

Commercial Building

126 Cuba Street



Photo: *Charles Collins, 2014*

Summary of heritage significance

- This building was designed by notable Christchurch based architect Joseph Clarkson Maddison.
- The façade of this four storey Edwardian commercial building, the tallest on the block, has been much altered from its original form, but the building retains a strong presence in the streetscape and is representative of the architecture and history found in Cuba Street.
- The building is part of a group of Edwardian commercial buildings on Cuba Street and makes a positive contribution to the sense of place and continuity of the Cuba Street Heritage Area.

1.0 Outline History

1.1 History

This four-storey building was designed and built for the Cuba Street Land Building and Investment Company Ltd in 1907 – 1908.

The designer was notable Christchurch based architect Joseph Clarkson Maddison, whose local representative was Mr. T I. Yourelle.¹ Maddison was instructed to utilise the section, which fronted onto Cuba Street. The building was designed with a shop on the ground floor, a basement over the whole section, and warehouse floors on the first and second levels.² The top floor was designed as a photographic studio, with glazing on the south wall to provide constant, non-directional, natural light suitable for studio photography.

The building work was carried out under the supervision of Mr. Campbell Colquhoun, clerk of works, and the contract price was £7000.³

When the building was completed in 1908, the “imposing façade” was described as French Renaissance and much was made of the unusual verandah on the building.⁴ The verandah, described as “the only verandah of the kind that has been erected in Wellington” took the form of an inverted “V”, with the outer face composed of ornamental lead-lights, and the inner face of polished marble.⁵ The effect of this interesting composition was that the verandah threw “direct and also reflected light upon the footpath and into the shop windows”, while also protecting pedestrians from rain and sun.⁶ Occupants have been many and varied over the building’s lifetime. For over twenty years photographers worked from the purpose built studio on the top floor. The first photographer was Albert Jenkins⁷, followed by Mrs Marie Dean⁸. In the 1950s and 1960s the “Whale Brothers Butchers” were listed at this address,⁹ likely occupying the ground floor shop. From the 1960s the number of tenants increased, and includes the Mantle Company, Crouch’s Chemist (who moved next door to 130 Cuba Street in the 1980s), as well as a fabric shop.

Various alterations have been made to the building over time. The verandah was removed in 1935 and a new suspended verandah was erected.¹⁰ In 1942 the building was damaged by an earthquake. In 1949 the earthquake damage was repaired, this included removing the elaborate peaked parapet and protruding colonnaded balconies from the building. The parapet was replaced with a plain rendered surface and new balcony railings were fitted.

In 2000 the ground floor retail spaces were converted into a café and in 2001 alterations were made to the basement which opened as a bar and the current verandah was added. In 2001 the building was strengthened and the owner received a \$25,000 Building Strengthening Grant from Wellington City Council. In 2002 the third floor was converted into two apartments, with a rooftop addition. Alterations were also made to the offices on level one and two, such as the conversion of the bathrooms to a kitchen and bathroom area, and decks were added to the rear of the building.

¹ *Progress*, Volume IV, Issue 1, 2 November 1908, Page 21

² *Ibid.*

³ *Progress*, Volume IV, Issue 1, 2 November 1908, Page 21

⁴ *Ibid.*

⁵ *Ibid.*

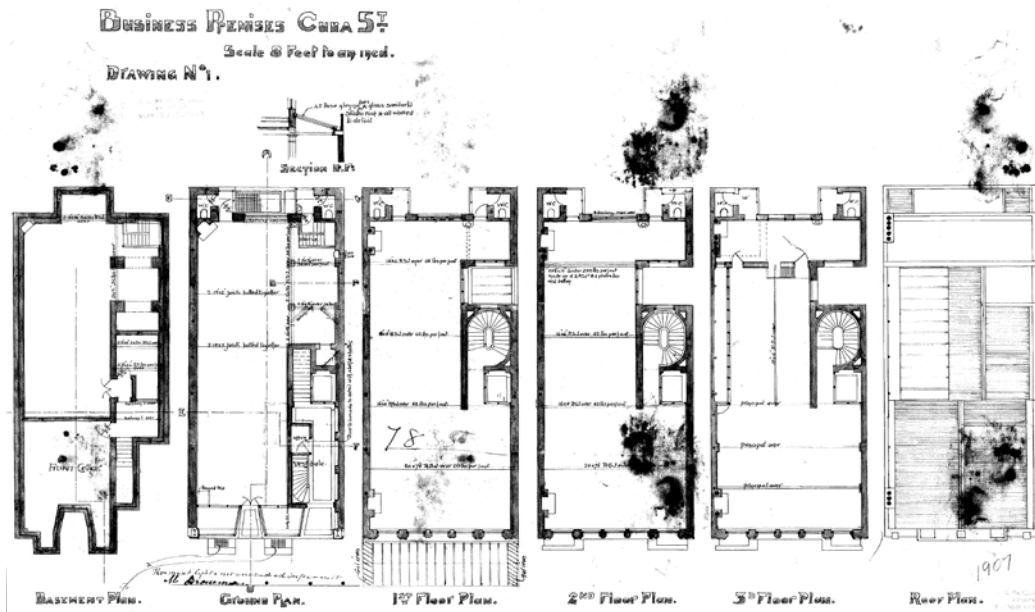
⁶ *Ibid.*

⁷ *Stones* 1910-11, 1915-16

⁸ *Stones* 1920, 1925, 1930

⁹ *Wises* 1950-51, 1955, 1961-62, 1967-68

¹⁰ WC Archives, 00056:165:B14581



The original plans showing the internal layout of the building (WC Archives 00053:141:7835)

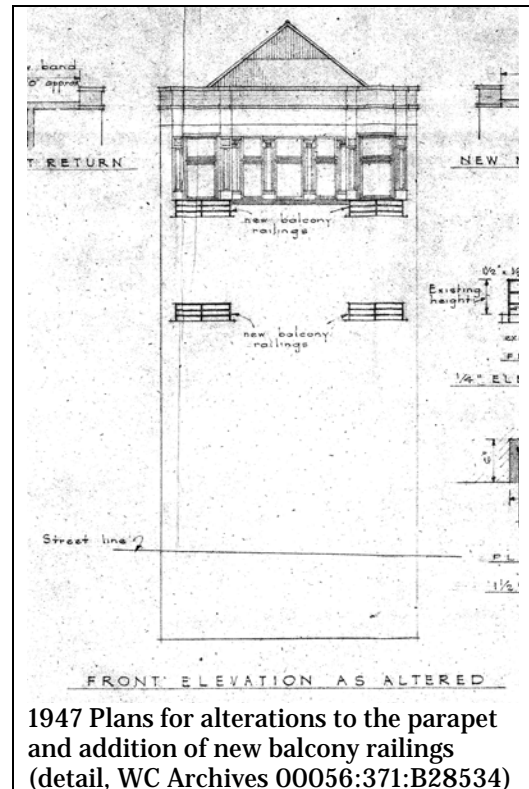


Looking down Cuba Street at the intersection of Ghuznee Street ca 1923-1928. 126 Cuba is the second building on the left, next to what was then the City Boot Store. The original verandah and balconies on the second and third floors are visible. On the opposite side of the road is Hotel Bristol and Carter & Co. (This section of the Hotel Bristol was replaced by the Bristol Court in 1982). Photograph taken by Sydney Charles Smith. (ATL 1/2-048945-G).

1.2 Timeline of modifications¹¹

Various alterations have been made to the building over time, this list notes the major ones.

- 1907 Construction (7835)
- 1935 Verandah removed and replaced (B14581)
- 1942 Damage by earthquake (00009:2143:50/1054/247)
- 1949 Earthquake repairs (removing parapet) 1949 (plans and all correspondence dated 1947) (B28534)
- 2000 Conversion from retail to café (00078:1725:70774)
- 2001 New bakery and café (SR76065)
- 2001 New verandah (SR78147)
- 2001 New basement access and alterations (SR82910)
- 2001 \$25,000 WCC Building Strengthening Grant and encumbrance to WCC (WN-708880)
- 2002 New bar (the Good Luck Bar) (SR88103)
- 2002 New apartment fit out with decks levels 3 and 4 (SR93232)



1.4 Occupation history¹²

- 1910-1916 Albert Jenkinson, photographer (Stones1910-11, 1915-16)
- 1920-1930 Mrs Marie Dean, photographer (Stones1920, 1925, 1930)
- 1950-1968 Whale Brothers, butchers (Wises1950-51, 1955, 1961-62, 1967-68)

Number of tenants increases from this period. Includes:

- 1967 Mantle Company (Wises1967-68)
- 1967-1972 Raymond Crouch Ltd, chemist (Wises1967-68, 1971-72)
- 1971 fabric shop (Wises1971-72)
- Not listed 1975, 1980, 1985, 1990.

- 2012 Goodluck Club (basement), Friendly Bakery (ground floor), offices (first floor), Optimal Usability (second floor), two apartments (third floor and rooftop addition)

¹¹ Wellington City Council, *Cuba Street Heritage Area spreadsheet (blocks 1-3)*. (Wellington City Council: Unpublished report, prepared for Plan Change 48, 2006).

¹² Ibid.

1.5 Architect

Maddison, Joseph Clarkson¹³

Joseph Maddison (1850-1923) was born in Greenwich and came to Lyttelton in 1872. He settled in Christchurch and commenced practice as an architect. He designed a large number of public buildings, mainly in Canterbury, including The Church of the Holy Innocents, Amberley, the Anglican Church at Port Levy, Warner's Hotel (1881) and Clarendon Hotel (1902), both in Christchurch, Government Buildings, Christchurch (1913) and numerous private residences. Maddison was well known as an industrial architect and was responsible for the warehouses of the Kaiapoi Woollen Company. His specialty, however, was in the design of freezing works. Among his designs were the Canterbury Freezing Works, Belfast (1883) and the Maitua Freezing Works, Canterbury and he is considered to have been one of the chief exponents in this field during the late nineteenth century. He was admitted as a Fellow of the Royal Institute of British Architects in 1887.

2.0 Physical description

2.1 Architecture

The façade of this four storey Edwardian commercial building has been much altered from its original form, but the building retains a strong presence on the streetscape of the Cuba Street Heritage Area. The removal of the fine original verandah, the tall parapet and the triangular pediment have stripped away some of the building's original charisma, but the remaining building elements can be read as a neatly proportioned Stripped Classical façade. The building is not altogether unadorned and the remaining Classical elements include the distinctive balconies with cornices and heavy consoles on the third and fourth floors, and the slender Corinthian pilasters between the central windows on the fourth floor.¹⁴

The Cuba Street façade is unusual for its extensive use of "special" shaped bricks that form the moulded column profiles and are a rare and distinctive feature of this building.

The ground floor shop-fronts have been much altered, as has the modern glazed verandah. These poorly designed elements detract from the streetscape of the Cuba Street Heritage Area and are an intrusive addition to this otherwise carefully proportioned heritage building.

2.2 Materials

The construction is load-bearing brick masonry on concrete foundation and piles. Compound girders carry the structural load across the shop frontage, and iron stanchions and steel joists provide internal support for timber members; the roof trusses are timber.¹⁵

Special shaped bricks on the Cuba Street façade.

¹³ Historic Places Trust, "Maddison, Joseph Clarkson", *Professional Biographies*. Accessed 26 June 2012. <http://www.historic.org.nz/corporate/registersearch/ProfessionalBio/Professional.aspx?ID=128>

¹⁴ Wellington City Council, "126 Cuba Street", *Wellington Heritage Building Inventory 2001: Non-Residential Buildings*. (Wellington City Council, 2001), CUBA 14.

¹⁵ Ibid.

2.3 Setting¹⁶

The building is set towards the end of Block 3 of the Cuba Street Heritage Area. Block 3 extends along the principal pedestrian zone of Cuba Mall and includes the local landmark of the Bucket Fountain and a variety of landscaping, trees and street furniture and a number of interesting and important buildings. Block 3 and Block 4 have the highest concentration of Edwardian commercial buildings in Cuba Street and consequently have the highest architectural, heritage and streetscape value in Cuba Street. The block is notable as the location of the most important of the surviving Edwardian buildings in the Cuba Street Heritage Area. The characteristic scale is three tall stories, a level defined by the Wellington Working Men's Club and reflected in the Farmers Building, Hotel Bristol, Barbers Building, and others. There are a number of two-storied buildings, including Iko Iko and the former Gear Meat building. This building (no. 126) is the tallest building on the block at a high four stories.

Next door to no. 126 is a pair of modern buildings which do not contribute to the heritage or streetscape values of the block – the Tattoo City building which is distinctive only for its bright red paint, and the pastel-coloured concrete block Hallenstein building.

Beyond these two modern buildings there is a pair of Edwardian neo-Classical buildings, at no. 116, three stories tall built in 1917 and featuring elaborate verandah stays, and no. 118 (Iko Iko, two stories tall, completed in 1902). The shop-front of Iko Iko is reasonably original and this pair of buildings makes a strong contribution to the architectural, streetscape and heritage values of the block. Next to no. 118 is the Left Bank – an extension to Cuba Mall.

Most of the buildings have flat-roofed verandahs attached at the first floor which have a strong similarity of form and scale; several buildings have fire-escapes leading down to these verandahs. The street edge reads very strongly in this block with nearly all the buildings conforming to the common line.

The northern entrance to the block is bracketed to the west with the historically important Deka building and the southern entrance is bracketed to the west by the former Gear Meat building, constructed in 1896.

¹⁶ Adapted from: Michael Kelly and Russell Murray, *Cuba Street Heritage Area Report*. (Wellington City Council: Unpublished report, prepared for Plan Change 48, 2006).

3.0 References

Progress, Volume IV, Issue 1, 2 November 1908, Page 21

WC Archives, 00056:165:B14581

Wellington City Council, *Cuba Street Heritage Area spreadsheet (blocks 1-3)*. (Wellington City Council: Unpublished report, prepared for Plan Change 48, 2006).

Historic Places Trust, "Maddison, Joseph Clarkson", *Professional Biographies*. Accessed 26 June 2012.

<http://www.historic.org.nz/corporate/registersearch/ProfessionalBio/Professional.aspx?ID=128>

Wellington City Council, "126 Cuba Street", *Wellington Heritage Building Inventory 2001: Non-Residential Buildings*. Wellington City Council, 2001. CUBA 14.

Michael Kelly and Russell Murray, *Cuba Street Heritage Area Report*. (Wellington City Council: Unpublished report, prepared for Plan Change 48, 2006).

Criteria for assessing cultural heritage significance

Cultural heritage values

Aesthetic Value:

Architectural: *Does the item have architectural or artistic value for characteristics that may include its design, style, era, form, scale, materials, colour, texture, patina of age, quality of space, craftsmanship, smells, and sounds?*

The façade of this four storey Edwardian commercial building has been much altered, but the building retains a strong presence on the streetscape of the Cuba Street Heritage Area. The removal of the fine original verandah, the tall parapet and the triangular pediment have stripped away some of the building's original charisma, but the remaining building elements can be read as a neatly proportioned Stripped Classical façade.

Townscape: *Does the item have townscape value for the part it plays in defining a space or street; providing visual interest; its role as a landmark; or the contribution it makes to the character and sense of place of Wellington?*

This building, the tallest on the block, retains a strong presence in the streetscape. This building sits in the heart of the highest concentration of Edwardian commercial buildings in Wellington, the centrepiece of the Cuba Street Heritage Area.

Group: *Is the item part of a group of buildings, structures, or sites that taken together have coherence because of their age, history, style, scale, materials, or use?*

This building is part of a group of Edwardian commercial buildings on Cuba Street and makes a positive contribution to the Cuba Street Heritage Area.

The ground floor shop-fronts have been much altered, as has the modern glazed verandah. These poorly designed elements detract from the streetscape of the Cuba Street Heritage Area and are an intrusive addition to this otherwise carefully proportioned heritage building.

Historic Value:

Association: *Is the item associated with an important person, group, or organisation?*

This building has historic value for its association with JC Maddison, a notable Christchurch based architect.

Association: *Is the item associated with an important historic event, theme, pattern, phase, or activity?*

This building is associated with the strong growth and development of Cuba Street during the Edwardian period, which resulted in the building of many fine commercial buildings.

Scientific Value:

Archaeological: *Does the item have archaeological value for its ability to provide scientific information about past human activity?*

It is known that there has been pre-1900 human activity on the site; hence this site has potential archaeological value.

Educational: *Does the item have educational value for what it can demonstrate about aspects of the past?*

Technological: *Does the item have technological value for its innovative or important construction methods or use of materials?*

Social Value:

Public esteem: *Is the item held in high public esteem?*

Symbolic, commemorative, traditional, spiritual: *Does the item have symbolic, commemorative, traditional, spiritual or other cultural value for the community who has used and continues to use it?*

Identity/Sense of place/Continuity:

*Is the item a focus of community, regional, or national identity?
Does the item contribute to sense of place or continuity?*

This building is part of a group of Edwardian commercial buildings on Cuba Street which contribute to the sense of place and continuity of the Cuba Street Heritage Area.

Sentiment/Connection: *Is the item a focus of community sentiment and connection?*

Level of cultural heritage significance

Rare: *Is the item rare, unique, unusual, seminal, influential, or outstanding?*

Representative: *Is the item a good example of the class it represents?*

The building is representative of the architecture and history found in Cuba Street.

Authentic: *Does the item have authenticity or integrity because it retains significant fabric from the time of its construction or from later periods when important additions or modifications were carried out?*

The building has been much altered from its original form with the loss of the ornate parapet, pediment and verandah, but the façade from first to fourth floor level inclusive, retains much of the original building fabric and is of particular note for the distinctive balconies at third and fourth floor levels.

Local/Regional/National/International

Is the item important for any of the above characteristics at a local, regional, national, or international level?

This building is of local importance, as it contributes to the Cuba Street Heritage Area.

4.0 Appendix

Research checklist (desktop)

Source	Y/N	Comments
1995 Heritage Inventory	Y	
2001 Non-Residential heritage Inventory	Y	
WCC Records – building file	Y	
WCC Records – grant files (earthquake strengthening, enhancement of heritage values)		
Research notes from 2001 Non-Residential heritage Inventory	Y	
Plan change?	48	
Heritage Area Report	Y	
Heritage Area Spreadsheet	Y	
Heritage items folder (electronic)	Y	
HPT website	Y	Not individually listed – Historic Area only
HPT files		
Conservation Plan		
Searched Heritage Library (CAB 2)		

Background research

Progress, Volume III, Issue 2, 1 December 1907, Page 59

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┌ A large four-storey brick building, situated in Cuba street, Wellington, next to the Gear Company's premises, is now in course of erection for the Cuba street Land and Investment Company. The building is to be utilised for shops and business premises, Architect, J. C. Maddison ; contractor, W. Brown , clerk of works, Campbell Colquhoun.

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<http://paperspast.natlib.govt.nz/cgi-bin/paperspast?a=d&cl=search&d=P19081102.2.20.7&srpos=1&e=---10-P-1---0maddison+cuba+street-->

New Building for the Cuba Street Land, Building and Investment Co. Ltd.

The new building now completed in Cuba street, Wellington, for the above syndicate has been designed as a shop, warehouse flats and photographic studio on top floor; also a basement over the whole section. The edifice, which is for the main part composed of brick with concrete bands and steel girders, rises 63ft. from the footpath to the top of the pediment. It includes a basement and four stories. The design is in the French Renaissance style, and it has been very happily adapted to the general purposes of the building. About the first noticeable feature in regard to the place is a novelty in the way of verandahs. The roof which runs across the footway is not, as is usual, either arched or flat, but is in the form of an inverted "V," the outer face of which is composed entirely of ornamental lead-lights, while the inner face is of polished marble. The effect is that the verandah not only protects pedestrians from rain and sun, but throws a direct and also a reflected light upon the footpath and into the shop windows. This is the only verandah of the kind that has been erected in Wellington. The services of Mr. J. C. Maddison, F.R.I.B.A., architect, of Christchurch (whose local representative is Mr. T. I. Yourelle) were called into requisition. He was instructed to utilise the section, which has a frontage to Cuba street and has been improved "out of sight," as **the Americans say**, by this **handsome** addition to its buildings, for the facade is a very imposing one. The building work was carried out under the supervision of Mr. Campbell Colquhoun, clerk of works. The contract price was £7000, and there have been no claims made for "extras." Contractor, M. Browman, painting, decorating, glazing, etc., Smith and Smith; electrical work, Cederholm and Tolley; plastering, Trivett and Hill; iron work, Luke and Sons; plumbing and gas-fitting, G. Remington; shop-fittings, J. Connan.

Maddison, Joseph Clarkson

Joseph Maddison (1850-1923) was born in Greenwich and came to Lyttelton in 1872. He settled in Christchurch and commenced practice as an architect. He designed a large number of public buildings, mainly in Canterbury, including The Church of the Holy Innocents, Amberley, the Anglican Church at Port Levy, Warner's Hotel (1881) and Clarendon Hotel (1902), both in Christchurch, Government Buildings, Christchurch (1913) and numerous private residences. Maddison was well known as an industrial architect and was responsible for the warehouses of the Kaiapoi Woollen Company. His specialty, however, was in the design of freezing works. Among his designs were the Canterbury Freezing Works, Belfast (1883) and the Maitaia Freezing Works, Canterbury and he is considered to have been one of the chief exponents in this field during the late nineteenth century. He was admitted as a Fellow of the Royal Institute of British Architects in 1887.

<http://www.historic.org.nz/corporate/registersearch/ProfessionalBio/Professional.aspx?ID=128>

Maddison, Joseph Clarkson

1850–1923

Architect

Biography by John Wilson

<http://www.teara.govt.nz/en/biographies/2m25/1>



Joseph Clarkson Maddison, c1905. Photograph by H. H. Clifford (Canterbury Museum, Reference: M37 ½)

Joseph Clarkson Maddison was born in Greenwich, Kent, England, on 26 February 1850, the son of John Maddison, a beer retailer, and his wife, Matilda Clarkson. In 1867 Maddison became a pupil of the architect George Morris and a student at a branch of the National Art Training School in South Kensington. Emigrating to Canterbury, New Zealand, in 1872, he settled in Christchurch and set himself up in business as an architect, building surveyor and carpenter. On 12 October 1873 he married Jane Midmore.

Maddison began designing buildings in Christchurch in the late 1870s. In 1879–80 he won two important competitions: for a new municipal office building and a new headquarters for the Loyal City of Christchurch Lodge; the latter was designed under the pseudonym 'Practical'. The larger of these, the municipal offices, was never executed, but Maddison's success was the turning-point in his career. He now began to receive commissions for commercial buildings. Designs for the Kaiapoi Woollen Manufacturing Company (1881), Mason, Struthers and Company, Chrystall and Company and T. J. Maling and Company (all 1883), and J. Ballantyne and Company (1889) were all in the Italianate style which was supplanting the Gothic-inspired designs favoured for Christchurch commercial architecture in the 1860s and 1870s. In 1887 Maddison's stature was recognised by his election as a fellow of the Royal Institute

of British Architects.

After about 1890 the bulk of Maddison's output consisted of designs for hotels and industrial buildings, notably freezing works. His many years of service on the City of Christchurch Licensing Committee produced numerous commissions for hotels, a field he had entered in the late 1870s. He built a number of hotels to accommodate the crowds who flocked to Christchurch for the New Zealand International Exhibition of 1906–7. In these works Maddison adopted, almost exclusively, routine Italianate designs.

Maddison's concentration on designing freezing works was due partly to the commercial advantage of monopolising the market in a new, expanding industry, but also owed something to his predilection for plainness and economy of design. This led him to clients who wanted plain, utilitarian, efficient buildings. During this period tastes in commercial buildings, of the sort Maddison had designed in the 1880s, were tending towards the more heavily decorated Baroque styles. In contrast, the works he designed for Pareora in 1903, built of concrete, brick and Oamaru stone, were 'noteworthy for their substantial nature, as well as for economy in design and general utility.' Between the mid 1880s and about 1910 Maddison also designed freezing works or abattoirs at Belfast, Fairfield, Christchurch, Lyttelton, Maitua, Waitara, Hastings, Nelson, Masterton and Ngauranga. By 1902 he had acquired a nationwide reputation as a designer of abattoirs and freezing works.

Maddison is known to have designed only two churches: St Paul's Church at Port Levy (1888) and Holy Innocents' Church at Amberley (1890). He used a style then described as domestic Gothic for the Nurses' Home at Christchurch Hospital and the Zetland Arms Hotel; neither were among his successful buildings. Maddison also designed a large number of houses, including Karewa (later renamed Mona Vale), Christchurch (c. 1899), and Merchiston, in Manawatu (c. 1905).

Maddison became an architect of national repute in the early 1900s despite his insistence on working in a manner which had long since become unfashionable. The restraint and regularity of classical Italian was the consistently preferred style of a man who was particular and precise in his personal life. He mastered one style and was content to work within its rather narrow limits; when architectural fashion moved on, he was prepared, except for a few major commissions, to restrict his output.

In the early twentieth century he designed three buildings of note: the Clarendon Hotel, the temporary buildings for the Christchurch exhibition, and the Government Buildings. The latter, designed in 1909, best epitomises Maddison's achievements and limitations as an architect: it was in the same style as his winning design for the municipal offices 30 years earlier – 'a very compact, well-arranged and evenly balanced design, in plain Italian'. For the 1911 competition for the new Parliament Buildings in Wellington, Maddison submitted a more grandiose, but still stylistically conservative version of the Government Buildings.

Joseph Maddison was interested in a variety of sports and was an active bowler. He died on 11 December 1923 at Napier, where he had been living with one of his two surviving children; Jane Maddison had died in 1920.

**The Cyclopaedia of New Zealand [Canterbury Provincial District]
Maddison, Joseph Clarkson**

<http://nzetc.victoria.ac.nz/tm/scholarly/tei-Cyc03Cycl-t1-body1-d3-d32-d12.html>

Maddison, Joseph Clarkson, F.R.I.B.A., Architect, 187 Hereford Street, Christchurch. P.O. Box 430. Bankers, Bank of New South Wales. Private residence, "Chiselhurst," 250 Oxford Terrace, Christchurch. Mr. Maddison, who has been well known in Canterbury for a quarter of a century as one of its leading architects, was born in Greenwich, in

1850. He was educated at private schools, and artiled to Mr. George Morris, an old established architect in London, with whom he served for five years. For a short time before leaving his native land, Mr. Maddison was engaged professionally in London. In 1872 he arrived in Lyttelton, in the ship page 286 "Gladstone," settled in Christchurch, and commenced the practice of his profession. Since then he has designed and erected a great number of important buildings, not only in Christchurch, but in other parts of the colony. A few of these may be noted, such as the splendid warehouse and offices of the Kaiapoi Woollen Manufacturing Company, Limited, the extensive freezing works of the Canterbury Frozen Meat and Dairy Produce Export Company, Limited, at Belfast; the Matura Freezing Works in Southland; the large block of buildings at the corner of Cashel and Colombo Streets, occupied by Messrs J. Ballantyne and Co. and McClea and Co.; the warehouses of Messrs Chrystall and Co., and Mason, Struthers and Co., in Lichfield Street; the warehouse now occupied by Messrs Milner and Thompson in Manchester Street; Making's Buildings in Worcester Street; Messrs Beath and Co.'s premises, and Worcester House in Cashel Street. Mr. Maddison also drew the plans and supervised the erection of the White Hart, A1, Lancaster Park, and Central Hotels (now the Masonic Hotel), and supervised considerable additions to the Crown Brewery. The large brick mill at Addington, owned by messrs Wood and Co., Limited, is also from Mr. Maddison's designs, as are the refrigerating, cool chambers, and engine-house for Messrs Wardell Brothers and Co. He designed and supervised the erection of Holy Trinity church at Amberley, the Anglican church at Port Levy, and other churches, besides numerous private houses, including those erected for Mr. W. Gordon-Rich and Major Taylor, at the corner of Antigua and Worcester Streets, the residences of the late Mr. W. Chrystall and of the Hon. C. Louisson in Colombo Street, and that of the Rev. T. R. Fisher in Lincoln Road. Mr. Maddison has also erected additions to several of the local banks. He designed the Fairfield Freezing Works near Ashburton, and the large additions to the premises of Messrs Manning and Co., the new buildings of Messrs Wardell Brothers, the new Warner's Hotel, two warehouses for, Messrs Mason, Struthers and Co., and a private residence for Mr. R. Struthers. He also designed the new Somerset Hotel at Ashburton, and the Christchurch Abattoirs; a building for Sir Westby Perceval, a private residence for Sir G. Clifford, Bart.; Tattersall's Hotel; and additions to the Grand Stand for the Canterbury Jockey Club, the Zetland Arms Hotel, and several other large buildings. In 1879 competitive designs were called for a Christchurch Town Hall and Municipal Buildings, and two designs submitted by Mr Maddison were placed first and second in the competition. In 1887 he was elected a Fellow of the Royal Institute of British Architects. Mr. Maddison also acts as consulting architect for financial and other institutions which advance money on the security of properties. Mr. Maddison is a member of the Christchurch Licensing Committee. He was married, in 1873, to a daughter of the late Mr. Midmore, of Rent, surveyor, and has three daughters living.

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"The edifice, which is for the main part composed of brick with concrete bands and steel girders, rises 68ft from the footpath to the top of the pediment. It includes a basement and four stories. The design is in French Renaissance style, and it has been very happily adapted to the general purposes of the building. About the first noticeable feature in regard to the place is a novelty in the way of verandahs. The roof which runs across the footway is not, as is usual, either arched or flat, but is in the form of an inverted "V," the outer face of which is composed entirely of ornamental lead-lights, while the inner face is of polished marble. The effect is that the verandah not only protects pedestrians from rain and sun, but throws a direct and also a reflected light upon the footpath and into the shop windows. This is the only verandah of the kind that has been erected in Wellington.