

"The sort of design sophistication we were all in need of": Ernst Plischke's design for Paul's Book Arcade (1949), Hamilton

Matt Grant

ABSTRACT: In 1949 a remarkable interior design for a Hamilton bookshop by Ernst Plischke was, according to the client, "the sort of design sophistication we were all in need of." Paul's Book Arcade played a pivotal role in Hamilton social circles in the 1940s, with the owner David Blackwood Paul (aka Blackwood) and his wife Janet Wilkinson, forming their own "centre of human enlightenment." The Blackwood group of friends included painter Margot Phillips, who like Plischke, was a European refugee, painter, critic, and a writer for *The Listener*, Geoff Fairburn and his wife Jean (also an artist), as well as writer Alexander Gaskell Pickard.

Paul's Book Arcade was established in Hamilton in 1901 by Blackwood's father William Henry Paul. In 1933, Blackwood took over the management of the bookshop, reportedly as the result of a disagreement with his father, who by then was a powerful community leader. Paul's local services were a more pressing concern, and so Blackwood inherited what was a "modest emporium" with the atmosphere of a general store. Blackwood would later transform Paul's Book Arcade to such an extent that in 1949 the visiting English publisher Sir Stanley Unwin numbered the bookshop among the fourteen best in the world, and one of the two best in New Zealand. So successful was the bookshop that in 1955 a further two stores were opened, each in Auckland. The first was located on Shortland Street, and the second on High Street, also designed by Plischke.

The Blackwood social circle would have a lasting and far-reaching influence on the mid-century architecture of Hamilton. Connections with local artists and groups such as the Waikato Society of Arts, allowed a seamless flow of European-inspired modernist ideals to inform Hamilton's new architecture, interior design, and cultural landscape. The first built manifestation of this movement was the 1949 interior design for Paul's Book Arcade by Austrian architect Ernst Plischke. This presentation will look at the relation between Blackwood and Plischke, the architect's design for the Book Arcade, and how the Blackwood's informed design sensibilities would influence Hamilton's modernist landscape for years afterwards.

In 1949¹ a remarkable design for a Hamilton bookshop by Austrian architect Ernst Plischke was, according to Mary Paul, "the sort of design sophistication we were all in need of."² Paul's Book Arcade played a pivotal role in Hamilton social circles in the 1950s, with the owner David Blackwood Paul (aka Blackwood) and his wife Janet (nee Wilkinson), forming their own "centre of human enlightenment."³ The Blackwood group of friends included painter Margot Phillips, who like Plischke, was

a European refugee, painter, critic, and a writer for *The Listener*, Geoff Fairburn and his wife Jean (also an artist), as well as writer Alexander Gaskell Pickard.⁴

Plischke's design for the bookshop was transformative in every possible sense. "The darkness of pre-war Hamilton ... [was] deliberately blown away."⁵ There were large glass doors that rolled back with high glass above them, walls were painted in Naples

yellow and pale blue, the ceiling terracotta, and elegant white lampshades hung in clusters. The floor was in large black and white tiles, a trademark of Plischke, which gave the illusion of space in what was an impossibly narrow and deep building. Bright colours, rich wooden textures, and custom-designed furniture provided an air of sophistication that set the shop apart from its competitors.

Plischke's design for the bookshop mirrored

¹ Building Permit # 2957, owner: Paul's Book Arcade.

² Paul "The We of Me" p 416.

³ Hughes "Paul, David Blackwood" np.

⁴ Tyler "Celebrating a 60-Year-Old Stunner by Peter

Middleton" np.

⁵ Paul "The We of Me" p 415.



Figure 1: P Entranceway to Paul's Book Arcade 1951. Sparrow Industrial Pictures, Accession number: 2023.08.13 - Hamilton City Libraries

publishing business, launched in 1945, to achieve enormous success. During the 1950s and for some decades later, Paul's Book Arcade was better recognised for what it was in London than in Hamilton.⁶ Overseas visitors, including some publishers, would name it one of the best bookshops in the world.

Paul's Book Arcade was certainly the most modern and elegant bookshop in the country at the time, but it was not the only Plischke commission the Pauls undertook. The Pauls commissioned Plischke to also redesign their Auckland store in High Street (1960), which was just as successful. By that time Plischke had designed two bookshops for Roy Parsons in Wellington (1950 and 1957), and one in Christchurch (1958) for Simpsons and Williams Limited.⁷ The 1949 fit out in Hamilton was the first, and the best, of Plischke's bookshops. This paper will look at the relation between Plischke and the Pauls, the architect's interior design for their Hamilton bookshop, and how the Pauls' informed design sensibilities would influence Hamilton's modernist landscape for years afterwards.

the client's high standard of design and production; attributes which enabled their

William Henry Paul (1879-1962), like

⁶ Ward and Rogers "An Experience of Bookselling" p 22.

⁷ "Tenders" p 23.

prominent Hamilton architect FC Daniell (1879-1953), was an immigrant from Monmouthshire, in Wales. Paul arrived in New Zealand in 1898 and moved to Hamilton the following year. He established his bookshop in 1901 at 131 Victoria Street,⁸ in the new commercial centre of Hamilton west.

Paul's business was first located in a two-storey commercial building originally constructed for the New Zealand Loan and Mercantile Agency Company in 1893. With a façade in the Greco-Italian style, the Mercantile building (like its neighbour, the Bank of New Zealand (1878)), was built of concrete to withstand the numerous fires that had taken a toll on Hamilton in the 1890s.

After disastrous main-street fires in 1895⁹ and 1898,¹⁰ the Hamilton Borough Council required all new buildings in the CBD to be built of permanent materials.¹¹ In each of these events the brick walls of the *Waikato Times* building

⁸ Originally this would have been known as 35 Victoria Street, as early business directories confirm, see Appendix 3. For the purposes of continuity and simplicity, this research refers to street numbers after the 1963 renumbering and are therefore consistent with today's numbering.

⁹ In 1895 the Hamilton Gas Company was established and in September gas lighting for the town was

(c1880) stopped the fires spreading any further. The most imposing building after the new bylaw was enacted was the post office (1901) which replaced a wooden structure burnt down in 1899.¹²

WH Paul occupied this building very briefly, from late 1901 until early 1902. It is unclear as to why such a short tenancy was achieved, except possibly that this location was only until a suitable commercial building could be made available. Early photographs of this building suggest a first-floor tenancy, which might have suited the accumulation and storage of stock, but would do little to attract foot traffic, or clientele less suited to flights of stairs. By the time of Paul's occupation, the building had been named The Argus Building, as it was then the office and printing works for the *Waikato Argus* newspaper.

WH Paul relocated in early 1902 into a building a little further north along Victoria Street built

inaugurated. This civic amenity was of dubious benefit, as in December that year a fire destroyed six buildings on Victoria Street. Gibbons *Astride the River* p 108.

¹⁰ July 1898 another fire destroyed 15 businesses (Gibbons *Astride the River* p 109). The 1898 fire on Victoria Street was so large that it set alight the Hamilton Hotel on the opposite side of the street, destroying it. The flames could be seen as far away as Te

in the late 1890s. Known as the Howden Building, named after the owner, a local jeweller, the new address was 159 Victoria Street. Both Victoria Street locations were strategically chosen as they were a short distance from Hamilton's only bridge (1879),¹³ the Bank of New Zealand (1878), and opposite the new post office (1901).

Architecturally, the Howden Building was a typical two-storey commercial building common in Hamilton in the early twentieth century. Thin timber columns supported a projecting verandah over an unsealed footpath in front, with an oversized façade extending above the building giving it more prominence than its appearance deserves. These buildings were essentially thin timber warehouses, often overstocked, lit by candlelight, and infinitely combustible. Numerous fires in the 1890s had destroyed many of these buildings.

WH Paul's bookshop was located on the

Aroha and Ohaupo, "Disastrous Fire at Hamilton" p 2.

¹¹ Gibbons *Astride the River* p 109.

¹² Gibbons *Astride the River* p 109.

¹³ The timber "Union Bridge" opened in 1878 and was replaced by a steel bridge in 1910. Jones "Victoria Bridge, Bridge Street, Hamilton" np.

ground floor which he shared with two other businesses. Paul's was on the northern corner of the building, and adjacent to a narrow lane that ran through the city block all the way to Alexandra Street, providing access to other businesses along the way. Paul took advantage of his corner position with its large glass windows by utilising prominent shopfront displays. The window was well stocked with a variety of goods often spilling out onto the street. Like many of his contemporaries, William Paul advertised his business broadly, as selling books, music, stationery, and fancy goods.¹⁴ Paul's shop also sold household items, postcards and railway tickets.¹⁵ Newspaper advertisements from 1901 announce Paul's new business as a "Stationery and Fancy Good Depot."¹⁶

The lane next to Paul's was known by a variety of unofficial names including The Arcade, and Vulcan Arcade, but would eventually become The Victoria Arcade. It seems logical to assume that this was the reason WH Paul changed his business to be known as "Paul's Book Arcade."¹⁷ The business would remain in the Howden Building until 1925.

¹⁴ Rogers & Rogers *Turning the Pages* p 193.

¹⁵ Gresson "Partners in Publishing" p 15.

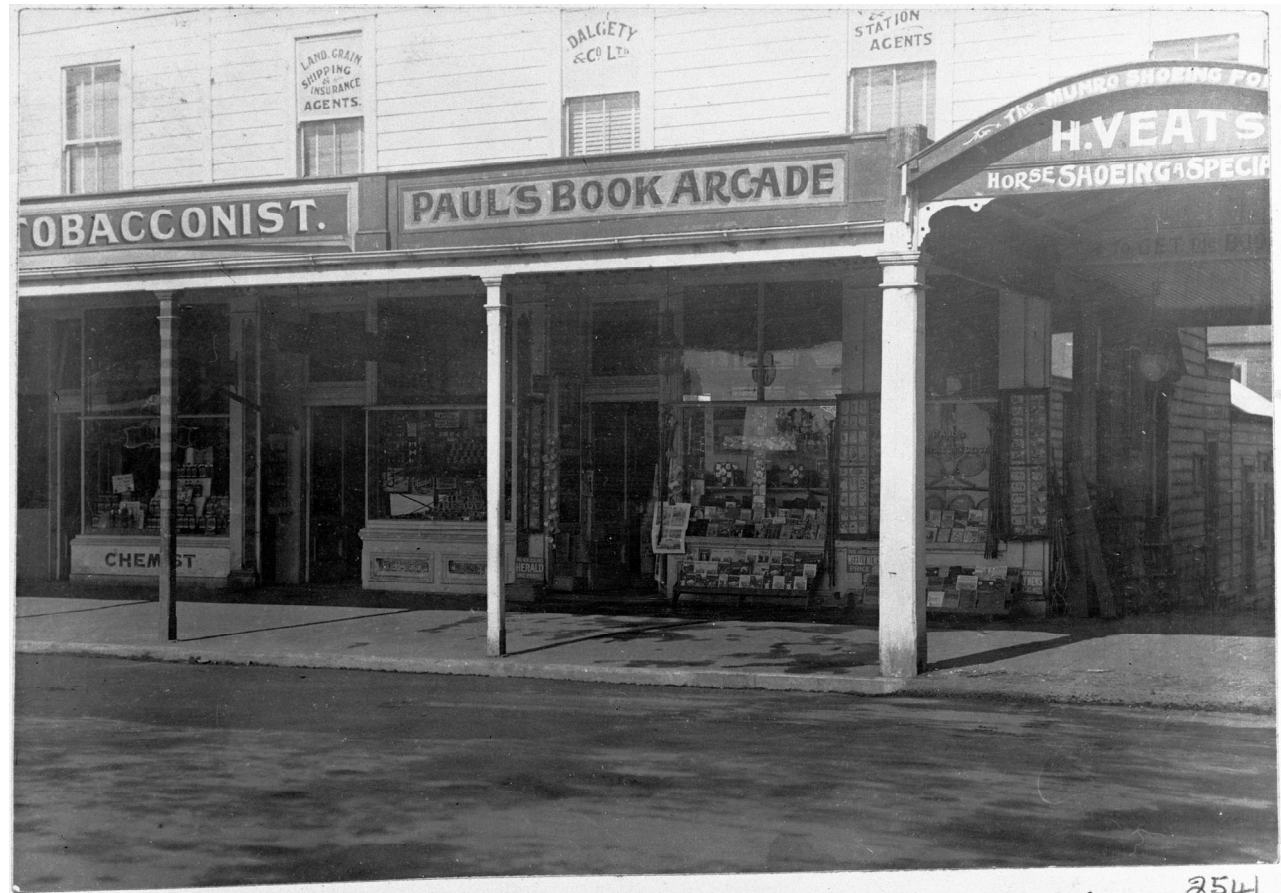


Figure 2: Paul's Book Arcade, Howden Building 1920s Accession number: HCL_ 02541- Hamilton City Libraries

Early in his career as a bookseller WH Paul made tentative steps towards publishing, but they were short-lived. A book entitled

¹⁶ Paul "An Up to Date Stationery and Fancy Goods Depot" p 3.

Photographic Pictures of Hamilton and Cambridge was published in 1906. In addition, PBA printed many postcards with picturesque

¹⁷ Gresson "Partners in Publishing" p 17.

scenes of the CBD and surrounding areas.¹⁸

Hamilton experienced an economic boom from around 1900-14. There was an increase in prosperity which also drove a population growth. Primary exports were attracting high prices in the British markets, and businesses that were aligned with the farming industry did very well.¹⁹ Government agencies already established in Hamilton expanded to serve the increased population, which created a multiplier effect; growth in one area underpinned growth in another. More and more people came to Hamilton to consult lawyers, to bank, attend stock sales, go to the Post Office, and to shop.²⁰ Retail outlets like Paul's Book Arcade flourished, as did hotels and restaurants.

In 1925 WH Paul would move again this time to a larger building further north along Victoria Street; number 211, where the business would remain until the 1980s. This was a recently built, two-storey concrete building with steel framed windows, and likely showed confidence in a business that was growing, in a

town experiencing a significant increase in prosperity.

WH Paul's new building was tall, narrow, and very deep. The street façade was flat, with minimal decorative elements, a flat parapet, and flanked by tall square columns on either side. Tall steel-framed windows were a feature on the first-floor level, which faced north-east and provided a good amount of natural daylight. One interesting feature of the building was a projecting island on the ground floor that acted as both a display window but also a divider between the entrance to the shop and the tenancy next door. This projection would be transformed by Plischke in 1949.

Further indicating business confidence, WH Paul expanded his business by purchasing WJ Stevens in 1937. Located on the ground floor of the Railway Buildings at 191 Victoria Street, Stevens was an established bookseller, who advertised as early as 1920 in the *Waikato Times*.²¹ Mr Stevens was a scholarly man, white haired, who wore a pince-nez.²² In business directories, WH Paul would call his new

business his "Branch Shop," with his other location at 211 Victoria Street his "Main Shop."²³

WH Paul's community services were becoming an increasing distraction from his business interests. Paul was a member of the Beautifying Society (formed in 1912),²⁴ which, at his suggestion, established Hamilton's Memorial Park (1920)²⁵ and Parana Park (1929).²⁶ He was chairman of the Board of Managers for the Hamilton Technical College in the 1930s and founding vice-president of the Waikato Art Society in 1934.²⁷ In 1946 he was awarded an MBE for services to the community.²⁸

In 1933, Blackwood Paul took over the management of his father's bookshop business, reportedly as the result of a disagreement with his father, who by then had become a powerful community leader.²⁹ Paul's local services were a more pressing concern, and so Blackwood inherited a "modest emporium" with the atmosphere of a general store.

William Henry Paul married Isabella Josephine

¹⁸ Gresson "Partners in Publishing" p 18.

¹⁹ Gibbons *Astride the River* p 124.

²⁰ Gibbons *Astride the River* p 124.

²¹ "Miscellaneous" p 8.

²² Rogers & Rogers *Turning the Pages* p 195.

²³ Refer Appendix 3.

²⁴ Gibbons *Astride the River* p 177.

²⁵ Gibbons *Astride the River* p 179.

²⁶ Gibbons *Astride the River* p 213.

²⁷ Skudder *Waikato Society of Arts* p 6.

²⁸ Gresson "Partners in Publishing" p 19.

²⁹ Gresson "Partners in Publishing" p 21.

Entrican in January 1905. Their son, David Blackwood Paul, always called Blackwood, was born in Auckland in 1908. Blackwood, "a very precious and delicate little boy," was their only surviving child. His early life was imbued with the deep Presbyterianism of his mother and affected by his apparently heavy-handed, arrogant and domineering father.³⁰ Blackwood was educated at Southwell School in Hamilton and, from February 1924, Hamilton High School.

In 1927 Blackwood enrolled at Auckland University College in arts and law,³¹ and quickly became involved in student affairs. As a member of the Literary Club, he was on the editorial committee which produced the influential magazine, *Phoenix*.³² James Bertram, a Rhodes scholar, and later Professor of English at Victoria University in Wellington, was its first editor. Bertram was responsible for introducing Blackwood to Charles Brasch, who would become a life-long friend.

Hector Munro, student colleague and another close friend of Blackwood wrote in 1991 that

Phoenix was a landmark publication for New Zealand literature.³³ Under Bertram as editor, the focus of *Phoenix* was literary and Eurocentric. The next editor was RAK Mason, who changed the publication's direction towards issues of nationalism and socialism.

Phoenix was first published in 1932 and despite lasting just four quarterly issues, it has been pored over by many literary scholars. Styled after the modernist *New Adelphi* journal, *Phoenix* was important less for its content and more as an outlet for writers who became influential in developing a nationalist New Zealand literature. These included both editors, but also Allen Curnow, Charles Brasch, JC Beaglehole and ARD Fairburn.

The other major contribution *Phoenix* made was in typographical design. University student Bob Lowry established the Students' Association Press, and with *Phoenix*, utilised a clean layout, the use of new type and bold linocuts which were all strikingly modern.³⁴ More than anyone, Lowry was responsible for *Here & Now*, published in Auckland between

October 1949 and November 1957,³⁵ a monthly journal of opinion, but also one that paid attention to the arts.

Very early on Blackwood displayed an interest in publishing. His article "Our Poet's Progress" was published in *Art in New Zealand* in 1931.³⁶ This was discourse on the work of Walter D'Arcy Cresswell within the context that there was a lack of New Zealand writers being published. Blackwood's article was reviewed in the following issue, and his positioned confirmed by the statement "we have in our midst a writer fighting for recognition by the reading public of New Zealand."³⁷ More than a little prophetic, this statement would later encapsulate Blackwood's entire publishing manifesto.

From 1930 to 1932 Blackwood worked in Auckland as a law clerk,³⁸ but in 1933, in the early stages of the Depression, Blackwood was called back to Hamilton by his father to manage his bookshop.³⁹ Not only was WH Paul becoming more involved in civic affairs, but the business was expanding, with a second

³⁰ Hughes "Paul, David Blackwood" np.

³¹ Blackwood graduated from Auckland University College in 1933 with a Master of Arts in English and in 1935 with an LLB, see Hughes, Blackwood Paul.

³² Hughes "Paul, David Blackwood" np.

³³ Munro *Fortunate Catastrophes* pp 87-88.

³⁴ Schrader "Magazines and periodicals" np.

³⁵ Hughes "Paul, David Blackwood" np.

³⁶ Greeson "Partners in Publishing" p 20.

³⁷ Greeson "Partners in Publishing" p 20.

³⁸ Greeson "Partners in Publishing" p 148.

³⁹ Greeson "Partners in Publishing" p 20.

shop purchased in 1937.

In December 1935 Blackwood travelled to Britain and Europe to fulfil a long-cherished ambition to "record the impact of Britain on a colonial mind." This he wrote up in "Traveller from New Zealand," which remained an unpublished manuscript. He used the trip to meet British publishers and secure New Zealand distribution rights for the educational lists of William Collins and Longmans, Green and Company, as well as Victor Gollancz's Left Book Club publications. Paul returned to New Zealand in 1936.

In many ways Blackwood followed his father's footsteps. He was attracted to publishing, displayed a social conscious, and showed good business acumen.⁴⁰ Unlike his father, Blackwood believed in a socialist philosophy that led to his involvement with the Progressive Publishing Society in Wellington during the War.

Blackwood, along with many of his university colleagues, was a pacifist, but his position as Staff Sergeant based at the Army Education and Welfare Service in Wellington during the

War proved to be a suitable compromise. While in Wellington Blackwood continued to run the Hamilton stores like an "outpost." His friend Hector Munro was a conscientious objector, and subsequently an internee at Paiaka Detention Camp in Horowhenua during the War. Blackwood supported Munro's decision and visited him with a supply of writing paper. While in Wellington Blackwood served on the management committee of the Progressive Publishing Society (PPS), where he would meet Janet Wilkinson.

The PPS was an enterprise founded by a group of liberal academics and public servants who wanted matters of social, political, and economic concern, specific to New Zealanders, to be written and published locally at a price that the worker and student could afford. However, by 1945 it had run into financial difficulties and Blackwood took over some titles already in production. This was the inception of Blackwood's publishing enterprise.

The first two books under the imprint "Paul's Book Arcade, Hamilton" were published in

1945 and 1946. The second, *The Book of Wiremu* reflected the PPS philosophy to educate and interest young readers. *Wiremu* was the first attempt by a Pākehā author (Stella Morice) to write about Māori children's lived experiences. The story revolves around a young Māori boy (Wiremu) who with his Pākehā friend Anthony fished for eels and had skirmishes with a wild black boar. The cover was designed by JC Beaglehole,⁴¹ and the book won the Esther Glen Memorial Medal for the best New Zealand children's book of the year. The *New Zealand Listener* described it as a New Zealand classic.⁴²

Janet Paul recalls that literature which explored the relationship between Māori and Pākehā was an early, and progressive part of their publishing ethos. Another Paul's Book Arcade publication *Māori Myths and Tribal Legends* (1964) by Antony Alpers, has sold over 10,000 copies.

The first book Blackwood rescued from the collapsing PPS was *Speaking Candidly, This New Zealand* by Gordon Mirams. It was a book critiquing film, newsreels and documentaries, and although published at a time when films were extremely popular, film criticism was not

⁴⁰ Greeson "Partners in Publishing" p 20.

⁴¹ Paul & Thomson "Origins" p 7.

⁴² Gleeson "Partners in Publishing" p 41.

widely accepted. The *Southland Times* wrote that the book highlighted the need for a wider and intelligent criticism.⁴³

These two books indicate Blackwood's commitment to both children's literature and cultural history.

According to Janet Paul, her husband's organisational ability and forward-looking approach were inherited from his father.⁴⁴ Upon taking over the management of the business, Blackwood began building up stocks of classics and serious fiction and non-fiction and setting in place systems for efficient ordering and sales procedures. This building up of the business was interrupted by the war; however, while in Wellington on military service, Blackwood did not lose touch with the bookshop, instead regularly sending detailed notes and giving staff instructions.

Blackwood would later transform Paul's Book Arcade to such an extent that in 1949 the visiting English publisher Sir Stanley Unwin numbered the bookshop among the fourteen

⁴³ "New Books, Going to the Pictures" p 9.

⁴⁴ Rogers & Rogers *Turning the Pages* p 193.

⁴⁵ Paul & Thomson "Origins" p 5. Sir Stanley Unwin visited New Zealand in May and June 1949, prior to the

best in the world. Blackwood Paul's "thorough training of staff and his vision of the function of a good bookshop ... continued to sustain Paul's Book Arcade."⁴⁵ So successful was the bookshop that in 1955 a further two stores were opened, both in Auckland. One store was on Shortland Street, and the second (1960), on High Street was also designed by Plischke.⁴⁶

In March 1945 Blackwood and Janet married in Wellington and then moved to Hamilton to live temporarily with William Paul. To Janet, Hamilton felt a very small and somewhat dreary place.⁴⁷ Although Hamilton was proclaimed a city in 1945 based on population, celebrations were brief. Many residents considered Hamilton to be in the same league as other regional centres such as Palmerston North or Wanganui, but few considered Hamilton to be the same kind of city as Auckland, Wellington, Christchurch or Dunedin.⁴⁸ There was very little difference between Hamilton before and after it became a city.

Gillies writes that during the 1940s there were

Plischke fit out in Hamilton.

⁴⁶ Greeson "Partners in Publishing" p 70.

⁴⁷ Lyon "A Pretty Dreary Place" p 1.

⁴⁸ Gibbons *Astride the River* p 47.

two levels of intellectual activities in Hamilton. One sought popular entertainment that was light distraction. The second appealed to a more intellectual group, interested in challenging and thought provoking works in art, publishing, and architecture.⁴⁹ The Paul's belonged to the latter group.

Greeson suggests that Hamilton's social structure at the time was divided between professionals and trade or working class based on property and wealth. Janet and Blackwood Paul occupied a marginal position and were relegated to "trade," in spite of their qualifications.⁵⁰ Socially they mixed with progressive people with European-inspired ideas.

It was in this environment, in 1945 that the Paul's found themselves establishing the publishing firm attached to Paul's Book Arcade. It was not a promising environment. There were still wartime shortages which included paper, and there was still a global recession. People had little money to spend on luxuries like books, and many families were

⁴⁹ Gillies "Unearthing Talent" p 89.

⁵⁰ Greeson "Partners in Publishing" p 21.

getting used to life after the war, many who were now without fathers.

Despite a culturally-neutral environment, and a stagnant economy, the talents of both Janet and Paul were not inconsiderable. Blackwood's business acumen, learnt from a young age in his father's shop, and his degrees in literature and law proved invaluable. He also had publishing experience with the PPS in Wellington. Janet's academic achievements and artistic talent, plus the numerous contacts both had made through their respective universities created a formidable foundation.

Blackwood Paul was determined to publish New Zealand writers. He was convinced that New Zealanders would "read and buy books written and published in our own country if they are good enough."⁵¹ In the twenty years, from 1945 when the publishing business was established, to Blackwood's death in 1965, over 200 books were published under two imprints: Paul's Book Arcade Ltd (1945-63) and Blackwood and Janet Paul Ltd (1964-68).⁵²

The Pauls' determination to help establish a

⁵¹ Hughes "Paul, David Blackwood" np.

⁵² Greeson "Partners in Publishing" p 3.

⁵³ Greeson "Partners in Publishing" p 1.

New Zealand literature was offset by a keen interest in the development in book production in Britain and the emergence of European modernism. The shop's commercial success funded many titles that might otherwise have remained unpublished. Accompanying visual material such as dust jackets and illustrations provided an opportunity for local artists, and those on the margins to have their work viewed by the wider public.⁵³

Blackwood was an intellectual and a perfectionist. In contrast, Janet Elaine Wilkinson's vibrant personality "made everyone her best friend."⁵⁴ The combination of their academic and artist talents fused in 1945, the year they married, to provide the catalyst for Paul's Book Arcade Ltd, one of New Zealand's first independent publishers.

Janet contributed academic and artistic expertise in book design, including typology, illustrations and dust jackets. She was able to procure a range of emerging New Zealand artists who produced art that enhanced Paul's publications. Charles Brasch, editor of *Landfall* 1947-67, described Blackwood Paul as a

⁵⁴ Greeson "Partners in Publishing" p 1.

⁵⁵ Paul & Thomson "Origins" p 24.

⁵⁶ Greeson "Partners in Publishing" p 14.

"discriminating professional."⁵⁵

Janet Elaine Wilkinson was born in Auckland in 1919. At 11 months old she and her family travelled to England to live for three years, returning in 1923. As a young girl, Janet attended the Ladies College in Remuera and then later Wanganui Girl's College.⁵⁶

In 1940 Janet worked as a sole teacher at Mōkau River, while living with her brother at Fordell, Wanganui. She completed a teaching qualification at Wellington Teacher's College while simultaneously studying for a BA degree in English and History at Victoria College, Wellington. She had returned to Wellington in 1941 to enrol in a history honours and - a teaching position not being available - had found a job as a plan tracer in the Railways Department.⁵⁷

Meanwhile, the department head of the Historical Branch of Internal Affairs, JC Beaglehole,⁵⁸ was finding it difficult to recruit staff for his department due to war-time labour shortages. Those he did find were often diverted to other duties. Two he hand-picked

⁵⁷ Beaglehole *A Life of JC Beaglehole* p 287.

⁵⁸ Paul *Journey Through My Island* p 8.

at the beginning of 1942 were Janet Wilkinson (later Janet Paul) and Ruth Guscott (later Ruth Burnard, then Ross).

Janet was less of an historian than Ruth, but wrote well, and quickly proved an able assistant to Beaglehole on typographical matters. In this he found her "an absolute Godsend." She showed a great capacity for picking up technicalities and an ability in design and lettering; she also got on well with the people involved – printers and block makers, managers and foremen alike. Her experience with the staff in the Railways drawing office clearly stood her in good stead.⁵⁹ It was while working for Beaglehole that Janet met both Blackwood Paul and Ernst Plischke.

At the time Beaglehole's department was working on a 36-page booklet *Meet New Zealand*, produced by the branch to explain some of the mysteries of New Zealand to the 50,000 American servicemen who arrived in the country from mid-1942. The same year the branch produced a booklet to commemorate the 300th anniversary of the arrival of Abel

Janszoon Tasman in New Zealand waters. In the booklet, each section began with a striking hanging capital letter (printed in red) designed by Janet Wilkinson, who worked closely with Beaglehole on the volume.⁶⁰

There were other ideas to mark New Zealand's tercentenary: the establishment of the Abel Tasman National Park, and a memorial in Golden Bay close to where Tasman first anchored in New Zealand waters. Since Tasman's expedition had made no landing on New Zealand soil, the site chosen to commemorate the event was Tarakohe, as the nearest point east of Golden Bay to his only anchorage.

Paul Pascoe, a Christchurch architect, designed a simple granite cairn to which a plaque could be attached. Government funding was approved, but with the war the plans barely got under way. The only memorial erected was at Kopu bridge, marking a spot near which Joseph Banks and Daniel Solander landed while exploring the river Thames in the *Endeavour's* boats. The job was left to the Public Works Department with instructions to have it

ready to be unveiled on the anniversary of the landing and to keep costs down. When Beaglehole saw a photograph of the unveiling in the *Auckland Weekly News* he was horrified. The "monument bore little resemblance to the original Paul Pascoe design; it was an aesthetic disaster."⁶¹ Consequently, Beaglehole, in his position as historical advisor to the Department of Internal Affairs, suggested to the under-secretary of the department Joseph Heenan that Plischke be asked to design the Tasman memorial. Alongside the memorial are seven marble panels of inscription, composed by Beaglehole, lettering designed by Wilkinson, and incised by the stone cutter at Karori Cemetery.⁶²

The site, on a hillock between Tarakohe and Ligar Bay, was selected by Beaglehole and Plischke. The structure was very simple: a tall, slender concrete obelisk and next to it an inscribed marble slab. This time James Fletcher was called in by the Prime Minister to build it on time for the anniversary. Beaglehole wrote the inscription, and Janet traced the lettering for it from the Gill alphabet onto the stonemason's plaque.⁶³ It was on this project

⁵⁹ Beaglehole *A Life of JC Beaglehole* p 71.

⁶⁰ Beaglehole *A Life of JC Beaglehole* p 289.

⁶¹ Beaglehole *A Life of JC Beaglehole* p 84.

⁶² Paul "Ernst Plischke" p 194.

⁶³ Beaglehole *A Life of JC Beaglehole* p 86.

that Janet met Plischke, and a long-lasting friendship emerged.

In the mid-1940s Beaglehole saw numerous book designs realised. In 1943 the branch had released *The Price of Citizenship* by Apirana Ngata, a tribute to the gallant service of the Maori Battalion. Among the other volumes were Ernst Plischke's *Design and Living* (1947), a persuasive introduction to modernist ideas based on material Plischke had prepared for the Army Education and Welfare Service.⁶⁴

After Janet and Blackwood moved to Hamilton, they added publishing (as Paul's Book Arcade and, later, Blackwood and Janet Paul) to the business of bookselling, and Janet had full scope for her exceptional skill as a book designer. Beaglehole, who had a great deal of affection for Janet, wrote to her regularly after she left Wellington.⁶⁵

Janet never forgot Plischke and he was the first choice when Blackwood wanted the Hamilton bookshop redesigned in 1949. Janet wrote of Plischke:

Wellington people were initially suspicious of Ernst Plischke when he arrived in their city from Austria in

⁶⁴ Beaglehole *A Life of JC Beaglehole* p 298.



Figure 3: Interior of Paul's Book Arcade ca. 1946. Image copyright Charlotte Paul, used with kind permission.

1939. A brilliant architect ... he was already recognised in Europe as a second-generation leader of the Modern movement in architecture. His background was different in nearly every way from the experience of most New

⁶⁵ Beaglehole *A Life of JC Beaglehole* p 297.

Zealanders.⁶⁶

Ernst Anton Plischke (1903-92) was born in the

⁶⁶ Paul "Ernst Plischke" p 192.

town of Klosterneuburg near Vienna (Austria) in 1903. His father worked as an architect and his mother came from a family of cabinetmakers. From an early age he spent time in workshops and studios, before studying interior and furniture design at Vienna's College of Arts and Crafts. At the age of twenty, influenced by his father to become an architect, he was accepted into a Master School run by leading architect Peter Behrens. His architecture as a student reflected the dynamic and repetitive nature of the early modernist style. After graduating from the academy in 1926, Plischke worked in Peter Behrens' private office, and in 1929 travelled to New York to work, but the start of the Great Depression in 1929 ruined this opportunity.⁶⁷

In 1930, having returned to Vienna after a year in America, which was ostensibly a short stay to "round out his architectural training,"⁶⁸ Plischke was notified that he was being considered as architect for an office building in Vienna. That same year he was asked by Josef Frank (also an Austrian architect) to contribute a design to the Vienna Werkbundsiedlung, the Vienna State Council's experimental Housing

Research project. The Werkbund was subject to political pressure, and despite the prevailing antisemitism, Plischke remained a member of the design team which aligned him with people labelled "jews and left-wing sympathisers."⁶⁹ In all, 70 apartments were realised, which were opened to the public in 1932.

Plischke designed a two-unit building constructed of reinforced concrete, finished in white stucco, and with a flat roof. The austere street elevation of his design fitted in with those designed by other architects; however, it is the interiors that set Plischke's design apart from the others. Plischke's design was simple, more restrained, and with much of the furniture built-into the rooms. Forms were simple and colours subdued.⁷⁰

Plischke's Employment Office building at Liesing in Vienna (1930-31) is perhaps his most important early Viennese project,⁷¹ and one of his most celebrated. It received widespread acclaim at the time and propelled him into the forefront of architectural design in Vienna. The commission came to him because of his

Werkbund apartment, and Liesing is perhaps the beginning of Plischke's development of the international aesthetic of modern architecture. It utilised a skeletal frame housed into a lightweight reinforced concrete frame with infilled walls of glass, fulfilling the modern prescription for use of new materials in daring and exploratory ways, exploiting their structural strengths. In this building, and especially in the stairwell, the glass walls act as a membrane to enclose space while providing no supportive function. Support is instead provided by four slender cylindrical columns placed at the corners and clearly visible through the transparent exterior walls. These structural and aesthetic techniques would reappear later in Massey House (1951) in Wellington and used frequently in his New Zealand bookshops.

Similarly, the Gamerith House (1933-34) in Austria, overlooking Lake Attersee, shows elements that would become Plischke trademarks. Plischke had the opportunity to meet Le Corbusier while on holiday in France in 1933. Plischke was already familiar with the Swiss architect's Five Points of Architecture,

⁶⁷ Tyler "Plischke, Ernst Anton" np.

⁶⁸ Tyler "The Architecture of E.A. Plischke" p 15.

⁶⁹ Tyler "The Architecture of E.A. Plischke" p 16.

⁷⁰ Tyler "The Architecture of E.A. Plischke" p 17.

⁷¹ Tyler "The Architecture of E.A. Plischke" p 21.

which the Gamerith House utilised: the structure floating above the ground supported on pilotis, a façade free of structural support, and horizontal ribbon windows. These techniques were again used in Plischke's design for his New Zealand bookshops, with the Hamilton bookshop's near-invisible exterior of glass his most daring. All his bookshops used pilotis for the mezzanine levels, and there is a consistency for the barriers and balustrade design, used at Gamerith, but also the Abel Tasman Memorial, and the Hamilton and Wellington bookshops. Gamerith's contrasting colours between inside and outside, and interiors lined with light wood to create a contrast with the white and stark exterior, are techniques used in the Hamilton bookshop.

After the completion of the Gamerith House, Plischke was awarded the Greater Austria State Prize for Architecture in 1935. Awarded only once every three years, this was the highest government distinction that could be awarded to an independent architect. Plischke's career seemed assured, and he was optimistic about his future.

⁷² Tyler "The Architecture of E.A. Plischke" p 29.

⁷³ Greeson "Partners in Publishing" p 30.

More commissions came in 1936 (Peter Family Vienna) and 1937 Spitz House Molveno Italy, in stone),⁷² however in March 1938 Austria was invaded by Germany and Plischke's fears about National Socialism and his future in Europe were confirmed. Neither Jewish, nor active in politics, Plischke was nevertheless propelled to think of work in other countries. In March 1938 he met with Theo Frankel, a friend and client, and expressed his anxiety concerning the political situation in Austria, and his prospects. Theo offered to contact his brother Otto Frankel, in New Zealand.⁷³ The idea of immigrating to a small and peaceful country in the South Pacific appealed to Plischke. New Zealand's relatively short gestation period and isolation offered Plischke a country ideally suited to the successful transplanting of his brand of international style of architecture.

Plischke's contribution to post-war architecture in New Zealand cannot be overstated. Nikolaus Pevsner's 11-page article in the October 1959 special Commonwealth 1 issue of *Architecture Review* featured the work of Plischke and Firth in no less than nine of its

⁷⁴ "Commonwealth 1" pp 203-217.

⁷⁵ Wild quoted, Richardson *Hidden Heritage* p 44.

31 photographs, and one of five plans.⁷⁴ New Zealand architects were initially circumspect with their praise. In 1960 Professor Alan Wild wrote:

Mr Plischke is a distinguished, but virtually unique exponent of the European architecture which developed directly from the aesthetic revolution of cubism allied to the traditionally meticulous attention to detail and proportion. He has had wide local influence but few local imitators.⁷⁵

Less reticent with his praise was Geoffrey Nees, who wrote in 1970:

Plischke gave 24 years of his best years to the improvement of the human environment of a reluctant New Zealand ... Plischke was in the main responsible for our architectural lurch into the twentieth century, a fact which we have seldom had the humanity to acknowledge.⁷⁶

Linda Tyler's seminal 1986 research on Plischke identified the Hamilton bookshop, but provides an incorrect year (1955/56), much later than when the Hamilton fitout occurred. Most likely this is a confusion between two commissions for the Paul's: one for a Hamilton bookshop (1949), and the second for an Auckland bookshop (1960). Tyler stipulates at

⁷⁶ Nees quoted, Richardson *Hidden Heritage* p 44.

the beginning of her research that dates provided are of the "design," rather than the actual date of construction or completion.

Janet Paul wrote in 1998 that 1947 was a turning point for Plischke. At the end of 1947, now a naturalised New Zealander, he was unfortunately turned down for a role as professor of design at Auckland's School of Architecture. After his unsuccessful interview, Plischke called into Hamilton on the way back to Wellington to see Janet and Blackwood Paul about a request to redesign a narrow family bookshop in Victoria Street.⁷⁷ By the end of 1948 Plischke resigned from his position in the public service, a role that was perpetually frustrating for him, so that he could establish a private practice with Cedric Firth in Wellington.

Plischke's belief in the relevance of good design for good living probably found most expression and widest impact in his domestic architecture. During the late 1940s and throughout the 1950s Plischke continued to accept domestic commissions but also turned

his taste and consummate ability to the design of other types of buildings, a notable example was the Cashmere Community Centre (1948) at Khandallah in Wellington; a building for people to work, play, worship, and run a kindergarten.⁷⁸

According to Sarnitz and Ottlinger's survey of Plischke's work,⁷⁹ only twice did the architect carry out specific interior design work prior to coming to New Zealand. His earliest recorded interior design work was his own office in Vienna, around 1930. This was followed by several interior designs for apartments throughout the decade until 1938 when he left for New Zealand. In Europe, his retail commissions were few, and there were none for bookshops, which in New Zealand was to become a recurring typology.

Plischke's redesign of the Hamilton bookshop in 1949 was the beginning of a new era, in which the Hamilton business flourished, and its success led to several branch stores, including an Auckland store, designed by Plischke. By 1964 Paul's was the second largest

bookseller in New Zealand, second only to Whitcombe and Tombs Ltd.⁸⁰ The success of the retail outlets was crucial to the survival of the Paul's publishing firm as they established the business with little capital and initially operating on a shoestring.⁸¹ Hamilton shop's design by Plischke was crucial to that success, which also brought about a substantial increase in business, particularly as the work was carried out just before Christmas.⁸²

An idea as to Plischke's design approach to the Hamilton bookshop can be gleaned from an article on Europe's leading bookstore architect Hans Joachim Weerth. Published in New Zealand's *Bookseller and Publisher* periodical in 1969, Plischke would have been aware of Weerth's work, which had for at least two decades prior been responsible for the design of more than 300 bookshops across Europe.⁸³ Plischke's presentation on "Library Buildings" to the New Zealand Library Association in 1946 emphasised a desire to add a human side to this building type. One thing that has been forgotten or overlooked in recent years, explains Plischke, is an architecture that is

⁷⁷ Paul "Ernst Plischke" p 196.

⁷⁸ Paul "Ernst Plischke" p 197.

⁷⁹ Ottlinger and Sarnitz's *Ernst Plischke. Das Neue Bauen und die Neue Welt. Das Gesamtwerk* contains

Werkverzeichnis (List of works / Catalogue Raisonné pp 285-367), the English edition (2004) omits this complete list.

⁸⁰ Greeson "Partners in Publishing" p 24.

⁸¹ Paul & Thomson "Origins" p 6.

⁸² "Draft press release [manuscript]"

⁸³ Ramseger "The New European Bookstore, Part 1" p 3.

expressive in terms of visual and plastic forms.⁸⁴

Weerth's philosophy was to take advantage of the book's opportunity for display, not just in the store window but in the store itself, which was to become a "stage" for the "performance" of the books. Rather than confined to small street front displays, books were to be on full display throughout the whole store. When this is the case, everything can be displayed in a manner of being on the street. Therefore, there is no show "window" anymore, but rather a show "area." Heavy immovable shelving and fixtures were to be avoided, as was the old-style method of displaying books spine out. This is to be replaced by a street of books, dust jackets visible, which better displays the variety of titles and subjects on offer. In setting up the street of books the architect should consider that the eye turns instinctively to the right, and so there should be the self-selling books, and at every point the eye should be able to view the whole store.

Weerth continues; the modern space-saving technique of converting too-low shelving into storage and eliminating too-high shelving

altogether is recommended. Also, of note is the importance of store colour. The atmosphere of the store calls for modest colours, ones which cause the books to stand out. Also, where space permits, the store can be enhanced by a split-level arrangement. With the installation of platforms and galleries the architect can bring differing perspectives to the store, providing more interest than a single-level shop. This provides aesthetic value, a better arrangement of books, and greater storage capacity as well.⁸⁵

Far more than simply "modern" and "elegant," Plischke's interior design was transformative, and demonstrated a willingness to learn from Weerth's gestures, through modern architecture. The large black and white tiles bleed to the bookracks, blurring the edges of wall and floor, inside and out, public and private spaces. Plischke also designed the free-standing island display units in the Hamilton store, and, because the Pauls found it difficult to buy comfortable furniture, Plischke designed a rattan office chair for them.

In 1955 Paul's Book Arcade opened in Auckland taking over a well-known second-hand bookshop, Keeleys, on Shortland Street

and the second shop there (in High Street, 1960), as in Victoria Street, Hamilton, was designed by Plischke. In 1970 Paul's Junior Book Centre opened in Hamilton (also Victoria Street) as did a Penguin Bookshop, one of only three in New Zealand at the time.

In writing about the Auckland design by Plischke, Blackwood Paul noted:

Part of the visual success of the shop lies in its use of colour; white and black floor, white columns seen against a wall of books (the top of the south wall painted blue), or from the mezzanine against a very strong Penguin red/orange wall surface which surrounds the main window and is repeated on two smaller surfaces. The ceiling is white, the stair treads red orange, the steel shelves a light greyed green, and the slatted wooden shelves are natural Rimu (warm coloured wood). The art book shelves, and open display are painted white.⁸⁶

Unfortunately, the growth of Paul's Book Arcade was tragically cut short. In 1964 the Paul family travelled to Europe for a holiday. While in London, Blackwood was diagnosed with incurable cancer. They returned to New Zealand in December, and Blackwood died in Hamilton on 16 February 1965. He was survived by Janet and their four daughters. The publishing firm was sold to Longman in 1968

⁸⁴ Plischke "Library Buildings" p 89.

⁸⁵ Ramseger "The New European Bookstore, Part 2" p 4.

⁸⁶ Greeson "Partners in Publishing" p 72.

and published as Longman Paul until around 1998.

Blackwood and Janet Paul combined their talents in a partnership that established a publishing firm that flourished for over twenty years and helped promote literature by and for New Zealanders. While their goal was nationalistic, they achieved this through overseas ideas. Blackwood Paul inherited business acumen from his father and learnt publishing and distribution through visits to England in the 1930s, Janet gained typography skills while working for the Internal Affairs in the 1940s, and Janet's interest in European modernism was reflected in the choice of architect and his designs for the bookshops, and her love of colour and painting. Blackwood's not inconsiderable knowledge of literature and law, through the University education and contacts, was invaluable, Blackwood joined the Booksellers Association, and Janet the Waikato Society of Arts. Their two different activities combined to move the publishing firm forward to achieve international standing.⁸⁷ Blackwood's connections with overseas publishers allowed him to offset financial risks with co-

publications and New Zealand works of poetry, which seldom sold well.

Janet's passion for art and architecture contributed to the corporate branding of Paul's Bookshops which included multiple stores in Hamilton and Auckland. Both main shops (designed by Plischke) featured mezzanine levels, extensive glazing that provided light-filled interiors and a unified colour scheme. The designs provided a sophisticated urban profile, reflecting a philosophy of design that was mirrored in every book they published

Blackwood and Janet Paul proved that good design could be produced from a small private publisher despite economic constraints. Many seminal publications, such as local Hamilton histories, would not have been published by a large publishing firm seeking quick commercial benefits. Their "hands-on" approach to design was fundamental to reducing costs and retaining control of the business, a control that subsequently slipped away after Blackwood's death. Paul's Book Arcade will be remembered for its enduring and influential legacy, in bookselling, publishing, and modernist design.

ACKNOWLEDGMENTS

Jeff Downs, Mary Paul, Charlotte Paul, Tony Richardson

APPENDICES

1. Published dates of Paul's Book Arcade, Hamilton fit-out
2. Building permits issued to Paul's Book Arcade
3. Hamilton Telephone and Business Directory Listings (1928-74)

⁸⁷ Greeson "Partners in Publishing" p 143.

APPENDIX 1: PUBLISHED DATES OF PAUL'S BOOK ARCADE FITOUT, HAMILTON

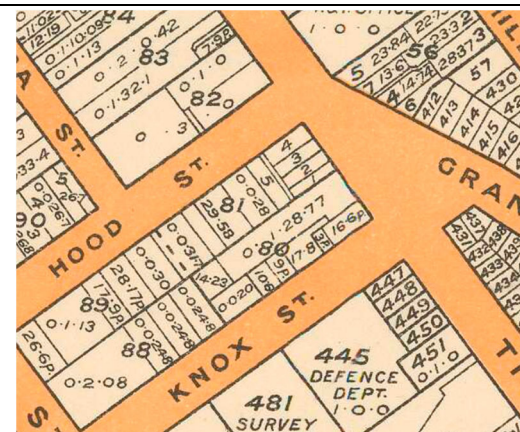
Stated date of fitout:	Source	Source date
1947	Paul "The We of Me" p 416.	1991
1947	Mary Paul quoted (1991), Richardson <i>Hidden Heritage</i> p 60.	2009
1948	Gresson "Partners in Publishing" p 59.	2004
1948	Ward and Rogers "An Experience of Bookselling" p 22.	1995
1948	Hughes "Paul, David Blackwood" np.	2000
1948	Draft press release [manuscript]	1948
1948	Rogers & Rogers <i>Turning the Pages</i> p 195.	1999
ca. 1950	Paul, Draft manuscript of the history of Paul's Book Arcade, [manuscript].	Unknown
1948	A history of Paul's Book Arcade which was used for the New Zealand Herald, 15 October 1971 [manuscript]	1971
19 September 1949	Hamilton City Council / Building Permit # 2957, issued: 19 September 1949. Alterations to Shop Front for Paul's Book Arcade	
1955-56*	Sarnitz and Ottilinger <i>Ernst Plischke</i> p 288.	2004
1956*	Tyler "The Architecture of EA Plischke in New Zealand" p 124. (On page 66 of Tyler's thesis, footnote 99 reads: "The dating I have adopted for Plischke's houses refers to the date of the design.")	1986
* = Most likely the Auckland bookshop is referred to		

APPENDIX 2: BUILDING PERMITS ISSUED TO PAUL'S BOOK ARCADE, HAMILTON

Date	Permit #	Street	Section and Block	Owner	Builder	Description	Value	Building Fees
03.09.1923	466	Victoria and Knox	447	Wycherley (Paul's Book Arcade)	Galloway and Judge	Shops	1,650	6
18.07.1935	3336	Victoria St	~	Paul's Book Arcade Ltd	~	Store room W & I (?)	40	8
14.09.1934	3970	Victoria St	~	Paul's Book Shop	Paul's Book Shop	Mezzanine floor	60	10
14.11.1946	1243	Victoria St	~	Paul's Book Shop	T H Henry	Partition in basement	87	10
19.09.1949	2957	Victoria St	~	Paul's Book Arcade	T S Henry	Alter. shop front	200	1
No permits recorded during the 1950s for Paul's Book Arcade.								
10.09.1962	121151	Victoria St	79-81	Paul's Book Arcade	T S Henry	Shop front	250	1/10
10.09.1962	121152	Victoria, 79-81	~	Paul's Book Arcade	T S Henry	Open between shops	500	1/10
12.09.1962	121167	Victoria St, 79	~	Paul's Book Arcade	T S Henry	Truck Landing	50	10
Search concludes at 22.12.1965.								

APPENDIX 3: HAMILTON TELEPHONE AND BUSINESS DIRECTORY LISTINGS (1928-74)

Date	Business Name	Street Address	Notes
1928*	Paul's Book Arcade	Victoria Street	* Telephone Directory only, no Business Directory. Telephone Directory commences 1928
	Stevens, WJ, bookseller and stationer	Railway Buildings	Refer HCL NZ City and Area Directories 1866-1954
1929*	Paul's Book Arcade	Victoria Street	After 1954 refer HCL Hamilton Post Office Directories on Heritage Shelf
	Stevens, WJ, bookseller and stationer	Railway Buildings	No copies of any directories from 1954- 1961 available
1930*	Paul's Book Arcade	Victoria Street	**Is 79 Victoria St on the corner of Knox and Victoria St? Refer <i>Building Permits</i> (Wycherley)
	Stevens, WJ, bookseller and stationer	Railway Buildings	
1934	Paul's Book Arcade	Victoria Street	
	Stevens, WJ, bookseller and stationer	Railway Buildings	
1936	Paul's Book Arcade Ltd	79 Victoria Street**	
	Stevens, WJ, bookseller and stationer	191 Victoria Street, Railway Buildings, First Floor	
1938	Paul's Book Arcade Ltd	79 Victoria Street	
	Stevens, WJ, bookseller and stationer	191 Victoria Street, Railway Buildings, First Floor	
1940	Paul's Book Arcade Ltd	79 Victoria Street	



	Stevens, WJ, bookseller and stationer	191 Victoria Street, Railway Buildings, First Floor
1942	Paul's Book Arcade Ltd	79a Victoria Street
	Paul, WH, bookseller	191 Victoria Street, Railway Buildings, First Floor
1946-47	Paul's Book Arcade Ltd	79a Victoria Street "Main Shop," 191 Victoria Street "Branch Shop"
1950-51	Paul's Book Arcade Ltd	79a Victoria Street "Main Shop," 191 Victoria Street "Branch Shop"
1953-54	Paul's Book Arcade Ltd	79a Victoria Street "Main Shop," 191 Victoria Street "Branch Shop"
1961-62	Paul's Book Arcade Ltd	79 Victoria Street "Main Shop," Collingwood Street "School Shop and Office"
1963	Paul's Book Arcade Ltd	79 - 81 Victoria Street (expansion occurred in 1962, refer <i>Building Permits</i>)
1964	Paul's Book Arcade Ltd	207 - 211 Victoria Street
1965	Paul's Book Arcade Ltd	207 Victoria Street
1967	Paul's Book Arcade Ltd	211 Victoria Street
1969-71	Paul's Book Arcade Ltd	211 Victoria Street
1973-74	Paul's University Bookshop Ltd	211 Victoria Street
Search concludes		

REFERENCES

- Anonymous "Bookselling in New Zealand, Hamilton" *Ideas* (14 August 1947): 600-608.
- Beaglehole, Tim *A Life of JC Beaglehole, New Zealand Scholar* Wellington: Victoria University Press. 2006
- Building Permit # 2957, owner: Paul's Book Arcade, address: Victoria Street, date issued: 19.09.1949, building works: "alterations to shop front," Hamilton City Council Historic Building Records (microfiche), page 00470.
- "Commonwealth 1" *Architectural Review* (October 1959) 126(752): 203-217.
- "Disastrous Fire at Hamilton" *Waikato Argus* (19 July 1898): 2.
- Draft press release [manuscript] (1948) Hamilton Central Library Accession number 2023.08.01
- Gibbons, P J. *Astride the River, a History of Hamilton* Christchurch: Whitcoulls Ltd. 1977.
- Gillies, Peter Allan "Unearthing Talent: Culture in a Cow Town: The Amateur Performing Arts in Hamilton 1940-1950". Master of Arts thesis (University of Waikato, 1997).
- Gresson, Susan A. "Partners in Publishing: Blackwood and Janet Paul 1945-1965" Auckland: University of Auckland Master of Arts thesis, 2004.
- Hamilton City Council, Historic Building Records (Microfiche), Hamilton Central Library, Heritage Collection
- A history of Paul's Book Arcade which was used for the New Zealand Herald, 15 October 1971 [manuscript]. Hamilton Central Library HCL_2023.08.119. [Draws largely on HCL_2023.08.01]
- Hughes, Peter H. "Paul, David Blackwood" (2000) *Dictionary of New Zealand Biography* <https://teara.govt.nz/en/biographies/5p17/paul-david-blackwood>
- Hughes, Peter H. "Lowry, Robert William" (2002) *Dictionary of New Zealand Biography* <https://teara.govt.nz/en/biographies/4l16/lowry-robert-william>
- Jones, Martin "Victoria Bridge, Bridge Street, Hamilton" (2001) *Heritage New Zealand* <https://www.heritage.org.nz/list-details/772/Victoria%20Bridge>
- Long Live the Modern, New Zealand's New Architecture 1904-1984* ed. Julia Gatley, Auckland University Press. 2008
- Lyon, Megan. "A Pretty Dreary Place: A Social and Cultural History of the Visual Arts in Hamilton, 1944-1968" Hamilton: University of Waikato, Master of Arts thesis, 2000.
- "Miscellaneous" *Waikato Times* (2 December 1920): 8.
- Monro, Hector *Fortunate Catastrophes, an Anecdotal Autobiography* Melbourne: Quokka Press, 1991.
- "New Books, Going to the Pictures" *Southland Times* (1 November 1945): 9.
- Ottillinger, Eva B. and August Sarnitz *Ernst Plischke. Das Neue Bauen und die Neue Welt. Das Gesamtwerk* Munich; London: Prestel, 2003.
- Paul, Blackwood Draft manuscript of the history of Paul's Book Arcade, [manuscript]. Hamilton Central Library HCL_1976.07.16
- Paul, Janet "Ernst Plischke" *Out of the Shadow of War: The German Connection with New Zealand in the Twentieth Century* ed. James N. Bade, Melbourne: Oxford University Press, 1998: 192-198.
- Paul, Janet "Hints of Becoming" *Beyond Expectations: Fourteen New Zealand Women Write about Their Lives* ed. Margaret Clark, Wellington: Allen & Unwin/Port Nicolson Press, 1986: 12-13.
- Paul, Janet *Journey Through My Island* Wellington: Wellington City Art Gallery, 1983.
- Paul, Janet and John Thomson "Origins" *Landmarks in New Zealand Publishing, Blackwood and Janet Paul 1945-1968* Wellington: National Library Gallery, 1995: 3-18.
- Paul, Mary "The We of Me" *Landfall* 180 (December 1991) 45(4): 412-417.
- Paul, Wm. H. "An Up to Date Stationary and Fancy Goods Depot" [advertisement] *Waikato Argus* (22 March 1901): 3.
- Plischke, Ernst "Library Buildings" *New Zealand Library Association Incorporated Proceedings of the 15th Conference and Report of the 18th Annual Meeting* (1946): 89-95.
- Ramseger, Georg "The New European Bookstore, Part 1" *New Zealand Bookseller and Publisher* (August/September 1969) 14: 3-7.
- Ramseger, Georg "The New European Bookstore, Part 2" *New Zealand Bookseller and Publisher* (September/October 1969) 15: 4-6.
- Richardson, Tony *Hidden Heritage: The Hamilton Work of E. A. Plischke* Hamilton:

- Blurb, 2010.
- Richardson, Tony and Robin Hodge *No More Islands, The Abel Tasman Memorial at Tarakohe; The First 50 Years 1942- 1992* Hamilton: Blurb. 2012
- Rogers, Anna and Max Rogers *Turning the Pages: The Story of Bookselling in New Zealand* Auckland: Reed Publishing (NZ) Ltd, 1993.
- Sarnitz, August and Eva B. Ottillinger *Ernst Plischke: Modern Architecture for the New World* Prestel, Munich, London 2004.
- Schrader, Ben "Magazines and periodicals: Art and literary magazines, 1930 to 1950" (2020) *Te Ara: the Encyclopaedia of New Zealand*
<http://www.TeAra.govt.nz/en/magazines-and-periodicals/page-4>
- Skudder, Susan M. *Waikato Society of Arts, the First Fifty Years 1934- 1984* Hamilton: John Walker Printers Ltd, 1984.
- "Tenders" *Press* (19 November 1958): 23.
- Thomas, Kenneth "The House of Paul" *Home and Building* (1 March 1959) 21(10): 18, 85.
- Tyler, Linda "Celebrating a 60-Year-Old Stunner by Peter Middleton" (11 September 2014) <https://homemagazine.nz/celebrating-60-year-old-stunner-peter-middleton/>
- Tyler, Linda "Plischke, Ernst Anton" *Dictionary of New Zealand Biography* (2007) <https://teara.govt.nz/en/biographies/5p31/plischke-ernst-anton>
- Tyler, Linda "The Architecture of E.A. Plischke in New Zealand: 1939-1962" Christchurch: University of Canterbury Master of Arts thesis, 1986.
- Ward, Jeanette and Barbara Rogers "An Experience of Bookselling" *Landmarks in New Zealand Publishing: Blackwood and Janet Paul 1945-1968* Wellington: National Library Gallery, 1995: 19-22.