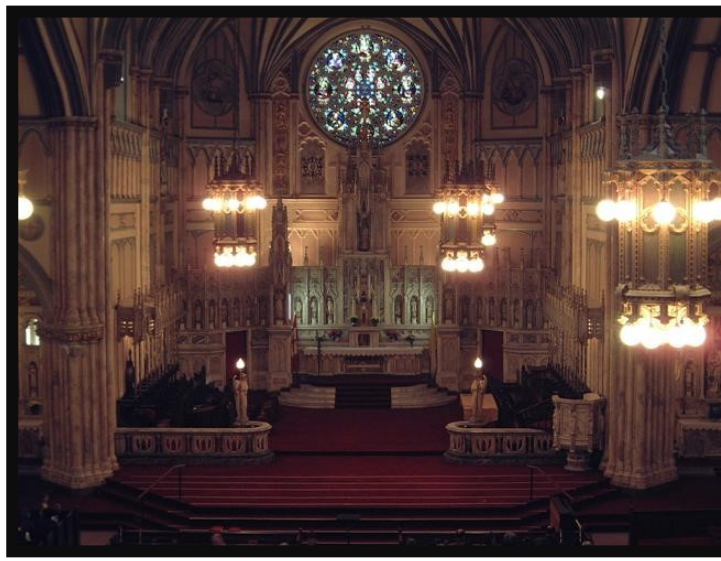
St. Dunstan's Basilica



Basilica interior

John Marshall Hunter and His Glaswegian Architectural Roots

Jack C. Whytock[1]

Islanders may be familiar with John Marshall Hunter's architectural gem – the rebuilding of St. Dunstan's Cathedral (Basilica) and his redesign of its interior – truly an Island architectural masterpiece. Yet despite this achievement and contribution to Prince Edward Island's built heritage, John Marshall Hunter's other architectural contributions to the Island (domestic, ecclesiastical, commercial, public and monumental artistic) and also the influences that shaped him as an architect remain virtually uncharted territory. This paper is an effort to explore his Glaswegian architectural roots and to highlight one of Hunter's architectural contributions to Prince Edward Island beyond St. Dunstan's.

Social Comment: A transplanted Scot on the Island

John Marshall Hunter's (1881-1942) gravestone is in The Peoples' Cemetery, Charlottetown, Prince Edward Island.[2] His wife was Mary Jack Taylor, who died in 1975. In 1917 they lost a baby boy, Watson. Most of their Charlottetown years were spent living in a Harris designed house at the corner of Pownal and Grafton Streets (15 Grafton St.). Other children were Joseph[3] and Anne[4]; the latter never married. Joseph married Margaret Whitlock, and they had two sons, John and Nial (Niel).

John Marshall Hunter moved to PEI in 1913 for the purpose of overseeing the rebuilding of St. Dunstan's Cathedral. The timing of his move could not have been better. Another Scot had just come to the city to be the publisher for "The Guardian" – James Robertson Burnett

John Marshall Hunter, b. 1881, Glasgow, d. 1942, Charlottetown;
wife Mary, daughter Anne

In People's Cemetery, Charlottetown

(1871-1952). (J. R. Burnett gave the noted bi-line under "The Guardian" title – "Covers Prince Edward Island like the dew".) He was born in Aberdeen and had newspaper experience there and in Dalkeith (outside of Edinburgh) as well as in Georgetown, British Guiana. In 1912 he arrived in Charlottetown, about twelve months before Hunter. In addition, William Critchlow Harris died in Halifax in 1913. I have found no evidence that Hunter ever met Harris. However, with Harris' death in 1913, Hunter was to rise as a significant architect on Prince Edward Island.

The Hunters and Burnetts became close friends. Both families belonged to St. James Presbyterian Church (the Kirk), and from J. R. Burnett's 1936 diary[5] we conclude there was a long-standing tradition of visitation between the families. There are at least six references to the Hunters in Burnett's 1936 diary, all under Sunday entries:

Sunday, January 26, 1936

"The Hunters called on us this evening as usual; they all seem to be much better due no doubt [to?] having no household worries."

Sunday, February 16, 1936

"Hunters were here at night. They are a lonesome pair notwithstanding they know a lot of people and go out a lot. She longs for Glasgow, while he wishes never to see it again."

Sunday, March 22, 1936

"Hunter told us …

Under taken the erection of …. "

Sunday, April 5, 1936

"The Hunters were here tonight and told me it was _____ understood Dalvay was to be bought by the Government as a National Park…."

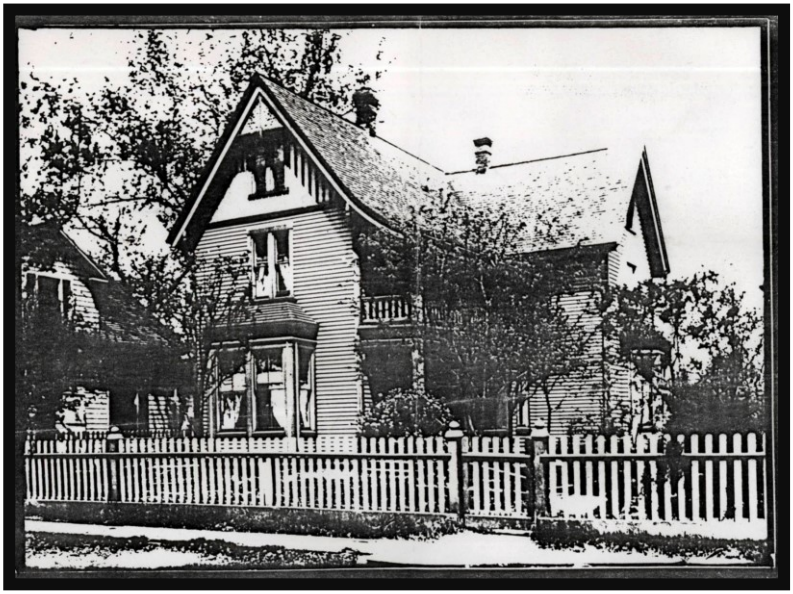
Sunday, May 3, 1936

"Hunters were along tonight….

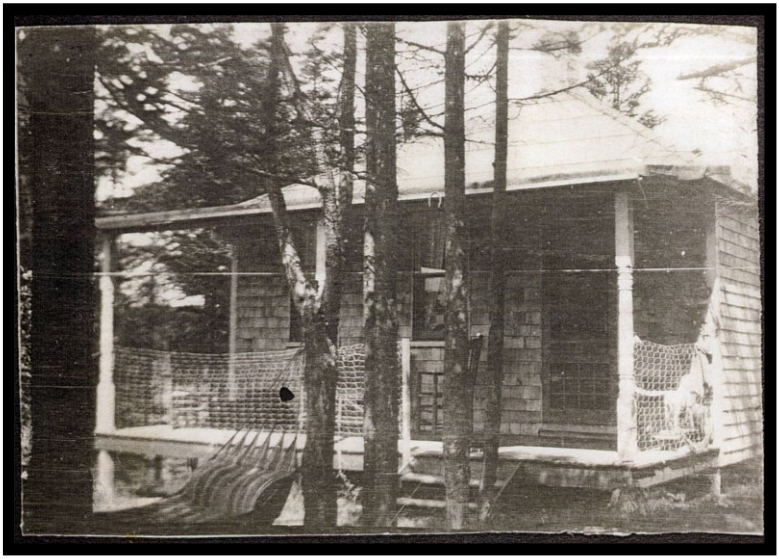
double tenement…."

Sunday, May 17, 1936

"The Hunters did not come tonight, [s]he suffering from boils…."



Rowan Cottage, Upper Hillsborough St.,
home of J. R. Burnett



J. M. Hunter's trout fishing cottage,
west side Hillsborough River

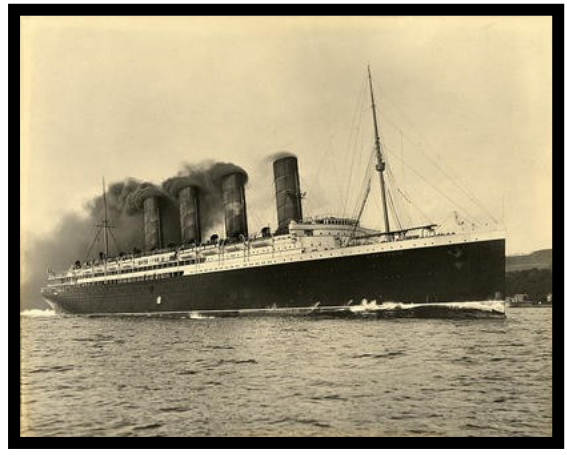
These quotations help to illuminate the common church connection, the family visits and the topics of conversation, including Hunter telling Burnett of upcoming architectural ventures or news. The reference to Dalvay is most interesting because Hunter had been working on plans for Dalvay in 1934.[6] The reference to Glasgow itself could be variously interpreted as resignation for one and nostalgia for another.

The Burnett-Hunter connection extended beyond church, visits and news to Hunter's fishing camp. On the west side of the Hillsborough River, not far from Dunstaffnage, Hunter had a fishing camp where he had a simple building and where he went trout fishing in the tidal river.[7] This building was acquired by J. R. Burnett and continues to be owned by the Burnett family. Perhaps it is symbolic of a family-like relationship between two transplanted Scots and their descendents. Tradition has it that John Marshall Hunter gave a set of silver wine holders to J. R. Burnett. It is uncertain when Hunter acquired these. Evidently they did return from one trip to Glasgow with tea cups and toast racks as gifts for neighbours.[8] Perhaps John Marshall Hunter had had enough of such trips and was making a reference to "no more trips there" to J. R. Burnett at one of their Sunday evening visits.[9]

Glasgow: A City of Incredible Contrasts

Since Hunter's training centred around Glasgow, we will undertake a brief contextual description. The popular slogan and perception of Glasgow, Scotland, in the nineteenth and well into the twentieth century was, "It's the ugliest and dirtiest city in all of Britain, if not all of Europe." It was a city of soot-covered buildings, drinking and brawls, docks, markets under railway bridges, and the infamous "Gorbals". It was certainly denigrated by many when they compared it to its rival, Edinburgh, the glorious "Athens of the North". Yet for all this, Glasgow *circa* 1850-1920 was also a city of incredible export, industry, wealth and culture, design, art and architecture. It was "The Second City of the Empire", with one million souls, and the third largest city of Europe after London and Paris. When John Marshall Hunter, our Island architect, walked its streets, Glasgow was a city of great contradictions, and for an aspiring architect, it was a wonder to

Glasgow: 1850-1910
A city of incredible contrasts



Lusitania, 1907 –
Clydebank Shipyards,
Glasgow
(torpedoed 1915)

behold. It was in many ways in its prime when Hunter was there – before its economic decline and long before its "re-discovery" in the 1990s, when it started the decade as the "European City of Culture" and ended the decade in 1999 as "The U.K. City of Architecture".

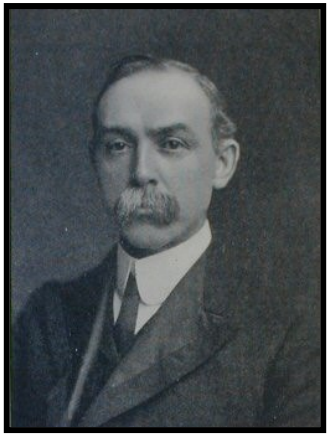
John Marshall Hunter's Glasgow Education, Training and Work – His Crib

John Marshall Hunter was born on 6 March, 1881, in Lennoxtown, about fifteen to twenty miles north of Glasgow. At age eighteen, he began to apprentice for the architectural firm of David Woodburn Sturrock, Glasgow. He stayed with this firm for four years, 1899-1903. Sturrock appears to have been a colourful individual who had spent five years in Spain, France, Holland and Germany. His specialty appears to have been villas and cottages. During Hunter's four year apprenticeship, Sturrock brought other partners into the firm, making for a creative environment. While Hunter was an apprentice, the business was located at 109 Hope Street, Glasgow.[10]

During his apprenticeship, Hunter did what most young men were doing while they apprenticed, namely, attended night-school, a great Glasgow tradition at the time. We must remember, Glasgow was an exporting city, and some of its best exports throughout the British Empire and to the United States were its technically trained apprentices. Hunter fell within this normal pattern. Night school took him to two institutions, the Glasgow School of Art and the Glasgow and West of Scotland Technical College. This is most significant because it tells us so much about Hunter's professional training and exposure.[11]

The Glasgow and West of Scotland Technical College, after various mergers and name changes, is now the University of Strathclyde.[12] It is representative of the mid-twentieth century British education phenomenon whereby several of the technical colleges were granted university status. The Glasgow and West Technical College had the great industrialists as her patrons. This institution awarded diplomas to a large student body, who combined their jobs with their studies, usually part-time, but also as full-time students on a seasonal basis (November-May). These were the kind of schools that taught

Glasgow and West of Scotland Technical College



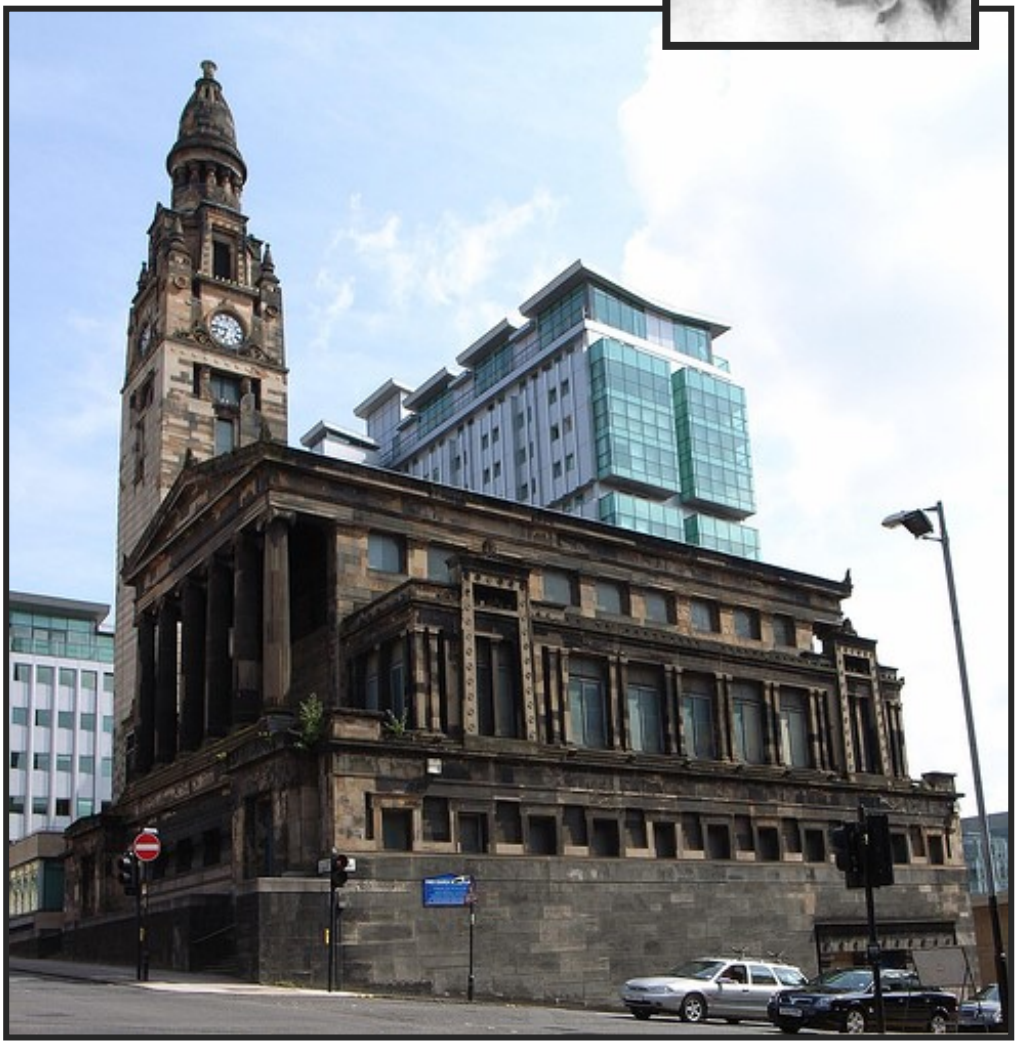
Charles Gourlay, First Chair of Architecture

mathematics, natural philosophy, architecture and building, chemistry, mechanics and electrical engineering. Noteworthy names have been associated with this college; such as, Eugene Bourdon and Charles Gourlay, who held a joint appointment between the Technical College and Glasgow School of Art, in what was arguably its First Chair of Architecture. At the time when Hunter was a student, Gourlay was teaching at both institutions. It was said of Gourlay that "no one in Scotland has done more than Professor Gourlay to establish and improve the standard of architectural education". This is surely evidenced in his being made a Fellow of the Royal Institute of British Architects and in his prolific writings; such as, "The Teaching of Architecture" and "The Construction of a House". Gourlay brought a wealth of architectural knowledge from the continent to the classroom. In particular, his interests in and understanding of Thessalonican and Byzantine architecture were displayed. His influence with Glasgow apprentices was profound; he sometimes taught five hundred students in a year.

The second firm John Marshall Hunter worked with in Glasgow was Clarke, Bell and Craigie, at 212 St. Vincent Street, 1903-1910. Again, these seven years were highly formative in Hunter's architectural development. St. Vincent Street was, and still is, one of the great architectural streets of Scotland. (Details on the street to follow.) This firm was one of Scotland's greatest firms in the mid-nineteenth century when it was Clark and Bell. They were second in the competition for the New College, Edinburgh, (the Mound). With the addition of Craigie during Hunter's period, a Graeco-Baroque influence came to be predominant in the firm. While Hunter worked with this firm, he was involved with two of their most significant commercial building projects: the Grosvenor Building on Gordon Street and the Justiciary Court Houses, Saltmarket. Other projects in these years included one church in Partick, pubs on Sauchiehall Street, and various remodeling projects at 186-188 Argyle Street.

It is here we need to insert a brief review of some of Glasgow's great architects in order to uncover the background within which John Marshall Hunter was operating.

Alexander “Greek” Thomson



St. Vincent Street UP/FCS

Hunter's Exposure to Glasgow's Great Architects or Architectural Gems

"Greek" Thomson

Alexander Thomson (1817-1875) was Scotland's most noted Neoclassical architect of the nineteenth century. He is usually known by his nickname "Greek", since many have associated him with the Greek Revival style. However, this is less than an accurate nickname for two reasons. First of all, he definitely had his own signature in all his work, which has been called "eclectic and inventive". Secondly, there is no doubt that he was drawing upon ancient Egyptian, Persian and sometimes Indian architecture.[13] In fact, it could be argued that Alexander Thomson's faith and connection with the dissenting Scottish Presbyterians rather than the Kirk (Church of Scotland) is reflected in his Semitic architectural leanings – Solomon's Temple perhaps – but certainly not Gothic and the domain of Gilbert Scott or others. Thomson's three great Glasgow churches – all originally dissenting United Presbyterian – were Caledonia Road, St. Vincent Street (a few doors from Clarke, Bell and Craigie), and Queen's Park (bombed in World War II).

St. Vincent Street Church at first appears to be in the Greek style, but then one notices Thomson's Egyptian or Semitic influences. It is a work of vast cubic mass – temple like – and sits as a great cubic pedestal. It follows the land's contours, has a centre Greek temple on top, and features an exotic tower or campanile. Overall there is a romantic, abstract quality about the church. The interior has the common features of so many of Glasgow's buildings, iron columns for structural support. The interior stresses the auditory, not the mysterious. It moves toward the square and a heavy linear use of the aisles. Thomson was attempting to capture the world of Paul, the Apostle, and the sacred structures he visited. The Old Testament influenced Thomson, and his world stands out as very different from other Greek Revival architects, because Thomson's work exhibits his faith.[14] St. Vincent Street Church is a building the young architect Hunter saw every day. He literally worked in the shadow of Greek Thomson.

Grosvenor Building – original floors – Greek Thomson

Grosvenor Building – Hunter addition

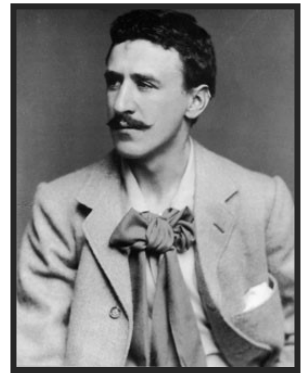
But from his shadows, Hunter worked upon the renovation plans of one of Thomson's commercial gems, the Grosvenor Building, at 68-80 Gordon Street, Glasgow. The city centre needed more office space, and Thomson's original four-storey building was altered by the addition of two more floors. It was the young chief assistant, John Marshall Hunter, of the firm Clarke, Bell and Craigie, together with Craigie, who was in charge of this renovation from 1903-1907. The building had been ravaged by fire previously, but the original façade was intact. The use of iron, concrete and brick allowed for great boldness of interior design. It all begins to become reminiscent of another city, Charlottetown, and another decade. Craigie's style was clearly stamped upon the two new floors, and the Baroque, with all its columns and domes, was grafted onto the Greek/Egyptian motif of Thomson's four floors. Hunter was truly "learning on the job" as he worked on this project. It provided the background for his future life and work on Prince Edward Island.

Charles Rennie Mackintosh

Charles Rennie Mackintosh (1868-1928) was a contemporary of Hunter while Hunter lived in Scotland. Today Mackintosh is perhaps more popular than in Hunter's Scottish days, when Greek Thomson was still the predominant name. A quick survey of Mackintosh's early life shows many common patterns. In 1884, Mackintosh spent a five year apprenticeship with an architectural firm on St. Vincent Street, Glasgow, and in the evenings attended night classes at the Glasgow School of Art. In 1890 he won an award by the Trustees of Alexander Thomson to design a public hall in the Neoclassical style. Mackintosh detested classical architecture as a foreign intrusion, so it is all rather ironic! Shortly after this, in a series of lectures in 1892-1893, Mackintosh openly rejected Thomson's approach and also commended Lethaby's *Architecture, Mysticism and Myth.* This was really the beginning of "The Glasgow Style", which would develop as a synthesis of the Arts and Crafts, Art Nouveau and Scottish vernacular elements (Scottish Baronial).[15]

North Façade: built 1897-99

Charles Rennie Mackintosh



Mackintosh's first job in this "emerging style" was an inn in Lennoxtown, Scotland, in 1895.[16] This was where John Marshall Hunter was living until 1899, when he moved to Glasgow. In 1897-99 Mackintosh was designing phase one of the Glasgow School of Art building, the north façade, which included the director's room, the elegant ironwork with Art Nouveau Mackintosh reinterpretations, the Mackintosh board room of 1897-99, with Scottish vernacular touches, and a façade with large windows yet small panes. Mackintosh continued with phase two, 1906-1911, the Library wing, now renamed the Mackintosh Building. What an exciting place for a young man from Lennoxtown to come in 1899 to study and to take evening classes!

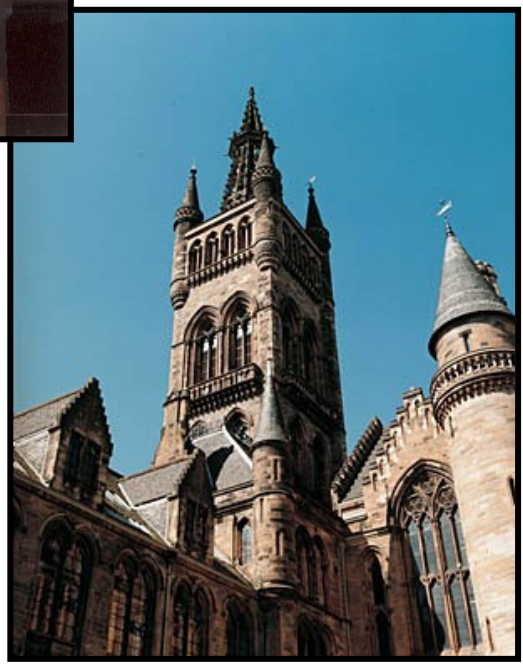
Mackintosh designed his noted Willow Tea Rooms (Mrs. Cranston's Tea Rooms) on Sauchiehall Street[17] in 1903-1904, with their dominant bowed windows, with small panes and occasional square, ceramic tiles, a building often described as the place "where Architecture truly meets Art".

Other Mackintosh gems include Windyhill (1899-1901); Kilmacolm, with its superb "rough-cast" walls and employment of traditional Scottish building practices of Scottish castles and manor-houses; and Hill House (1902), "rough-cast" with the fusion of Scottish Baronial and Mackintosh's vernacular interpretation of the Arts and Crafts.

Sir Gilbert Scott

Before we leave Glasgow, there is one last architect we will mention; namely, Sir Gilbert Scott (1811-1878). Though an English architect, he was very influential in Edinburgh and Glasgow, in particular with the Scottish Episcopal Cathedrals. Yet in Glasgow, Scott's finest and largest example of Gothic Revival architecture was the University of Glasgow. At the time it was built, it was the largest public building project in the Gothic Revival style undertaken in the British Empire. It was officially opened in 1870, and work continued for many years afterwards.[18] The buildings are truly architectural gems, with quadrangles, turret staircases, cloisters and vaulted ceilings. The structure reflects modern ironwork, concrete, brick and Gothic

Willow Tea Rooms,
(Charles Rennie Mackintosh, architect)



Universtiy of Glasgow, Main Buidling (above)
Tower Detail (left)
(Sir Gilbert Scott, architect)

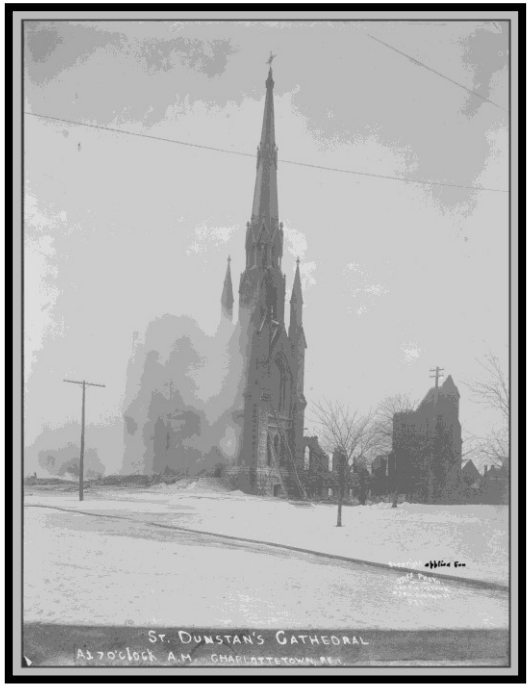
masonry, with the objective of minimizing the possibility of fire as much as possible.

The new University of Glasgow buildings continued to be built long after Scott's death. This major project was not completed until the early 1920s. Thus, during Hunter's Glasgow years, the university remained one of the building sites of note in the city. Though Scott was not a Scot, his influence in the city was clearly known. Greek Thomson was adamantly opposed to Scott's Gothic Revival styled university buildings, and saw it as an inferior style. After all, "How could 'earnest and intelligent Protestants' support the 'impudent assertion' that it was the 'Christian style'?"[19]

Nevertheless, by the end of the nineteenth century, Glasgow came to have these three grand names and styles associated with it – Greek Thomson and his eclectic Greek style, Charles Rennie Mackintosh and his own vernacular Arts and Crafts style, and Sir Gilbert Scott and his attempt at an infusion of elements of the Scottish Baronial transposed upon Gothic Revival to make it palatable to the Scots. Glasgow was an incredible city of building, style, design and training for young apprentices and architects during these years when Hunter was there. One of the greatest exports Glasgow gave to the British Empire and America during those years was its young, male engineers and architects. Hunter is one representative of such, and when he came to Charlottetown, Prince Edward Island, in 1913, he came "with Glasgow in his bag". As Gomme and Stamp have said:

> All architects, ancient and modern, must be judged by their cribs, for no architect, ever, anywhere, is uninfluenced by the work of others. Nothing can come of nothing.[20]

The late Henry-Russell Hitchcock, the leading architectural historian of the twentieth century, wrote of Glasgow: "Glasgow in the last 150 years has had two of the greatest architects of the Western world. C. R. MacKintosh…[and] Alexander Thompson."[21] Hunter was uniquely exposed to these two greats and their achievements. What a background with which to come to the Island!



St. Dunstan's Cathedral on fire.

Morris Building, Victoria Row

I have wanted to explore the Glasgow of Hunter's day to uncover the influences which surrounded him as a young apprentice. Such explorations are never complete, but they are most intriguing to conduct.

Hunter's Move to Montreal and Charlottetown

In November, 1910, John Marshall Hunter left the firm of Clarke, Bell and Craigie in Glasgow and went to Montreal where he joined the Canadian Pacific Architect's Department.[22] He held this position for a very short time, two years at the most. In 1907, while in Glasgow, Hunter was made an Associate of the Glasgow Institute of Architects. In July, 1911, while in Montreal, he was made a Licentiate of the Royal Institute of British Architects under the sponsorship of the Glasgow Institute of Architects and his promoters – John Bennie Eilson, a noted Glasgow church architect of the Gothic style and Fellow of the RIBA; William Forsyth McGibbon, also a Fellow of the RIBA; and his former Glasgow employer, George Bell, of Clarke, Bell and Craigie. The 1911 licentiate with the RIBA certainly gave Hunter the peer credentials to work in Canada for the remainder of his life.

I recognize Hunter's brief sojourn with the Canadian Pacific Architect's Department needs to be explored, but I have chosen to move on at this point to the time when he joined a Montreal firm at 2098 Cartier Street known for its church and residential work. While in Montreal, the Hunters lived at 4127 St. Catherine Street, Westmount.[23]

In March, 1913, St. Dunstan's Cathedral in Charlottetown, Prince Edward Island, burnt. The architect put in charge of rebuilding the cathedral was the transplanted Scot, John Marshall Hunter, then of the Montreal firm responsible for the Cathedral's rebuilding. This was to become his chief project from 1913 to 1919, a most worthy architectural project and one of great challenge. His Glasgow training came to bear heavily upon much of this work, which included iron, concrete and brick, all structural elements with which he was familiar. But it was not just St. Dunstan's which consumed his attention between 1913 and 1919,[24] as he had his office in the second floor of the Morris Building on the nearby street which is now Victoria Row. A friendship

was almost immediately formed with Charlottetown architect, Benjamin Chappell, and a "moonlighting" project relationship began shortly after Hunter's arrival on the Island. From this a full partnership developed into the firm Chappell and Hunter, and the remainder of Hunter's life was spent in his adopted city of Charlottetown. Charlottetown had acquired a world-class architect with a very rich background – trained in the Glasgow School of Art and West of Scotland Technical College, well acquainted with the great architectural styles of some of Britain's architectural giants, and a Licientiate of the RIBA. From my vantage point, Chappell had achieved a coup! So, what were some of these early "on-the-side" projects that Hunter undertook?

Reddin House - front elevation

I have selected one such project which I think allows us to explore Hunter through a range of perspectives; namely, "The Proposed Residences for Mr. Reddin, Brighton Road, Charlottetown".[25] Upon careful examination of the drawings for this project, we make an

interesting discovery – one drawing has a solo signature, the name of John Marshall Hunter. This is dated 10 April, 1915. At most Hunter had been in Charlottetown for two years at this point working on St. Dunstans' (recall the fire was March, 1913). Chappell had certainly never attempted anything like this before on the Island. It was to be a "Garden Suburb". The concept was very English and revolved around having a community "in a garden", so that there would be a common road or path along which individuals lived in a community, often on the edge of the city. Usually these suburbs were large, and many were brick dwellings, such as Liverpool's Wavertree Garden Suburb (1910-1915). The "Proposed Residences for Brighton Road", with its single entrance, the circular common road with a fountain in the centre, and entrance posts, is certainly a scaled down version, yet in essence reflects the Garden Suburb concept.

We turn now to the actual buildings that were proposed, of which only two out of eight were ever built. They are rough-cast exteriors and certainly not Colonial Revival or Maritime Vernacular. They are generally classified as Arts and Crafts style in the English tradition. This is true, but I invite you to see them in light of a Scottish architect's city, namely Glasgow, the home of Charles Rennie Mackintosh, who had his own distinctive touch. The world of art and architecture allows the viewer to explore influences, personality and uniqueness in each work. Numbers 90 and 94 Brighton Road, Charlottetown, reveal to me the Scottish influence of Mackintosh – the small panels in the huge bay windows; other windows in small, virtually Scottish Baronial size; the placement of tiles for decoration on the exterior; the lining pattern on the entrance doors; and the variety of roof configurations. We have not even stepped inside to explore the paneling style. Yet in my estimation, a Hunter adaptation of the Arts and Crafts design "à la" Mackintosh is already evident. It is not pure Mackintosh, as I sense Hunter endeavoured to adapt himself more to his clients than Mackintosh ever did. Even at this, the Proposed Residences were hard to sell to the Island, and the full number of eight were never built.

McNichol House - front elevation

Next we journey to Cardigan, PEI, and to the McNichol House (also referred to as McNichol-Best House and "Road's End Mansion"). We look at the plans and note the date, 1919, and the firm name, "Chappell and Hunter".[26] Again, the second story exterior is "rough-caste", and it is in the British Arts and Crafts tradition. Compare the windows with the Brighton residences. Compare the paneling in the interior. Look carefully at the living room decorative patterns. The firm name is on the plans, but is there really just one architect behind this? Did Prince Edward Island from 1913-1919 have a new dimension added to her architectural designs? It certainly appears that Hunter's coming brought uniqueness of expression into the world of Island domestic architecture.

John Marshall Hunter was a first-rate, well-trained architect, who represented a breadth of exposure to some of Britain's varied and great architects and to their very diverse styles. I have started in the "crib".

Hunter brought much of his Glasgow, "the city of architecture", to his Charlottetown work, and his work and contributions have greatly enhanced the architectural heritage of this island. His contribution to Island architecture goes well beyond his work at St. Dunstan's Basilica. Perhaps one of his most outstanding contributions was bringing the British Arts and Crafts style with a Glasgow interpretation and making it vernacular for the Island.

Jack Whytock is chair of the board of directors of the Institute of Island Architectural Studies and Conservation, a committee of the Heritage Foundation, and author of "An Educated Clergy": Scottish Theological Education *(2007) and* Continental Calvinian Influences on the Scottish Reformation *(2009). He is a graduate of the University of Glasgow and the University of Wales and resides in Charlottetown. He serves as a visiting professor of theology in Suriname, Kenya and South Africa.*

Endnotes

[1] No writer or lecturer does his work alone. I recognize all who have been exploring the contours of Island architecture before me and am indebted to them. Likewise, to all who are contemporaries I owe much for their helping to shape my knowledge of Island architecture. Thank you all. A special word of thanks to the Public Achives and Records Office of Prince Edward Island for all their assistance in research and with two images. Some of the photography in this paper is done by the author.

[2] Hunter's exact date of death was 2 July, 1942, with the funeral on 4 July, 1942, Rev. Somers officiating. *Register of Deaths*, Saint James Kirk, Public Archives and Records Office of Prince Edward Island, microfilm, Acc. 3016.

[3] Joseph died November, 1975. His funeral was on November 27th, and his mother, Mary's, funeral was on December 5th, 1975. Interview with Rev. John Cameron, 9 March, 2007.

[4] Anne Foyer Jack Hunter, b. 25 May, 1919, Charlottetown, d. 1983, Charlottetown. *Baptismal Records*, Saint James Kirk, Public Archives and Records Office of Prince Edward Island, microfilm, Acc. 3016, 151-152.

[5] "Diary of James Robertson Burnett" in "Personal Papers of J. R. Burnett", Public Archives and Records Office of Prince Edward Island, Accession 4805, Series 5. Appreciation is given to the staff of the PEI Archives for all their assistance with these files.

[6] "Dalvay By the Sea, Tracadie, 1934 & 1937" in Chappell and Hunter Architects fonds, Public Archives and Records Office of Prince Edward Island, Accession 3607, Series 2: Commercial, Project file 93.

[7] Conversations with Robertson Burnett, a grandson of J. R. Burnett, on 14 January, 2008, and with Mary Burnett, a daughter-in-law of J. R. Burnett, on 15 January, 2008. Also, thanks to Mary Burnett for information which led to securing a photograph of J. M. Hunter and Mary and Anne in the Public Archives, Prince Edward Island.

[8] A telephone interview with Mrs. Allie Lusher, 2 March, 2007.

[9] One further connection between the two families appears to have been with the forename "Nial". J. R. Burnett lost a son named Nial in World War II. Nial had been a student at Presbyterian College, Montreal, prior to going overseas. John Marshall Hunter's son, Joseph, had two sons, John and Nial. It was these two grandsons, John and Nial (Niel), who donated the fonds of Chappell-Hunter to the Prince Edward Island Archives in 1984. John died in Dartmouth in 2006. Mrs. Mary Burnett understood that Nial Hunter was

named after the deceased son of J. R. Burnett, Nial Burnett. (15 January, 2008). Also an interview with Rev. John Cameron, 17 January, 2008.

[10] "John Marshall Hunter" and "David Woodburn Sturrock" in the database for *Dictionary of Scottish Architects*, David Walker, Yvonne Hillyard, Leslie Harris, and Abigail Grater, comps. (*http*://www.codexgeo.co.uk/dsa

/index.php. Accessed fall, 2006-winter, 2007).

[11] For an excellent discussion on the background of Scottish architectural training, see David M. Walker, "The Architectural Profession in Scotland, 1840-1940: Background to the Biographical Notes", in database for *Dictionary of Scottish Architects*.

[12] John Butt, *John Anderson's Legacy: The University of Strathclyde and its Antecedents 1796-1996* (Phantassie, East Lindon, Scotland: Tuckwell Press/University of Strathclyde, 1996), 86, 92, 93, 254-255.

[13] John Summerson, "On Discovering 'Greek' Thomson" in *'Greek' Thomson*, eds. Gavin Stamp and Sam McKinstry (Edinburgh: University of Edinburgh Press, 1994), 3-5.

[14] James Macaulay, "'Greek' Thomson's Literary and Pictorial Sources", in *'Greek' Thomson*, 51-59; Sam McKinstry, "Thomson's Architectural Theory", in *'Greek' Thomson*, 63-71.

[15] James Stevens Curl, "Mackintosh, Charles Rennie", in *A Dictionary of Architecture* (Oxford: Oxford University Press, 1999), 401-401; database of *Dictionary of Scottish Architects.*

[16] This was the Lennox Castle Inn and is now demolished.

[17] Sauchiehall is Gaelic for Willow Grove.

[18] The spire was completed in 1883. A. L. Brown and Michael Moss, *The University of Glasgow: 1451-1996* (Edinburgh: University of Edinburgh Press, 1996), 32-36, 47.

[19] Sam McKinstry, "Thomson's Architectural Theory" in *'Greek' Thomson*, 66.

[20] Andor Gomme and Gavin Stamp, "An American Forerunner? Minard Lafever and Alexander Thomson", in *'Greek' Thomson*, 204.

[21] Letter to the Editor by Henry-Russell Hitchcock, *The Glasgow Herald*, March 4, 1966.

[22] Glasgow "exported" many architects around the world. Hunter belongs to this world-wide movement. See *Architectural Heritage*, vol. 2 (1991), which was a study of Scottish architects abroad, published by the Architectural Heritage Society of Scotland.

[23] Database of *Dictionary of Scottish Architects*. The influence of Glasgow trained architects as it relates to Montreal is a worthwhile matter for study. See Holly Kinnear, "Architectural Connections: the Glasgow Office of Sir John James Burnet", ed. Bill Marshall (Glasgow: University of Glasgow French and German Publications, 2005), and "Glasgow Architect's in Montreal 1880-1910: A Re-appraisal of the Mother-Child Relationship of the British Empire", in *Inferno: University of St. Andrews School of Art History Postgraduate Journal* 6 (Summer, 2002), 39-51.

[24] Blair Bernard, Things That Are Above, vol. 2, The Gothic Art and Architecture of St. Dunstan's Cathedral Basilica (Charlottetown: Island Offset Inc., 2004), 24, 25.

[25] "Mr. Reddin", "Chappell and Hunter, Architects fonds", Public Archives and Records Office of Prince Edward Island, Accession 3607, Series 1: Residential, Project file 147.

[26] "Mrs. James P. McNichol, Cardigan, 1919", "Chappell and Hunter, Architects fonds", Public Archives and Records Office of Prince Edward Island, Accession 3607, Series 1: Residential, Project file 120.