landt Park with New York City and its bay beyond. Lying so high, it is natural that the air of Park Hill should be specially good; in fact, the fog level very seldom reaches the top of the hill. True, it is quite a height to climb, but the ease-loving residents get around this disadvantage by an elevator from the railroad station, where commuters may ride from the level of the railroad up to the level of their homes for the moderate price of one cent.

Naturally, being so near New York, the price of land is not low, but neither is it exorbitant, and a man of moderate means who is able to compass the rent of a fairly decent New York apartment would not find it difficult to build a home that would forever rid him of the necessity for paying rent. This is a consideration which is not taken into account as often as it ought to be, because it is so much easier to worry along with comparatively small regular payments than it is to get together a sufficient sum to make at least a beginning at purchasing a home. Yet the pressure of life in the city is inducing more and more people to make the effort, and fortunately there are many ways in which it may be done without overwhelming expense or heartbreaking anxiety. At least it offers a solution to the problem of trying to carry on your business in the city and at the same time have the comfort and freedom of a home of your own in the country. It is not so good as a farm, but it is a long way ahead of trying to live in the city, and it offers an opportunity for growing children to have plenty of fresh air and open country to grow up in, and to carry into later life the memory of a home instead of a flat.

A STUDIO-BUNGALOW DESIGNED AND BUILT IN ACCORDANCE WITH FRANK W. NYE

If one wants to know what an inert old world this is, he has but to try to carry out original ideas in building a home. The contractor, the sub-contractors, the carpenters, all the workmen, and most of one’s friends and neighbors are banded together, first to discourage, then to argue against, and finally to implore the omission of all individual ideas. Every influence, including apparent economy, suggests the commonplace, and he must be brave indeed who persists in expressing his own individuality against these adverse conditions. But that it can be done, and a house that is entirely original with its owner can be built both better and more cheaply than by the conventional method, has been proven by the experience of Mr. H. Vance Swope in designing and building his own studio-bungalow at Mardean, New Jersey, on the south shore of Lower New York Bay.

"If there is one thing that this experience has taught me, it is never to believe what a contractor says," remarked Mr. Swope. "This was not meant as a piece of pessimism: there is a good deal in it. I remember an experience in the decorating of a church in one of the suburbs of New York, which is a good example of the love of the average contractor for the commonplace. The decorators had exhausted the rector’s patience by decrying every tasteful suggestion he made. When all was done save painting the chancel, and the only remaining problem was to decide whether it should be green or yellow, the reverend doctor found it difficult to decide, so he asked the decorator what color he would advise. ‘Yellow,’ said the decorator. Without a moment’s hesitation the pastor replied, ‘Well then, I’ll have it green.’"

Another thing proven by Mr. Swope’s experiment is that the kind of a home that
THE STUDIO-BUNGALOW OF MR. H. VANCE SWOPE AT MARDEAN, NEW JERSEY, OF WHICH THE OWNER IS ALSO THE DESIGNER AND BUILDER.

LIVING ROOM OF MR. SWOPE'S STUDIO, ONE END OF WHICH IS USED AS A DINING ROOM.
VIEW OF LIVING ROOM IN MR. SWOPE'S STUDIO, SHOWING STAIRWAY, AND WINDOWS CONNECTING STUDIO WITH BEDROOM ON SECOND FLOOR.
neighbors covet and architects copy is not so much the result of a longer purse as the outcome of intelligent thinking on the subject, and an inherent love for the roof-tree. In fact, those accustomed to appraise building values, in guessing at the cost of his place, have usually just about doubled the actual outlay.

Mr. Swope is an artist who for years has cherished certain ideas which he longed to express in stone and wood. He is kind enough to say, "I was more helped by my study of The Craftsman than by anything else in working out my little place. It shows what an amateur can do when aided by The Craftsman." There were many obstacles, of a kind that usually do not have to be contended with, in the way of building this bungalow. In the first place, Mr. Swope lived in New York last winter, while the cottage was being built across the street. Then the stone-mason who built the chimney was an Italian, whose English vocabulary included very few words by which he could be directed. Consequently the placing of each stone of the sixteen loads of cobblestones which were used in the spacious fireplace and chimney had to be controlled by pantomime during the tri-weekly visits of the designer. This "peanut" or "pudding" stone, by the way, of which the cobblestones in that locality are formed, gives to the house its greatest charm as to color, for the stone is of a general dull red shade, with just enough variety to give it the same color effect which in brick is called "tapestry." The use of this local stone in building the chimney helps to carry into effect one of Mr. Swope's favorite ideas, which is to make this summer home look as though it belonged to the landscape.

The staining of the shingles with which the walls are sheathed is one of the many interesting experiments which came about naturally in the building of the bungalow. When the place had been roofed, it was immediately apparent that something would have to be done to tone down the newness of the California redwood shingles. Mr. Swope would have despaired when his builder told him it would cost $45 to stain them, had he not already surmounted many just such difficulties. Somewhere up in Pennsylvania he had heard of someone dipping shingles in crude oil. He ordered five gallons from his grocer, added a little lampblack, and paid the local washerwoman one dollar to brush it over the shingles as high as the top of the first story. When that had been done, the pleasant contrast of the lower with the upper part of the house made it advisable to leave the latter as it was. The whole job cost just $40 less than the estimate, although, to be sure, something of pride had to be sacrificed in accepting responsibility for the picture made by the stout washerwoman as she clung to and stained the roof of the well-house.

This experiment in shingle staining was typical of many other experiments made as the building progressed. The house was not laid out in a cut-and-dried manner before ground was broken, and the plan then followed with mechanical accuracy. Even the slope of the roof was determined by experiment with the rafters at different angles until the right pitch was found. The last word is far from being said in architecture, and until then it is as it should be, that occasionally there is a man or woman who is not satisfied with things as he or she finds them, but wants to do a little experimenting. Mr. Swope did not balk even at using second-hand material when he found just what he wanted. Somehow, the newer things look when they are new, the quicker they look old and the worse they carry their advanced years. That is why Mr. Swope, happening to pass a building that was being wrecked and seeing just what he wanted in the way of dormer windows, to be sold at a bargain, gladly secured them and had them shipped to Mardean.

The feature of the interior of this pleasant bungalow is the studio, or living room, —26 feet long and 15 feet wide,—one end of which is used as the dining room. This room extends clear to the roof, reaching a height of about 20 feet at the highest point.
A STUDIO-BUNGALOW DESIGNED BY THE OWNER

It is lighted from the rear by a row of windows and from the front by two rows,—one on the first floor level and the other in a dormer. At the side are two more windows.

With the exception of one casement of leaded glass roundels, all the downstairs windows project 18 inches beyond the outside of the building, and are recessed from within in such a way as to give the impression of being placed in a very thick wall, such as would be found in a stone house. This recessed effect is one of the most attractive of the structural features. The front of the studio opens on the porch, the main part of which is 12 by 12, with a little offset and steps at the side. In the middle of one side, opposite the stairway, is the hospitable fireplace which forms the only, but sufficient, means of heating, and a door at the rear opens into a shower-bath and lavatory. An alcove off the studio leads to the kitchen, with its tiny back porch and adjacent well-house. Between the kitchen and downstairs bedroom, and opening off the latter, is another bath.

All the downstairs rooms are finished in rough uncolored plaster, with planed and brown-stained strips of wood dividing the wall spaces into panels, as shown in the photograph. All the woodwork, including the floor, is stained the same rich walnut brown. The doors are not the usual flimsy paneled affairs, but are made on the premises out of plain ceiling stained brown. The metal trim is all hand-hammered, armor-bright iron. Upstairs there are two small bedrooms, each one lighted at the end by a dormer, and at the side by a casement. In one of these rooms, Mr. Swope finished the walls with a wood-fiber board that can be nailed directly to the studding, and dispensed with both lath and plaster,—another experiment that has proved very satisfactory. Opening into the studio from one of the upper bedrooms are spaces much like the triforium openings into the nave of a church. Openings also exist between the studio and the spaces under the porch roof. This gallery effect is plainly shown in the illustration of the interior. Another interesting feature is the structural-looking truss which reënforces the long span of the rear rafters, and incidentally helps to break up the size of the large room. This and the other beams that show are not planed, but stained in the rough to the same tone of soft brown as the rest of the woodwork.

The kitchen has been made pleasant by giving it a floor of small octagonal dull-red tile, set in wide cement joints by the owner himself. The floor was then given a coat of lampblack in water, which colored the cement without affecting the tile, and the whole was rubbed with a coat of oil. The double floors of Georgia pine are well under-studded with stout cedar posts, while the main supports of the house are brick piers. The space between the ground and shingle line is covered by a lattice, against which are planted hollyhocks, Dutch tree roses and German iris.

Of course, were this bungalow to be adapted to family use, certain minor changes would have to be made in the arrangement of the rooms. As it stands there are five rooms and two baths, intended for a bachelor and his friends,—very convenient and comfortable but without the privacy which would be required were it intended for family life. The house occupies one corner of five 25-foot lots and, in placing it on the plot, it was put where it would command the best view of the Bay. Already it is surrounded by an attractive lawn and hedge. Inside, modern plumbing, supplied by a tank in the attic, into which well water can easily be pumped, gives the owner one of the principal conveniences of city life.