

This treasure mixes it with the best



[box] As part of our Treasures section, we will make a monthly visit to Tony and Luke at [Ozone Bazaar](#) in Koroit St, Warrnambool (who are great supporters of *Bluestone Magazine*) to see what intriguing items they have picked up locally.[/box]

[dropcap style="font-size: 60px; color: #E6E600;"] W
[dropcap]ell before the Thermo-mix, Bamix and Kitchen-Aid, there was the Sunbeam mixmaster.

Just about every kitchen across south-west Victoria had one of these tucked in the kitchen cupboard from the 1940s to 70s, but to find one today in buttercup yellow, with matching bowls and even the instruction booklet is rare indeed.

Even more miraculous is the fact this 1950s model is still in working order: it is hard to imagine any modern kitchen device

lasting for 50 years!

Did your mother have one of these?

Ours did...and in my case (Carol), it was white, with the big dial on the end that you could turn to match the recipe – cakes, cream, mashed potato etc. The mixer would roar into life, puffing a cloud of slightly oily smoke into the room, which served as a reminder that Mum needed to put a drop of Singer sewing machine oil into its mechanism.

The best bit, of course, was at the end when Mum would undock the beaters, hopefully covered in cream, and hand them to us kids to lick. Some simple pleasures don't change.

[illegible]

You can [read our earlier story](#) on Luke and Tony at the Ozone Bazaar, or find them on [Facebook here](#).

OZONE BAZAAR



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Step inside the 1950s Krause house



The imposing house on the corner of Altmann Ave and Gladstone St in Warrnambool is one of the best-known (and coveted!) in the city. It was built by owner-builder John Dowie in the 1950s.

This is the second feature by our new monthly columnist, [architect CLINTON KRAUSE](#), who previously worked in Daylesford before relocating his business to Warrnambool. Clinton explores the mid-century architecture that gives our city so much character, but about which most of us know very little...

It would seem that a lot of people are familiar with our home in East Warrnambool.

'Great House!', *'I've had my eye on that one'* and *'hope you're not going to make too many changes?'* were just some of the comments from neighbours, new friends and acquaintances when we took up residency 4 years ago.

It appears that this great example of mid century design has achieved a degree of minor celebrity among the local community.

Given this, I thought this month I would keep my column "close

to home” by taking a closer look at my own home.



An early shot of the Downie house shortly after its construction. The design made a statement for its time.

The home was built in 1958 by local builder **John Downie** who along with his wife and young family settled in Warrnambool to contribute to the post-war building boom in the region.

They adapted a plan from one of the many home design magazines of the time that offered up architectural ‘patternbook’ designs to the readership as a means of raising the bar for the average suburban homeowner. Many were inspired by American designs (read more about this [in my first column here](#)).

The original plans prepared by John reveal that the floor plan layout and detailing continued to evolve and that subsequent renovations and additions were sympathetically handled to enhance this already distinctive design.

Early photos show the home perched proudly atop the crest of the site looking peculiarly ahead of its time compared to the neighbouring bungalows and street vehicles.



The original 1950s-styled kitchen is still intact, complemented by some modern furnishings.

The defining design element for the house is its butterfly roofline.

A simple, shallow 'V' shaped roof over the main house is complemented with angled terraces, pergola and intersecting room projections to create a dynamic mix of angles, planes and shapes.

With its gentle roof pitch and the large one-metre overhangs, the roof soars out and hovers over the house below.

Architecture of this time experimented with the structural limitations of ordinary building materials and walls and rooflines were lean and streamlined often defying gravity to excite the senses.

But it was not only just about appearances.



Drinks? The James-Bond inspired cocktail bar is discreetly tucked away inside a purpose built cabinet. Also note the original down-lights in the ceiling.



The crazy stone fireplace provides a dramatic centrepiece to the loungeroom.

The Downie house also responds to the vagaries of our local environment. Large expanses of glazing soak up the warmth of winter sun and are shaded in summer by the overhanging roof.

Internal room layouts respond to the orientation with living areas enjoying good natural light and the house sheltering from the prevailing winds.

Distinctive interior décor elements include the 'James Bond' built-in cabinet, that conceals a cocktail bar along with other storage nooks and crannies. Martini anyone ?

The living room ceiling features a battened grid layout originally picked out in a mosaic pattern of dusty greens and mustard shades along with early prototype downlights – quite

advanced for the time.

A crazy stone fireplace dominates this room and features display niches and an original spun aluminium anodised wall lamp.

Other building elements such as the imposing stone clad chimney, delicate iron balustradings and the cantilevering of rooms over lower base walls are all design elements that define this era in architecture.

As custodians of this great example of mid-century design, it is our pleasure and honour to restore, cherish and enjoy this special home.

Clinton

Next Month: *Just who was Tag Walter?*



Granny's Grave buried in bureaucracy



Despite promises of greater recognition for the ‘Granny’ behind Granny’s grave – and the need for restoration – the site remains unchanged and falling into further disrepair.

OPINION

[dropcap style="font-size: 60px; color: #DC943C;"] T
[/dropcap]here are not a lot of memorials to women in Warrnambool: in fact compared to the ovals, parks, plaques, sculptures, plinths and pioneer boards that have been devoted to civic-minded and influential men, there is barely anything at all.

The historic Warrnambool Pioneer Board appears to have set the standard and has become as famous for its omissions as its inclusions.

Put together in 1907, the 3m x 2m board features 204 individual photographs of Warrnambool’s pioneers and not one of them is a woman. In an almost humorous twist, the board itself was assembled and illustrated by a woman, **Lillian Foyle**, but nobody remembers her name compared to those who

feature in the circular frames.

You would think that more than 100 years on things might have changed considerably, but it appears not.

I am happy to stand corrected, but the only high-profile monuments to women that come to my mind easily are the contemporary Val Bertrand Stadium in west Warrnambool and the 110-year-old Granny's Grave in the sand dunes off the bike/walking track in east Warrnambool.

And the Granny's Grave site is looking increasingly worse for wear.



The Warrnambool Pioneers' Board, now displayed at Warrnambool's History House, was made in 1907 and does not feature a single woman. Image: [Warrnambool and District Historical Society](#).

[dropcap style="font-size: 60px; color: #DC943C;"]D[/dropcap]espite being passed by thousands of people every year, including tourists [who are encouraged to visit the grave](#), the monument is covered in rust stains, the paintwork is peeling and chipped, the metal surround is completely out of character with the grave, and the site is surrounded by weeds.

There is also no interpretive plaque or information about "Granny", other than the few – and as it turns out, incorrect – lines etched into the basalt headstone, even though the Warrnambool City Council announced earlier this year that a plaque would be in place by the end of June.

It is now the middle of October, and I have become tired of asking the council when the plaque might be coming and no

doubt they have tired of me too.

Bluestone wrote earlier this year about [the fascinating story behind the “Granny”](#) who lies in Granny’s Grave – **Agnes Ruttleton** – and how she has come to represent all of the faceless and nameless women who were among the very first to come to a scrap of a town called Warrnambool in the hope of a better life.

Agnes was never a rich woman, and she died in poverty at the age of 60 in 1848, but there was something about her indefatigable, pioneering spirit that more successful and wealthy citizens like **Richard Osburne** thought was worth commemorating. He lobbied for years to have the approximate site of her burial marked by an official grave.

The council knows this is a special site, but the wheels turn extremely slowly when it comes to preserving key elements of our past.



A council report from 2008 first raised the need for significant restoration on the high-profile site, but only the handrail has been replaced.

[dropcap style="font-size: 60px; color: #DC943C;"] A [/dropcap] 2008 management report into the city's public art and cultural assets concluded way back then that Granny's Grave needed "significant restoration", including replacing the rusted handrail, ongoing weeding and, with the help of expert advice, cleaning the stone surface, removing the rust stains and re-patching and re-coating the concrete as required.

The handrail has been replaced, but that's where work has stopped.

I wonder if the council – and us, as residents – would be so accepting of the situation if the memorial marked a returned soldier, a famous footballer, or a founding father of the town?

The council recently voted to apply heritage planning controls over the Granny's Grave site and I was slightly stunned that it hadn't already been covered.

Councillor Jacinta Ermacora [summed it up when she said the heritage protection process](#) not only for Granny's Grave, but for dozens of other sites around Warrnambool had "taken far too long". Given the process began in 1983 – when the council first realised its heritage controls were hopelessly out of date – Cr Ermacora is being generous.

Why is it like this?

Why does it take so long for any action to be taken on preserving our heritage and, when it is, it is often half-finished and then abandoned?

It appears that we are so focussed on the "now" that we have lost sight of preserving the characters and essence of our past.

Agnes is certainly a rare character from our past who deserves her proper place in our story.



Meanwhile, in Portland, the council is adding contemporary monuments to key women from the city's past, including this seat in honour of suffragette Vida Goldstein by local artist Carmel Wallace.

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