cm, McClelland Gallery, accession no. 1992.173, gift of Mrs Joan Ackland, 1992 © Estate of the artist.

was overseeing art studies at Koo-Wee-Rup Higher Elementary School, playing for the local Frankston soccer club that he helped establish, and building a house at 71 Heatherhill Road, Frankston, for himself, Lyn, and their future children—including renowned painter and installation artist Rosslynd Piggott (born 1958).²⁸ Through the PAS, Piggott met John Rowell who became his ‘only artist confidante’ and later bequeathed to Piggott his easel, which was formerly Sir John Longstaff’s.²⁹ His widow, Eugenie Rowell, who had worked in enamelling before her marriage, painted Piggott’s portrait in 1975 (fig. 9.6), depicting a gentle, saintly figure contemplating some unseen vision—perhaps an abstract rendering of light such as typified his work from the 1970s.³⁰

Given that most early PAS members were

professional artists, art classes were not originally planned. However, as interest mounted, a class for beginners was soon conceived.³¹ Saturday morning children’s classes—the ‘Junior Art School’—were introduced in April 1958, with William Hunter and Harold Lehrain teaching up to sixty-five students at a time. In November 1959 Hunter also arranged a Junior Art Exhibition that was attended by local residents of the Menzies Boys Home, who subsequently requested to join the junior classes.³² Thursday evening painting and drawing classes, usually with a life model, began in November 1958 with Wally Driscoll and John Anson providing free tuition.³³ Both men encouraged younger artists, including Rick Amor. Driscoll, who was a good friend of Amor’s father, provided a living example of a ‘bohemian’ artist, while Anson was Amor’s art teacher at Frankston Technical College.³⁴

Wesley Penberthy (1920–2017) succeeded Driscoll as tutor at the end of 1959, on a paid professional basis, and a second adult class began on Saturday afternoons. Penberthy had studied under Norman Lindsay and was known as a mural artist, most notably completing the ceiling frescos for John Tallis at Beleura (1951–54) and winning the Sulman Prize in 1955 for his *Oriental Mural*. In 1960 he moved to Monica Avenue, Carrum, after which beach subjects predominated. Penberthy’s rather lusty tastes were evident in 1961 when he choreographed PAS members in a prize-winning Arabian Nights tableau for the Arts Ball Masque, held at Melbourne’s Exhibition Building to raise funds for the new National Gallery and Cultural Centre.³⁵ Joyce Plant, who studied portraiture under Penberthy, 1963–70, and learnt from him the use of tempera and oil emulsions, went on to serve as PAS President, 1969–71, and become a PAS tutor, passing on her technical expertise and helping build a sense of historical continuity within the classes.

The problem of a permanent home for the PAS arose again in 1961 when the Pier Hotel changed hands and expanded, resulting in the loss of their workroom and gallery.³⁶ This was compounded the following year when the Education Department requisitioned the society’s cottage at the Frankston Teachers’ College. In July 1962 Patrick Campbell, who had helped organise the Peninsula Festival, convened a meeting of cultural organisations to propose a joint venture.³⁷ As a result, Frankston’s Junior Chamber of Commerce (JCC) proposed building by public subscription an auditorium with gallery, studio for art classes, and rooms for ‘camera and cine-film clubs, dramatic and debating societies, literary discussion groups, orchestral and choral groups’, going so far

as to commission an architect’s model.³⁸ However, Council rejected the JCC’s request for a centrally located gift of land, prompting a flurry of public debate. Nelson Morris, brother of novelist Myra Morris (see chapter 8), stepped into the breach—offering the PAS and numerous other cultural organisations rent-free use of rooms above Ritchie’s Stores, at 457 Nepean Highway, for a term of fourteen years. While this provided temporary relief, the search for larger and more permanent premises continued. At the end of the decade the PAS proposed building an architect-designed gallery and studio on Council-owned land at Ballam Park, but the proximity to the McClelland, which was by then under construction (as detailed below) contributed to Council opposing the plan.³⁹

In 1981 the PAS finally purchased a property at 13 Overton Road, Frankston, which they used until Frankston Council, then led by Mayor Diane Fuller, allocated them the lease of land at Overport Park. Here, in 1988, after concerted fundraising efforts, the society built their own studio and gallery. Many of the society’s earliest members, including John Anson, Wally Driscoll, and Wes Penberthy, took part in the first exhibition at the new premises.⁴⁰ Since then, the building has undergone successive extensions in 2000 and 2006, while continuing to provide studio, gallery, and meeting space for the society, which continues to the present day.

The McClelland bequest

Right when the PAS was searching for a permanent home, Nan McClelland’s bequest was publicly announced in August 1962, giving, as *The Post* proclaimed, ‘a galvanic boost to cultural life on the Mornington Peninsula’.⁴¹ Aside from two personal legacies of £500 each, Nan McClelland’s entire estate, valued for probate at £102,106, was left for the establishment of a cultural centre to be called the Harry McClelland Art Gallery and Cultural Hall on the forty acres of land that Harry McClelland had named Studio Park, on Boundary Road, Langwarrin. The gallery would house the McClelland family’s artworks, first edition books and manuscripts, and antiques and curios that were reported to have been ‘brought out from the Old Country by the McClellands’ grandparents [William Hamilton Cleland and Emma Burton Hyde, see chapter 3], when they migrated to Melbourne more than a century ago in their own windjammer’.⁴² Funds came from the sale of real estate, including three properties on Gould Street, which were auctioned in November 1962.⁴³ The terms

9.7a Sir William Dargie CBE (1912–2003), *Portrait of Mrs Mary C. Graham, OAM*, 1988, watercolour, gouache and pen and ink on watercolour board, 28.5 × 23.4 cm, McClelland Gallery, accession no. 1988.22, commissioned from the artist by the McClelland Gallery Society in honour of Mrs M. C. Graham, OAM and Mr W. A. Harrison, OAM, 1988 © Faye Dargie and Roger Dargie.

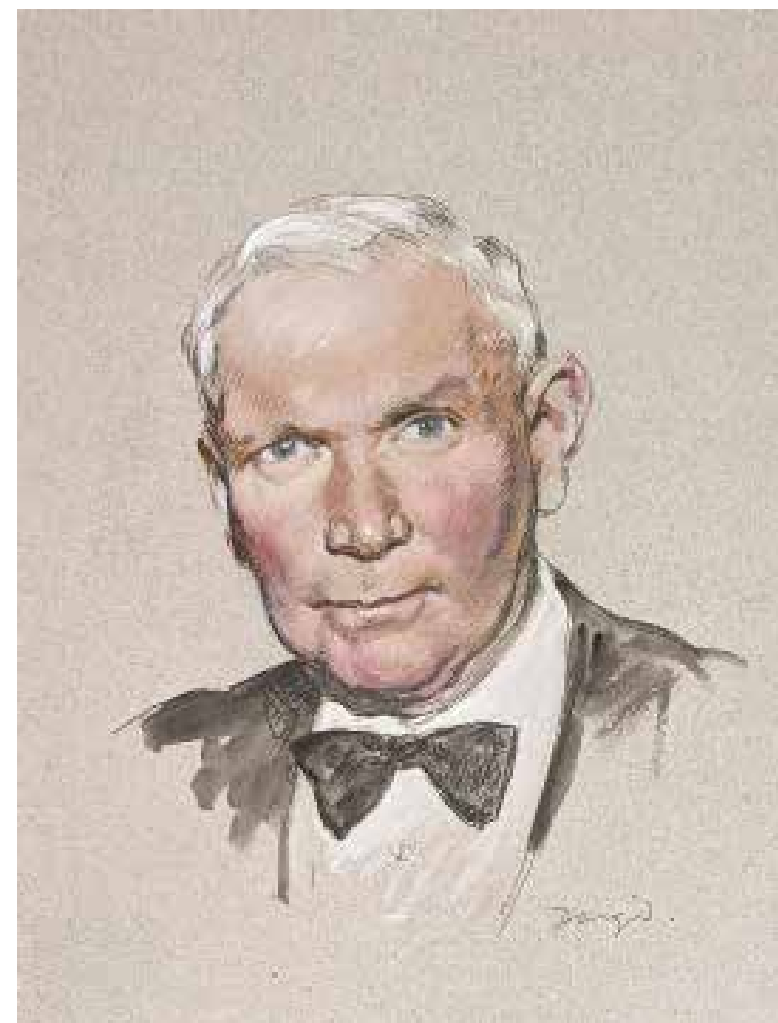


of the will stipulated that 25 per cent of the residuary estate (amounting to \$50,000) was to be spent on building and the remaining 75 per cent invested to provide an income to run and maintain the gallery.⁴⁴

The realisation of the bequest was left to the trustees of Nan McClelland's will: her friends Jim and Molly Graham (figs 9.7a and 9.7b) of Caversham Farm at Langwarrin, bank manager William (Bill) Harrison, and general practitioner Dr Stewart Preston who, by 1964, had withdrawn.⁴⁵ Of these four it was Mary Coman Graham OAM (née Bombardier, 1913–1989), known as Molly Graham, who was most immersed in Frankston's cultural life both as a painter and early PAS council member and as a founder of the Frankston Historical Society. Her husband, James Francis Graham (1902–1980), known as Jim Graham, was a second-generation farmer who bred Aberdeen Angus cattle

and horses, sailed with Frankston Yacht Club, and was a founding member of the committee to establish Frankston Hospital.⁴⁶

One of the trustees' first tasks was to clear Studio Park of the gorse, bracken and sword grass that had overrun the property since Harry McClelland's death eight years previously. Jim Graham and Bill Harrison worked with volunteers to physically clear the weeds, allowing the return of the area's native flora (melaleuca, banksia, wattle, and orchids), while Aidan Graham (Jim and Molly's son) donated gravel from his nearby quarry to lay the drive.⁴⁷ During the first year, to save costs of upkeep and at Harrison's insistence, the trustees approved the transfer by deed to the Shire of Cranbourne of twenty acres of land surplus to requirement, which were to be developed for recreational use per Nan McClelland's instructions.⁴⁸



9.7b Sir William Dargie CBE (1912–2003), *Portrait of Mr J. Graham (Founding McClelland Gallery Trustee)*, 1993, watercolour, pen and ink on paper on board, 26 × 18 cm, McClelland Gallery, accession no. 1994.35, gift of the McClelland Gallery Society, 1994 © Faye Dargie and Roger Dargie.

The McClelland Gallery Group, 1962–71

Shortly after the bequest was revealed, Molly Graham and fellow PAS member Dorothy Murphy approached Maidie and Colin McGowan to suggest gathering 'together a group of practising artists with the object of working to keep the name of the proposed Gallery before the public until they were ready to begin building'.⁴⁹ This was the origin of the McClelland Gallery Group, which was officially constituted in January 1963 with the McGowans acting as president and honorary secretary, Dick Langdon as vice-president, Ernest Putnam as treasurer, Dorothy Murphy as publicity officer, and John Rowell, Owen Piggott, Harry Mitchell, Beverley Stevens and Nora Konig comprising the committee.⁵⁰ The McClelland Gallery Group organised exhibitions at The Studio at Palm

Court, as well as picnics and barbeques at Studio Park, fancy-dress parties, art classes, discussion groups and seminars.⁵¹ The range of activities largely replicated those of the PAS and arguably diverted the energies of many Frankston artists away from the PAS, towards the gallery project. However, for many artists, the organisations were complementary, so that PAS members such as Gordon Prior would go on to become active members of the first McClelland Gallery Society in 1971.

The group's inaugural exhibition was held at The Studio, Palm Court, and opened on 3 December 1962 (a month before the group was officially constituted) by Dr Eric Westbrook—the dynamic young Englishman who succeeded Daryl Lindsay as NGV director.⁵² Among the exhibitors were many early PAS members, including Robert Amor and son Rick Amor, John Anson,

Raymond Ewers (who showed a portrait head of artist James Wigley), Molly Graham, Daryl Lindsay, Ethel and James Logan-Bell, Colin and Maidie McGowan, Myra Morris, Joan Paxton-Petty, Owen Piggott, John Rowell, Beverley Stevens, Bruce Tozer, and sculptor Madge Wallis. Most had by then ceased exhibiting with the PAS, suggesting a schism had developed between the two groups. In addition to former PAS members, Harry and Nan McClelland's old friends John Farmer, Polly Hurry and Violet McInnes contributed works, while Violet Teague and Harry McClelland were represented posthumously. Harry Mitchell was a relative newcomer, having moved to Seaford only two years previously, but his early art school training under Bernard Hall and later studies with George Bell and Arnold Shore made him a natural fit with the group.⁵³ Dorothy Murphy wrote the catalogue introduction, thanking Westbrook for his interest in the group.

By March 1963 the trustees had confirmed an annual income of £4,000 from the estate would be used to maintain the remaining twenty acres and to staff the gallery with a full-time director who, they proposed, would live on site.⁵⁴ The gallery's name had also by now changed to the McClelland Gallery, to recognise both Harry and Nan McClelland. It was envisaged 'that the building would comprise two halls separated by a twenty-foot gallery', with one hall a permanent gallery, the other a venue for 'dramatic, musical or ballet productions', and the central gallery available for rotating exhibitions 'of paintings by an individual or a society'.⁵⁵ The PAS was a potential candidate for this central gallery, though the trustees also 'hoped a liaison may be established with the National Art Gallery' (that is, the NGV) and works borrowed from their collection on a rotating basis.⁵⁶

This liaison was soon achieved. Eric Westbrook opened the second McClelland Gallery Group exhibition at Palm Court, in November 1963, describing their efforts 'a collective miracle'.⁵⁷ The invitation and catalogue for the show reproduced anonymous graphic designs that first appeared in the 1962 issue of *Struan*, the Frankston Teachers' College annual, and represented a daring leap forward in the group's public image (fig. 9.8). Westbrook subsequently approved the NGV's loan of an exhibition of contemporary Australian graphic art, selected by Maidie McGowan and opened at The Studio by the gallery's esteemed prints and drawings curator Dr Ursula Hoff.⁵⁸ The NGV also loaned an exhibition of contemporary and historic Japanese prints, hung at The Studio in 1965, and later a substantial collection of historic Australian landscape paintings for the McClelland Gallery's gala opening



exhibition in 1971.⁵⁹ The strength of this relationship bolstered the McClelland group's credibility in the wider cultural field.

The McClelland Inaugural Exhibition at Studio Park, a three-day event over the 1965 Australia Day weekend, opened by Frankston shire president Councillor J. J. McCulloch, attracted over 1,500 visitors and generated considerable publicity.⁶⁰ Sixty-six paintings were displayed in Harry McClelland's 'old-world stone studio ... on the terrace overlooking the creek' and a temporary marquee.⁶¹ They included works by members of the McClelland Gallery Group alongside the likes of George Bell, Penleigh Boyd, Jock Frater, John Longstaff, Max Meldrum, W. B. McInnes (represented by his Archibald-prize winning portrait



of Harry McClelland as Drum-Major, see chapter 3), Arnold Shore, and Violet Teague, as well as then-contemporary Melbourne exhibitors including Barbara Brash, Dorothy Braund, sculptor Marc Clark and wife Rowena Clark, Bill Coleman, Lindsay Edward, Anne Graham, Robert Grieve, Murray Griffin, Nornie Gude, Kenneth Hood, Kenneth Jack, Alan Sumner, Phil Waterhouse, and Frank Werther—many of whom are represented in the McClelland collection today.⁶² It was a substantial if eclectic gathering.

The McClelland Gallery Group held three further annual exhibitions at The Studio, opened by Sir Robert Knox (1964), John Tallis of Beleura (1965), and Dame Mabel Brookes (1966), as well as an exhibition at Ballam Park with the Frankston Historical Society,

which was opened by Joan Lindsay, and another at the Coach House Royal Hotel Mornington in 1968.⁶³ According to Dorothy Murphy, Maidie McGowan was the driving force in selecting and hanging the exhibitions.⁶⁴ The 1966 exhibition was timed to mark Frankston becoming a city and was one of the best attended.⁶⁵ The exhibition poster (fig. 9.9) featured a linocut illustration of the garage at Palm Court, with Harry McClelland's painting studio overhead, by printmaker Allan Jordan (1898–1982), who had recently retired as the head of Swinburne School of Art. Jordan was a Red Hill resident who had opened the McClelland group's exhibition of Japanese prints the year previously and would be elected vice-president of the group in 1969.⁶⁶ His print is one of the final images

9.8 *The McClelland Gallery Group Exhibition at The Studio, Palm Court, November 1963*, catalogue cover, McClelland archive, Graham family scrapbook.

9.9 *McClelland Gallery Group Art Exhibition at Palm Court, Long Island, Frankston, 1–11 September 1966*, printed advertising poster featuring an illustration by Allan Jordan (1898–1982) of Harry McClelland's painting studio and garage, McClelland archive, Graham family scrapbook © Marie Elspeth Wright.

of McClelland’s garage and studio. Once building work on the McClelland Gallery began at Langwarrin in 1969, the McClelland Gallery Group’s raison d’être largely vanished, and exhibitions ceased. The McClelland Gallery Group was formally dissolved on 21 May 1971 and the Palm Court complex of buildings sold by auction in October 1971. The Barn was bought by Rob and Edith Gould who, with their friends, the Teitelbaums, had holidayed there previously; it remains in the Gould family to this day. The Studio and garage were sold separately and demolished shortly thereafter (see chapter 3).⁶⁷

Alan McCulloch’s appointment

Meanwhile, a public controversy broke out in 1967 concerning the appointment of the future gallery’s director. Artist and critic Alan McCulloch (1907–1992), who lived on the Peninsula at Shoreham, had mentioned to John Rowell in conversation that he occasionally advised Peninsula residents on the disposal of their art collections, as a result of which, in March 1965, he was invited to join the gallery’s planning committee.⁶⁸ At the first meeting McCulloch attended, 22 April 1965, trustee Bill Harrison presented a builder’s plan showing a proposed combined hall and gallery, which, in McCulloch’s view, ‘resembled a drill or scout hall’.⁶⁹ McCulloch immediately advised rejecting the plan and instead employing an architect, assisted by someone who understood the needs of art galleries, and promised to consult on the matter with Brian Lewis, Professor of Architecture at the University of Melbourne.

Accordingly, a week later McCulloch lunched with Lewis and his staff. McCulloch was already acquainted with one staff member, Colin Falconer Munro (1932–2003), who had attended lectures McCulloch had given in 1951 and whose father, Erle Falconer Munro (a draughtsman in the Titles Office), was a friend.⁷⁰ Munro had then just returned from eight years abroad, including a brief period working for Sir Denys Ladsun, renowned architect of London’s Brutalist masterpiece the Royal College of Physicians (1960–64), and coincidentally grandson and heir to Australian Heidelberg School painter Louis Abrahams. Lewis confirmed Munro to be—in McCulloch’s words—‘a thoroughly reliable type, very interested in the arts, imaginative, ... easy to work with [and] ... not the type who would try and take a client for money’.⁷¹ Shortly afterwards, McCulloch took Munro to dinner to gauge his interest in ‘designing the gallery

in collaboration with himself as advisor, subject to approval by the McClelland trustees’.⁷² Receiving an enthusiastic response, McCulloch prepared a confidential report and called for another meeting of the McClelland Gallery Group.

At this second meeting, on 25 May 1965, McCulloch proposed Munro as architect and, in the belief that ‘what was needed most was not advice but someone to implement it’, himself as inaugural director.⁷³ McCulloch referred to Sir Keith Murdoch having ‘groomed’ him as Daryl Lindsay’s successor at the NGV, and to his having been consulted regarding the directorship of the new National Gallery in Canberra, explaining his interest in the less well-endowed McClelland position in terms of both his residence on the Peninsula and the site’s ‘irresistible appeal’ to his imagination.⁷⁴ McCulloch also flagged the problem of provincialism, which, he reported, dogged the project among ‘official circles’. He referred to the trustees’ earlier appeal to the State Government for a capital works grant, in March 1964, and Premier Henry Bolte’s rejection on the basis that funding was only made to galleries operated by municipal councils.⁷⁵ McCulloch reported this had been the ‘wrong approach’ but believed he could secure the much-needed subsidy from either state or local government or from private resources including possibly from some of his American connections.⁷⁶

McCulloch’s proposal was well received but could not be ratified until put before a full meeting of the trustees (Harrison then being interstate).⁷⁷ In the interim, however, McCulloch suggested he represent the McClelland Gallery Group at the inaugural meeting of the newly formed Australian Art Galleries Association, in Sydney, in early June, believing it might attract a Commonwealth subsidy.⁷⁸ This he did, sitting in as an ‘observer’ (at Eric Westbrook’s insistence, given that the directorship was not yet legally confirmed), though no subsidy resulted. Later that month, in consultation with his solicitor, McCulloch drafted a contract for his engagement and appended further recommendations regarding the appointment of Munro as architect and Judy Blythe (then already working for McCulloch) as secretary.⁷⁹ On 18 July 1965 McCulloch met with the three trustees at Caversham Farm and re-read his confidential report, as well as a press release that he had drafted to announce his appointment. The trustees agreed in principle but rejected McCulloch’s proposed salary, offering a figure almost half that requested. Agreement was reached three days later, and McCulloch’s press release duly circulated.⁸⁰

McCulloch’s appointment was first announced in *The Herald* on 27 July 1965.⁸¹ *The Frankston Standard* followed the next day, as did *The Post* and *The Southern Peninsula Gazette* soon afterwards, all quoting McCulloch at length:

Perfection within the limits of the McClelland bequest resources should be the first aim ... Irrespective of size the project is much more interesting than would be the building of an ordinary large public gallery, mainly because of the potential and the challenge its fulfillment represents. Studio Park, Langwarrin, is an exceptional site in a particularly beautiful stretch of very unusual country: it is ideally situated to provide the necessary service and fill the art requirements of the very large area represented by the Mornington Peninsula. Properly carried out, in materials which should complement the natural charm of the rural surroundings, its twenty acres of land could incorporate a park planted with a wide variety of native trees and shrubs and serve as a much-needed sanctuary for wild life. So far as the setting and placement of the gallery is concerned the only comparable existing facilities I know of, anywhere in the world, are those at the beautifully converted villa ‘Louisiana’, in Sweden.⁸²

The reference to the Louisiana Museum of Modern Art is revealing; the eventual appointee, Carl Andrew, would likewise use the Louisiana as well as the Kröller-Müller Museum at Otterlo as aspirational comparisons for the McClelland. The same article finished with mention that the new gallery would include ‘facilities for performances of music, offices for art societies and other amenities’, suggesting the project was still envisaged as meeting the needs of the PAS and other local societies.

As letters of congratulations on his appointment—from the likes of Lady Maie Casey, *Meanjin* editor Clem Christesen, and artist Louis Kahan—arrived throughout August, McCulloch pressed the trustees to legally ratify his appointment.⁸³ Adding to his sense of urgency was an impending two-month visit to France at the invitation and expense of the French government, and a potential gift of acquisition funds that could be drawn upon for the gallery’s benefit while abroad. After three weeks the trustees produced a draft contract that significantly curtailed McCulloch’s powers and which he found

‘unimaginative and penny-pinching’, leading him to consider rejecting the appointment.⁸⁴ Meanwhile the trustees met with their solicitors, on 21 September 1965, and learnt that under the terms of Nan McClelland’s will they were not legally empowered to appoint a director until the gallery was physically built. Embarrassed, they met with McCulloch that evening and admitted their mistake, asking him to instead accept the interim title of ‘provisional director’. Fearing he would ‘look a complete fool in the eyes of the official art world, not to mention the University School of Architecture’, and with barely a week remaining before he left for Europe, McCulloch felt he had little choice but to accept.⁸⁵

In March 1966 the trustees and McCulloch met with Colin Munro and his associate Philip Harold Robinson Sargeant (1932–2008) to review the first plans and architectural model. Two alternatives were offered, with one plan costing \$10,000 more than the amount stipulated in the will. The trustees, believing they could cover the shortfall through a court order enabling them to spend the accumulated interest on the bequest, voted for the more expensive plan. McCulloch expressed ‘certain reservations’ and subsequently met with Munro and Sargeant to suggest alterations to the interior to make it—in his words—‘more practical, more economical and much better aesthetically’, drawing on his study of gallery architecture, lighting, and landscaping in France, the Netherlands, Britain, and the USA made the previous year.⁸⁶ The issue of the court order continued until October, by which time it was apparent the accumulated interest was insufficient to cover the shortfall. McCulloch issued the trustees an ultimatum in November, demanding they instruct the architects to proceed, appoint him immediately in a paid capacity, and form a board with at least four other trustees ‘with the necessary business and professional qualifications’, suggestions for whom he was happy to supply.⁸⁷ However, with the shortfall of funds, the trustees were unable to act.

On 14 January 1967 *The Age* ran a feature on the gallery plans in which Bill Harrison reported that the trustees ‘hoped building would start within six months’ and that they ‘hoped to employ a gallery director to organise exhibitions and undertake other responsibilities’.⁸⁸ This drew an irate response from McCulloch, who, in a letter to the editor, referred to his appointment having been announced in the press seventeen months previously, from which time he had ‘spent a great deal of time and energy investigating and advising on architecture, consulting with the

architects finally appointed, and in planning for the acquisition of collections'.⁸⁹

Meanwhile McCulloch was finalising the first edition of his *Encyclopedia of Australian Art* (1968), which included entries on each state and regional gallery. On 5 March 1967 he wrote to Molly and Jim Graham, asking them to clarify matters before the book went to press and noting that 'To publish the item as it stands would, I feel sure, mean quite disastrous publicity and a major setback to the new enterprise'.⁹⁰ The trustees responded with a letter from their solicitors threatening legal action if derogatory material about the project was published.⁹¹

The strained relationship came to an end in November 1967 when McCulloch made a statement to *The Frankston Standard*, who shared it with the trustees and queried the slow progress on the building of the gallery. The trustees in turn released the first architectural sketch of the proposed gallery, which the newspaper printed on their front page (fig. 9.10) above McCulloch's statement, headed 'Mr. Alan McCulloch hits at "endless procrastination"', alongside an interview with Bill Harrison.⁹² Harrison defended the delays, explaining that the 25 per cent stipulated in the will was insufficient to build a gallery 'worthy of the site' and that since the State Government's refusal of help in 1964, the trustees had sought legal clarification that accumulated income could be used for capital works. In the interim, they had made the land available for community groups including a national

Church of England Boys' Society camp. This proved the final straw for McCulloch. He responded with a sharply worded letter to the editor the next month, in which he likened the trustees' list of achievements to 'a revivalist's rally on a village green', dismissed them as amateurs, and deemed the whole affair 'a Gilbertian farce'.⁹³ He concluded that 'what is really needed for the Peninsula is a \$1 million arts centre, sponsored by the combined councils and associations and fully supported by the State Government'. This he went on to pursue. Setting his energies elsewhere, McCulloch was appointed the inaugural director of the Mornington Peninsula Regional Art Gallery in 1970.⁹⁴

Munro and Sargeant, architects

The redeeming outcome of the abortive McCulloch appointment was the introduction to the McClelland project of architect Colin Munro and his colleague Philip Sargeant. Munro and Sargeant were a brilliant double act. Good friends at Scotch College (McCulloch's alma mater), in 1950 they co-edited the school magazine to which they had regularly contributed artwork and poetry. At the University of Melbourne they studied architecture under Professor Lewis and performed together at the Union Theatre—Sargeant playing Montague to Munro's Capulet in a university production of *Romeo and Juliet* directed by Melbourne Theatre Company founder John Sumner.⁹⁵ In 1952 they staged an extraordinary exhibition of 'non-objective'

murals at the university's Grattan Street gates, two years before Groupe Espace would show much better known yet strikingly similar works in Paris, and both continued to paint for the rest of their lives.⁹⁶ Munro also wrote and directed a short surrealist film, *Le Bain Vorace* (1953), produced by Sargeant and starring a young Barry Humphries.⁹⁷ Their uncluttered elegant design for McClelland would lead to a further commission to design the widely praised Benalla Regional Art Gallery, on the banks of Lake Benalla, as well as Sargeant's invitation in 1977 to design a national museum and cultural centre in Western Samoa (ultimately unrealised due to lack of funding).⁹⁸

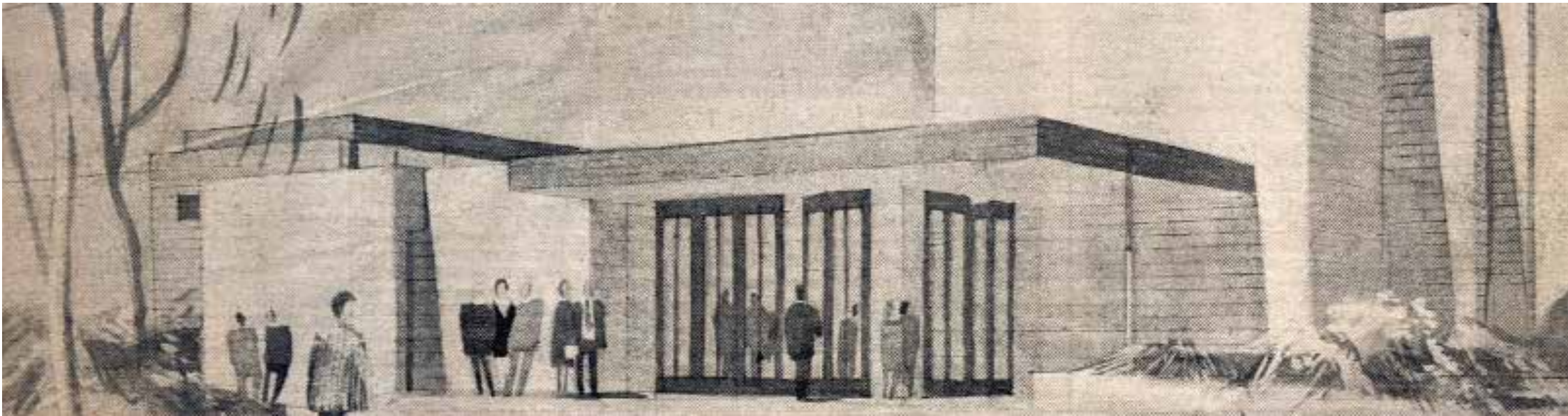
The first architectural rendition sketch for the McClelland Gallery, which appeared on the front page of *The Standard*, was attributed solely to Munro (fig. 9.10). The sketch reveals a brick and glass pavilion-style building with a raised block tower at the entrance, set among trees. A second sketch, published in *The Standard* in February 1968, shows the exterior view from the east: a series of five white walls, staggered at varying depths, with floor-to-ceiling south-facing windows and, further north along the main gallery, a bank of south-facing skylights.⁹⁹ The accompanying article, reporting the issuing of building tenders, noted that the walls were to be made of white concrete block with river pebble aggregate designed especially for the project, with cedar fascias on the perspective and aluminium windows. Internally the gallery was to be airconditioned, carpeted throughout,

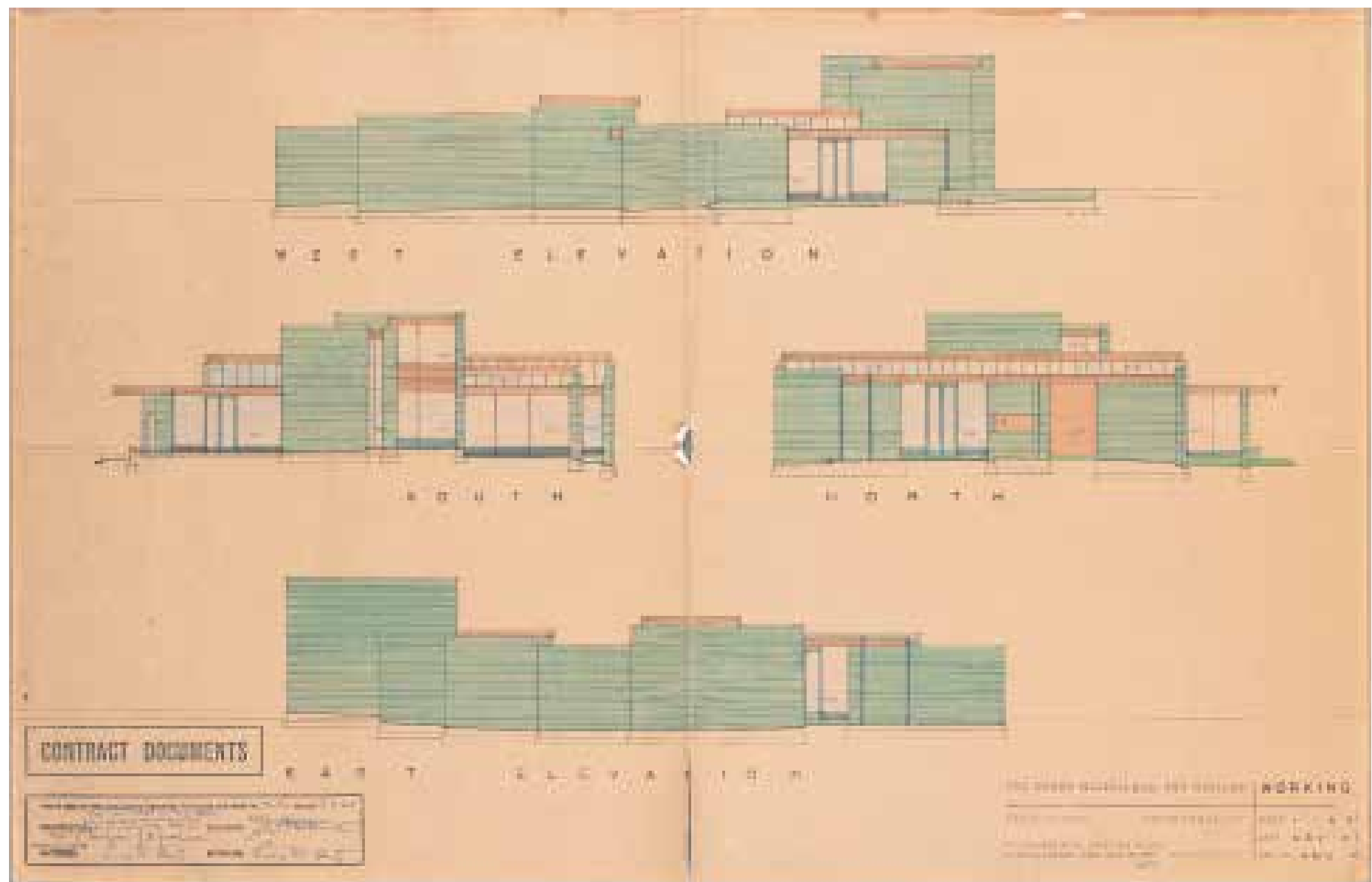
and feature a study room, movable gallery screens with storage space, and a grid of spotlights. Twenty years later, Munro explained the concept for the building as a 'collection of well-lit walls' with windows placed in the main gallery to allow cross-lighting—without harsh glare—while also affording views of 'hills and gullies seen through a tracery of leaves'.¹⁰⁰

Architectural plans and elevations from 1967 (fig. 9.11) reveal how far Munro and Sargeant had diverged from the original plan of two halls connected by a twenty-foot gallery. Instead, they designed a much larger, forty by sixty-foot gallery, approached through a spacious foyer that doubled as exhibition space. To the north of the foyer were central utilities, two offices for the yet-to-be-appointed director and secretary, and storage space. At the southern end of the building, a double-storey tower housed the McClelland Room—a stylised modernist interpretation of The Studio's living room at Long Island, with the fireplace and stairs in exact proportion to the original. This was to be used primarily to house Harry McClelland's paintings and the McClelland family's antiques. The 1967 plans represented the first of an envisaged three stages of building. The second stage would add more hanging space while the third would entail a separate auditorium that would be built 'when money became available'.¹⁰¹

Frankston builders S. W. and J. Gardiner successfully tendered for \$83,600 and work began in June 1969.¹⁰² Four months later, on 12 October 1969,

9.10 Colin Falconer Munro (1932–2003), *Architectural rendition of western entrance to the proposed McClelland Gallery building*, as illustrated in *The Frankston Standard*, Frankston, Vic., 22 November 1967, p. 1, McClelland archive, Graham family scrapbook.





9.11 Colin Falconer Munro (1932–2003) and Philip Harold Sargeant (1932–2008), architects, *Harry McClelland Art Gallery: Plan*, November 1967, contract document, drawing no. HMG 12, SLV, Philip Sargeant collection, LTAD166, photo: SLV © Estates of Colin Munro and Philip Sargeant.

Daryl Lindsay officiated at the laying of the foundation stone before a crowd representing cultural bodies from across the Peninsula as well as Gordon Thompson representing the NGV. Molly Graham presented Lindsay with a specially inscribed Georgian silver trowel, dated 1779, to lay the stone, and Lindsay commended the ‘beautiful country setting’ that distinguished the McClelland from most regional galleries, which

were—up to that time—usually located in town centres.¹⁰³ A newspaper photograph of the ceremony shows the building to be well progressed, with walls and window frames erected and the roof in place. Bill Harrison, speaking for the trustees, repeated his hope that the building would be completed that same year. Nevertheless, it would be another eighteen months before the gallery finally opened, on 3 May 1971 (see

chapter 13). At that point, Frankston finally had a permanent home for the arts.

Many thanks to Ruth MacLeod, the original historian of the Peninsula Arts Society, and to Margot O’Neil and Ruth Quinn, Peninsula Arts Society vice-president and president respectively, for arranging access to the society’s archive. Thanks also to Andrew Gaynor for sharing with me his

earlier research on the McClelland bequest, Simon Lawrie for photographing the Graham family’s scrapbook in the McClelland archives, Susan McCulloch for permission to quote from her father’s papers, and to Peter Ackland, Rick Amor and Meg Williams, Shanley Cleeland from Benalla Art Gallery, Bryony Nainby, Peter Perry, Lyn Piggott, Valerie Wilkinson Munro, and Marie Elspeth Wright for patiently answering queries.

working on the Drouin memorial see ‘Country War Memorial’, *The Herald*, Melbourne, 26 October 1948, p. 5.

107 Bryce Raworth, ‘Former Ray Ewer’s [sic] Residence, 551 Nepean Highway, Frankston, Heritage Assessment’, Bryce Raworth Pty Ltd, St Kilda, Vic., September 2007, p. 3.

108 Passenger arrival records for Nevil Shute Norway, Frances Mary Norway and Shirley Anne Norway, arrived Fremantle from London on the *Strathnaver*, 15 August 1950, National Archives of Australia, Canberra.

109 Gideon Haigh, ‘Shute the Messenger: How the End of the World Came to Melbourne’, *The Monthly*, no. 200, June 2007, p. 42.

110 Larry Foley, ‘Book Sets Challenge’, *The Australian Women’s Weekly*, 30 October 1957, p. 47.

111 Leonard Radic, ‘On the Beach. How a Major Moving Picture Is Being Made in Australia’, *The Age*, Melbourne, 9 January 1959, p. 2; ‘Author’s Death. Nevil Shute Was at the Peak of His Fame’, *The Age*, Melbourne, 13 January 1960, p. 2; Gideon Haigh, ‘Shute the Messenger: How the End of the World Came to Melbourne’, *The Monthly*, no. 200, June 2007, p. 44.

CHAPTER 9 A permanent home for the arts: the Peninsula Arts Society and the McClelland Gallery Group, 1954–71

1 *Exhibition of Local Arts and Crafts, in Aid of the Mount Eliza Pre-School and Infant Welfare Centre*, Toorak College Hall, Mount Eliza, Vic., 4–6 September 1953. The preschool and infant welfare centre were to be built on the Ranelagh Estate on land donated by Colonel the Honourable W. W. Leggatt, who opened the exhibition.

2 PAS Archives, Frankston, Vic., *The Historical Records of the Peninsula Arts Society from Its Inception in March 1954 as Compiled by the Society’s Original Historian Ruth MacLeod*, book 1A, Maidie McGowan, ‘The Beginnings of Art in Frankston’, 3–page typescript, 1990.

3 ‘Peninsula Arts Society Formed’, *The Frankston Standard*, Frankston, Vic., 17 March 1954, p. 6.

4 Ibid. McCrae’s name is sometimes given as McCrae. For details of his career see John Ryan, *Panel by Panel: A History of Australian Comics*, Cassell Australia, Stanmore, NSW, and North Melbourne, 1979, pp. 36, 46, 90, 94. Electoral rolls list Alexander James McCrae, cartoonist, and his wife Myrtle as living at 24 Grange Road, Frankston South, from 1942 to 1972. London-born cartoonist Walter (‘Wally’) Joseph Anthony Driscoll (1914–1971) lived at various addresses: Point Nepean Road in 1942; 1 Spring Street, Frankston, in 1949; Wydenhay, The Ridge, Frankston, from 1954; and 3/563 Point Nepean Highway, Frankston, from 1968. His brother Joseph (‘Joe’) Daniel Driscoll (1920–2014) was a Seaford-based potter and painter who studied under George Bell and later retired to Raymond Island, Gippsland.

5 PAS Archives, Frankston, Vic., *The Historical Records of the Peninsula Arts Society from Its Inception in March 1954 as Compiled by the Society’s Original Historian Ruth MacLeod*, book 1A, [Maidie McGowan], ‘Peninsula Arts Society Inaugural Meeting, Paid 5/- interim sub’ [list of members], photocopy of manuscript entries from p. 135 of a ruled ledger; also ‘Peninsula Arts Society Formed’, *The Frankston Standard*, Frankston, Vic., 17 March 1954, p. 6.

6 ‘Peninsula Arts Committee. Daryl Lindsay to Speak’, *The Frankston Standard*, Frankston, Vic., 31 March 1954, p. 4.

7 ‘Likes to See You See Him’ [photograph captioned: ‘Artist William Hunter, of Carrum, has added a novel innovation to his exhibition at the Athenaeum Gallery—he goes right

on painting during the show’], *The Argus*, Melbourne, 6 January 1954, p. 10; ‘Peninsula Art Society’, *The Frankston Standard*, Frankston, Vic., 19 May 1954, p. 4.

8 For a typical example see William Hunter, *The Bridge* (c. 1930 – c. 1940), etching on buff paper, 13 × 16 cm (plate mark), SLV, Melbourne, H2000.40/62. The subject is possibly a bridge over the Kananook at Frankston. For reviews comparing Hunter to Lindsay and Streeton see ‘William Hunter’s Work’, *The Argus*, Melbourne, 21 November 1933, p. 9, and ‘Artbursts: William Hunter’, *The Bulletin*, vol. 75, no. 3857, 13 January 1954, p. 19. Hunter lived at 47 Church Street, Carrum; his address is recorded in the PAS Archives, Frankston, Vic., *The Historical Records of the Peninsula Arts Society from Its Inception in March 1954 as Compiled by the Society’s Original Historian Ruth MacLeod*, book 1A, [attrib. Doug Matthews], 3–page manuscript list of members’ names and addresses, c. 1956–57.

9 ‘Artbursts: William Hunter’, *The Bulletin*, vol. 77, no. 4011, 26 December 1956, p. 19.

10 ‘Peninsula Arts Society’, *The Frankston Standard*, Frankston, Vic., 28 July 1954, p. 10; ‘Peninsula Art Society’, *The Frankston Standard*, Frankston, Vic., 11 August 1954, p. 3; and ‘Peninsula Art Society’, *The Frankston Standard*, Frankston, Vic., 25 August 1954, p. 10.

11 ‘Foreword’, in *Peninsula Art Society, First Exhibition 1954*, exhibition catalogue, Frankston Mechanics’ Institute, 1954, unpaginated.

12 Ibid.

13 Ewers’ winning entry was later disqualified on account of the base being larger than stipulated in the competition guidelines; see A. E. Brown, Imperial War Graves Commission, Melbourne, letter to Raymond B. Ewers, 7 November 1951, copy held SLV, Ray Ewers: Australian Art and Artists file, along with the competition guidelines and black and white photograph of Ewers’ maquette; also Alan Warren, ‘Cabinet Says “No” to Sculptor’s Memorial’, *The Sun*, Melbourne, [undated clipping, c. 1951], reprinted in Ken Scarlett, *Australian Sculptors*, Nelson, West Melbourne, 1980, p. 199.

14 ‘Peninsula Arts Society Show’, *The Frankston Standard*, Frankston, Vic., 20 October 1954, p. 1.

15 ‘Peninsula Art Society Annual Meeting’, *The Frankston Standard*, Frankston, Vic., 9 March 1955, p. 3.

16 ‘Peninsula Arts Society’, *The Frankston Standard*, Frankston, Vic., 13 April 1955, p. 5; ‘Peninsula Art Exhibition’, *The Frankston Standard*, Frankston, Vic., 20 April 1955, p. 3. No catalogue has been located for this second PAS exhibition.

17 ‘Art Society’s Autumn Show’, *The Frankston Standard*, Frankston, Vic., 27 April 1955, p. 5.

18 Bernard Smith, *Place, Taste and Tradition: A Study of Australian Art Since 1788*, Ure Smith, Sydney, 1945.

19 Victorian Maclarn penned an effusive biography of Wentcher for the catalogue; see PAS Archives, Frankston, Vic., *The Historical Records of the Peninsula Arts Society from Its Inception in March 1954 as Compiled by the Society’s Original Historian Ruth MacLeod*, book 1A, ‘Guest artist ... Tina Wentcher ... Sculptor’, duplicate typescript, one page, [April 1957].

20 This was certainly the case for the PAS Christmas Exhibition at the Beefeaters Restaurant, Frankston, 18 December 1957 — 5 January 1958. In 1955, as a senior art student at Frankston High, Elizabeth Draper exhibited a hand-painted tile at the second PAS exhibition and was photographed in the local paper; ‘Young Artist’, *The Frankston Standard*, Frankston, Vic., 20 April 1955, p. 2.

21 With thanks to Leon Lyell and Mal Boag of the Frankston History Group for information on Mabel Ames.

22 McClelland archives, Harry McClelland artist file, letter from Beverley Barnes (née Stevens), Marysville, Vic., to the Secretary, McClelland Gallery, 30 September 1997.

23 PAS Archives, Frankston, Vic., *The Historical Records of the Peninsula Arts Society from Its Inception in March 1954 as Compiled by the Society’s Original Historian Ruth MacLeod*, book 1A, Maidie McGowan, ‘The Beginnings of Art in Frankston’, 3–page typescript, 1990; also ‘Peninsula Art Society Annual Meeting’, *The Frankston Standard*, Frankston, Vic., 9 March 1955, p. 3; email correspondence from Ruth MacLeod, 9 November 2021.

24 Peninsula Arts Society Annual Exhibition 1958, New Gallery, Pier Hotel, Frankston, 27 October – 8 November 1958, catalogue no. 184, John Rowell, *Portrait Arnold Shore*, oil, NFS. The same portrait was later again exhibited as part of *Eye to Eye: Australian Portraits*, McClelland Gallery, 29 April – 6 June 1984, catalogue no. 43, John Rowell (1894–1973), *Arnold Shore* (1965) [sic], oil, 87 × 69 cm, private collection.

25 PAS Archives, Frankston, Vic., *The Historical Records of the Peninsula Arts Society from Its Inception in March 1954 as Compiled by the Society’s Original Historian Ruth MacLeod*, book 1A, p. 77, manuscript note headed ‘Snippet of History’ recording comments made by Dorothy Murphy, 1992, and book 1B, pp. 103–5, typescript notes compiled by Ruth MacLeod, headed ‘Peninsula Arts Society / Notes Taken from City of Frankston File (29.6.’84)’. The two notes give conflicting accounts of the PAS Literary Group.

26 Ingram Morgan, Wally Driscoll (illus.), *Colossal Corcoran*, E. W. Cole Publishing, Melbourne, 1952; Kenneth Wallace-Crabbe, Wally Driscoll (illus.), *The Story of Otto, or, How They Fissured the Atom*, Hawthorn Press, Melbourne, 1954.

27 Christopher Heathcote, ‘The Cathedral of Nature: The Art of Owen Piggott’, in Owen Piggott and Michael Young, *Cathedral of Nature: Owen Piggott: Retrospective Exhibition 1958–1997*, exhibition catalogue, Gippsland Art Gallery, Sale, Vic., 1998, p. 4.

28 Owen Piggott and Michael Young, *Cathedral of Nature: Owen Piggott: Retrospective Exhibition 1958–1997*, exhibition catalogue, Gippsland Art Gallery, Sale, Vic., 1998, pp. 19–20. On his connections with Frankston soccer see ‘Early History of the Frankston Soccer Club / Compiled by Albert Piggott and Donated to the Frankston Library by Owen Piggott’, c. 1950s, folder of newspaper clippings with manuscript additions, Frankston City Library.

29 Owen Piggott and Michael Young, *Cathedral of Nature: Owen Piggott: Retrospective Exhibition 1958–1997*, exhibition catalogue, Gippsland Art Gallery, Sale, Vic., 1998, pp. 19–20.

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37 Ibid., pp. 149–50, newspaper clippings: ‘Cultural Groups May Combine’, *The Post*, Mornington, Vic., 25 July 1962, and ‘Cultural Bodies to Co-operate’, *The Post*, Mornington, Vic., c. late July 1962, pp. 1, 29. The Peninsula Festival, which ran 16 March – 8 April 1962, brought together the PAS, the NGV, Frankston Teachers’ College, Frankston Camera Club, and a number of other cultural and religious organisations.

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41 ‘McClelland Art Gallery for Langwarrin’, *The Post*, Mornington, Vic., 8 August 1962, p. 4.

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45 Dr Preston reportedly withdrew on the grounds of irreconcilable differences with fellow McClelland trustee William Harrison.

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47 [Dorothy Murphy], ‘A Dream Becomes a Reality’, *The McClelland Gallery Society Bi-Centennial Bulletin*, May 1988, p. 2.

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80 Maidie McGowan circulated the press release in the belief that it had been authorised by the trustees. McCulloch later told his solicitor, Frank Galbally, that the trustees authorised the press release at their meeting on 18 July; SLV, Alan McCulloch papers, MS 13506, box 40, McClelland Gallery file, Alan McCulloch, letter to Frank Galbally, 12 April 1967, including 5–page typescript document headed 'Alan McCulloch's Contacts with McClelland Art Gallery and Cultural Hall', p. 2.

81 'Gallery Director Is Named', *The Herald*, Melbourne, 27 July 1965, p. 7.

82 Alan McCulloch cited in 'Director Named in McClelland Project', *The Frankston Standard*, Frankston, Vic., 28 July 1965, pp. 1, 18. The interview also appeared in 'Director Appointed for McClelland Project', *The Post*, Mornington, Vic., 29 July 1965, p. 11, and 'McClelland Art Gallery and Cultural Hall Director Appointed', *The Southern Peninsula Gazette*, Rosebud, Vic., 4 August 1965, p. 3.

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91 'McClelland Trustee Hits at Critics', *The Frankston Standard*, Frankston, Vic., 7 February 1968, p. 5.

92 'Mr. McCulloch Hits at "Endless Procrastination"', *The Frankston Standard*, Frankston, Vic., 22 November 1967, p. 1; and 'The McClelland Art Gallery. "Early Date" for Tenders', *The Frankston Standard*, Frankston, Vic., 22 November 1967, pp. 1–2.

93 'McClelland Gallery Controversy—Mr. McCulloch's Reply', *The Frankston Standard*, Frankston, Vic., 20 December 1967, p. 5.

94 For McCulloch's founding role at the MPRG, see Susan McCulloch, 'Behind the Parrot Door: The First Twenty Years', in *Mornington Peninsula Regional Gallery 1970–2020*, MPRG, Mornington, Vic., 2020, pp. 7–18.

95 'Obituary: Philip Harold Robinson Sargeant ('50)', *Great Scot: Newspaper of the Old Scotch Collegians Association*, May 2008, <https://www.scotch.vic.edu.au/greatscot/2008mayGS/80.htm> (viewed November 2020).

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97 Barry Humphries, 'Colin Munro', in *Colin Munro 1932–2003: Paintings and Drawings*, exhibition catalogue, Glen Eira City Council Gallery, Caulfield, Vic., 2005, unpaginated.

98 Neil Clerehen, 'A Life of Many Talents Lived to the Full: Philip Harold Sargeant, Architect, 13–10–1932 – 22–02–2008', *The Age*, Melbourne, 28 April 2008.

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101 'McClelland Centre Is "Unique"—Sir Daryl', *Peninsula Post (incorporating The Frankston Standard)*, Mornington and Frankston, Vic., 22 October 1969, p. 8; also 'Designed for Three Stages', *The Standard Post*, Mornington, Vic., 12 May 1971, p. 36.

102 'It's on the Way', *Peninsula Post (incorporating The Frankston Standard)*, Mornington and Frankston, Vic., 25 June 1969, p. 3.

103 'A Great Moment for Peninsula Culture' and 'McClelland Centre Is "Unique"—Sir Daryl', *Peninsula Post (incorporating The Frankston Standard)*, Mornington and Frankston, Vic., 22 October 1969, pp. 1, 8.

CHAPTER 10 Light and colour: modern ecclesiastical stained glass in the Frankston region

- 1 Leslie M. Moorhead, *Mornington in the Wake of Flinders*, Shire of Mornington, Mornington, Vic., 1971, p. 77.
- 2 A schoolhouse was soon erected and served as a church until 1887. 'History of St Paul's Anglican Church',

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Oliver's Hill Looking towards Frankston, c. 1916 (detail)
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