

# A. T. Bolton, architect

by JILL LEVER

'Mr A. T. Bolton, An Architectural Historian' was the heading to *The Times* obituary of 18 January 1945. No mention was made of Bolton's career as an architect and it is that aspect of his life and work that is sketched here.

Arthur Thomas Bolton's father was Thomas Bolton (1819–95), a solicitor and partner in the firm of Lee & Bolton of 2 Broad Sanctuary, Westminster,<sup>1</sup> one of the group of houses built by Sir Gilbert Scott in 1854 of which Thomas Bolton was one of the first tenants. He met his future wife Emily Wildman (1831–1906) when he went to her family home, Chilham Castle in Kent, to arrange for its sale. They married in 1862 and took a recently built house in Westbourne Park, Paddington,<sup>2</sup> where Arthur was born in 1864. The second son of a family of eight children, of whom two died in infancy, he went like his brothers to Dr Huntingford's preparatory school in Wimbledon. Each was then sent to a different public school, Haileybury being chosen for Arthur. Though William Wikins's architecture and the recently built domed chapel by Sir Arthur Blomfield must have left a lasting impression, the boy was unhappy there and glad to leave. Encouraged by his mother, Bolton had determined on architecture as a career. And a casual architect acquaintance having 'furnished [her] with a somewhat idealistic scheme of education',<sup>3</sup> Bolton spent the summer of 1882 travelling through Normandy and visiting Paris and then, in the autumn, began the two-year course of lectures given by Professor T. Roger Smith at University College, London. At the same time he engaged upon some 'practical work'<sup>4</sup> though since he did not come 'into real touch with the profession until [he] was an artiled pupil',<sup>5</sup> this consisted mostly of tracing from Henry Shaw's illustrations of Elizabethan architecture and other drawing exercises.

From October 1884, Bolton was artiled for three years to Colonel R. W. Edis and though his *bric-à-brac* architecture impressed itself initially, its influence was not lasting. The following year Bolton joined the Architectural Association and enrolled in the Elementary Class of Design eventually moving on to the Class of Design where, in 1887, his design for a fountain 'employing a clever adaptation of Early Italian or French Renaissance detail' was commended by R. Phené Spiers along with designs by W. D. (?Detmar) Blow and Banister Fletcher.<sup>6</sup> For some time after Bolton had taken his RIBA final examination and had been elected an Associate (April 1888), he continued to attend design classes at the AA and also took private instruction in design and drawing from Spiers.<sup>7</sup> His professional training was rounded off by eighteen months (1888–89) as Clerk of Works for Ewan Christian's chapel at St Andrew's Convalescent Home, Folkestone.

Early in 1890, Bolton set off for a nine-month tour of Greece, Italy, and Sicily, the fruits of which were published (in three pages and twelve plates) in *Examples of mosaic pavings from rubbings of floors at Pompeii & Venice. With additional patterns from Palermo and*

Rome (1891). On his return, Bolton set up his office at The Sanctuary in the three rooms on the third floor that had once been occupied by his father. It is not likely that he had many — if any — commissions to start off with and so found time to enter, with Banister Fletcher, for the Oxford Municipal Buildings competition, 1891. Of the 134 designs received, many of a 'trivial character',<sup>8</sup> six went on to the second stage which was won by Henry Thomas Hare. Bolton and Fletcher's design (not among the selected six) appears staid and conservative when compared with, for example, the stunning individuality of Halsey Ricardo's entry or the seductive Art Nouveau Gothic of Ernest Runtz. To be fair though, they did state in their report that 'we have endeavoured to make our design in accordance with Oxford precedent rather than to indulge in unsuitable originality'.<sup>9</sup>

Bolton had greater success when he competed for the Soane Medallion in 1893, though his delight in winning must have been dashed when he read the review of his design in *Architectural Association Notes*.<sup>10</sup> The subject was a 'Design for a Railway Terminus' and as the critic wrote 'the problem was how to express a necessary enormity in an aesthetic manner'. Of the design submitted by 'Inexorable Tempus' (Bolton's pseudonym), the reviewer wrote: 'the plan is good, but not better than at least three others. The design is not good. The great arch, with small radiating columns, is bad in conception, and the windows and other things beneath it are crude. The perspective looks as if it had been set out by one unused to such work and drawn by a novice. The figures are worse (if possible) than usual. Please cultivate a sense of good printing if you use type. We are bound to say we think this is a very lucky win'. Bolton based his design on 'the Kings Cross type'<sup>11</sup> using, for the principal elevation, a giant arch under a gable stopped by domed towers. The detail is mostly Early Italian Renaissance and the 'worse than usual figures' are nude or draped statues standing in niches or on the parapet. One certain effect of the criticism of Bolton's draughtsmanship was that he never drew another perspective or, at any rate, he never published one in his own hand.

A condition of the Soane Medallion award was that not less than six months was to be spent in pursuit of architectural studies. So Bolton set off with the first £50 instalment of the prize money (the other £50 was paid on receipt of a report) through south-western France to Spain. He measured and drew from examples of Renaissance architecture: châteaux of the Loire valley, cathedrals and palaces in Spain, subsequently publishing fourteen of his drawings in *The Builder* and *Architectural Association Sketch Book*.<sup>12</sup>

From 1894, the year following his Soane Medallion tour, Bolton's career as an architect began to take off. Though his joint entry with Banister Fletcher for the Liverpool Board School competition was unsuccessful, it received a favourable mention in the architectural press.<sup>13</sup> Then followed the Durham Municipal Buildings competition for which Bolton competed with A. N. Prentice. This turned out a typical example of competition chicanery with a local firm (Barnes & Coates) placed second but actually building their scheme. Nevertheless, Bolton and Prentice were among the first six of the thirty-eight competitors with a design they described as 'Anglo-classic . . . with . . . universal Renaissance details',<sup>14</sup> or, to put it another way, Baroque with Wrenaissance, Dutch, and Palladian details. Prentice went on to become a successful

competition winner but although Bolton competed (with C. E. Bateman of Birmingham) for the Bradford Memorial Hall (1899) and (alone) for the Queen Victoria Memorial, Allahabad (1903), he had no luck. Nevertheless, in 1894, Bolton received two commissions: the Church Room, Ewell, and extensive additions to St Stephen's National Schools, Paddington.

The Church Room, a detached building opposite Clutton's church of St Mary in the centre of Ewell, was designed in an Arts and Crafts manner. It is a pleasant building of red brick and tile with swept gables and a two-storey porch. The extensions to St Stephen's School in Westbourne Park Road near to Bolton's family home (Pl. 1a), were to a building of 1858 designed in a Tudor Gothic style that Bolton adopted but in a plainer more rectangular way that was commended in *The Builder*.<sup>15</sup> It has the hallmarks of his architecture: fastidiously composed elevations organized vertically, human scale, an insistence on good standards of building craftsmanship and an originally conceived stair.

In 1895, Bolton won the RIBA Silver Medal for his essay on 'The Influence of literature on architecture' in which the influences of Thought, Social Customs, Progress, Modern Philosophy, Art and Nature on Architecture were discussed with references to writers ranging from Homer to Rider Haggard.<sup>16</sup> The death of Bolton's father in October 1895 brought him a modest inheritance and a year later he purchased for £1,500 two houses, 18 and 20 Westbourne Park Road, near to his mother's house in Westbourne Gardens. The reason for the purchase lay in his forthcoming marriage to Harriet Barnes Fall (1863–1944). Bolton had met the beautiful Hattie a year before when she had come to nurse his father through his last illness. The pair of semi-detached villas, built in the 1840s, were remodelled by Bolton. That is to say, he put on a new front extending the building forward by about four feet, added two-storey porches to the re-entrants and built pavilion-roofed extensions to the garden backs. The new work did not add greatly to the accommodation but it probably allowed for more convenient planning. With its large mullioned windows and reticent detail it did, however, provide an 'artistic' home for Mr and Mrs Bolton. Their initials and the date '1897' were carved into the dressed stone porch of No 20 and into the soffit of the Tudor arch a motto with a double significance 'Pariendo Vincitur'. A final touch was the sundial set on the face of the top floor and inscribed 'Pereunt et Imputantur' (from Martial: they (hours) pass and are placed to our account). The Boltons were soon to have an interesting neighbour and tenant when they bought Nos 14 and 16 next door. These also were semi-detached villas of the 1840s that had already been refronted in a vigorous, stucco Italianate style. George Walton emigrating from Glasgow to London in 1897 moved into No. 16 in August that year and stayed until 1901. Bolton soon got to know him, for the excellent wrought iron railing at St Stephen's School was carried out by Walton's firm, and it was Walton who drew the figures on the elevations of Bolton and Bateman's entry for the Bradford competition of 1899. (Bolton, still clearly demoralized by the unkind comments on his Soane Medallion drawings, had the lettering done by 'Thacker'.)<sup>17</sup>

The very first years of the twentieth century were busy ones for Bolton for he received two large commissions and in July 1901 he was appointed the first Headmaster of the New Day School at the AA, at a salary of £250 a year. Bolton had been a member

of the AA Education Committee for two years before and his election, carried with 'absolute unanimity'<sup>18</sup> seems to have been largely on the strength of his travels (that included Egypt in 1897) and on his RIBA prizes. In March 1901, he took on his first architectural assistant, Holland W. Hobbiss (d. 1970), who had just completed his articles in Birmingham.

Hobbiss helped to draw up the designs for Ingram House (Pls 1b and 2a), a residential club for young men 'associated with the clerical life of London'<sup>19</sup> in the Stockwell Road, Lambeth. The initial scheme was reduced, after the tenders were received, by one floor and the treatment of the elevations simplified. The X-shaped plan (borrowed probably from Waterhouse's University College Hospital) was retained in the second scheme. The great advantage of such a plan was that none of the bedrooms need look into narrow courts and it also allowed for two staircases, placed at the re-entrant angles, to serve all the bedrooms. The disadvantage lay in the unavoidably intricate planning of corridors, administrative offices, and staircases of the lower two floors. At ground level, the wings housed respectively billiard room, library, smoking room, and dining room with, in the centre, extra dining space and a generous hall with pleasant window seats and sitting out areas. Bolton, in planning what was essentially a new building type, aimed at convenience so that, for instance, all the 208 residents could 'take a bath within the space of about half an hour'.<sup>20</sup> Consideration had also to be given to the separation of residents from female staff, who were allocated quarters in the semi-basement to which access was gained only via the housekeeper's room. The panelled and plastered interiors of the reception rooms were designed in an early eighteenth-century classical style, and the exterior owes something to the brick classicism of that period though uncomfortably stretched to fit a large building. Purple Luton bricks form a plinth with London stocks above, ornamented with pilasters, frieze, and cornice of moulded and cut red brick. The detailing was done with great care: door furniture, fitted furniture, decorative plaques, wrought ironwork and so on, were all designed by Bolton. It is significant that in almost any contemporary account of his work, special emphasis is given to the craftsmen's work being 'executed from the architect's designs'. Particularly successful are the top-lit, hexagonal stairs to the bedrooms, built of chunky, square-sectioned teak in a robust Arts and Crafts manner.

Bolton exhibited a perspective (signed DWC) showing the dining room at Ingram House, in the Architecture Room at the Royal Academy summer exhibition of 1903. *The Builder*<sup>21</sup> commented on 'Mr A. T. Bolton's small line drawing of . . . a simple but dignified interior . . . [of] . . . a room that might have been worth a more elaborate drawing'. Although Bolton exhibited often in the following years it was not until 1921 that *The Builder* felt able to offer an opinion on his work and that was rather barbed.<sup>22</sup> Bolton exhibited at the Royal Academy only once more, in 1925; a plan and elevation of a house drawn by his son (then at the AA School) and probably designed in collaboration with him.<sup>23</sup>

Bolton's other major commission of 1900 was for a factory and offices for the Sanitas Company in Limehouse (now occupied by Elsan Ltd and easily located by its rather pleasing smell of disinfectant) (Pl. 2b). Bolton's main problem here was to achieve an aesthetic exterior, out of cheap building materials, for a utilitarian building. He resolved it, using common stocks and salt glazed bricks, by a composition of shallow

planes of brickwork in which large metal windows are vertically organized by arches and pilasters; stepped sills, a string course, strips, and panels add complexity.

During this busy time Bolton, because of the illness of his eldest son, moved his family to Thanet, Kent, and commuted there every weekend from London. Eventually a site was bought on the cliffs near Birchington and in November 1906 the Bolton family moved into their new home, Larkscliff (Pl. 3a). The plan was the 'corridor train' type that Bolton most favoured for his houses and the rough cast elevations were simply treated, the only vaguely historicist allusion being the simplified Venetian windows that appear, usually in a more elaborate form, in many of his other designs. With a tight budget (£1,300) Bolton built a comfortable and unpretentious home for his wife, their four children (their last child was born the following year) and their two maids and a nanny. Much concern went into the needs of the children for whom the whole of the attic floor was designed as a sound-proof playroom. Outside, a disused chalk pit allowed for a sunken garden with a cave tunnelled into it for the children's enjoyment.

Of Bolton's most prestigious commission, the Hamburg–Amerika Linie building in Cockspur Street near Trafalgar Square (Pl. 3b), it is difficult to know exactly how much is his work and how much due to Stock, Page & Stock. Harry Stock (the junior partner in the firm) died on 16 October 1906.<sup>24</sup> Bolton had known Stock for some years perhaps meeting him in Stock's capacity as District Surveyor for the Limehouse area. Stock probably became ill in August 1906 because from that date Bolton signs the correspondence to the LCC. Anyway, by 30 October, Bolton had taken over the 'completion and decorative detail'<sup>25</sup> of the building with permission to revise the design as long as it did not affect the openings or floor levels. His aim, backed by 'the authorities in Germany [who] had a doubt [as to] whether Stock's design was not too gaudy' and who also did not want 'a German job' was 'to make it more harmonious, English & imposing'.<sup>26</sup> Bolton's answer was a Baroque, Portland stone mansion that acknowledges the influence of Norman Shaw's designs for Regent Street Quadrant and of his Piccadilly Hotel. Richly ornamented with grandly scaled architectural detail and a wealth of carved and cast sculpture, the *pièce de résistance* is the Booking Hall. Gigantic (75 × 40 ft and 18 ft high), it is lined with Cuban mahogany panelling inlaid with mother-of-pearl and has highly modelled ceilings decorated with nautical motifs of shells and seaweed and wave and rope mouldings. Almost as gorgeous is the manager's office, hexagonal with a domed ceiling from which hangs a light fitting in the shape of a globe supported by mermaids. Bolton also designed the interiors of the offices at 14 Cockspur Street leased to the Alan Line, a Canadian steamship company. He based his designs for the pilaster capitals on some old work found on the site that he believed to have come from the Carolean Warwick House.<sup>27</sup>

Completed in 1908, the German shipping line offices were requisitioned during the war and purchased by the Peninsular and Oriental Steamship Navigation Company in 1918. Bolton was called back to remove 'a considerable amount of superabundant enrichment both from the inside and from the exterior of the building'.<sup>28</sup> This consisted of obliterating all iconographical references to the previous owners and replacing it with sculpted and painted allusions to the P & O Company and its history. The plaster panels of the Booking Hall (the HAL monograms carefully scraped off)

received a series of paintings done by Frederick Beaumont in the style of Puvis de Chavannes after sketches made by Lieutenant Geoffrey Allfree RNR, who was drowned during the war. They have great charm. It was perhaps at this time that the lantern with its obelisks and frosted rustication was removed from the roof.

Through the Hamburg-Amerika job Bolton gained another client, A. F. Peterson, related to one of the shipping company's directors. Peterson, a barrister with chambers in London, had bought a site on a steep hill near Ewhurst, with a superb view towards the Sussex Weald. He asked Bolton to design for him a weekend house with plenty of room for guests, in the form of an Italian villa (Pls 4a and b). Bolton responded enthusiastically to both the brief and the site. The stylistic solution was a villa in the manner of a Tuscan farmhouse built of honey-coloured sandstone quarried from the hillside, banded and quoined with red tiles. The falling slope was cleverly exploited by Bolton to achieve two floors on a cross axis with garage and garden room underneath, reached by a ramp, and a square pyramidally-roofed tower rising from the lowest part of the site. The ground floor is arranged with a vaulted corridor and dining hall with black and white chequered marble floors, a sitting room and billiard room, and a loggia and conservatory fronted by a wide terrace paved with black, cream, and terracotta tiles. The first floor has eight bedrooms, each with a bathroom or dressing room, and on the top floor of the tower is a domed library with windows and outside gallery on three sides. While some of the details reveal Bolton's admiration for Lutyens, the overall result is a highly original re-working of themes absorbed from Bolton's earlier travels in Tuscany, Spain, and France that is not over-fanciful nor falsely grand. Indeed, Hurtwood Edge is Bolton's most successful building. It is freer than anything else he did; for example he allowed himself (on the loggia front) to break the rule of 'pier over pier and void over void'. Described in *The Buildings of England* as a 'queer hybrid'<sup>29</sup> it is in fact a happy reconciliation of learned sources with wholesomeness. The design was completed by a formally laid-out garden and terraces that lead via brick-paved paths through woodland to arbours with viewing points and a lawn tennis court with circular stone pavilions.

Bolton's next house, Colomendy in Monmouthshire, drew on his knowledge and affection for the stone-built manor houses of the late sixteenth and early seventeenth centuries (Pl. 5). It was designed for R. C. Talbot Laybourne, a railway locomotives engineer with works in Newport, five miles away from the eighteen-acre site in the beautiful valley of the Usk. On a hill, surrounded by beech and oak woods and with a small stream, the site was idyllic and since it was on sandstone, the projected house could be built from the home-quarried purplish red stone. Bolton, who obviously enjoyed the challenge of steep sites, boldly placed the house across the contours of the sloping ground. The first drawing is dated September 1912<sup>30</sup> and by June 1914 Colomendy was almost completed. That was when a perspective was published in *The Architect*<sup>31</sup>, however it shows not the executed design but an earlier one that, presumably for reasons of cost, was reduced. On plan, the main part of the house shrank by about twelve feet in its length and about four feet in width, though the arrangement (of the 'corridor train' type with a kitchen and stables wing) remained much the same. An attached garden pavilion, a garden tea room and a loggia were dispensed with and the elevations became much plainer. The effect of these reductions was unfortunate and the

fact that Bolton published his first design suggests that he felt it. Internally, the result is most apparent in the living room hall which houses an unusual timber-framed stair and gallery. Defying convention, Bolton left this fully exposed but when combined with a double-height projecting window, large masonry chimney-piece, and an oriel window wilfully placed on an internal wall the effect is altogether too overpowering in what is now too small a space. The simplified treatment of the outside, with a shaped gable abolished, bay windows deprived of their parapets and so on, lessens the impression that Bolton wanted to create of a house grown by accretion, the story beginning at the front door with its Lutyenesque castle style porch via echoes of Elizabethan and Jacobean architecture to the more workaday simplicity of the kitchen wing with its 'modernized' sash windows to the servants' hall and butler's pantry.

Bolton was an avid gardener, and garden designer too when the opportunity allowed. At Colomendy, he terraced the steep eastern slope and laid out a banked and terraced flower garden that was divided by a stepped, architecturally treated hedge from the vegetable garden that lay outside the kitchen wing. A lawn tennis court to the west was reached by a long incline of turf steps that led to the yew-enclosed croquet lawn in front of the south terrace of the house. Luckily, the garden still survives as a characteristic example of Edwardian landscaping, each part designed as a series of clearly defined outdoor rooms, surrounded by woodlands and paddocks.

In a memoir of his mother written in July 1911,<sup>32</sup> Bolton wrote of his father as working in 'the palmy days of the middle and professional classes [when] if they worked hard they also saw the fruits of their labours. My father achieved his ambition of making provision for his children. The financial anxieties, and want of work, that characterise the present overcrowded state of all the professions, were only beginning to be felt in the professional life at the close of my father's career'.<sup>33</sup> Twenty years later Bolton, unable to afford the education he would have preferred for his two older sons, was keenly aware of the precariousness of architectural practice. The larger, lucrative jobs evaded him and though he could write to his wife on 31 December 1912 'I have done 7 jobs this year',<sup>34</sup> some were very minor, some were the loose ends of the previous year's work and one, because of the contrariness of the client's wife, was extremely vexatious. This was Bolton's work at Lyne Grove, near Chertsey, a large Regency country house to which he made extensive additions and alterations in the Greek Revival style of William Wilkins: a complicated job, impeccably done.

In 1913, weary of commuting to Kent, Bolton moved his family back to London, taking a house in Hampstead<sup>35</sup> and letting Larkscliff for the summer months. That year and in the following years of the war, Bolton had very little on his drawing board. Though he wrote occasional articles for *Country Life* and for the *Architectural Review*, the outlook was bleak. His appointment in 1917 as Curator of Sir John Soane's Museum (in succession to Walter Spiers) was a stroke of fortune both for the Museum and for Bolton and his family. He moved his office from Victoria Mansions to 10 Lincoln's Inn Fields<sup>36</sup> and continued to practice until 1935, taking his son Jack (J. H. Bolton, 1903–83) as a partner in 1928. Bolton's considerable energies were now devoted to the Museum and to writing. In 1923, at the age of nearly sixty, he accepted the joint editorship (with H. Duncan Hendry) of the Wren Society volumes, a

twenty-year commitment that ended with the publication of the final volume a few days before his death in January 1945.

The *RIBA Journal* obituarists were less neglectful than *The Times* in writing of Bolton as an architect. Walter Godfrey described his work as ‘fastidious and scholarly’, Holland Hobbiss added that ‘his great traditional knowledge did, to some extent, cramp his style; rightly or wrongly, he would not allow himself the freedom practised by others’.<sup>37</sup> Bolton’s ‘traditional knowledge’ was catholic in its range. Its first source lay in the Jacobean architecture of Chilham Castle and the vernacular buildings of Kent. His mother’s drawing room was hung with her watercolours of the Castle and of Chilham village<sup>38</sup> and, on the evidence of drawings made in 1909,<sup>39</sup> Bolton may have contemplated a book on Kentish cottages and manor houses. Much of his domestic work reveals these sources and, inevitably, the influence of George Devey. Among other architects of his own time that Bolton admired were Philip Webb and Sir Edwin Lutyens. Like them Bolton on occasion made use of an archaeological approach to house building that suited his essentially eclectic nature. His interests embraced English architecture from Perpendicular Gothic to nineteenth-century classicism, reinforced by a knowledge of Antique and Renaissance sources gained from his travels abroad. The relationship between Bolton’s scholarship and his architecture is a close one but never reveals itself as copyism. Bolton was also a very practical architect who planned his buildings carefully and when opportunity permitted designed the fittings, colour schemes, and gardens. He had an Arts and Crafts appreciation of total design and of materials and craftsmanship. Although as an architect he was conservative, at his best, as for instance at Hurtwood Edge, he shows a remarkable individuality. Want of sizeable commissions and too often a lack of means for those he did secure, was more inhibiting to Bolton’s success as an architect than the ‘extent and weight of his scholarship’.<sup>40</sup> A. T. Bolton is now remembered as an architectural historian, but he was one whose perceptions of his subjects (Wren, Adam, Soane) was informed by the shared rigours of an architect’s life.

#### NOTES

1 Re-named The Sanctuary in the 1880s and renumbered; the firm continues still as Lee, Bolton & Lee & Evans Davies at 1 The Sanctuary.

2 37 Westbourne Park, later re-numbered 22, and in 1892 re-named Westbourne Gardens.

3 A. T. Bolton, *Chilham Castle, Canterbury, Kent (E. W. B. memorial)*, (privately printed, 1912), p. 15.

4 RIBA Fellowship nomination form 1418, 1909.

5 *Chilham Castle*, ut supra.

6 *AA Notes*, II (1888), 210.

7 A. T. Bolton, ‘Richard Phené Spiers . . . a personal reminiscence’, *Architectural Review*, XL (1916), 96–100.

8 *Building News*, LXI (1891), 703.

9 *British Architect*, XXXVII (1892), 120.

10 *AA Notes*, VII (1893) 103.

11 *Builder*, LXIV (1893), 112.

12 *Builder*, LXVI (1894), 156 and pl.; LXVIII (1895), 222 and pl.; LXXXI (1901), 582 and pls; *AA Sketch Book* (series III) I (1895), pl. 60; II (1896), pls 37, 38, 63, 72; IV (1900), pls 68, 70, 71; V (1901), pls 69, 70.

13 *British Architect*, XLII (1894), 254 and pl.

14 *Builder*, LXX (1896), 190.

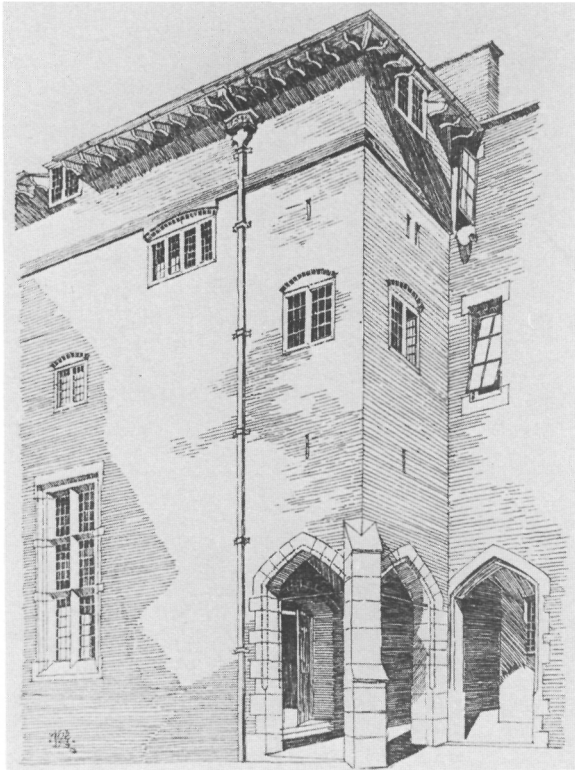
15 LXXXVIII (1900), 562.

16 Published in *RIBA Journal*, 3rd ser., II (1895), 561–72.

17 Note by A. T. Bolton with the drawings, RIBA:DC/RAN 20/M/18(1–8).



- 18 *AA Notes*, xvi (1901), 112.
- 19 *Journal of the Incorporated Clerks of Works Association*, xxi (1904), 2.
- 20 *Ibid.*
- 21 LXXXIV (1903), 610.
- 22 CXX (1921), 609 'Design for a seaside bungalow in Thanet'. 'A good essay is Mr A. T. Bolton's clever plan for a seaside bungalow; there are not enough bedrooms to make this a successful boarding house, perhaps, but it would be a very attractive building for a holiday party, and still more so, perhaps, if the upstairs gallery was opened out to the hall below with open arches and balustrade'.
- 23 'Design for a house and grounds'. (Unexecuted.) *Builder*, cxxiii (1924), 402 and pl.
- 24 Obituary of Harry Stock's father, H. W. Stock (1825–1909), *Builder*, xcvi (1909), 765–66.
- 25 RIBA Fellowship nomination form 1418, 1909.
- 26 Letter from A. T. Bolton to his wife, 30 October 1906 (R. H. Bolton).
- 27 Warwick House, built c. 1665, dem. 1827.
- 28 *Architectural Review*, xlviii (1920), 110–11.
- 29 I. Nairn and N. Pevsner, rev. B. Cherry, *The Buildings of England: Surrey* (1971), p. 227.
- 30 RIBA:DC Y25/4 (1).
- 31 xli (1914), 620 and pl.
- 38 *Chilham Castle*.
- 33 *Ibid.*, pp. 9–10.
- 34 Letter, see note 26 above.
- 35 Cottesmore, Gainsborough Gardens, Hampstead, London. Bolton moved from here to 14 Westbourne Park Road in about 1931, and lived there until his death in 1945.
- 36 Bolton had moved his office to Victoria Mansions, 28 Victoria Street, in 1903. He kept his office at 10 Lincoln's Inn Fields until 1937.
- 37 *RIBA J*, 3rd ser., lii (1945), 115–16.
- 38 Twenty of them are reproduced in *Chilham Castle*.
- 39 RIBA:DC RAN20/M/12–15.
- 40 Letter from Clive Bell (1871–1966) to A. T. Bolton, 1 January 1943, on the subject of Sir Reginald Blomfield, etc.



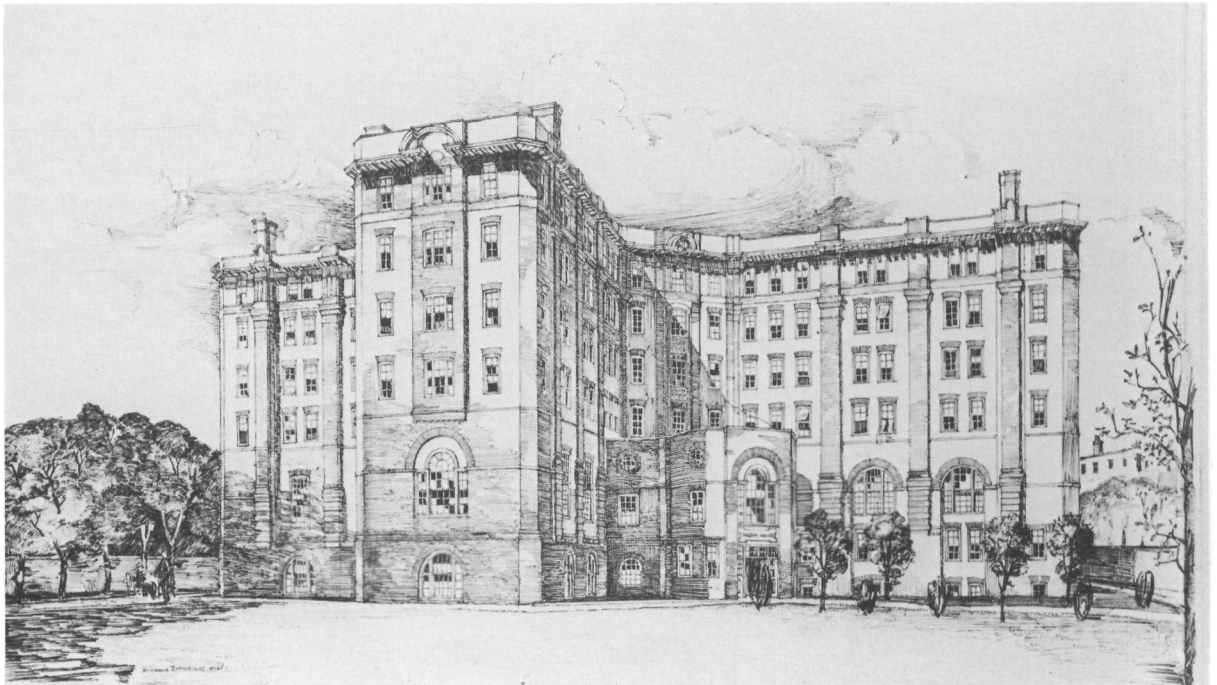
Pl. 1a *St Stephen's National Schools, Paddington. Perspective, drawn by A. N. Prentice. Building News, LXXIX, 7, December 1900*

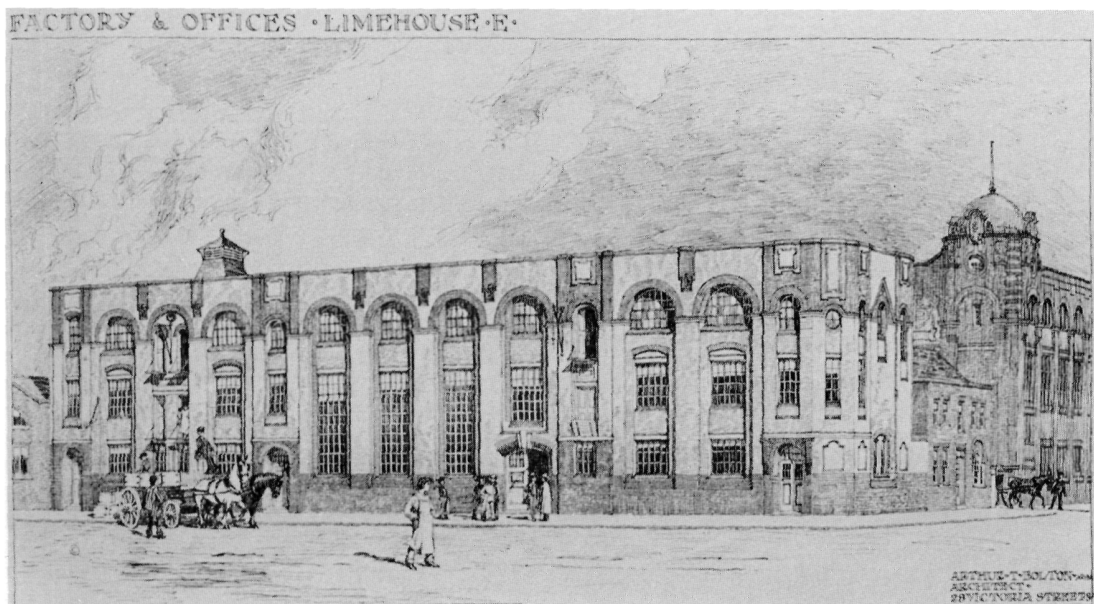
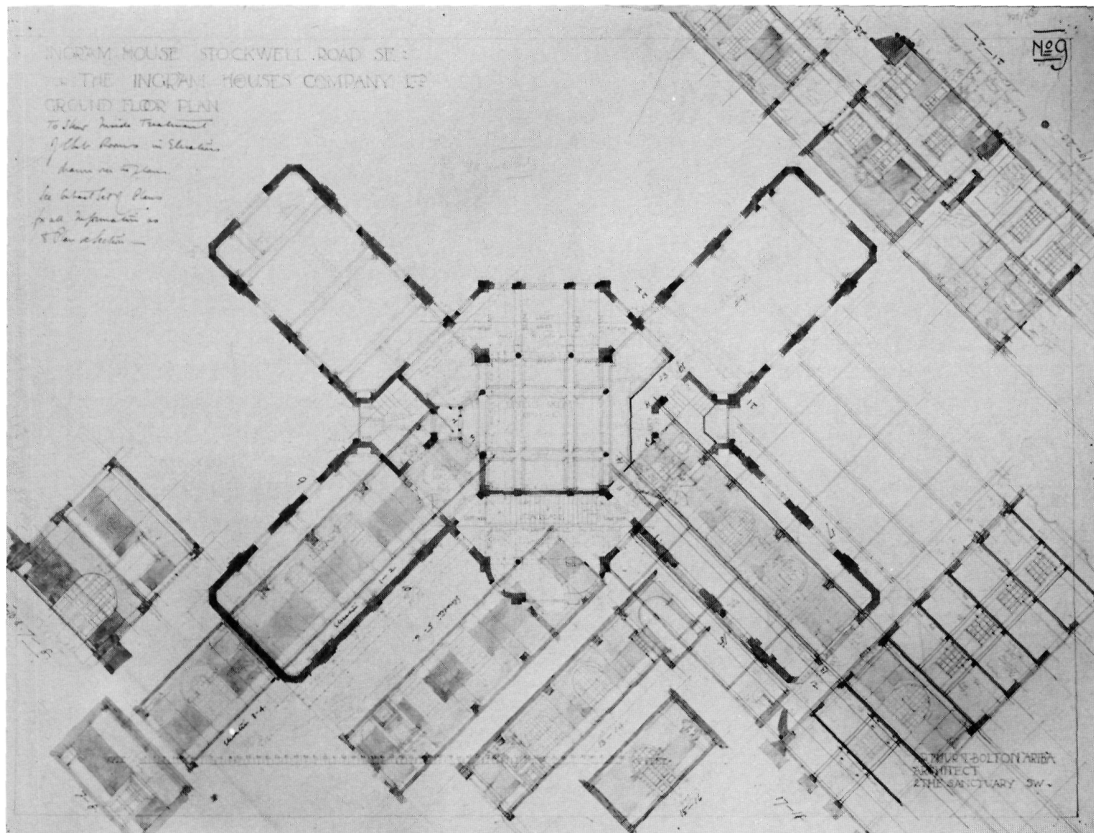
Pl. 1b *Ingram House, Stockwell Road, Lambeth. Perspective, drawn by Holland W. Hobbiss, c. 1903 (RIBA Drawings Collection Y25/2<sup>52</sup>)*

OPPOSITE

Pl. 2a *Ingram House. Plan and laid-out wall elevations, showing colour decoration of the club rooms. Drawn by A. T. Bolton, c. 1903 (RIBA Drawings Collection Y25/2<sup>50</sup>)*

Pl. 2b *Sanitas factory and office, Limehouse. Perspective, drawn by T. H. Crawford. The Builder, xcvi, 22, May 1909*





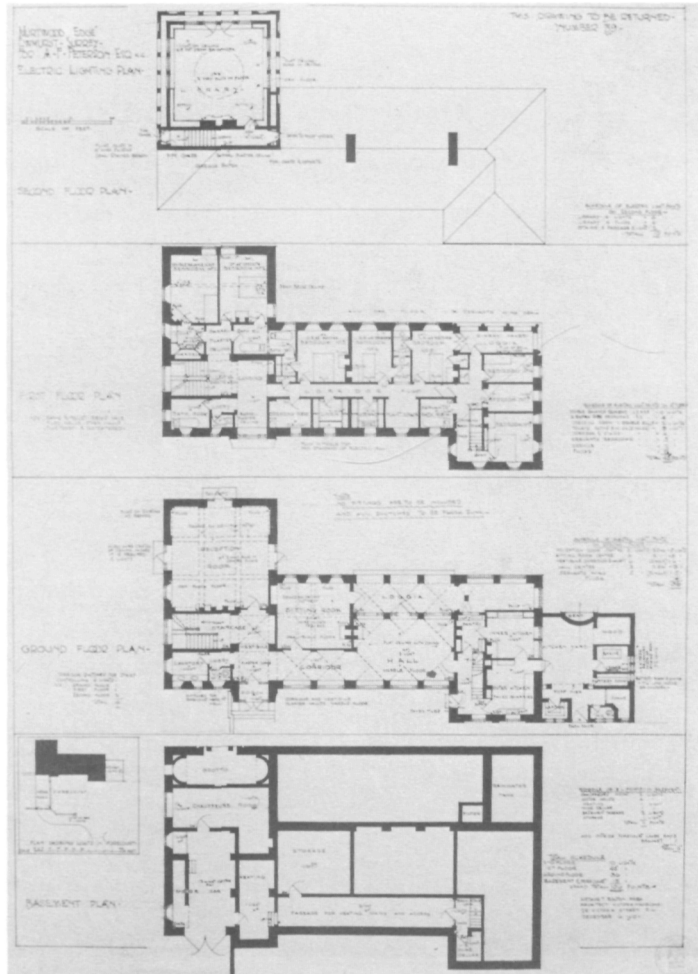
Pl. 3a *Larkscliff, Birchington, c. 1909 (RIBA Photographs Collection)*



Pl. 3b *Hamburg-Amerika Linie building, 14-16 Cockspur Street, London, 1908 (Copyright, National Monuments Record)*



Pl. 4a *Hurtwood Edge, Ewhurst. Floor plans 1910, probably drawn by Robert E. V. Knight (Bolton's assistant). (RIBA Drawings Collection Y25/3<sup>2</sup>)*



Pl. 4b *Hurtwood Edge, c. 1911 (RIBA Photographs Collection)*





Pl. 5 *Colomendy, Monmouthshire, 1983*