The progression from gardens to courts, quadrangles and closes is a very natural one, as there is no point where it can be definitely said that one begins and the other ends. English people would gain a great deal in the beauty of their surroundings if they more frequently realized the pleasures the court effect is capable of giving them, and they might in this way learn the secrets of the fascinations that a court may hold. In many a tiny space where the attempt to create the feeling of a garden has been a miserable failure, a court effect of considerable charm might have been secured. Not that the smallest garden may not be very bewitching, but it is also true that very often tiny gardens which look cramped and seem to draw attention to their own restrictions might have been made to appear almost spacious and to possess a welcoming appearance. As courts they might have some real use, while as misfit gardens no one feels tempted to tread in their diminutive paths or to pause and rest in them a moment. Still, in England we do come across courts possessing the real feeling. Many of the courts and “quads” of Cambridge and Oxford have it, and the Inns of Court in London are conspicuous examples.
In old-world towns we here and there find a forecourt front garden which has a quiet serenity that even the rushing, hooting motor car seems unable to disturb. Breadth of treatment is demanded in these gardens, and the whole space should be grass grown or flagged or tile paved, except where it is broken by some seat, fountain or sundial, or where beds of flowers, from which creepers spring, fringe it. Tubs and boxes with bright green trees in them may be arranged symmetrically, or a flashing pool of water can be in it, like a set jewel. How many of such courts one sees in Italy, France and Germany. The houses of the Levant have almost invariably been built around courts. A court, often with a graceful colonnade running around it, was the center of both the Greek house and Roman villa when they were at their best. In the Oriental house today the rooms all open onto such a court, and may be occupied by several generations and branches of the same family. These houses present blank walls to the streets which flank them. The Italian house is usually built around a courtyard. The object is not that the rooms may open onto it, thus minimizing the opportunities for access which are afforded to thieves and marauders by openings in the walls on the sides toward the streets, which is the object less civilized nations have for building in this way, but to secure protection from the hot sun, as the courts are naturally cooler than the streets. The English inn in olden times was built around a courtyard in which
horses were saddled and from which the stage-coach started out. Around such a courtyard a wooden gallery ran, onto which the rooms on the chamber floor opened and from which all the busy life in the courtyard below could be watched. If the buildings of a Mediaeval castle were not numerous enough completely to surround the courtyard, curtain walls were built to fill in the intervening spaces and thus enclose a wholly protected space. After the necessity for the court as a defensive provision had passed it was often retained, as we see it at Haddon. The main block, with its wings of the characteristic Elizabethan and Jacobean mansion, partly surrounded a forecourt which was completed by parapet walls. If the house was not planned with projecting wings, but was straight in front,
the forecourt was still retained, even though it had to be surrounded on three sides by parapet walls.

In almost all lands, the cloistered walks in the precincts of a cathedral or those forming parts of monastic buildings, run around secluded courts. Most large public buildings of our own and past times have courts, and their power to give the calm and peace appropriate to almshouses, which should be havens of rest for aged poor, has given us some of our most cherished architectural treasures.

But in England the court is seldom made the center of a comparatively small house, and yet if it were so planned it would grant much of the charm that it has bestowed in other ages and is bestowing in other lands. But if this is to be, the court must not be built, as it is in Italy, to exclude as much sunlight as possible, but so as to "trap" all the sunlight possible; it must be where we can sit in the open air and sunshine, yet protected from cold winds. We may also have very large doors and windows opening from our rooms upon the court, and these windows may be left open nearly all the time as the court will shelter them from wind and storm. Endless opportunities for thorough ventilation can be obtained by such a court, and the whole house can be brightened and vivified by allowing the sunlight and fresh air to enter. To give a better idea than was given in the photographs used to illustrate the third article of this series, of the effect of the court upon the house at Northwood near Stoke-upon-Trent, I have had three other photographs taken
DIFFERENT ROOMS AT NORTHWOOD, STOKE-UPON-TRENT, ENGLAND, SHOWING RELATION OF COURT TO THE ROOMS: THE PICTURE ABOVE SHOWS LIVING ROOM, THE PICTURE BELOW GIVES GLIMPSE OF COURT AND CORNER OF LIVING ROOM.

PICTURE ABOVE SHOWS RELATION OF COURT TO HALL AND STUDY, AT NORTHWOOD, STOKE-UPON-TRENT.
TWO VIEWS OF THE LOUNGING ROOM AT THE ROCKSIDE HYDRO-PATHIC ESTABLISHMENT, MATLOCK, DERBYSHIRE, ENGLAND.

Barry Parker and Raymond Unwin, Architects.
RECREATION ROOM AT ROCKSIDE, SHOWING STAGE AND STAIRCASE LEADING TO LOUNGING ROOM.

ONE OF THE BEDROOMS AT ROCKSIDE, SHOWING INTERESTING SIMPLE FITTINGS.
Howard Hall and Girls Club at Letchworth, England: Barry Parker and Raymond Unwin, Architects.

"Haygrove Cottage," near Bridgwater, Somersetshire, showing forecourt; Barry Parker and Raymond Unwin, Architects.

Preliminary sketch for elementary schools and schoolmasters' house, at Botolph Claydon; Barry Parker and Raymond Unwin, Architects.
and reproduced here. Even where the size of the house dictates that such a court shall be very small, it is often amply worth while. The courts in the houses near Stoke-upon-Trent, at Letchworth and at Rossett Drive in Yorkshire, illustrated here, the former by photographs and the two latter by plans and sketches, are none of them much more than twelve feet square, yet they are great boons. If a really small house is to be built in such a way as completely to surround a court, it must, of course, be a bungalow. There would not be enough rooms to occupy two floors. In some respects, too, the bungalow form has advantages for such a house, one being that it affords a better opportunity for ample sunlight to reach the court, also avoiding a "well-like" effect, while the building is high enough to give protection from wind. A glance at the plans and sketches of the Letchworth bungalow given here will make this clear. Before leaving the consideration of these plans and sketches, perhaps they should be used to illustrate a point in garden design which has not yet been raised,—namely, that when in the outlook from a house there is something it is desirable to shut out, sometimes this may be more effectively done by introducing something comparatively small, fairly near the windows of the house, than by relying entirely on the planting of trees at a distance from the house. In the instance under consideration, the pergola placed over the communicating path between the elliptical lawn and the lawn in front of the
bungalow, fairly effectively shuts out the other house shown on the
drawing, which so detrimentally obstructs the view from the bun-
galow.

To secure a desirable court feeling in an enclosed space, it is
not necessary that it should be surrounded by buildings on all sides.
As I have said, one sometimes finds this effect given to a small front
garden even where only one boundary is formed by buildings. Just
as by a landscape picture which gives no sense of a "beyond" or
"way out," an unpleasant shut-in feeling may be conveyed by a
court. To avoid this feeling in the bungalow in Garth Road, Letch-
worth, it was arranged that a vista through the front door across
the hall and away to the distant hills should present itself to anyone
entering the court. Similar planning to secure, for those in the
court, a hint of what is beyond, will be observed in all the illustra-
tions given here. The sketch of another bungalow and the photo-
graph of the forecourt of Haygrove Cottage in Somersetshire (both
shown here) may give an idea of the effects of enclosing a small
court on three sides in the one case and two in the other, and the
plans and elevations of a pair of houses designed for Rossett Drive
may suffice to show how two houses may together effectively enclose
a forecourt on three of its sides.

The house at Haslemere is given as an example of larger houses
planned around courts, but the most frequent use of the court is
in some form of communal dwelling. We find it in many large
hotels; the Savoy in the Strand being a conspicuous example.

In the Rockside Hydropathic Establishment, at Matlock, in
Derbyshire, the court idea has been the basis of construction, but
except on the lowest floor the court is open to the south, so that the view from the windows on its north side may not be obstructed and that there may be a pleasant promenade upon the flat roof over the drawing room. While this building is being considered, it may be well also to explain the uses of the well shown on the plan of the lounge. The recreation room is below this lounge and has its stage at the end where the well is placed, so that when an entertainment is being given on the stage, the lounge practically becomes a spacious gallery from which the performance can be watched. In Rockside we have another of those buildings which have been furnished and decorated from designs made by their architects.

Schoolhouses in towns may well be designed around four sides of a courtyard; not around a playground, but around a court in which teaching could be carried on in the open air almost all the year round, immune from outside intrusion, distraction and interruption. I suggest this for a town school, because I think a school out in the country could receive a still more open treatment. My design for the elementary schools at Botolph Claydon in Buckinghamshire may furnish some suggestion.

Whenever I pass through a village I always feel a little sad to see that the dreariest and most arid places are usually selected for the school and its precincts.
This surely should not be. The schoolhouse and grounds should be one of the brightest spots in the village, yet seldom will you find any windows in a village that have so dreary an outlook as have the schoolroom windows. Of course, this is partly due to playgrounds, and one wonders, need the schoolroom windows necessarily overlook these dreary wastes of asphalt or gravel? It will be seen from my preliminary sketch for the Claydon schools that the suggestion was to let the schoolmaster’s house and the school buildings surround on three sides a garden upon which all their principal windows looked, and that this garden should be entirely open to the high road on which the school stands; that loggias are provided so that lessons may be given in the open air when the weather will not permit the garden being used for that purpose, and that there may be sheltered places in which children can play in wet weather.

Two other points in this design seem to need comment. One is that its form was largely dictated by the necessity of collecting all the water from the roofs in the tanks shown in the sketch, at a height from which it would flow into the lavatories by gravitation; the other is, the window sills are not the customary four feet from the floor. It seemed to me a rather barbarous practice to have them so high. In this I was supported by eminent
educationalists who had come to the conclusion that the gain in mental alertness and cheerfulness where it was possible for children to see out of the schoolroom windows far outweighed any loss that might result from the distraction.

In the Howard Hall and Girls' Club at Letchworth we have an instance of small public buildings designed for differing purposes, but arranged to form one group, each building completing the other, and this accomplished by the adoption of the courtyard idea.

Sir Christopher Wren in his great plan for rebuilding London after the fire, adopted a system of dividing the whole area into blocks, each block having a court in the center, as in the gridiron plans for American towns. Unfortunately, however, there is no evidence that he conceived anything for these beyond the arrangement of show fronts toward the streets, the back elevations toward the courts being left to take care of themselves, and no attempt made to render the courts pleasant or comely. The position held in Wren's time was, that if a front elevation for a building fitted in with the current architectural ideas, it mattered not what unsightliness resulted in the back. Few ideas have been responsible for more ugliness in the world than this, and it is perhaps only recently that we have begun to seriously think about making all sides of a house equally attractive. Perhaps this is easier to accomplish in the buildings around a college quadrangle, which, after all, comprise chiefly one- or two-room tenements, than it is with a number of separate houses around a quadrangle, each with its own scullery, coal place, ash place, baths and lavatories. Still, I can imagine the
designer of tenements today claiming that it would be easier to accomplish this with larger houses.

Tenements and flats on the Continent are almost always planned around courts, and working people in Continental towns scarcely know the one-family house. They are housed in tenements almost entirely; eighty per cent. of the families in Berlin live in two rooms or one. English working people, on the other hand, almost always have the enormous advantage of living in the one-family cottage. Still, row upon row of these, forming mile after mile of street upon street, have produced district upon district, the dreary monotony of which can scarcely be equaled. I give here plans of typical working-class sections of German and English towns.

The tenement dwellers in Berlin may be said to have some advantages over the English workingman who lives in one of these rows of cottages, though they are advantages which by no means give compensation for the detraction from family life, and the loss of something more nearly approaching a home which the English workingman may enjoy. The Berliner’s dwelling may more frequently be near where he works, preventing the enormous waste of time and energy expended on the daily journeys to and from work. Even if the tenement only looks out onto a court, when the occupants have descended the staircase and passed out of the court, they may be at once in a beautiful wide, light street, close to everything, whereas the dweller in the row of cottages might have to traverse miles of the mean streets I have described. Dwellings, even if only tenements, built around a court, have another advantage which in these days of motors is being increasingly appreciated. The court provides a comparatively safe place for children’s play, for which the dweller in an English working-class suburb has no equivalent. The children of
THE COURT IN AMERICAN ARCHITECTURE

these workmen have only the street with all its danger, noise and dust as a substitute.

I feel that in the quadrangle of one-family cottages may lie the solution of some of the problems which have been presented, and that by means of this plan we may combine some of the advantages of the English and Continental systems of housing the working classes. I would have swings and sandpits and similar delights in the center of such quadrangles. There might always be trees and grass and flowers as a substitute for the macadamized expanse of the streets, and the adoption of this idea would lessen the length of the streets required.

Modern motor traffic has by its dust, smell and noise rendered life almost intolerable in a house on a main road, and this alone may compel the consideration of some such plan as I suggest. Again, surely the streets would themselves become pleasanter, just as they are in Oxford and Cambridge, from the glimpse into courts the wayfarer has each time he passes an open gateway. But the fuller consideration of this must be left until the next article.

THE COURT IN AMERICAN ARCHITECTURE

A ll along the Pacific Coast and down through Mexico, the court or patio is a significant feature in domestic architecture, more important and valuable even than the wide verandas and pergola porches. Our Western life is more and more an out-door life. People are living near green trees and lawns, breakfasts and teas are eaten where flowers bloom, near the sound of fountains and where fresh winds blow. The modern architect realizes that wherever the climate will permit he must arrange for outdoor living, and wherever space will allow there must be the inner court where outdoor living can be made not only beautiful, but secluded. We have grown at last to know that a home is not merely walls and roof, but a place to live in beautifully and healthfully, and the more open space the home furnishes, the more hygienic the life is bound to be. As yet the widespread use of the court or patio has not reached the eastern edge of America. We are beginning, however, to think toward it intelligently, and it is bound to come, in spite of our climate, in spite of the fact that certain months of the year it could only be used as a playground for children, or as a beauty spot for the eye. We are growing in the East, as in the West, in artistic appreciation, as well as in our demands for more essential home qualities in our houses.