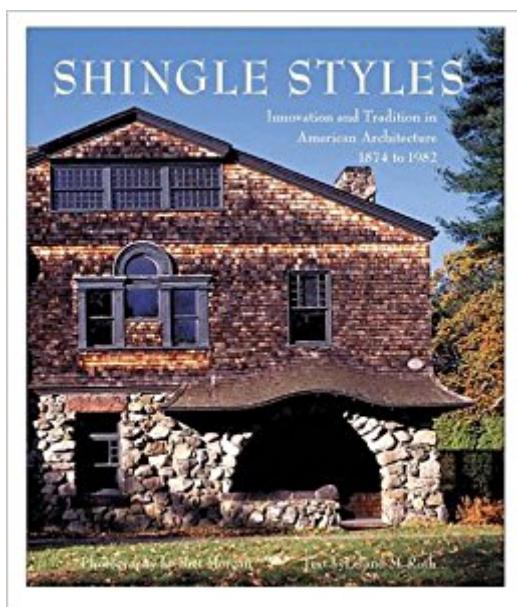


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Shingle Styles. Innovation And Tradition In American Architecture, 1874 To 1982



Synopsis

Book by Bret Morgan, Roth, Leland M

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Customer Reviews

While Newport, Rhode Island, may not have been the birthplace of shingle style, it certainly became--somewhere around the 1860s--a stronghold for an approach that would become popular in American architecture. Established as a major shipping port in the mid-18th century, Newport went on to become a fashionable destination for the wealthy and the ambitious who took a liking to enormous houses (which they referred to as "cottages") which were built along the eastern shore of Aquidneck Island. Shingle Styles begins its case-by-case study of various American structures by focusing on a lasting monument in Rhode Island, the William Watts Sherman house, designed by Henry Hobson Richardson. Built in the 1870s, the Sherman house set the standard for many of the unifying themes of shingle style: long horizontal lines created by extended roof overhangs, rows of aligned windows, and a cantilevered upper gable. The decisive change in the Sherman house, however, and the strongest element of this new architectural style, was the use of wooden shingles for an exterior wall covering rather than red clay tiles or stone. As author Leland M. Roth points out, this simple change "opened up possibilities for variations in texture and surface, with the shingles cut and nailed in different patterns ... especially in the upper gables." Roth goes on to detail a total of 30 structures, including homes, clubs and lodges, churches, farms and barns, and a hotel. The story of shingle style is also told through more than 200 illustrations and photographs, mostly in

color. Along the way we learn about Frank Lloyd Wright's home and studio in Oak Park, Illinois; James and Merritt Reid's Hotel del Coronado in Coronado, California; William Ralph Emerson's Felsted in Deer Isle, Maine; and Greene & Greene's Gamble House in Pasadena, California. As an architectural characteristic, shingle style has its limitations. How much can be said, after all, about buildings which are unified only in their appearance of being covered entirely in wooden shingles? Roth helps to push appreciation to the next level, however, showing how the influences of craftsman, bungalow, prairie school, and postmodern touches have helped to enliven the style.

--John Russell

There are very few purely "American" genres of architecture, but the Shingle Style is certainly one of the most original of them. The style was fed by medieval and Japanese influences and was closely linked to the Aesthetic and the Arts and Crafts movements. Prominent architects, including H. H. Richardson, William Ralph Emerson, and Frank Lloyd Wright, were all influenced by the style and eventually directly contributed to its milieu. Architects and architectural movements, including postmodernism, have continued to be influenced by this style. This lavish volume begins with a well-documented history and then focuses on some of the more noteworthy examples of the style, in its original and modern manifestations. Some of the more notable buildings featured are Wright's Home and Studio, Julia Cameron's Sausalito Woman's Club, and Richardson's Watts Sherman House. For each of the 30 structures featured, there's delightful commentary and luscious photographs, highlighting the principal features of the structure and how it relates to the style. A delightful look at one of America's most creative and influential architectural styles. Michael Spinella

This is a fine coffee-table book on the manifestation of the Queen Anne movement known in recent years as the Shingle style, thanks to Vincent Scully. The primary thesis is that this style has had various manifestations to the present time. This could be true if Mr. Morgan's supposition that the style includes all houses having wood shingles as a significant exterior cladding material, and nothing beyond that. As such, he includes not only late nineteenth century houses, but also Arts and Crafts houses, Post-Modern houses, and neo-Shingle Style houses. It is like saying all people with a certain level of melatonin in their skin are African. There is apparently no set of stylistic parameters, despite Professor Scully's efforts, which determine what is and what is not a Shingle style house. The result here is a really lovely book of examples of significant houses having wood shingles as their primary exterior cladding material.

Great pics and concise history.

very informative. great book to have on the shelf - to look at houses i wish i owned. buy this for sure great book

"Shingle Styles" makes a great companion volume to Vincent Scully's "The Shingle Style". The lack of plans here didn't bother me because Scully's book has so many. Architects like Stanford White conceived of these buildings in 3D and presented them in 3D sketches and vignettes, and "Shingle Styles" takes a similar pictorial approach. Almost like the old sketches, the color photographs show the 3D reality of the buildings, and the play of natural light across their textured surfaces. "Shingle Styles" goes beyond Scully's book to include great examples across the U.S., and also some examples of modern houses inspired by the Shingle Style. I especially enjoyed learning of the 1982 recreation of "Kraghsyde", one of the long-lost ultimate Shingle Style houses.

This is a wonderful book. The photos are sublime--going well beyond mere structural illustration and explanation to capture the spirit of the original design. The text gives grounding information about the evolution and permutations of what has come to be called Shingle Style and examines 30 structures, both familiar and unfamiliar. Roth recounts not only the training and shaping influences of the architects who designed these, but also provides such information as the circumstances surrounding the original project, a bit of social history, or the preservation efforts of present-day heirs. The presentation is thorough without being overwhelming or deadly, dryly academic. Morgan's wonderfully poetic photos take a similar approach: conveying not only the architecture of the whole, but also revealing the telling detail. I liked the inclusion of modern-day exemplars of this American style.

The book "SHINGLE STYLES Innovation and Tradition in American Architecture 1874 to 1982" is a truly exquisite book. The shingle style architecture is one of the last american architectural styles, and should be deeply cherished. The book has beautiful photographs by Bret Morgan and flowing text by Leland M. Roth. The book brings you through time, starting in the gilded age with lavish country homes, and ending in recent 1982, again displaying a lavish country home, stating the continuation of the shingle style. While reading the book you tend to have vicarious dreams of living in the later 1800s, going to the country home with the family and walking along the beach or scenic

country path, with your shingle villa in the background. The book makes a fine contribution to any library, and in my library it is prominently positioned in reach of all that wish to indulge in the enjoyment of the shingle style of architecture. I strongly recommend this book, and hope you enjoy it as much as I did.

The selection of buildings covered is very good as a sampling of the very best of different aspects of the shingle style. It is also example of what is so often wrong with what is sold as Architectural History in the popular press. The admittedly evocative photographs do often convey an insight into the "feel" (for the lack of a better word) of the individual structures, they usually do not however provide clear understanding of the form, organization or context of these wonderful structures. The supporting text told me little that I didn't already know, in the cases of several structures of which I had little or no familiarity the text told me little that was of value. I believe the attitude of the author towards architectural writing is illustrated by the fact that he chose not to include plans, comprehensive information about the various architects backgrounds, education, practices, or examples of other similar work to place the illustrated works in historic context. Conversely, he devoted a comparatively large portion of the text to describing the Owner/occupants. A concise example of the shortcomings of this book would be a comparison of the amount of useful information contained in its description of Ernest Coxhead's house to that found in "On the Edge of the World" by Richard Longstreth where five pages in a small format book supported by five poor quality illustrations and one plan communicates a far superior understanding to the reader of this wonderful house.

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