
Thomas Seaton Scott: The Architect versus the Administrator

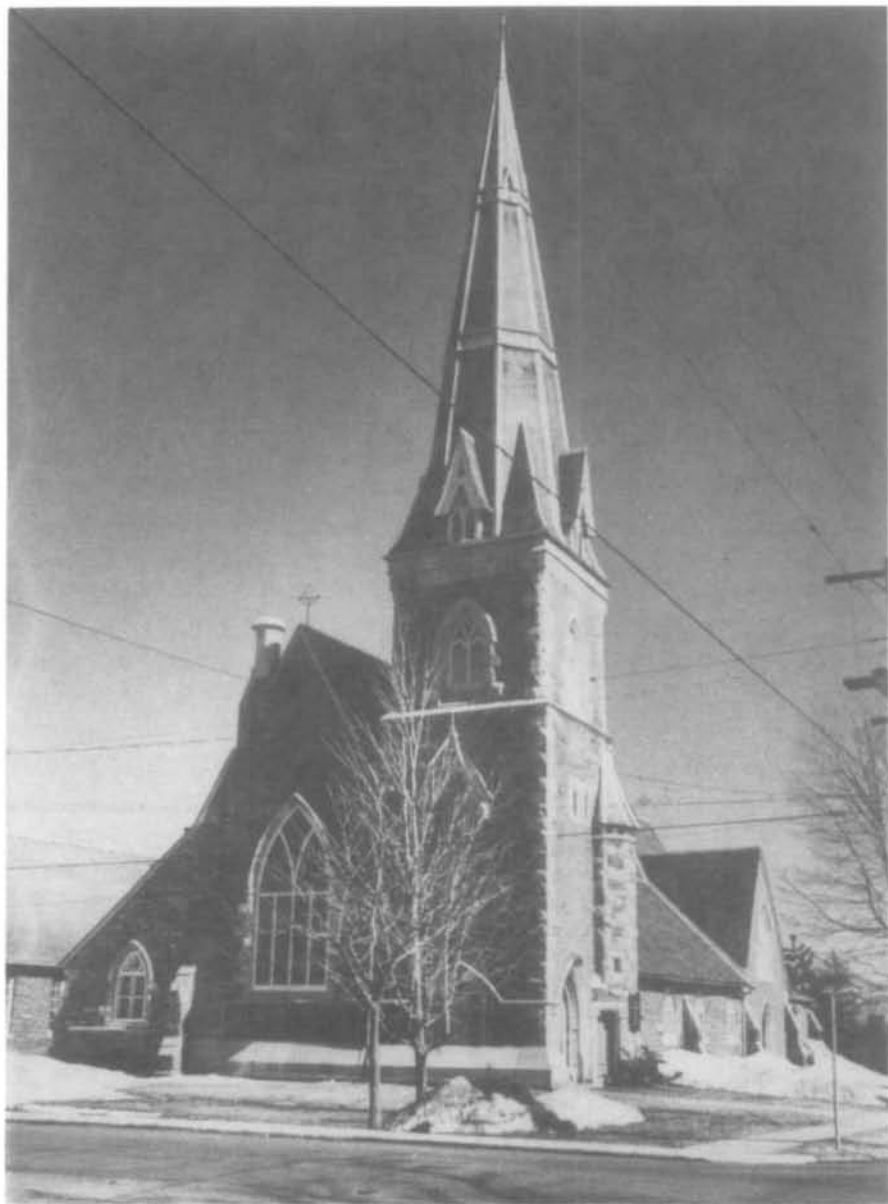
The career of Thomas Seaton Scott can be divided into two quite distinct facets: Scott the designer and Scott the administrator.¹ As a designer, Scott was a competent but far from outstanding architect who appeared most comfortable working in a Gothic idiom. As an administrator, Scott made his most significant contribution when, as Canada's first Chief Architect of the Department of Public Works from 1871 to 1881, he supervised the federal government's massive post-Confederation building programme. Under his direction some of Canada's finest examples of the Second Empire style were erected and these buildings provided the most influential vehicle for the dissemination of this style across the country. The works associated with Scott as Chief Architect, however, were more a product of a conscious government policy to create a "federal" style than a reflection of Scott's own tastes or talents. Throughout his career Scott's own designs maintained quite different stylistic directions. This apparent dichotomy between his private practice and his career as a public architect resulted from the nature of his role as Chief Architect.

Scott's early life in Canada is still shrouded in mystery. Born in England in 1826² he immigrated to Canada in the late 1850's.³ According to his obituary in the *Ottawa Journal* of 1895,⁴ Scott came to work on the Victoria Bridge in Montréal for the Grand Trunk Railway and maintained good connections with the company throughout his career. In 1858 Scott, along with the Québec architect, Pierre Gauvreau, was employed by the Grand Trunk Railway as a supervising architect for the construction of a number of small railway stations located between Québec and Trois Pistoles.⁵ Whether Scott or Gauvreau deserve any credit for the design of the stations is questionable for these modest one-and-a-half storey buildings of stone or brick with wide eaves supported by heavy brackets represent a standard station design that could have been found all along the Grand Trunk line in the late 1850's and early 1860's. Scott's and Gauvreau's job was probably to work out any individual construction problems as they arose and to ensure that the contractors completed their work according to specifications.

It was as a church architect that Scott appeared to have made his initial reputation. His first known commission was to supervise the completion of Christ Church Cathedral in Montréal on the death in 1857 of its designer, Frank Wills. Scott had little input into the finished product as Wills' original scheme was carried out almost to the letter.⁶ This commission did succeed however in establishing Scott's reputation with the Anglican Church as an architect proficient in the favoured Gothic Revival style.

Over the next ten years Scott designed at least four modest Anglican churches in small urban centres in Québec and Ontario.⁷ Two examples which typify his work from this period are *St. John's Anglican Church*, 1860 in Prescott, Ont. (fig. 1)⁸ and Trinity Church of

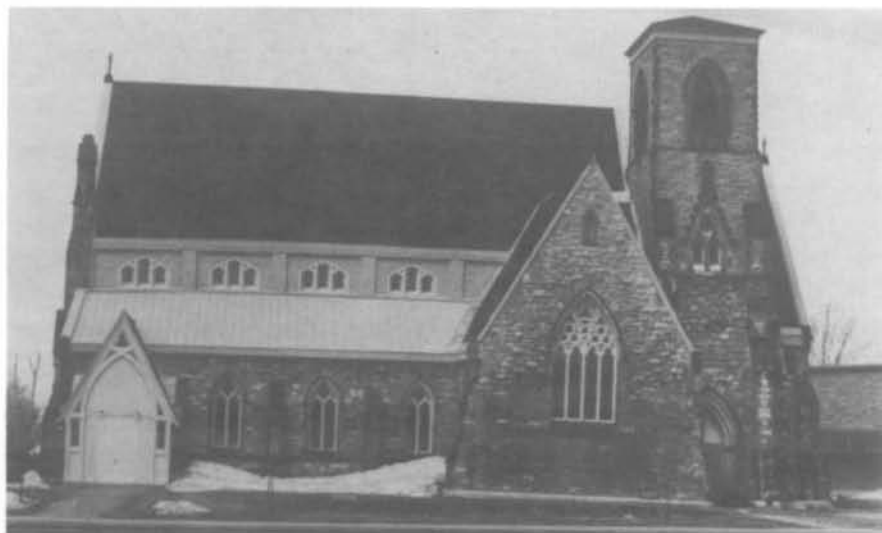
1869 in Cornwall, Ont. (fig. 2).⁹ The designs, featuring a high-pitched roof, off-centre tower, deep chancel and side entrance, were derived from thirteenth-century English parish churches. This form had been revived in Britain, most notably by Augustus Welby Pugin, and promoted by the Ecclesiological Society in the mid-nineteenth century as the most appropriate form for the Church of England. Scott's emphasis on structural solidity, created by the heavy, sturdy quality



(1) T.S. SCOTT, *St. John's Anglican Church*, Prescott, Ontario, 1860. (Canadian Inventory of Historic Building, Parks Canada).

of the rough textured low stone walls, was characteristic of this period of the Gothic Revival.

These design qualities were successfully carried over into Scott's domestic work. *Ballymena*, splendidly situated on the shores of Lake Ontario near Maitland, was designed for the Reverend Richard Lewis in 1861 (fig. 3).¹⁰ Features such as the high, slightly-flared gable roof and the heavy stone walls punctuated by small windows are reminiscent of his church designs. *Ballymena* still stands today although the



(2) T.S. SCOTT, *Trinity Church*, Cornwall, Ontario, 1869. (Canadian Inventory of Historic Building, Parks Canada).



(3) T.S. SCOTT, *Plan for Ballymena*, Maitland, Ontario, 1861. (Archives of Ontario).

verandah and much of the decorative bargeboard along the eaves have been removed.

Ballymena and his church architecture represent the best of Scott's early work. While not particularly innovative, they demonstrate a competent handling of the Gothic vocabulary and massing. From what is known to date of his work, once outside this idiom Scott does not seem quite as comfortable. The *James Major House* of 1859 in Montréal is a rather eccentric design (fig. 4).¹¹ The main brick block, heavy and stolid in appearance, is completely engulfed by a verandah which features massive, roughly-detailed wooden braces that Scott had borrowed from Grand Trunk Railway designs. On



(4) T.S. SCOTT, *James Major House*, 1221 rue Guy, Montréal, Québec. (Canadian Inventory of Historic Building, Parks Canada).

the *Major House*, these forms seem entirely inappropriate and impractical. The heavy structural system provided by these braces as well as sturdy upright posts seems to far exceed the support requirements of the verandah; moreover, the low-hanging braces would have been a hazard for anyone strolling along the gallery. Of greater significance is the treatment of the roof, whose short steep pitch suggests an embryonic form of a mansard roof, the hallmark of the Second Empire style. This rather heavy-handed design is far removed from the rich variety of form, outline and detail that was to become so characteristic of Scott's federal architecture.

In May of 1871 Scott accepted the post as Architect to the Department of Public Works in Ottawa. This appointment marked a dramatic change in his importance to the Canadian architec-

tural scene. Although his private practice in Montréal appeared to be modestly successful, from what is known to date of his work, he could not have been considered a leading figure in the field. As Chief Architect he would eventually assume responsibility for the design, construction, maintenance and repair of all federal buildings across the country, a charge which represented Canada's largest and most expensive building programme.

Why Scott should have been hired for this prestigious post over one of Canada's more prominent designers is a mystery. Possibly Scott had cultivated connections in the right places (the Macdonald government was well known for its generosity to its friends.)¹² According to the *Ottawa Journal* of 1895 Scott was induced to accept the position by Sir Georges-Étienne Cartier.¹³ While as yet unsubstantiated by primary documentation, an association between Scott and Cartier would have been quite possible given that both men were connected with the Grand Trunk Railway. Cartier had served as the Company's solicitor since 1853 and, as one of the most powerful men in the Macdonald cabinet, a recommendation from him to the Department of Public Works would certainly have carried considerable weight.

Patronage may provide part of the answer but a more likely explanation lies both in the degree of importance associated with Scott's initial appointment and in the qualifications demanded for the job. In 1871 the post of Chief Architect did not exist and Scott was hired for the lesser position of Architect, a function previously filled by the Assistant Chief Engineer, F.P. Rubidge. Within this hierarchy Scott would have worked under the immediate supervision of the Chief Engineer, John Page, who ultimately ran the shop. Initially there was less status and power associated with the job and it may not have been deemed prestigious enough to attract more noted architects. Furthermore the government did not appear to be particularly interested in obtaining a prominent designer. In 1871 the Minister of Public Works, Hector Langevin, recommended to the Privy Council that the government rely more on short term contracts let to outside engineers and architects for specific projects. He recognized the need for a permanent staff architect in Ottawa primarily to act as a liaison between the contractor and the government, and to supervise the maintenance and repair of existing government buildings. Design talent was not stressed; Langevin asked only that the position be held by an architect with "some draughting experience."¹⁴

Whatever the reasoning behind his appointment, Scott could not have picked a more opportune time to arrive on the scene. In the first few years after Confederation, the government initiated very few new building projects but by the early 1870's the Department of Public Works appeared to be gearing up for a massive, high-profile

building programme which, by 1881 and Scott's retirement, saw the construction of approximately twenty-seven custom houses and post offices, as well a legislative building in Winnipeg, two government residences, drill sheds, penitentiaries, marine hospitals, and military buildings.¹⁵ With such a large building programme in the works, a restructuring of the departmental hierarchy became essential. While the Engineering Branch under John Page retained control over the canal, road and railway programmes, an autonomous Architect's Branch was created in February of 1872 to be headed up by Scott in his newly designated capacity as Chief Architect.¹⁶

Scott's arrival at Public Works coincided not only with an organizational shuffle but with the creation of a whole new look to federal architecture. Prior to 1871 the buildings constructed by the Public Works Department of the Province of Canada, forerunner of the federal department, were executed in a rather staid classical or Renaissance Revival style. After 1871, federal architecture was dominated almost entirely by the Second Empire style characterized by its high mansard roof, pavilion massing and its rich sculptural detailing, usually in a classical vocabulary. Although there is no evidence of Scott having worked in this mode, beyond the faint echo of a mansard roof on the *James Major House* in Montréal, the reign of this new architectural fashion corresponded almost exactly with Scott's term of office as Chief Architect, from 1871 to 1881. For this reason it is logical to assume that the appearance of this style in federal architecture must have been a reflection of Scott's own tastes, but this was not the case.

By examining the Public Works records during the critical period of stylistic transition in 1870 and 1871, it becomes more apparent that the move to the Second Empire style occurred months before Scott's arrival. The formulation of the "federal" style was, in fact, a conscious government policy, promoted initially by officials within the Post Office Department who wanted to create a fresh and dynamic image for the new Dominion government. They found a suitable model in the post-Civil War buildings of the United States government which, under the direction of Alfred B. Mullett, supervisory architect to the Treasury Department, had promoted this lavish and expensive Second Empire mode for many of its large public buildings.¹⁷

The role of the Post Office Department and the influence of the American model in Public Works building becomes evident by examining the planning process of the department's first major project of the post-Confederation era, the *Toronto Post Office*. In March 1870 John Dewe, Postal Inspector for Toronto, submitted to the Department of Public Works a set of plans for the new building which he described as:

...chaste, elegant and in perfect taste, and highly creditable

to Mr. Mullett, the architect by whom they have been drawn. The interior arrangements have been planned out with great care and after consultation with some of the best practical Post Office officials in Canada and the United States.¹⁸

It was the intention of the Post Office to promote these plans by Mullett as a model for all future postal buildings. A few weeks later William White, Secretary to the Post Office Department re-submitted these same drawings for a new Post Office in Québec City which he later describes as "a general plan applicable to all city Post Offices to be hereafter built."¹⁹

Unfortunately these plans have disappeared and, as the contract was awarded to Toronto architect Henry Langley, it is impossible to know what they looked like. It is likely, however, that much of Mullett's original conception was reflected in Langley's final design (fig. 5). Not only was Langley given a set of unspecified plans on which he was to base his design,²⁰ but the dimensions and some of the interior planning features of Langley's building closely conform to those described in Mullett's drawings.²¹ Both designs consisted of a three-storey main block and a one-storey rear addition with a skylight which was to house the mail-sorting room. Mullett's influence can be most explicitly illustrated in a comparison with the *New York Post Office and Courthouse* complex which had begun construction in 1869 (fig. 6). Despite the unusual shape and more massive scale of the New York building, common features such as the central pavilion with a convex-curved mansard roof flanked by two pavilions capped by straight-sloped mansards and the strong horizontal divisions of the facade articulated by round-headed windows, suggest a strong stylistic affiliation.

In Langley's design for the *Toronto Post Office*, the government had found a suitable model that would endure for the next ten years for all future federal buildings. By the time Scott arrived in Ottawa, five months after the Langley plans had been accepted, the transition to the Second Empire style was complete.²² When Scott assumed his post, the Department seemed intent on familiarizing him with the approved style. Within a few months of his arrival Scott was sent off on what can be best described as an indoctrination tour to the United States which included stops at New York and Boston, cities where two of Mullett's most important Second Empire buildings were under construction.²³

As Chief Architect it became Scott's job to ensure that all government buildings conformed to this "federal" image. As a result, Scott's own personality becomes obscured, for not only was the basic stylistic formula predetermined but the actual designing responsibilities had to be shared among himself, the contract architect and the client, that is, the department to be accommodated in the new building.



(5) Henry LANGLEY for the Department of Public Works, **General Post Office**, Toronto, Ontario, 1871-74; demolished 1960. (Public Archives Canada, RD 336).

Scott's role in this tripartite arrangement was primarily one of supervision and direction.

An examination of the planning and construction process of a number of building projects of the 1870's reveals Scott's basic working method.²⁴ Once a site for a building had been selected, Scott consulted with the client to work out the interior arrangements. For large scale buildings, sketch floor plans would be given to a local architect who was commissioned to produce the final working drawings. There is little evidence that the contract architect received any definite specifications for the exterior appearance beyond Scott's occasional reference to having come to "an agreement as to style."²⁵

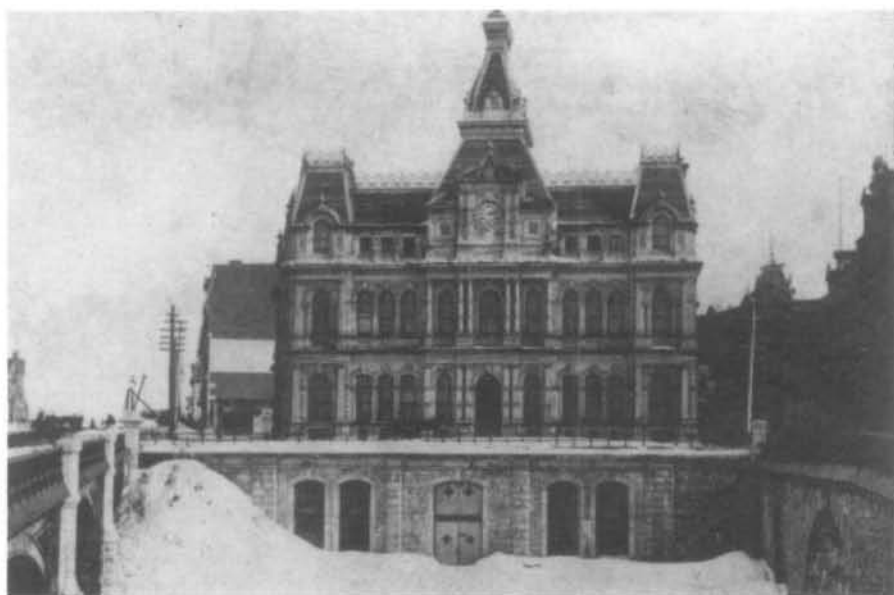


(6) Alfred B. MULLETT, *Courthouse and Post Office*, New York, 1869-75; demolished 1938. (Library of Congress).

But judging from the consistency of style in federal building, the architect must have clearly understood what was expected of him. Walter Chesterton's design for the *Ottawa Post Office* (fig. 7) of 1872-76 was essentially a reworked version of the *Toronto Post Office*. Although its overly fussy detail lacks the plasticity of Langley's design, the basic form with central and flanking pavilions was modelled after the Toronto building.

The contract architect was responsible for working out the design but the presence of Scott in his supervisory capacity should not be ignored. If the initial submission met Scott's approval, few changes were made, but it was not uncommon for Scott to suggest very specific and concrete alterations to the designing architect's plans. In the case of the *Saint John Custom House* (fig. 8) begun in 1877, the first plans, which were drawn by the local firm of J.T.C. McKean and F.C. Fairweather, did not meet Scott's approval. According to his instructions, mansarded endtowers and more ornamentation were added to the building thereby bringing the design in line with Scott's interpretation of the "federal" style.²⁶

The Department of Public Works did not rely entirely on the contract system and often called upon the Chief Architect's Branch to assume total responsibility for a project, particularly for public buildings of a modest scale. The reliance on "Departmental" designs



(7) Walter CHESTERTON for the Department of Public Works, **Post Office**, Ottawa, Ontario, 1872-75; demolished 1938. (Canadian Inventory of Historic Building PA 51843).



(8) J.T.C. McKEAN and G.E. FAIRWEATHER for the Department of Public Works, **Custom House**, St. John, N.B., 1877-81; demolished 1961. (Public Archives Canada, C 30871).

was most prevalent under the Liberal administration of Alexander MacKenzie, Prime Minister and Minister of Public Works from 1873 to 1878, whose policy of budgetary restraint discouraged the more expensive practice of hiring outside architects. With the return of

the Macdonald regime in 1878, the contract system once again became more widely used.

Because these departmental designs originated from a single office, they generally demonstrated a far greater consistency of design than was evident in the contracted works. The *Post Office, St Jean, Québec* (fig. 9) of 1877 and the *Fredericton Post Office* (fig. 10) of 1878 are of a very similar configuration. The characteristic mansard roof surmounts a simple brick block. A pavilion plan is suggested in the slightly projecting frontispiece accented in the roofline by a raised tower. The stamp of a departmental design can also be recognized in



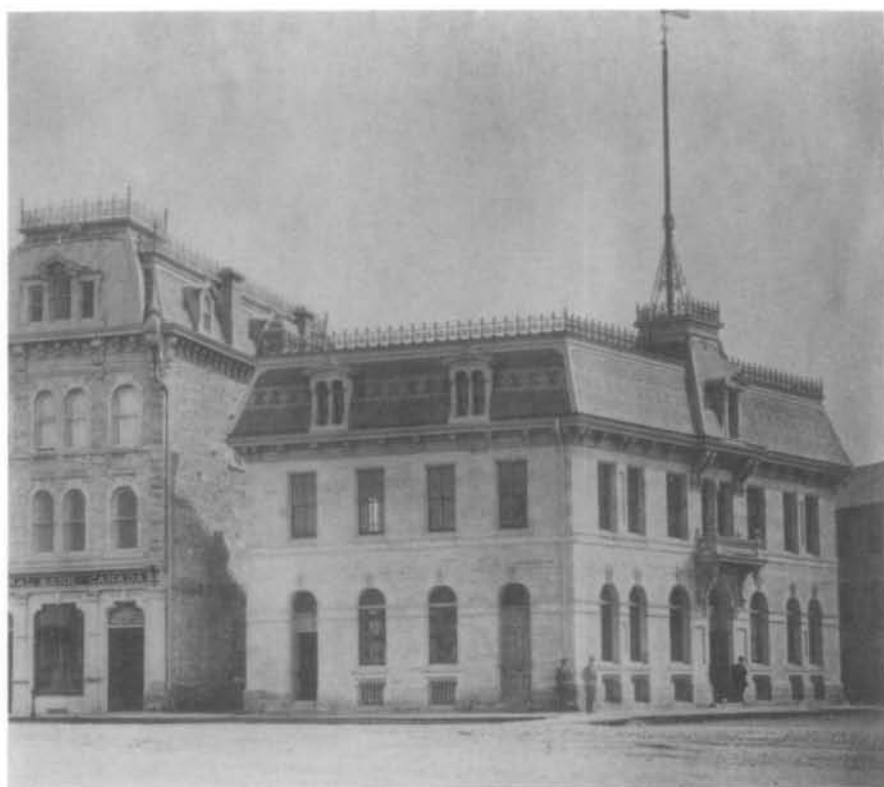
(9) Chief Architect's Branch (DPW), **Plan for the Post Office, St-Jean, Québec**, 1877-80; demolished. (Department of Public Works).



(10) Chief Architect's Branch (DPW), **Post Office, Fredericton, N.B.**, 1878. (Canadian Inventory of Historic Building, Parks Canada).

the repetitious decorative elements. A small balcony over the central door, used in both these buildings, was a popular motif and appears again in the *Guelph Post Office* of 1876 (fig. 11). Although the main facade of the Guelph building is on the long end and a pavilion plan is only expressed in the roofline, its decorative vocabulary is very close to the near-contemporary St Jean building. Both feature decorative inset panels around the door, narrow string-courses which define the storeys and link the ground floor windows, and a similar cornice motif with brackets interspaced by rectangular panels.

Because these designs were produced in the Chief Architect's office and reflect a consistency of design, it has mistakenly been assumed that they must represent Scott's own work. However, the make-up of the Ottawa office reveals that the question of attribution is not such a straightforward matter. By 1875 the Chief Architect's



(11) Chief Architect's Branch, (DPW), **Post Office**, Guelph, Ontario, 1876-78; demolished. (Public Archives Canada, PA 46462).

office consisted of a staff of ten architectural draughtsmen, almost all of whom would later become successful architects in their own right. The most notable was David Ewart who was to succeed Thomas Fuller as Chief Architect in 1897.²⁷ In view of the high calibre of Scott's staff and the heavy volume of work produced, it is reasonable to assume that much of the designing responsibilities were delegated to his staff with Scott maintaining his supervisory role. This supposition is supported by a letter written by Frederick Alexander, one of Scott's draughtsmen, which appeared in an 1899 issue of the *Canadian Architect and Builder*. Alexander, in correcting a previous article which attributed the interior design of the Parliamentary Library to Fuller and Jones, writes:

During the tenure of office of the former Chief Architect — Mr. Thos. S. Scott — I was acting as an assistant to the Chief Architect and at his request I designed and superintended the construction of the interior fit-up of the library... So while, Mr. Scott officially was responsible for the work, actually he had nothing to do with it beyond authorizing and approving what was done.²⁸

At this early stage in the history of the Chief Architect's Branch the internal workings of the Ottawa office were never clearly defined on paper. One of the earliest descriptions of the Branch appeared in a *Report of the Royal Commissioners* of 1892 which was a general inquiry into the Civil Service. When the Deputy Minister of Public Works (Antoine Gobeil) was asked how the eight draughtsmen in the Architect's office were occupied, he replied:

The work is subdivided between them. One man would have the details of the construction of a building, and the finishing would be in the hands of another. One who was more accustomed to ornamental designs would have that work, and one who was more versed in the practical solid portion of the work would look after the walls and frame of the building. It was subdivided according to the knowledge and talent of each man.²⁹

Although this report refers to a later period, the general organization and delegation of responsibilities probably had not changed a great deal if one considers that four members of the staff in 1892 date back to the Scott era.

Does the fact that Scott was not personally responsible for each aspect of a design necessarily relegate him to a purely administrative role? One could argue that a division of labour is standard practice in any firm composed of more than one architect yet despite this, a design is usually interpreted in terms of the personal style and tastes of the firm's leading architect. The comparison between the office of the Chief Architect and a private firm, however, is not entirely applicable. In a private firm, although one may not be able to trace the hand of an individual designer in each aspect of the design, the original concept was generally his own and the work contributed by various members of his staff must conform to his ideas. Scott too was responsible for moulding the work of many different architects, either on staff or on contract, into a uniform style but in Scott's case, the design standards had been set down by government policy which he faithfully implemented.

Only once in Scott's ten year tenure at the Department of Public Works did he emerge as a designer in his own right. The design for the extension to the *West Block* of the Parliament Hill complex which was begun in 1875 has always been accredited to Scott personally (fig. 12).³⁰ The *Annual Report of the Department of Public Works for the year 1876* states the project was under the "immediate supervision of the Chief Architect."³¹ Scott also submitted the plans for the *West Block Extension* as an example of his own work for an exhibition of the Royal Canadian Academy in 1882.³²

To harmonize with the existing buildings on Parliament Hill, the new wing was naturally designed in a Gothic idiom. The fact that Scott should step out of his supervisory role to assume the position of

designing architect for the only major government project of the 1870's to feature a Gothic style, supports the supposition that Scott's own stylistic preferences lay primarily in that direction. The *West Block Extension* represents Scott the designer at his best, although weaknesses in the design reaffirm the initial assessment of him as a competent but not outstanding architect. In its overall conception



(12) T.S. SCOTT and the Department of Public Works, **West Block Extension, Parliament Hill**, Ottawa, Ontario, 1875-78. (Canadian Inventory of Historic Building, Parks Canada).

Scott's design is most effective. Instead of treating the new wing simply as an extension of the original complex that revolved around the central square on Wellington Street, Scott used the new addition to create a whole new facade to Parliament Hill, which looked out across the west end of the city and up the Ottawa River. The massive tower providing the focus of the new design, is similar to the Centre Block tower by Thomas Fuller but conceived in more massive forms evident in the thick corner turrets which contrast with the light decorative scale of Fuller's design. The rest of the wing is not nearly as satisfying. The long walls on either side of the tower are broken only by light and flimsy spire-like towers which do not provide an effective counter balance to the bulk of the main tower. The result is a rather rambling and disunified composition.

In the fall of 1881 Scott was granted early retirement from the civil service at the age of fifty-five, supposedly on the grounds of ill health.³³ While he did obtain the necessary medical certificate to support his claim, one cannot help but suspect that there were other factors hastening his departure. By 1881 the appeal of the Second Empire fashion was beginning to wear thin. Only three years later this whole era of public building was being dismissed by one member of the House of Commons as that "gaudy and cheap style of architecture of which the country would be ashamed."³⁴

The Department of Public Works had not been insensitive to the changing climate of taste and a shift in stylistic direction was evident

while Scott was still on staff. The 1881 design for the Stratford Post Office, with its off-centre clock tower and irregular plan, established the beginnings of a new design standard that would be reinterpreted in a Romanesque guise by Scott's successor, Thomas Fuller.³⁵ Scott may have been partially responsible for promoting this new federal model although it would seem more likely that once again pressure for change was being exerted from outside the Chief Architect's Branch. Perhaps once more government officials were looking to the federal architecture of the United States, which in the mid-1870's had abandoned the Second Empire style in favour of medieval or Romanesque forms.³⁶ Scott's departure was probably prompted by this move to create a fresh new image. It is very characteristic of the bureaucratic process that when old policies are rejected, so are those who were most closely associated with them, even though in Scott's case he was not directly responsible for their initiation.

For the next fourteen years Scott continued to live in Ottawa but his architectural career was essentially at an end. He surfaced only once in 1889 to design the *Bonaventure Station*, *Montréal* for his old patron, the Grand Trunk Railway (fig. 13).³⁷ The design refers back to the now very dated Second Empire style in its use of a mansard roof and a pavilion massing, although the light intricate detailing of the cornice and roofline lacks the full sculptural quality that characterized the grand Second Empire federal buildings constructed under his supervision. The *Bonaventure Station* is obviously the work of an



(13) T.S. SCOTT, *Bonaventure Station*, Montréal, Québec, 1889; demolished. (Public Archives Canada, C70915).

architect who was very much out of touch with current architectural trends.

Had Thomas Seaton Scott remained in private practice throughout his career he would have been remembered as a competent Gothic Revival designer, but of secondary importance in the history of Canadian architecture. By accepting the post of Architect, and later Chief Architect to the Department of Public Works, he automatically assumed a much higher profile than he would have otherwise achieved. As the administrator of the federal government's post Confederation building programme, Scott played a key role in some of the most important building projects of the 1870's and in the development and dissemination of the Second Empire style throughout Canada. But as we have seen, Scott's emergence as a major figure in Canadian architecture was due to a government appointment rather than to his own talents as a designing architect.

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Notes:

- 1 This research on the career of Thomas Seaton Scott was a by-product of a larger study entitled "The Second Empire Style in Canadian Architecture" prepared for Parks Canada by Christina CAMERON and the author. It is presently available in both French and English in the Parks Canada publication, *Canadian Historic Sites: Occasional Papers in Archaeology and History*, no. 24 and in *Lieux historiques canadiens: Cahiers d'archéologie et d'histoire*. A condensed version of this paper on Thomas Seaton Scott was presented to the Society for the Study of Architecture in Canada in 1978 at London, Ont.
- 2 P.A.C., RG11, Vol. 591, pp. 3-6. Memo as to increases to salaries of employees at Head Quarters, 20 January 1875. This document lists Scott's date of birth as 16 July, 1826.
- 3 The *Montreal City Directories* first list Thomas S. Scott as an architect in 1858-59.
- 4 Mr. T.S. Scott's Death," *Journal* (Ottawa), 17 June 1895, p. (1).
- 5 *La Minerve* (Québec), "Aux Contracteurs et Constructeurs," 3 août 1858, p. 3. Tenders were called for the stations at St Thomas, L'Islet, St Jean, St Roch-des-Aulnaies, Ste Anne-de-la-Pocatière, St Pascal, Ste Hélène, and Rivière-de-Loup.
- 6 Jean-Claude MARSAN, *Montréal en évolution* (Montréal: Fides, 1974), p. 216.
- 7 Scott also designed St. Bartholomew's Anglican Church in Ottawa (1868) and St. Luke's Church in Waterloo, Québec (1871). *Canadian Illustrated News* (Montréal), 17 June 1871, pp. 371-72. I thank Barbara Salomon de Friedberg (Ministère des affaires culturelles (Québec)) for bringing this building to my attention.
- 8 *Canadian Illustrated News* (Montréal), 18 May 1878, p. 315.
- 9 *Canadian Illustrated News* (Montréal), 11 Dec. 1878, p. 371.
- 10 According to the research supplied to me by Mr. Steven Otto of the Ministry of Culture and Recreation of the Province of Ontario, the Reverend Richard Lewis who was the Rector of Saint John's Parish in Prescott, commissioned the architect of his newly-built parish church, Thomas Seaton Scott, to design a private residence in August of 1861. The house, situated on the east half of Lot 28 in Augusta Township, was not begun until 1863. *Ballymena*, as completed, was a mirror image of Scott's plan, a modification which, according to Mr. Otto, was probably intended to orient the verandah to the afternoon sunlight. The plans are held in the Archives of Ontario.
- 11 ANQM, greffe J.S. Hunter, Building contract between James Major Esq. and William and Thomas Seath Wilson (Masons and Bricklayers), 1 April 1859, No. 4536. I thank Mr. Robert Lemire of Montréal for bringing this building to my attention.
- 12 The role of political patronage in the hiring practices of the Department of Public Works has been briefly examined in an unpublished history of the Department of Public Works by Douglas OWRAM. According to OWRAM, patronage was regarded not only as a means of rewarding the Government's friends but also as a means of creating "a friendly staff, with its own political sensibilities that could be trusted not to embarrass the government." Douglas OWRAM, "The History of the Department of Public Works." Manuscript on file, Department of Public Works, Ottawa, Canada, 1975, 11. 527-552.

- 13 *Journal* (Ottawa) "Mr. T.S. Scott's Death," *op. cit.* 17 June 1895, p. (1).
- 14 P.A.C., RG 11, Vol. 445, Subj. 1103. Memo from Hector Langevin to Privy Council, 28 June 1871.
- 15 For a comprehensive list of the public buildings erected under T.S. Scott, see Dept. of Public Works, *General Report of the Minister of Public Works for the years 1867 to 1882* (Ottawa: Maclean, Roger, 1883), App. 1.
- 16 P.A.C., RG 11, Vol. 445, Subj. 1103. p. 734. Order in Council to the Minister of Public Works, 17 Feb. 1872.
- 17 Lawrence WODEHOUSE, "Alfred B. Mullett and his French Style Government Buildings," *Journal of the Society of Architectural Historians*, 31, 1 (March 1972), pp. 22-37.
- 18 P.A.C., RG 11, Vol. 309, pp. 941-45, John Dewe to the Department of Public Works, Toronto, 4 March 1870.
- 19 P.A.C., RG 11, Vol. 324, p. 868, William White to F. Braun, Secretary, DPW, 3 June 1870.
- 20 P.A.C., RG 11, Vol. 313, pp. 62-3, F.P. RUBIDGE to Henry Langley, 7 Nov. 1870. The letter states: "Your plans however are to be based upon and conform generally with the dimensions and interior arrangements for post purposes set forth by the Plans placed in your hands by the undersigned a few days since."
- 21 Mullett's plans consisted of a three storey building measuring seventy by fifty feet with a one-storey rear addition with a skylight of seventy by sixty-four feet which was to house the mailsorting room. (P.A.C., RG 11, Vol. 324, pp. 1848-52, Wm. White to Minister of Public Works, 7 March 1870). Langley's plans measured seventy-five by sixty-six feet for the three-storey main block with a one-storey rear addition with skylight measuring seventy-five by sixty-six feet.
- 22 Langley's plans for the *Toronto Post Office* were approved with slight revisions by the client (the Post Office) on 29 Dec. 1870. P.A.C., RG 11, Vol. 314, Subj. 884, p. 178. Memo from F. Braun to F.P. Rubidge, 19 Dec. 1870.
- 23 On 16 Sept. 1871 Scott submitted a report of his examination of "certain public buildings in Portland, Maine, Boston and New York." Unfortunately the actual report has disappeared. P.A.C., RG 11, Vol. 653, p. 2636.
- 24 This summation of the process involved in the construction of a federal building is based on the Departmental correspondence located in the P.A.C. for the following projects: Fredericton Post Office, RG 11, Vol. 564, Subj. 82; Guelph Post Office, RG 11, Vols. 549-50, Subj. 64; London Custom House, RG 11, Vol. 296, Subj. 807; Ottawa Post Office, RG 11, Vol. 291, Subj. 801; St Jean Post Office, RG 11, Vol. 584; Toronto Post Office, RG 11, Vol. 413-14, Subj. 884; Toronto Custom House, RG 11, Vol. 293, Subj. 803; Custom House Trois-Rivières, RG 11, Vol. 295; Victoria Post Office, RG 11, Vol. 364; Windsor Post Office, RG 11, Vol. 564.
- 25 P.A.C., RG 11, Vol. 295, p. 34, T.S. Scott to C. Brown, regarding Custom House, Trois-Rivières, 2 May 1873.
- 26 "The Saint John Custom House," *Daily Telegraph* (Saint John, N.B.), 26 April 1881, pp. (1-2).
- 27 P.A.C., RG 11, Vol. 59, pp. 3-6. Memo as to increases to salaries of employees at Head Quarters, 20 Jan. 1875. Scott's staff consisted of D. Ewart, W. Curran (appointed 1871), F.J. Alexander, W.R. Billings (appointed 1872), W. Brymer, F. Boncorps, H. James, J.B. Lamb (appointed 1873), J.W. Watts (appointed 1874), and G.A. O'Kelly (awaiting appointment).
- 28 "Letter to the editor signed Fred. J. Alexander," *Canadian Architect and Builder*, 12 (1899), p. 100.
- 29 "Report of the Royal Commissioners appointed to enquire into certain matters relating to the Civil Service of Canada," *Sessional Papers*, 1892 (Ottawa: S.E. Dawson, 1892), No. 16C, p. 488. A study of the organization of the Chief Architect's Branch of 1881 until 1914 has been prepared by Margaret ARCHIBALD and is entitled, "Departmental Design in the Chief Architect's Branch of the Department of Public Works, 1881-1914." Manuscript of file, National Historic Parks and Sites Branch, Parks Canada, Ottawa, 1979. This study will eventually be printed in *History and Archeology: Histoire et archéologies* (Ottawa: Parks Canada).
- 30 According to the *Free Press* (Ottawa), 18 Jan. 1878, p. (4) "The General or Main design was by Thos. S. Scott... his assistants being M.H. James and staff."
- 31 P.A.C., *Annual Report of the Minister of Public Works for the year 1876* (Ottawa: Maclean, Roger, 1877, App. 17, p. 79).
- 32 These plans are now held by the National Gallery of Canada, Ottawa.
- 33 Scott submitted his resignation in September of 1881 P.A.C., RG 2, series 2, report no. 1273, 7 Sept. 1881). For some reason the resignation was later cancelled and Scott was given early retirement with a full pension. P.A.C., RG 11, Vol. 2045, AE 9616, 28 Oct. 1881).
- 34 *House of Commons Debates* (Ottawa: Maclean, Roger 1885), 2, 1884, p. 803.
- 35 Christopher THOMAS, "Architectural Image for the Dominion: Scott, Fuller and the Stratford Post Office," *The Journal of Canadian Art History*, III, 1,2 (Fall 1976), pp. 83-94.
- 36 WODEHOUSE, p. 35.
- 37 The design of the *Bonaventure Station* has always been attributed to E.P. Hannaford, Engineer to the Grand Trunk Railway; however an article written on its completion in 1889 gives "Mr. Scott of Ottawa" as the Architect (*Canada Architect and Builder*, 2 (1889), p. 9).

Thomas Seaton Scott: architecte et gestionnaire

Si Thomas Seaton Scott a marqué l'histoire de l'architecture canadienne, ce n'est pas en tant qu'architecte talentueux et original, mais plutôt comme gestionnaire de l'un des programmes fédéraux de construction les plus ambitieux jamais entrepris au Canada. Durant ses dix années de service à titre d'architecte en chef au Ministère des Travaux publics (de 1871 à 1881), M. Scott a été responsable de la conception et de la construction de tous les édifices depuis Halifax jusqu'à Vancouver.

Né en Angleterre aux alentours de 1817, Scott a émigré au Canada vers la fin des années 1850 pour travailler comme ingénieur à la société Grand Tronc qui avait alors entrepris la construction du pont Victoria. Une fois les travaux terminés en 1859, Scott est resté au Canada et a ouvert son propre bureau d'architecte qu'il exploita jusqu'en 1871, concevant les plans de divers bâtiments privés, commerciaux et religieux au Québec et en Ontario, plans qui, s'ils n'étaient pas extraordinaires, témoignaient néanmoins d'une compétence certaine. La place de Scott dans l'architecture canadienne aurait probablement été plus modeste s'il n'avait pas été nommé, en 1871, au poste nouvellement créé d'architecte en chef du Ministère des Travaux publics.

La confédération des colonies du "British North America" créa une grande demande pour de nouveaux édifices publics qui abritaient les divers ministères fédéraux. Non content d'utiliser les édifices existants, le gouvernement du nouveau Dominion tenait à présenter une image renouvelée et dynamique au vaste pays qui venait de naître. C'est le style second empire, à la fois extravagant et flamboyant, qui devient le style fédéral. Bien que Scott n'ait pas conçu lui-même un grand nombre des édifices les plus importants, il avait néanmoins la responsabilité en sa qualité d'architecte en chef de déterminer le style de ces édifices et de modifier les plans soumis afin d'assurer la conformité de tous les édifices du Ministère des Travaux publics à son interprétation du style fédéral. Thomas Seaton Scott n'était pas un architecte extraordinaire, mais en tant qu'architecte en chef, il a créé pour les édifices publics un modèle standard de style Second Empire, lequel a influencé l'évolution de l'architecture dans tout le pays.

Janet Wright