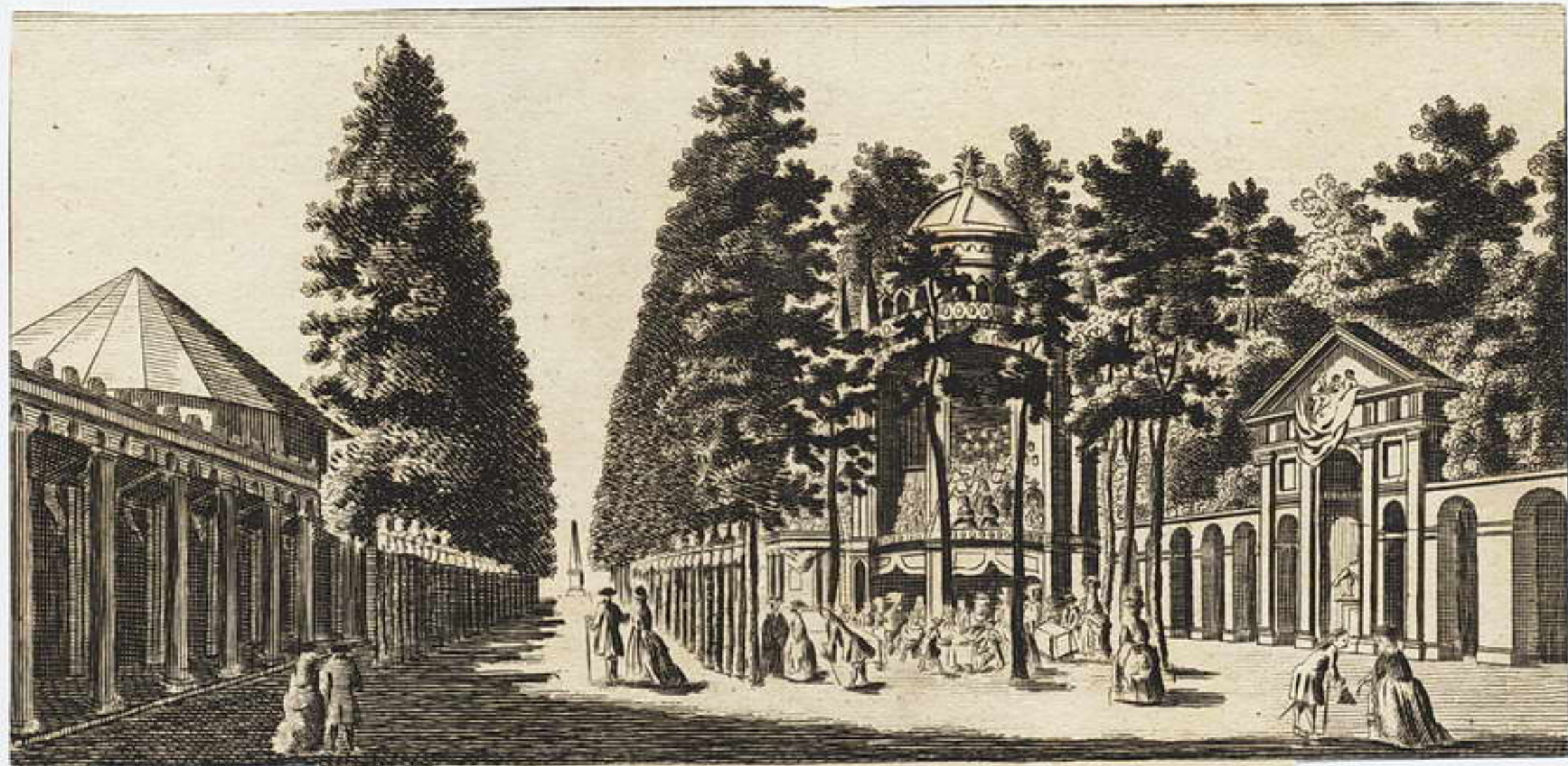
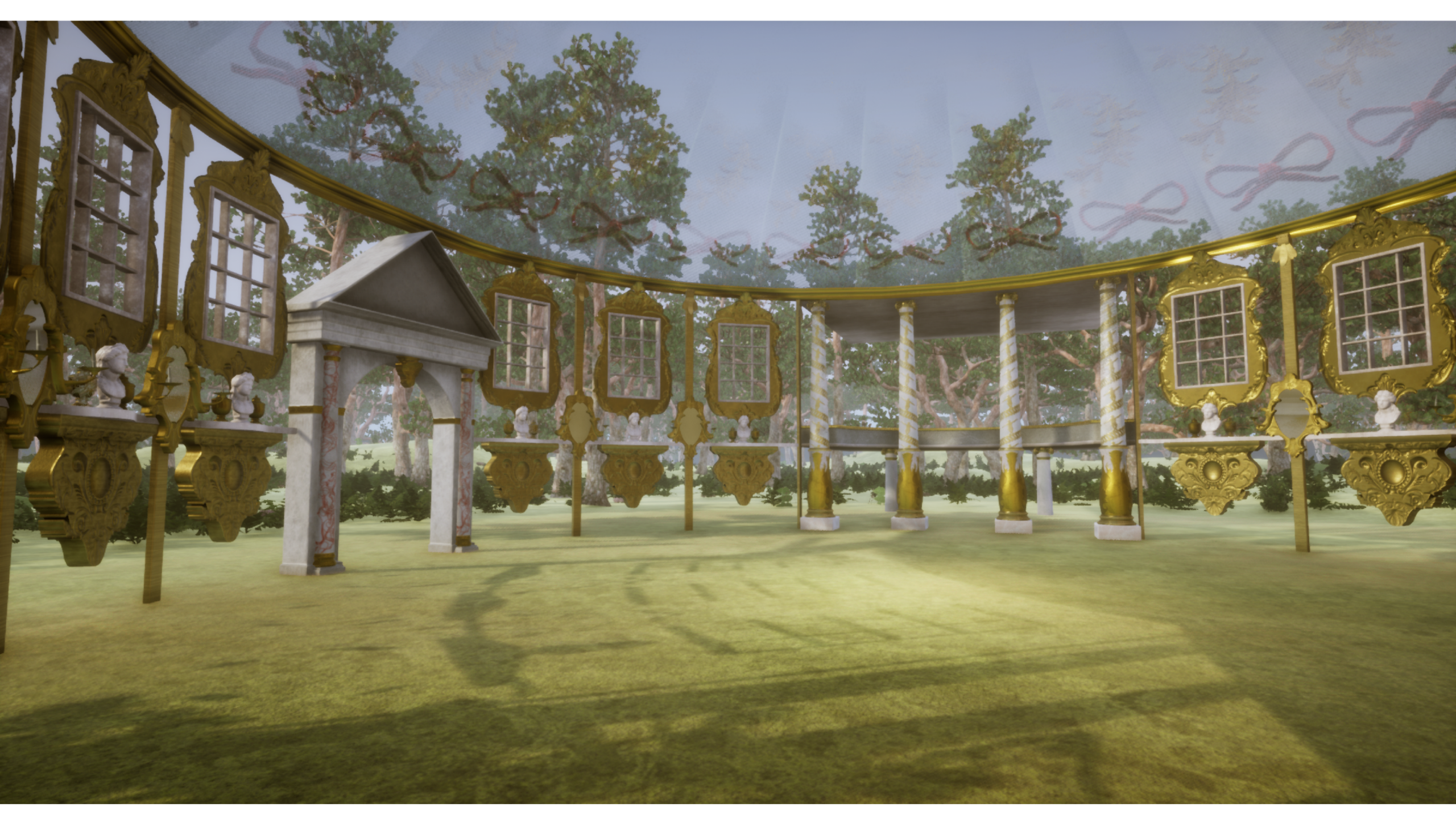




View *of* VAUX-HALL GARDENS .



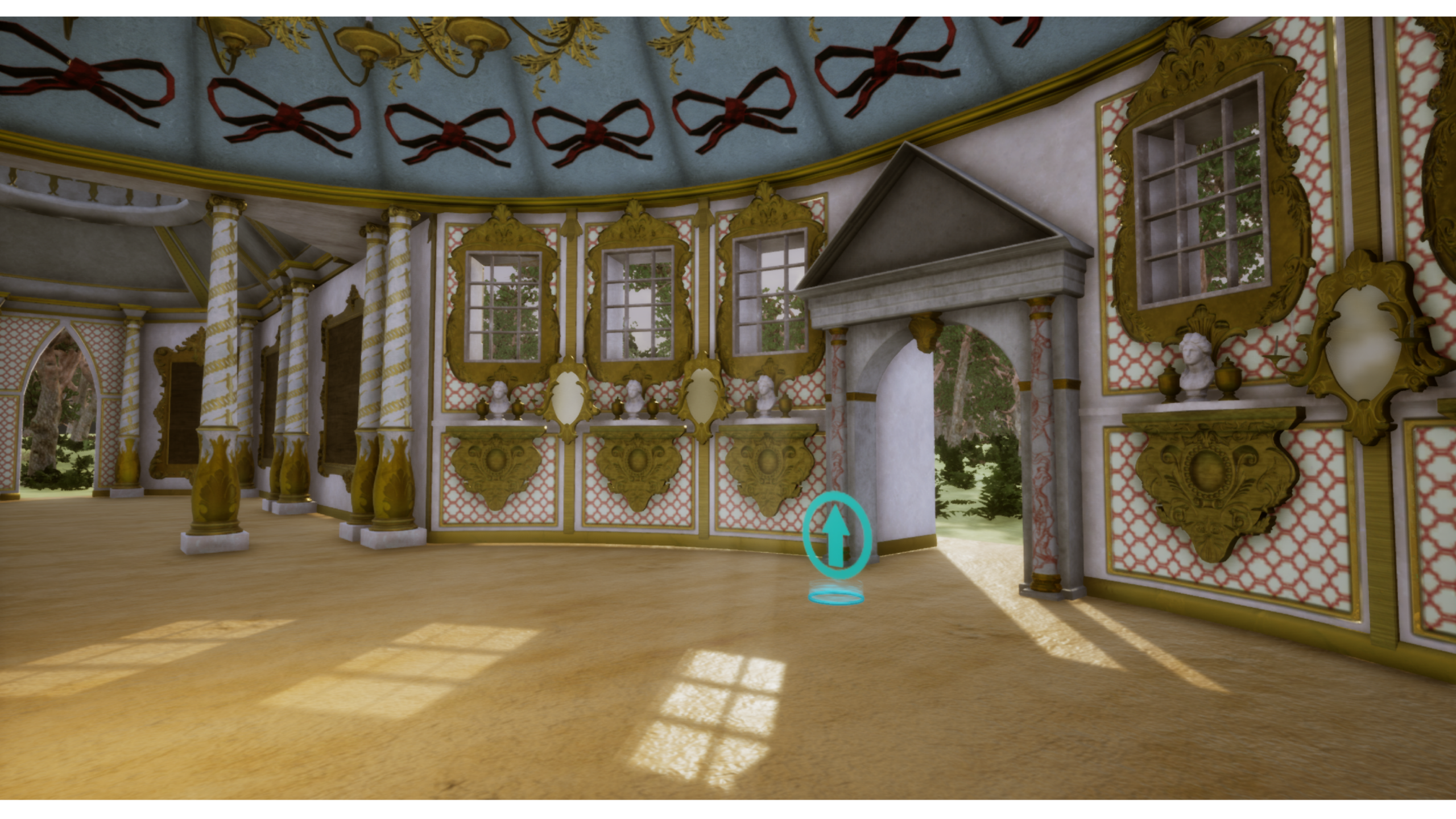
Vauxhall Gardens was an outdoor resort, where you were meant to promenade on the gravel walks, listen to the music in the Orchestra-stand, talk with your friends and partake of the (very expensive) refreshments. On an ordinary evening, the Rotunda would not have been a popular spot with visitors; however, if the weather turned nasty, the Rotunda came into its own, as the only indoor space. (David Coke)



The Rotunda had opened for the first time in 1748, so, in the early 1750s it is quite new, and some visitors will not have seen it before – was it well received, or was it seen as the thin end of a wedge? In practice, it was a vital addition to the gardens' facilities following the opening of Ranelagh Gardens in Chelsea in 1742, with its massive Rotunda. Had Jonathan Tyers not built an indoor space, he would have lost out to his biggest competitor. (David Coke)



The inside of the Elegant Music Room in VAUX-HALL GARDENS.
London printed for Rob^t Taylor, at the Golden Duck, in Fleet-Street.



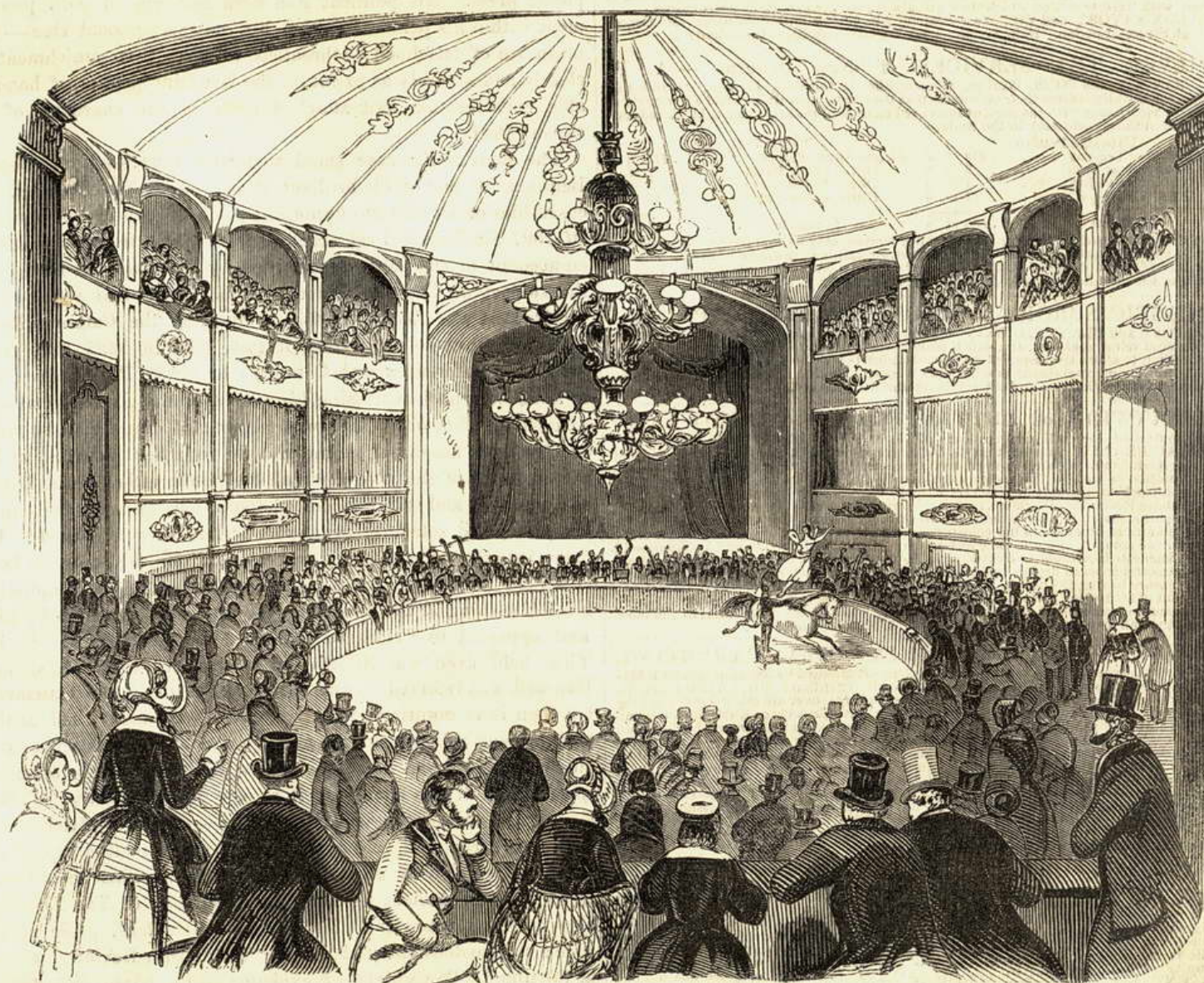
In poor weather, the Vauxhall band would withdraw from the outdoor orchestra stand and move in to the Rotunda. Once there, the programme of music would not change, but there may have been more songs and fewer instrumental pieces. This is because of the excellent acoustic of this space (with its 28-section fluted ceiling) compared to the very difficult acoustic outside – the singers would have been very happy to move indoors. (David Coke)



Representation of the Grand Saloon in Vauxhall Gardens.



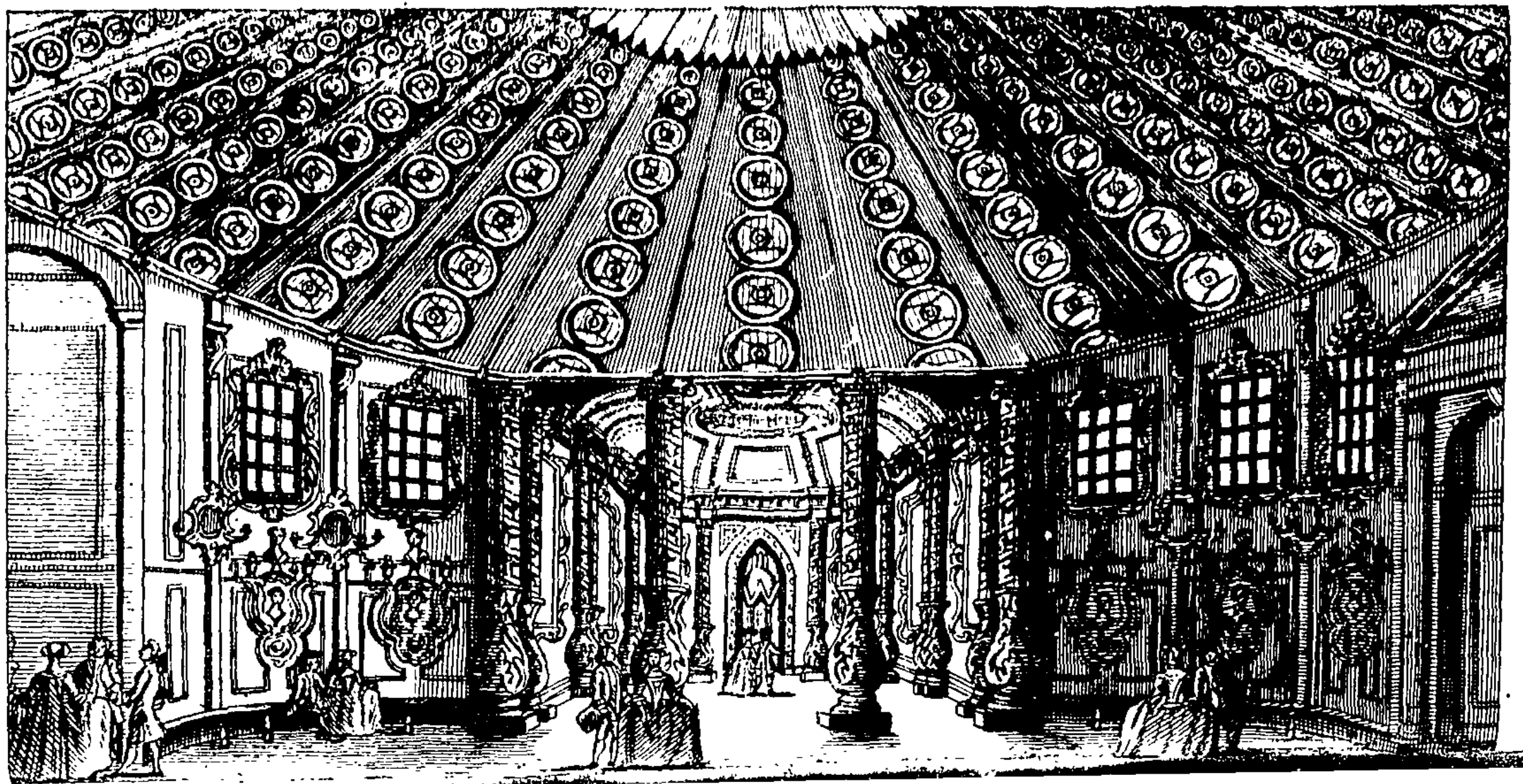
On the odd occasion when the evening started fine, only to be interrupted by a torrential downpour, the Rotunda would have been extremely crowded and steamy. On these occasions, pickpockets would have had a field-day, despite Tyers's constables. Amazingly, visitors did still attend, even in wet weather. There was only one evening in the whole history of the gardens when not one ticket was sold.
(David Coke)

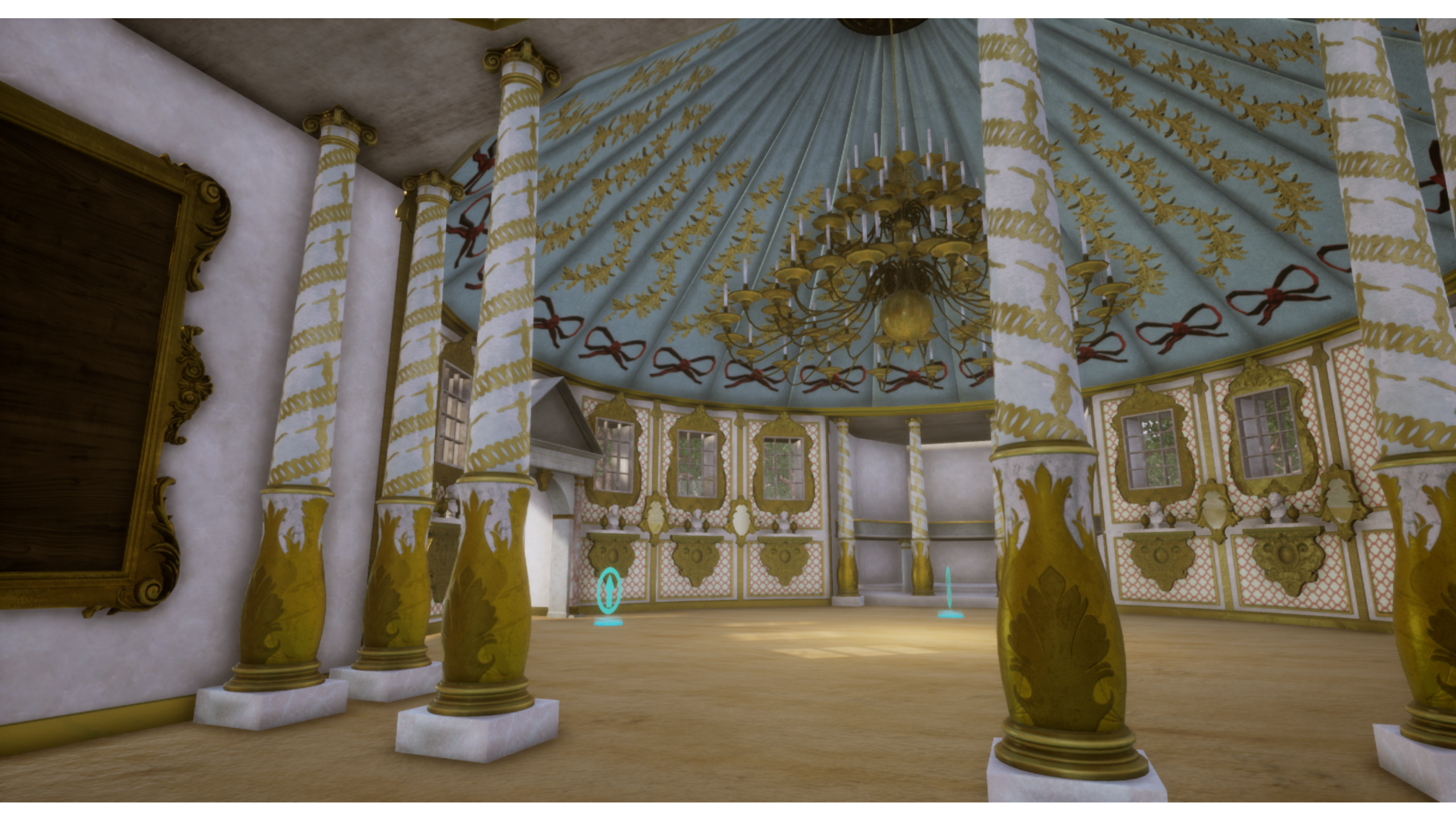


THE ROTUNDA AT VAUXHALL.

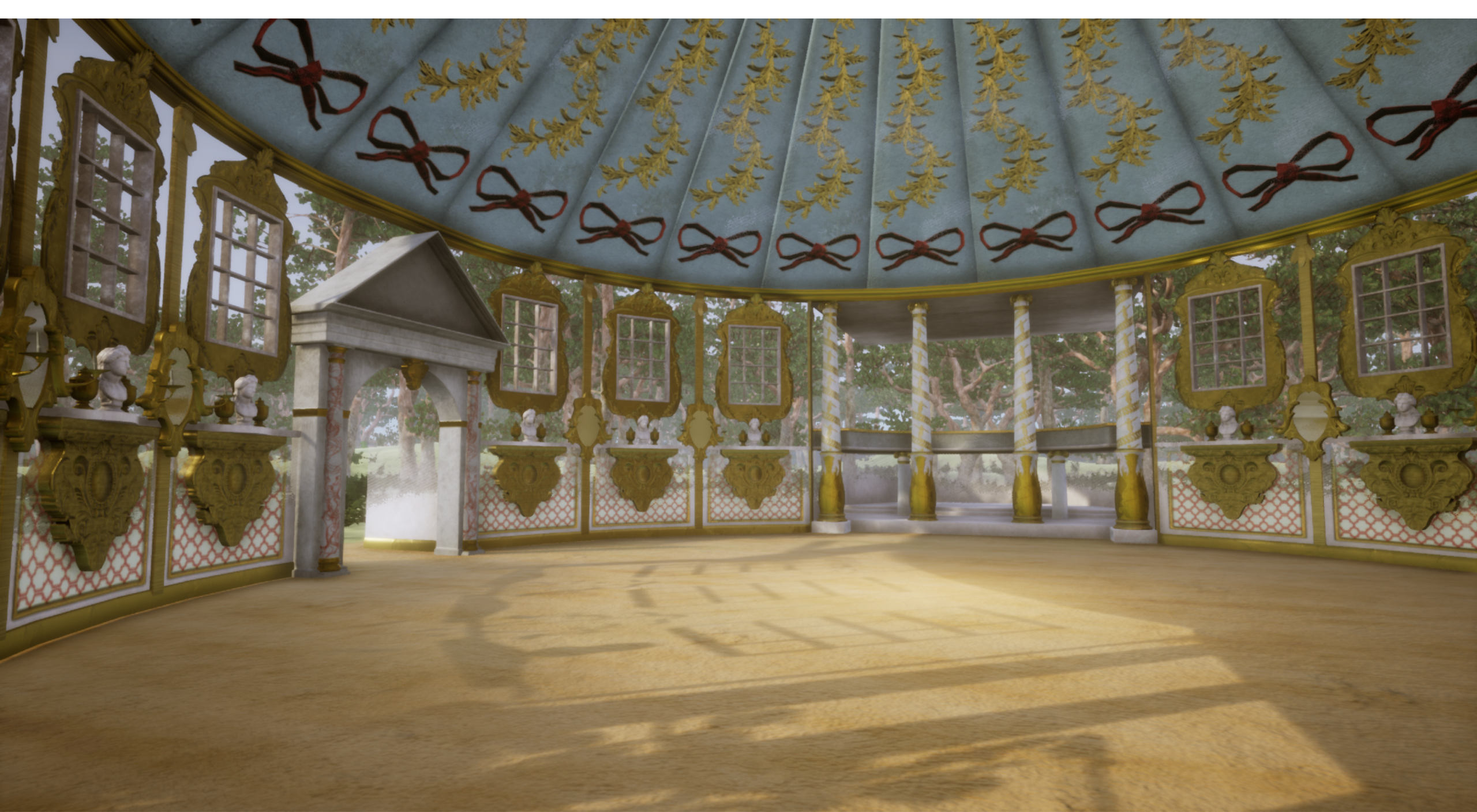


The attractions of the Rotunda were not numerous, but very appealing. The first was the mere fact of this huge indoor space, with its 'umbrella' roof. The illumination was almost overpowering for most people at the time – 72 candles in the main chandelier, and sconces all around the walls – at night it must have been one of the best-lit rooms in Europe. (David Coke)





The mirrors helped to spread the light around, but also produced the special effect, which Lockman writes about – if you stood immediately under the chandelier, you could see yourself reflected 16 times between the busts of English worthies – Shakespeare, Milton, Newton, Locke, Dryden, Pope, etc. Just to be in this space gave people a feeling of grandeur, of being uplifted. This feeling was encouraged by Tyers's almost obsessive use of the Prince-of-Wales feathers as a decorative *leitmotif* everywhere, making it clear that Vauxhall was an integral part of the Prince's Duchy of Cornwall Estates, so at Vauxhall you were walking on royal ground – one of his most effective marketing tools – almost subliminal. (David Coke)



This interior was, for most people, hugely exotic and impressive – just the sheer number of mirrors would have been remarkable – they were very expensive objects, as were the candles. And all that gilding too! But really, for most people, the great attraction of Vauxhall at this time was the other visitors. Whether members of the royal family, aristocrats, wealthy tradesmen, foreign tourists or ambassadors, shopkeepers, farmers, apprentices, servants, and of course the ever-present prostitutes, the social mix at Vauxhall was hugely wider than anybody would have experienced anywhere else. (David Coke)

