

near-universal use of pink to designate masonry in plan or vertical section. Of course, institutional influence could retard as well as promote change. Vauban's graphic legacy was certainly important in the context of this book's argument, but military historians have identified the increasing orthodoxy of the Corps of Engineers as a factor that eventually contributed to France's loss of primacy in this field. In England, the Office of Ordnance under the Palladians remained a bastion of monochrome conservatism until the appointment of the widely travelled and French-influenced William Chambers brought colour to English architectural graphics.

The growth of 'affective' colour as the medium of communication between the architect and his public came later, stimulated by the development in the eighteenth and early nineteenth centuries of what the author calls a public exhibition culture. Spectacularly coloured drawings came fully into their own as the exhibitions promoted by national academies brought drawings into the public eye and the *École des Beaux-Arts* (followed by other institutions) made achieving success in design competitions a key goal for aspiring architects. Newly developed techniques for colour printing assisted this process by bringing attractive architectural images into the homes of those enthusiasts who could not join the upper classes in their travels.

Most of the book is about ideas and demands careful reading. A fascinating appendix provides an account of the production of drawing paper, pigments, inks and the instruments available to early modern architects until what are historically very recent times. Few readers will be old enough to have been taught how to stretch Whatman paper, lay a wash, or pipette Indian ink into the adjustable steel jaws of the drawing pens that were replaced in the 1960s by the Rotring Rapidograph and its rivals, themselves very soon supplanted by the CAD systems that allow designers to move between monochrome and full-spectrum colour at the touch of a button. The early modern revolution in architectural graphics and the attitudes shaped by them consumed the best part of four centuries.

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Roger White, *Georgian Arcadia: Architecture for the Park and Garden* (New Haven and London: Yale University Press, 2023), 352 pp. incl. 312 colour and b&w ills, ISBN 9780300249958, £40 doi:10.1017/arh.2023.21

*Reviewed by* GEOFFREY TYACK

'Tis use alone that sanctifies expense / And splendour borrows all her rays from sense.' So wrote Alexander Pope in his 'Epistle to Lord Burlington'. His words would not have cut very much weight with the builders of the follies, towers, gate lodges, 'eyecatchers' and sham ruins that are anatomised and celebrated in this handsome, scholarly and lavishly illustrated book. Roger White has devoted much of his life to

exploring, photographing and chronicling the garden buildings that were put up in such large numbers in Britain and Ireland during the so-called long eighteenth century. Now, following his *Cottages Ornés: The Charms of the Simple Life*, published by Yale in 2017, his latest book gives these engaging and sometimes bizarre structures the detailed attention that they richly deserve.

Garden buildings were for the most part designed to give pleasure to the men and women who commissioned them and to those who saw them, even if that often meant no more than a glimpse of a turreted gate lodge by a roadside or a tower on a hilltop. Their sense of discovery and enjoyment is clearly shared by the author, and is communicated to the reader in lucid no-nonsense prose, free of academic jargon and enlivened by well-chosen quotations from the copious travel literature of the period. The twenty chapters are arranged typologically, starting with a long introduction and ending with a final, necessarily selective, survey of garden buildings overseas. The intermediate chapters are grouped together in four sections: Buildings of the Approach; Buildings for Relaxation and Entertainment; Buildings of Sensibility; and Buildings of Utility, including a castellated deer pen at the Bishop of Durham's Auckland Castle and a bizarre cone-shaped barn of 1743 at Castletown in County Kildare. Earlier in the book the reader encounters gazebos, rotundas, temples, towers, grottos, mausolea, hermitages (some originally complete with hermit) and even, at Pitchford Hall in Shropshire, a timber-framed tree house. Such buildings have often been dismissed as frivolities, but, in the utilitarian climate of the early twenty-first century, it is refreshing to be reminded that architecture can unashamedly evoke the third component of the Vitruvian triad: 'delight'.

White's book will become the standard work on the subject, complementing and supplanting Barbara Jones's more impressionistic, and long out-of-print, *Follies and Grottos*, which first appeared in 1953, and Gwyn Headley and Wim Meulenkamp's *Follies, Grottoes and Garden Buildings*, essentially a gazetteer, revised in 1999. White's accumulation of detail is sometimes overwhelming, but the reader's interest is sustained throughout by the inclusion of superb colour photographs, most of them taken by the author. There are, inevitably, some omissions, especially in the final chapter, which charts the influence of British garden architecture on that of the Continent, and which might have found room for Charles Cameron's Aviary at Pavlovsk near St Petersburg and Karl Friedrich Schinkel's Roman Baths at Charlottenhof, Potsdam. Nevertheless, whether dipped into, referred to or read cover to cover, White's tour de force can be recommended to anyone interested in learning more about an important and underestimated aspect of Britain and Ireland's architectural heritage. Above all, it will encourage readers to seek out and enjoy these fascinating buildings for themselves.

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