

Johannus Martyn Haenke

ARTIST, ARCHITECT AND DESIGNER 1877 – 1963

John Hawkins

It was the minerals mined in the north of Tasmania that created the delightful Edwardian city of Launceston. Mt Bischoff, one of the world's richest deposits of tin, was discovered in 1871; the Beaconsfield gold mine that opened in 1877 produced 26,500 kg of gold until closure in 1914; and Australia's largest copper mine at Mount Lyell, combined with the zinc, silver and lead mine at Zeehan, all contributed to making Launceston one of Australia's richest cities. So rich, that in 1891 20,000 people could hold an International Exhibition within its still-standing Exhibition Hall, built to hold 2,500 people at a cost of £272,000.

In April 2005 my daughter purchased the Victoria League House in Lyttleton Street, Launceston, built in 1905 by J. & T. Gunn and then known as 'The Manor House' (plate 1), the private residence of Cyril Perrin, a leading Launceston businessman.¹

Inspection of J. & T. Gunn's surviving records at the Queen Victoria Museum and Art Gallery, Inveresk, provided access to Gunn's original Contracts Book showing that building commenced on 3 March 1905 and was completed on 27 April 1906 at a final cost of £1,631-5-1d. Every payment is recorded: wages £497-17-5d, materials £1,032-14-4d, plumbing £59-16-3d and various extras in particular electric light (wages) £22-14-10d with materials £21-16-3d. The copper panels to the doors (plate 2) and the dining room fireplace cost £5-10-0d. These remarkably survive, with two of the original hall lights on their brackets and the central hall light (plate 18).

What attracted the family to this house was the cutting-edge Arts & Crafts design of the building and its interior. Two houses, designed by another Gunn's

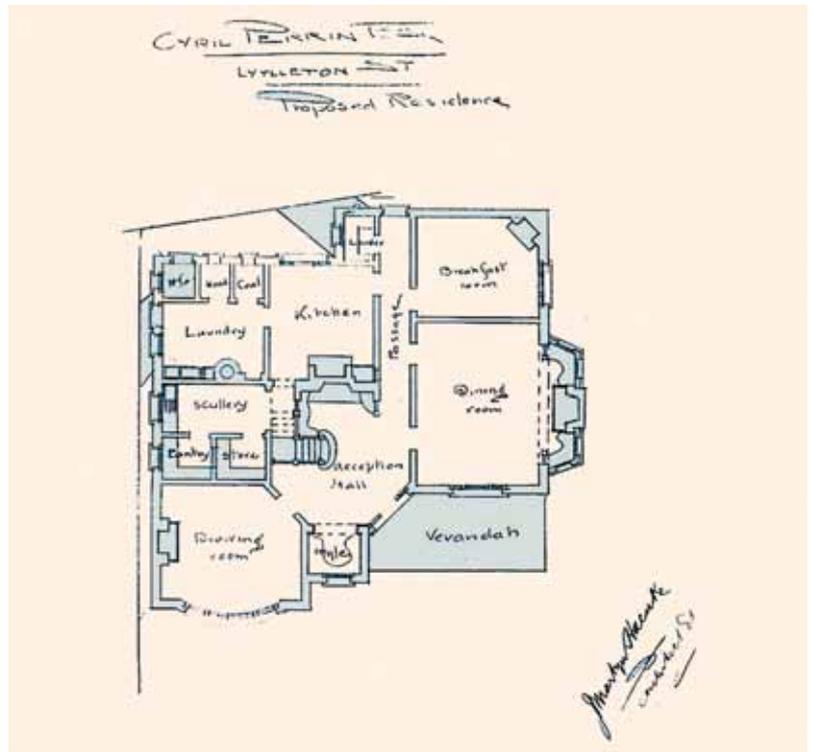


Top: The Manor House, Launceston designed by J. Martyn Haenke, commenced 3 March 1905 and completed 27 April 1906 at a final cost £1,631-5-1d

Above left: Manor House, repoussé copper panels to the doors

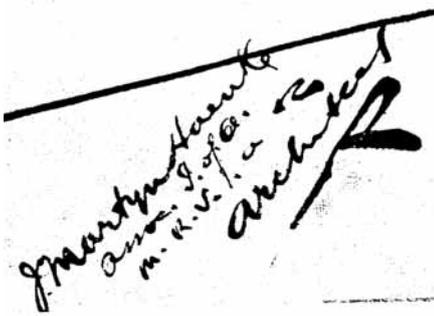
Above: Manor House, repoussé copper panels to the dining room fireplace

Above right: The Tasmanian Arts & Crafts Society display of metalwork at the 1903 Exhibition in Hobart. This photograph proves that quality repoussé work was available in Tasmania. I suggest that the panels were manufactured in Tasmania, specifically for this commission. The Section B Metalwork Class 14 repoussé 1st Prize and special certificate was awarded to Alan Cameron Walker. Certificates to Miss Swan and Mr Fawcett. Class 15 Metal Miscellaneous. 1st prize Mr A Bartlett; 2nd, Mr C Watson



Above left: Pilkingtons glass order, page 605; Gunns letterbook CHS 39, 6/2

Above right: 'The Manor House', signed footprint plan for Cyril Perrin. By 1905 it appears that 'etc.' was the easy way out of describing his questionable architectural qualifications, hence 'J. Martyn Haenke Architect etc.'



Left: Tasmanian Woolgrowers Agency, April 1904 footprint plan with signature of J. Martyn Haenke, complete with bogus qualifications

Below: F. & W. Stewart jewellers, contemporary photograph of this magnificent façade in the *Weekly Courier*, 20 August 1904, together with three views of the interior. This group of photographs would have made Haenke's name prominent in the tight-knit community of Launceston. The reference to Tiffany's is very much the quip one would expect from our artistic designer. The canopy over the street is glass with the large floodlights for illumination at night in the foreground



contract architect Thomas Searell and recently completed or under construction in nearby Elphin Road, 'Kilmarnock' for John Ingles in 1903 and 'Lemana' for Mrs M.A. Tyson in 1906, have none of verve of 'The Manor House'.² A search of the Launceston Council records produced the original

floor plan of 'The Manor House', signed 'J Martyn Haenke, Architect etc.' (plate 4).

Johannus Martyn Haenke was born in Ipswich, Queensland on 8 July 1877 and by February 1899 was working in the office of George Brockwell Gill.³ Gill, born in London in 1857, came to Ipswich in 1888 and set up his practice as an architect. Around 1900, J.M. Haenke practised as an architect in Toowoomba, possibly in association with his brother.⁴ He claimed to have worked in Melbourne supervising the work of Lloyd Tayler & Fitts after the death of the principals, before arriving in Launceston in 1903.

J. M.'s elder brother William Martyn Haenke (1875-1952) was articled to Ipswich architect Henry E. Wyman in 1891 before joining the Melbourne firm

of Lloyd Tayler & Fitts. William may have worked in Toowoomba with his brother. He returned to Ipswich by 1900 and advertised as an 'architect and electrician' there in December 1900. Later he was to prove an early proponent of the Californian bungalow style in Queensland.⁵

London born Lloyd Tayler (1830-1900) arrived in Melbourne in 1851 and in 1881 went into partnership with his pupil, F.A. Fitts (died 1903).⁶ Tayler was President of the Royal Victorian Institute of Architects in 1886-87, 1889-90 and 1899-1900, his obituary referred to him as the 'best known figure in the architectural profession in Melbourne.' As well as designing the Houses of Parliament in Adelaide and the Australian Club in Melbourne, Lloyd



Taylor & Fitts designed the Melbourne head office of the Commercial Bank of Australia in 1890. The vast domed banking chamber caused a sensation at the time and is carefully preserved. The firm provided the extensions and improvements to one of Melbourne's finest private house 'Rippon Lea' for Frederick Sargood.⁷

The well-known Melbourne architect Harold Desbrowe-Anneer launched a guild for architects, artists and craft workers in January 1900. Known as the T Square Club, the guild, with some fifty architectural students, first met at the Melbourne Working Men's College on 17 February 1900, where Desbrowe-Anneer, as instructor at the College, occupied the chair; the Haenke brothers may have attended. In his lecture to the T Square Club in 1903 Desbrowe-Anneer noted

The only way forward was through an alliance of architecture, art and craft following the models of the English Arts & Crafts revival, the French L'Art Nouveau and the Austrian Secessionists who are all advancing with rapid and giant strides. ... Australians must do likewise

Some were already doing so and he cites William Montgomery and Auguste Fischer,⁸ artists in glass, Otto Waschatz a creator of ornamental plasterwork, Marriott, iron founder and the architects Oakden, Purchas, responsible for 'Purrumbete', Campbell and Wheildon.⁹

J. Martyn Haenke arrived in Launceston from Melbourne on the *Pateena* on 28 February 1903, aged 26, describing himself as an 'artist' and taking up residence at 3 Balfour Street. Plans submitted to Launceston City Council¹⁰ show that Haenke appears to have commenced work with J & T Gunn by June 1903. His first signed plan¹¹ was for the extensive 32-room extension to the Launceston Hotel¹² to include a billiard room and conservatory endorsed 'J. Martyn Haenke A.I.A etc' presumably for 'Associate of the Institute of Architects'.¹³

On the first floor the ceiling cornice and window surrounds survive and show Haenke to be one of the first Australian architect designers to work in the Art Nouveau style, a style in which he soon excelled.

He is specifically noted as the 'designer' to the extensions of the still existing c. 1870 shop occupied by the jewellers F. & W. Stewart.¹⁴ The

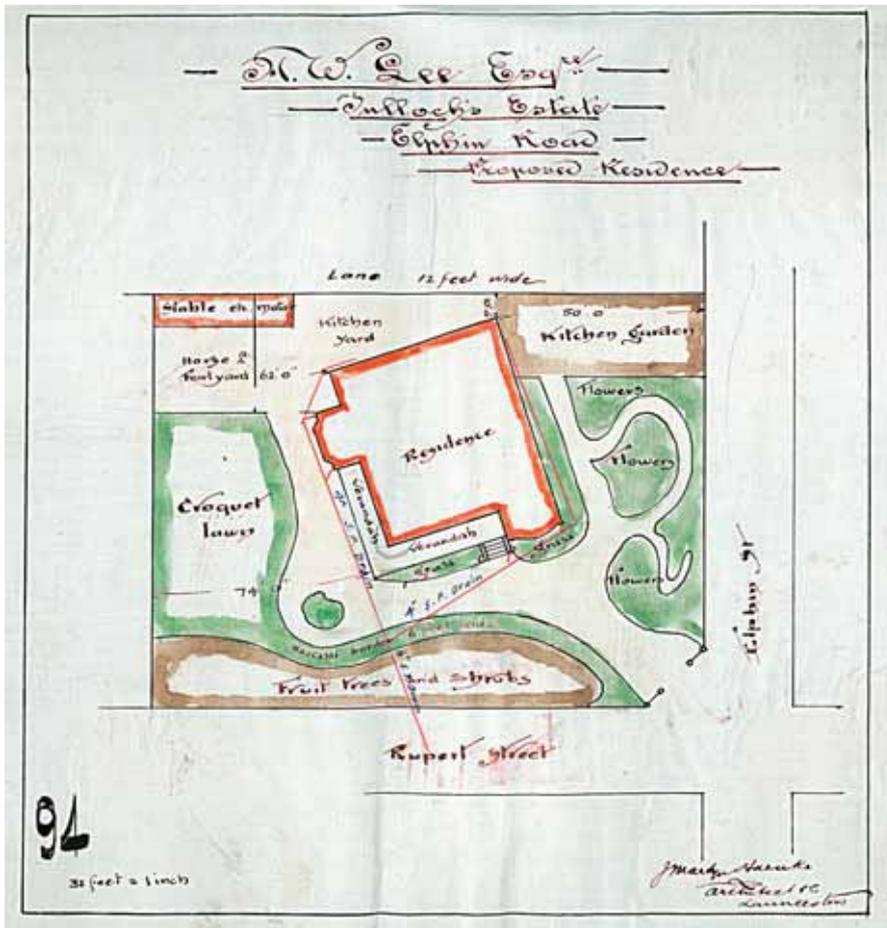


Above left: Tasmanian Woolgrowers Agency, from the *Weekly Courier* 18 March 1905. The Art Nouveau decoration to the centre has now been virtually completely removed to advertise the Spotlight store, the tuck-pointed façade painted white and blue. The desecration of this iconic building is deplorable

Above right: This must rank as the finest Art Nouveau interior in Australia for its date. Terence Lane pointed out to me that this interior was illustrated by this photograph, in R.T. Baker's *Cabinet of Timbers of Australia*, 1913, p 73. The steel columns have applied cast plaster decoration with entasis and require knowledge of classical architecture and an adaptive mind to formulate their construction; they are probably unique in Australia. This interior has been repainted, the dividers have been removed from the tops of the blackwood counters but the reeded brackets supporting the counter are echoed in the extant jewellery cases in the Stewart jewellery shop and the dining room fireplace in the Harrap house

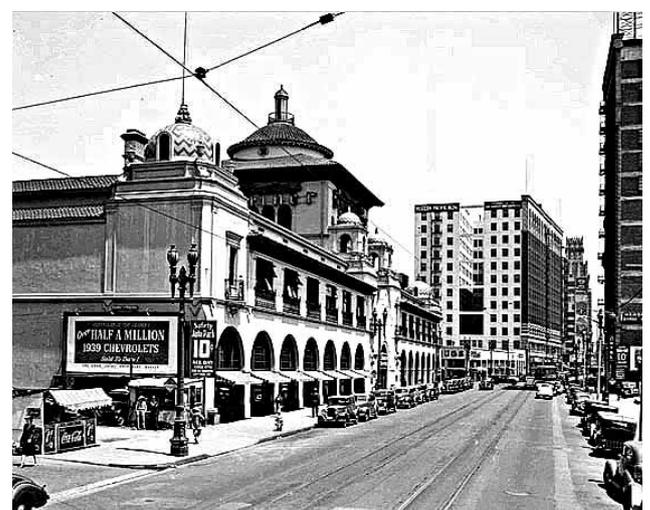
Left: Column detail

Below: The street side window as it is today



Above: Lee house. This plan is unusual – a garden, a watercolour and in Haenke's own hand. I have been unable to find a single elevation by Haenke surviving in Launceston, so this is the closest I can get to his artistic palette. Queen Victoria Museum and Art Gallery

Below: Herald Examiner Building, Los Angeles, designed by Julia Morgan. She also designed Hearst Castle in San Simeon on the central coast of California for William Randolph Hearst, owner of the *Herald Examiner*. The architects J. Martyn Haenke and W.J. Dodd participated in this project. They may have prepared the working drawings and supervised construction. It was designed in Spanish Colonial Revival style with Moorish details seen in the mosaic domes, combined with the Mission Revival style characterised by the flat central arched façade of the entrance. The City of Los Angeles declared it a Historic Cultural Monument



windows (plate 6) are superb examples of both design and the gilders art.¹⁵ A contemporary newspaper describes his efforts:¹⁶

A Palatial Jewellery Establishment... the main window is one of the largest plate glass windows in Tasmania, being 14ft by 8ft above which are 18 inches of leaded stained glass, a replica of that which forms a feature to the exterior of Tiffany's, the famous New York Jewellers. The plate-glass is embellished externally with three Coats of Arms - The Royal, The London Goldsmiths Corporation and the Tasmanian... The stained glass, the counter, the shop fittings and decorating generally were from the designs of Mr J Martyn Haenke who also supervised all the work in connection with the evolving of the artistic structure which is such an ornament to Launceston.

Haenke's footprint plan to incorporate two new brick kilns in a 6,900 sq foot [640 m²] extension at a cost of £403¹⁷ to the McHugh Bros Pottery in Launceston, dated 2 March 1904 and the Campbell's Pottery drying rooms some two months later still exist.¹⁸ His connections, both as an architect and a designer, with Launceston's leading silversmith and jeweller and with two decorative potters may eventually provide the link to sheet home the design of any surviving Arts &



Crafts objects manufactured by them in Launceston between 1904-1910.

Without doubt Haenke's masterpiece, his most expensive construction project and probably the finest Art Nouveau interior in the Southern Hemisphere,¹⁹ was the Stores and Offices for the Tasmanian Woolgrowers Agency in Cimitiere Street, Launceston (Plate 7). Costing £9,360,²⁰ the plan gives the area of the building as 29,000 sq feet [2,694 m²] with three stores, an office with 13-foot ceilings, and a dwelling.²¹ The plan is signed 'J. Martyn Haenke Assoc of I. of A. and M.R.V.I.A. Architect' (Plate 5).²² Construction took place between 16 April 1904 and 5 May 1905. The offices were open for business and described in the *Weekly Courier* of Saturday 18 March 1905 as follows (Plate 7a, 7b, 7c):

The massive preparations of what might fitly be described as the headquarters of Tasmanian Woolgrowers ... are an appropriate symbol of the wealth of the paramount resource of the State ... the internal lavishness of finish is worthy of such big centres as Melbourne and Sydney. Indeed visitors from other States and from England agree that they have never seen it surpassed ... Mr J Martyn Haenke at one time in charge of Lloyd Tayler and Fitts in Melbourne was the architect ... In the counting house, a model of its kind, a

flood of light comes in from the immense windows and brings out in delicate tones the extremely artistic ceiling which is divided into 12 panels by the columns and girders. The composition is of fibrous plaster elaborately hand modelled to the architect's special designs in modern English conventional treatment decorated in art shades of green, terracotta, cream and gold ...

This ceiling was probably painted by H.A. Reisz, who shared his accommodation in Elizabeth Street with Haenke in 1905.²³

Haenke designed three important Launceston private houses during his time with Gunns. The Harrap house, at a cost of £1,784 of 13 rooms with 12 foot ceilings on the corner of Wellman and Elizabeth Streets, commenced 4 July 1903 and completed April 1904, survives virtually intact and untouched as evidenced by the photographs, even down to its original light fittings with their shades.²⁴ The Bruce house in York Street was constructed in 1904 at a cost of £1,492.^{25, 26} Outside contractors were used: Blackaby a former employee and Thomas Partridge were the bricklayers, but the plumbing, joinery, painting and electrical work were in-house.

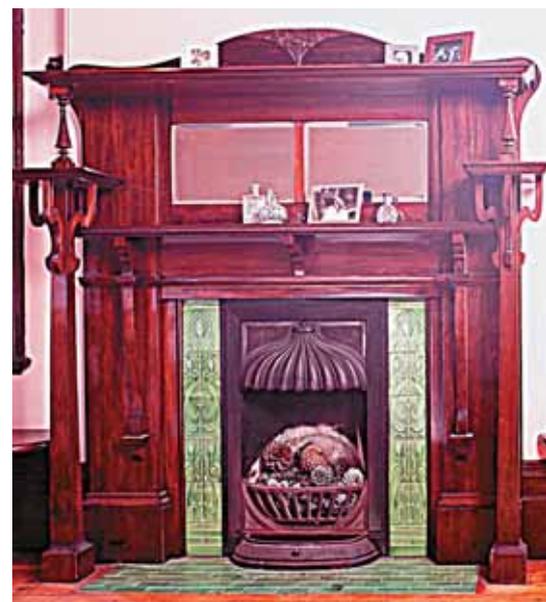
Perrin's 'Manor House' in Lyttleton Street preceded Haenke's downfall.²⁷ It was contracted at £1,600 but deductions on

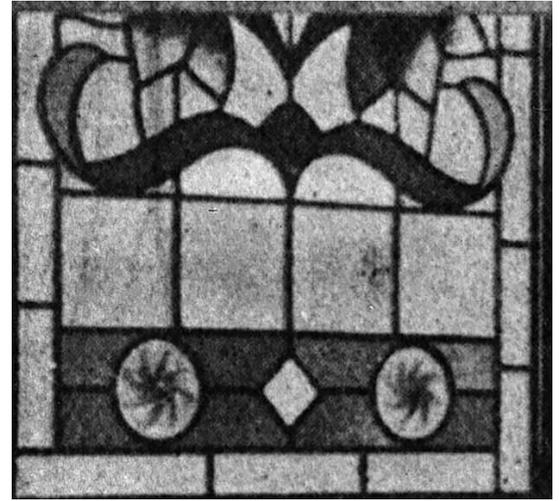
Above left: Manor House, the white painted drawing room fireplace with its unusual hearth tiles supplied by Sherwin & Cotton, Hanley, (appendix, p. 617) to a Register Grate, supplied by either the Falkirk Iron Company, Glasgow (appendix, p. 6) or Lane & Girvan (appendix, p. 671). In true Arts & Crafts spirit, both drawing rooms seem always to have been painted white

Above centre: Harrap house, the white painted drawing room fireplace of highly original design, the register grate now missing. The reeded brackets suggest that these fireplaces were designed by Haenke and were not from Gunns stock

Above right: Harrap house, the library fireplace, with original lighting system

Below: Manor House, the principal bedroom fireplace in grained wood





Above left: Harrap house, staircase and entrance. I have not yet been able to determine if the leadlight windows were made in Hobart, Launceston or Melbourne. A likely connection is Auguste Fischer, winner of Section F, Class 36, Lead Lights, at the 1903 Arts & Crafts Exhibition in Hobart and a member of the T Square Club in Melbourne

Above right: Hobart Arts and Crafts Exhibition 1903, leadlight window from the entry of Tasman & Walter Trowbridge, artists in glass. The brothers lived in Victoria between 1879 and 1900. Both are listed as 'artists' on the 1903 Hobart Electoral Roll

Below: Manor House, leadlights from the front door. The windows for both the Manor and Harrap houses are by the same hand. The glass appears to be supplied by Pilkington's, see plate 3. It is doubtful that these windows were made in-house by Gunns and I suggest Fischer or Trowbridge as possible alternatives

the contract were allowed at £64-10-0d. Arthur Taylor, who had commenced his apprenticeship with Gunns in 1901 states 'J.M. Haenke: Architect came from the mainland and was in charge of the plans. He left suddenly, some said that he put a lot of work into jobs that was not in the specifications.'²⁸

Work that was not in the specifications would have involved the owner in extra payments.²⁹ Looking at Searell's detailed contracts³⁰ for comparison, it suggests that Haenke designed the house and provided the designs for the interiors, although no elevations or design drawings survive. He was probably not capable of supervising detailed architectural contracts, so problems over cost and payment resulted.

Miss Muriel Masters, presumably the daughter of one of the partners in North & Masters Architects, who replaced Haenke at Gunns, comments acily:

he involved the owner of the house in considerable financial commitments, became engaged to a Launceston girl, presented her with a diamond engagement ring without paying the jeweller and decamped to the mainland leaving his debts behind him.³¹

Be that as it may, after the Perrin contract he no longer worked for J. & T. Gunn. He transferred his allegiance to Hinman & Wright, an up and coming Launceston firm of architects who submitted their first plan to Council on 17 June 1905. Haenke's plan for Mr H. Lee (plate 8) for a house in Elphin Road costing £1,484 was dated July 1905 - his last recorded architectural work in Tasmania.³²

The architectural historian Max Freeland, in his study of the development of architectural associations, provides a likely explanation of the reason behind Haenke's departure:³³

As early as 1905 the T.A.A. [Tasmanian Association of Architects, formed in 1903 with North as



Left: Harrap House, dining room fireplace (detail); note reeded brackets, high quality copper panels and original light fitting with shade



President and Masters as Secretary³⁴] had written to the Institute in Queensland inquiring about one T. [sic] M. Haenke who was causing havoc amongst the Launceston architects. Haenke was one of two Toowoomba [sic] brothers, both of whom had been received into the Q.I.A. against the better judgement of its Council. In 1905 [sic] he had been in the general exodus from Queensland and the depressed conditions there. The Q.I.A. had lost track of Haenke and when it received the Tasmanian inquiry could only reply that they had just expelled him from membership for being five years in arrears with his subscriptions. The T.A.A. could do nothing and Haenke was left free to publicly offer his architectural services for three per cent and to advertise 'Architect's Free Plans' to people who engaged his building company.

Some time in 1905 he left for the mainland and then California, where he became an architect of note. His biographical note, presumably compiled from information he supplied, makes no mention of Ipswich, Queensland, Tasmania or Australia and with regard to his origins is embellished and largely fictitious.³⁵ His iconic Herald Examiner Building in Los Angeles, built in 1912 for William Randolph Hearst (plate 9) is a further testament to his ability and artistic skill.

J. Martyn Haenke was artistic, a good talker, an embellisher of the truth, but design wise, most capable, if not brilliant. The detailing of the Perrin and Harrap

fireplaces (plates 10, 11, 12) the design of the lead light windows (plates 13 & 14) cornices (plates 15 & 16) and ceilings (plates 16 & 17) are original, stylish and totally unlike any other residential work completed by Gunn's prior to Haenke's arrival in Tasmania.

The distinction between the architect and decorator had by the end of the 19th century become blurred. Traditionally the architect was responsible for the design layout of the building, doors, fireplaces, windows, cornices, bathrooms, plumbing and electrics; the designer for the fireplace surrounds, internal decorative details, furnishings and fabrics. I suggest that Haenke's attraction for Gunns was that he could provide the total service and combine the interior design of finishes, colours and furnishings with the overall architectural concept. His only surviving colour scheme, the staircase ceiling in the Harrap house, confirms his extraordinary talent and may help us to visualise his interiors, as originally decorated.



Above left: Manor House, drawing room cornice. Paint scrapes indicate it was originally white and gold, since badly over painted. This design was reused in the Harrap house and retains its original colour scheme. Haenke's white drawing rooms seem to have followed Voysey's philosophy 'Try the effect of a well proportioned room with white washed walls, plain carpet and simple furniture and nothing in it but necessary articles of use'

Above: Harrap house staircase ceiling, the only Launceston Haenke ceiling to survive in its original state. This magnificent concept retains its original decorative colour scheme and light fitting possibly supplied by Bisseker. Who was responsible for the plaster moulding within J & T Gunns is yet to be determined

Below: Manor House staircase, with original copper Arts & Crafts chandelier and wall lights



APPENDIX

Annotated extracts from Gunns overseas orders letterbook CHS 39, 6/2, which survives in the Gunns archives at the QVMAG, arranged by date.

COMPANY	DATE OF ORDER	PAGE
Falkirk Iron Company, Scotland 10 Baths, various patterns, taps, plugs, washers, overflows, 22 register grates various patterns. C.F.A. Voysey designed a special grate for this Company, with hearts in the decoration	15 May 1899	6
Henderson & Walker, Birmingham Polished brass electroliers, 2 light & 3 light, 14 different styles	15 May 1899	7 & 136
General Electric Company USA Lamps [globes], plugs, ceiling roses, insulators, counter weights, glass shades, steel shades	30 May 1899	17
The Art Tile Company, Byron Street, Hanley, Staffordshire Tiles, various, 42 different patterns by number from a catalogue	12 September 1899	46
Saunders Davies & Co, Birmingham Door knockers, door knobs, door handles, sash lifts, window and door furniture	14 March 1900	105, 106
Chas Joyner & Co. Ltd, Birmingham Cord pendants, hall lamps, 3 light electroliers, brackets [lights]	21 March 1902	302
Henry Brooks Agents for J & T Gunn, London "Star" Deep Gold Leaf, 3,000 leaves ordinary and 3,000 leaves transferred. Arrived 10/12/1902 presumably for FW Stewart window	June 1902	364
Geber Webendorfer, Hamburg Electric fancy shades, 28 various types from 6/3d to 16/9d in sets of 12	3 August 1902	312
E.J. Stout Ltd, Birmingham Hearth tiles, coloured, plain majolica panels, prints and tiles	5 May 1902	319
Alfred Field & Co, Birmingham supplier Tiles from an unknown manufacturer, possibly Stout	3 October 1902	
Geber Webendorfer, Hamburg 5 miles of Bell wire, 6 doz electric bells	1 June 1903	454
Henry Bisseker, Birmingham Chains, tubes and rods presumably for hanging pictures or lights, in addition 39 electroliers ordered. Arrived 21 April 1904. 72 bracket lights, 2 doz shades and galleries	June 1903	455, 496, 497, 498
Robert Miller & Sons, Montrose, Scotland Baltic deals and flooring, 5 x 2 1/4 and 4 x 2 1/4 for architraves	30 March 1905	590, 591, 592
Blundell Spence & Co. London Paint suppliers, all colours listed. Figured rolled glass, large Muranese, Kristelle Pilkingtons Japanese and plain ornamental, Brooks Continental and specially selected continental glass - flashed ruby, deep pot blue, pot green and Belgian sheet, also 3,000 fire bricks, paints all colours specified	6 June 1905	603, 604
Sherwin & Cotton, Hanley, Staffordshire Tiles for hobs, grates and fires all patterns specified	September 1905	617
Pilkington Bros Ltd, St Helens Glass for windows, see Plate 3	24 November 1905	316 & 645
John Stanley & Sons Ltd in addition to brass and copper fire utensils '3 silver table taps for JM Haenke'	November 1905 but undated	635
Henry Bisseker, Birmingham 3 light and 2 light electroliers	6 March 1906	652
Mr E T Miller, 38 Palings Buildings, Sydney as agents for John Stanley & Sons Ltd Oxidized copper panels with hammered finish, 75 variations in 9 sizes, with a further order for fern pots, coal boxes and copper coal scoops	11 July 1906	663
H.W. Sambridge & Sons, Highgate Street, Birmingham Finished in Antique Copper, one copper beaten screen [ea] Pattern nos: 134 16/6d, 88 15/-, 133 15/6d, 89 17/-, 90 18/-, 94 19/-	July 1906	668
Lane & Girvan, Caledonia Stove World, Bonnybridge, Scotland 58 register grates, 18" fire boxes, various models for tiles	September 1906	671
Goodwin & Co, Fleet Street, Birmingham Brass and copper kerb suites	28 February 1907	687

ACKNOWLEDGMENTS

Terence Lane, for remembering the location of a near-contemporary photograph of the Tasmanian Woolgrowers Counting House interior. Ross Smith, at the Community Library Queen Victoria Museum and Art Gallery for research into the Electoral Rolls, thereby discovering that Haenke described himself as an artist, when noting his occupation. Kaye Dimmack, for accessing the Launceston City Council Footprint Plans and allowing me to use photographs from their collection. Ruth Dwyer, for research into the Haenke brothers in Melbourne between 1895-1905.

Thelma McKay, for research into the Trowbridge brothers 'Artists in Glass'. Photographs of the Perrin and Harrap house interiors were taken by Ray Joyce, to whom I am most grateful.

NOTES

- 1 Register of the National Estate ID 102222. This Register notes the house mentioned in the following:
R. Apperly *et al*, *A Pictorial Guide to Identifying Australian Architecture*, Angus & Robertson, Sydney, 1989;
Launceston: National Estate Conservation Study, prepared by the City Architect and Planners Department of the Launceston City Council for the Department of Environment Housing and Community Development, Australian Heritage Commission, Launceston, 1977; M. & R. Morris-Nunn, 'Pure Air and Lovely Aspect: Federation Architecture in Launceston's suburbs', paper read, October 1983; *Twentieth Century Architecture in Launceston*, Queen Victoria Museum and Art Gallery, Launceston 1985.
- 2 Launceston was undergoing a boom as a result of the Beaconsfield Gold Mine and mining in the north and north west of Tasmania. The city's leading building contractors had full order books. Under construction by Gunns in Elphin Road from October 1904 was a house for Mrs M.A. Tyson,

contracted for £4,232-13-8d and 'Kilmarnock' for Mr J. Ingles costing £1,680, both designed by T. Searell. The complete contract for the latter has survived drawn up by the architect. Of note to the furniture historian, the contractors charged:

Extra cost of graining and varnishing woodwork	£3-0-0
1 mantel and over mantel	£7-10-0
1 marble mantel	£11-11-0
1 mantel	£3-5-0
1 Reg [ister] grate	£5-0-0
1 iron kerb	£ -15-0
1 marble kerb	£1-15-0
1 majolica kerb	£1-15-0
1 tile hearth and panels (ea)	£3-12-6
1 enamelled bath	£11-11-0
2 hall light fittings (ea)	£1-7-6
2 light electrolier	£ 10-6
3 light electroliers 35/-, 63/- 65/-	£8-3-0
9 ceiling roses	6-9d
3 counterweight fittings	8-3d
3 Donald Watson & Judith McKay, <i>Queensland Architects of the 19th century, a biographical dictionary</i> , Queensland Museum, Brisbane 1994, q.v. 'Haenke' p 84. Johan Wilhelm Haenke (1842-1900), born Morasko, Poland, had a timber business in Brisbane Street, Ipswich. He came with his parents, brothers and sisters to Ipswich in 1861. His father Johannes Martyn Haenke (1805-1883) was a blacksmith possibly from Charlottenburg. Johan Wilhelm married Frederike Christina Louise Muller in Ipswich in 1869 and they had numerous children of whom two are part of this story, William Martyn Haenke, architect in Ipswich and his brother Johannus Martyn Haenke, born 8 July 1877. Information kindly provided by the granddaughter of William Martyn Haenke, Angela Geertsma, from the family Bible. J.M. Haenke died in the USA in 1963 and is buried in the Hollywood Forever Cemetery, Los Angeles, California.	
4 Donald Watson & Judith McKay, <i>ibid</i>	
5 Donald Watson & Judith McKay, <i>ibid</i> . In 1898 William Martyn Haenke, a pupil of Lloyd Tayler, won the Royal Victorian Institute of Architects Measured Drawing Competition and	

as a result was elected a Probationer of the RVIA (RVIA Minutes of Institute 1890-1905, p 230); University of Queensland Library, papers of William Martyn Haenke, UQFL 115, 15 boxes, 280 plans. His Californian bungalow designs originated from his brother in California; his grand-daughter, Angela Geertsma, has some contemporary architectural magazines sent by J.M. Haenke from America.

- 6 *ADB*, Vol 6, gives a full biography of Lloyd Tayler.
- 7 Contemporary photographs can be seen in T. Lane & J. Serle, *Australians at Home*, OUP, Melbourne 1990, pp 346-348.
- 8 Auguste Fischer - an acquaintance of Alan Cameron Walker, founder of the Tasmanian Arts & Crafts Society Hobart - designed the prize certificate for this 1903 exhibition, as a result of winning the design competition: Caroline Miley, *Beautiful and Useful* exhibition catalogue, QVMAG 1987, p 20.
- 9 Extracted from Harriet Edquist, *Harold Desbrowe-Annear, a Life in Architecture* pp 46-53.
- 10 A complete set of these footprint plans submitted to the Launceston Council is held in the Queen Victoria Museum and Art Gallery Library, prefixed LCC 1991 AD then the sequential plan number.
- 11 J. & T. Gunn Contract Book, p 56 £2,952.
- 12 Plan No 544, *The Weekly Courier*, 19 December 1903: 'The extensive alterations were carried out in less than four months by the contractors J & T Gunn under the personal supervision of Mr J.M. Haenke architect.'
- 13 See J.M. Freeland, *The making of a profession: a history of the growth and work of the architectural institutes in Australia*, Angus & Robertson, Sydney 1971.
- 14 Plan 602.
- 15 J.& T. Gunn Contract Book, p 76 £997. Employee Frank Deane was their gilder and the company sign writer.
- 16 *Daily Telegraph* 22 June 1904 p 5.
- 17 J. & T.Gunn Contract Book, p 86, notes Higgs account at £340, he, presumably being another specialist bricklayer.

- 18 Plan no. 620, Mc Hugh's and Plan no 664, 25 May 1903. John Campbell's Pottery drying shed.
- 19 S.V. Rowe, is another Art Nouveau designer who commenced work for Wunderlich Ltd Sydney in 1904. He did actually study at the South Kensington School of Art and designed furniture, wallpaper and fabrics for Liberty's in London prior to his arrival in Australia. Susan Bures, in *The House of Wunderlich* p 61 illustrates some equally superb Rowe Art Nouveau designs in pressed metal.
- 20 J.T. Gunn Contracts Book, p 84.
- 21 Plan No 662.
- 22 It has proved impossible to check his credentials as a Member of the Royal Victorian Institute of Architects, which his brother was, but Freeland *ibid.* shows that both were members of the Queensland Institute c. 1900.
- 23 Brendan Lyons *All Gunns Blazing* pp 12 & 142. Reisz was a painter and decorator employed by Gunns who later started his own decorating business. His occupation is given as artist on the 1903 Electoral Roll.
- 24 Footprint plan 653.
- 25 Plan 660.
- 26 J. & T. Gunn Contracts Book, p 93.
- 27 Plan 745.
- 28 Brendan Lyons *All Gunns Blazing* p 140.
- 29 *Ibid.* p 65.
- 30 Gunn's original contract with Ingles dated 5 Nov 1903 is in the QVMAG Library as part of the Gunn's papers. Drawn up on their behalf by Searell, its 17 pages cover all aspects of the job in detail leaving no room for dispute and should be published.
- 31 *Ibid.* p 65.
- 32 Plan 591.
- 33 J.M. Freeland, *op. cit.*, p. 130
- 34 Information from Janine Saunders, RAIATasmanian Chapter, 18 Sep 2006
- 35 'HAENKE, J. Martyn. Architect. Res. 2068 Hobart Blvd.; office 1114-22 Story Bldg., Los Angeles, Cal. Born in Charlottenburg, Germany, 1880; son of William Martyn Haenke, who moved with his family to Surrey, England, in 1884. Married to Marie Hooper Churchill. Attended English preparatory schools; graduate of Trinity College, and South Kensington School of Art. Entered offices of George Brockwell Gill of London to study and practice architecture; traveled and studied in European art centers. Moved to America in 1905; located in San Francisco in 1906, and engaged in practice of his profession; located in Los Angeles in 1910, and established independent practice; since locating in Los Angeles, has been prominently identified with architectural development. Notable examples of his work: Home Builders' Bldg., Eighth and Spring Sts.; Examiner Bldg.; Midwick Country Club; Huntington School for Girls; Canfield Home for Girls; residences for Burton E. Green, Wm. Bayly, Percy H. Clark, C. B. Eyer, Kenneth Smoot of Beaumont, S. M. Spalding, Dr. Peter Janss, Dr. Edwin Janss, J. M. Danziger, M. C. Treat; is preparing plans for Harold Braly, Harold Janss, H. G. Moffitt, Mrs. Rindge, Malibou Ranch, H. M. Halderman, C. O. Middleton, H. L. Hall, O. H. Bennett, H. G. Wylie, C. J. Curtis and W. B. Scott. Member Royal Inst. of Archts., England; Architectural & Engineering Assn., England; Amer. Inst. of Archts.; Burlingame Country Club, Burlingame, Cal.; Midwick Country, Athletic and Gamut clubs of Los Angeles.' Source: *Who's who in the Pacific Southwest: a compilation of authentic biographical sketches of citizens of Southern California and Arizona*. Los Angeles, Times-Mirror Print. & Binding House, 1913, 406 pp. Angelino Heights Preservation Plan of 10 June 2004, notes: 'The following architectural styles were current in Los Angeles at the turn of the century - Airplane Bungalow, Colonial Revival, Craftsman/Bungalow, Mission Revival, Shingle, Spanish Colonial Revi