



ENGLISH HERITAGE

Culture and Entertainment Buildings Selection Guide

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Selection Guide

Culture and Entertainment Buildings

I INTRODUCTION AND DEFINITIONS

This selection guide covers buildings erected for the arts, entertainment and recreation. Cinemas, museums, galleries, theatres, dance halls: the range is wide, from buildings of solemn intensity to others of fantasy and delight. What unites them are the factors of pleasure, escapism and self-improvement. Considerable architectural effect was often deployed, and those that have come down to us are among the most evocative reminders of past patterns of culture and leisure. Such buildings can be regarded with great attachment by the community, and their closure, alteration or demolition can prompt considerable concern. Designation will be warranted for those candidates which clearly possess special architectural or historic interest: this guide sets out the main factors that are borne in mind when undertaking assessments.

Inevitably, there are strong overlaps with other selection guides, especially **Garden and Parks** and **Sport and Recreation**. Pubs and restaurants are considered under **Commercial**.

2 SPECIAL CONSIDERATIONS WHEN SELECTING BUILDINGS FOR CULTURE AND ENTERTAINMENT FOR DESIGNATION

Buildings in this category are extremely diverse. Some make a strong impression in the street, as a statement of their cultural and often civic aspirations, or to attract patrons inside. Yet it is often their interiors that are the determining factors when considering them for designation, and any listing, especially at high grades, will normally be based on the quality, rarity and/or good survival of the interior. Much greater selection is required for buildings of the inter-war period. The number and range of surviving buildings from this era mean that which merit designation is least clear-cut and where the most difficult judgements regarding architectural innovation need to be made. Post-war buildings will require stringent assessment, with architectural quality, innovation and social significance being the principal factors of relevance.

3 HISTORY BY BUILDING TYPE

A Buildings for Books and the Visual Arts

Libraries There were very few public libraries before the mid nineteenth century. Even private subscription libraries were rare, and have seldom left any evidence behind. Few could afford to build their own premises and many adapted pre-existing buildings. Bespoke examples, such as the Newcastle Literary and Philosophical Society's premises (by John Green, 1822-5) with its library and reading rooms, are exceptional. Many date from the last years of the nineteenth century (e.g., the London Library of 1896-8 and

the North of England Mining and Mechanical Engineers' Institute of 1869-72). Institutes for working men were focused on meeting halls but sometimes contained reading rooms. In some cases they were subsidised by retail space as was the Mechanics' Institute, Swindon (1853-5) with its integral shops and market. All such buildings combine architectural with historic interest, especially where they demonstrate the growth of a town's cultural aspirations.

An 1850 Act permitted local authorities to build libraries but only 125 were erected until Queen Victoria's Golden Jubilee of 1887 which stimulated a flood of libraries dedicated as permanent memorials. A further Libraries Act in 1892 made it easier for urban authorities to raise funds, and thenceforth libraries were built in unprecedented numbers. Private benefactors such as Andrew Carnegie and John Passmore Edwards funded libraries across the country, as did other patrons more locally. Some of these were sumptuous with much opportunity for educational display and were sometimes designed by major architects: the John Rylands Library in Manchester by Basil Champneys (opened in 1899) is a marvellous example of this.

In most early libraries the public did not have free access to the book stock but had to make their choices from a catalogue. Emphasis was given to the reading room, and to newspaper rooms where daily papers would be fixed on sloping benches, often requiring them to be read standing up. Large lending libraries with open shelves supervised from an issue desk placed near the door began only in the 1890s. This remains the basic plan of libraries today. In the inter-war period libraries often included a specialised area for children, sometimes decorated with a mural.

Further waves of library building followed in the inter-war and post-war periods, when larger lending libraries were built with more specialist provision. This often involved the modification of earlier interiors, which are consequently rare. More recently, computer provision has brought further challenges. In the inter-war period most authorities adopted a stripped neo-Georgian style but there were exceptions such as the circular libraries in Leicester and Worksop and those that adopted continental idioms, many influenced by the Dutch modernist architect, Willem Dudok. The 1930s saw the beginnings of the civic centre, the integration of public services into a single unit or complex of buildings, so that a library may form part of an ensemble of civic buildings.

Public libraries lie at the crux of the battle of the styles in the 1950s and 1960s between classical and modern: Kensington Library by E. Vincent Harris was the last grand neo-Georgian public building of all, and was opened in 1960 amid howls of protest from progressives. The humane and practical qualities of modern libraries with their wide range of facilities and extensive artworks like Holborn (1959-60) and Birmingham (1969-73) have yet to be fully appreciated. Hornsey Library of 1963-5 by Ley and Jarvis provides a useful benchmark for post-war libraries because of its simple architectural forms, commemorative art and original fittings, and facilities. Cafes first appear in the late 1970s. In the 1960s many authorities adopted lightweight or prefabricated solutions, often combining libraries with shopping facilities, schools or sports complexes. The combination of schools with public facilities began with the village colleges in Cambridgeshire from the 1920s, and these were widely emulated in the 1960s. Libraries are currently undergoing much change as new ways of providing information emerge, and as new challenges of engaging the public are pursued.

Museums and Art Galleries Outside the universities, museums evolved out of private bodies such as the Royal Manchester Institution, whose fine quarters, designed by Charles Barry, were opened in 1825. An Act of 1845 enabled local authorities to levy a rate to build museums and galleries. The results are often major civic buildings, with grand embellished facades giving way to monumental public spaces and more restrained galleries. The applied art of such buildings, both sculptural and mural, is often of a very high order. Styles ranged from classical (Thomas Allom's Liverpool Museum, 1857-60), to Gothic (John Hayward's Royal Albert Memorial Museum, Exeter of 1868), to Renaissance (Julius Chatwin's Wolverhampton Art Gallery, 1884). Some of the most lavish regional galleries were built above a public library (as at the Harris Public Library, Museum and Art Gallery at Preston, 1882-93), or the Beaney Institute in Canterbury. These truly formed temples to arts and learning. Smaller galleries exist too, and can also be of interest.

Individual artist's studios may similarly be of interest, both for their careful planning to give a large room with ample north light for painting along with all the conventional facilities of a suburban house, and for their association with important artists.

The inter-war period saw a preference for neo-Georgian styles, as being suitably academic in design and economical to build, but these could be richly appointed inside with extensive panelling and top-lit galleries. An exceptional example is the Lady Lever Art Gallery, built as the centrepiece of the 1920s extension of Port Sunlight, and important as a piece of town planning as well as for its sociological and artistic interest. The Usher Gallery in Lincoln, by Sir Reginald Blomfield, opened in 1927, shows the genre at its best. Inter-war galleries show little innovation in planning, but were lighter in style and often very well-detailed. A significant departure was the growth of regimental museums and the opening of historic houses as museums, like Leeds' Temple Newsam House. Virtually no new museums and art galleries were built in the years 1945-65 but a renaissance followed and Britain pioneered the return to natural lighting from the late 1960s, and galleries such as the Hayward on London's South Bank (opened 1968) combined natural and artificially-lit spaces for different media. The need to accommodate touring exhibitions led to a rejection of the old circuit plans in favour of more flexible spaces. The gallery has become a monument worthy of visiting in its own right as well as for the art it contains. Another welcome recent tendency has been the re-use of notable buildings for display purposes, such as the adaptation of fine Victorian warehouses at Liverpool's Albert Dock by Tate Britain.

Exhibition Buildings The most influential buildings were often erected as part of temporary exhibitions. A few lasted many years, Crystal Palace being the pre-eminent example, having been erected in 1851 only to collapse in a fire of 1936. Today, Alexandra Palace (1873-5) gives an indication of the scale and range of entertainments that took place at these megastructures with bars, winter gardens, theatres, exhibition and concert halls. Temporary exhibitions were hugely popular – seven million people visited the Festival of Britain's South Bank site - and their buildings were widely illustrated and influential. Those that survive have claim to special significance. Not all were in London and the Newcastle and North East Exhibition (1929), for example, has left one permanent gallery there. Permanent halls for exhibitions were a feature of the late nineteenth century, the National Agricultural Hall of 1885 at Hammersmith, better known as Olympia, being the most famous example. One of the latest examples is the Commonwealth Institute in Holland Park of 1962 by RMJM.

B Entertainment Auditoria

Assembly Rooms, Music and Concert Halls *Assembly rooms* enjoy a surprisingly long history, with fine examples surviving from the early eighteenth to the late nineteenth centuries. Essentially, they are large halls for concerts, meetings and dancing. Emerging from entertainment rooms in inns and taverns, they reached their zenith in the Georgian and Regency periods when they became places of display for the gentry. Many were architecturally pretentious and prominently sited in town centres: few more so than John Wood the younger's Assembly Rooms in Bath (1769-71, rebuilt after bomb damage). Fashionable towns, resorts and spas, even quite small ones like Leominster (Herefordshire), boasted several. Later nineteenth-century examples tend to be part of multi-functional complexes or overlap with the *music halls* that emerged from the 1850s. These too, had a long pedigree, evolving from taverns with gardens and song rooms for minor theatricals, some with stages, located just outside the built-up areas of towns and spas. Sadler's Wells grew out of this tradition. In London, only the Theatre Royal (from 1662) and Covent Garden (from 1732) could officially stage serious drama, and pub gardens and back rooms served as centres of minor theatricals. When an Act of 1843 abolished the two old theatres' monopoly, taverns developed their own course towards song rooms and variety. They could serve food and drink in the auditorium, which the new theatres could not. True music halls from the mid nineteenth century are now very rare indeed. Many adapted to remain profitable: the Grand Theatre in Lancaster of 1782 became a music hall in 1843, and was converted back to theatre use in 1897 by Frank Matcham. Others remained attached to public houses, including the finest to survive, the City Palace of Varieties, Leeds (1865), which incorporated the old Swan Inn as a supper room.

Concert Halls After 1835, aspects of the assembly room tradition transferred to the town hall in its earlier sense as a hall for public events such as Birmingham Town Hall (1832-4) and St George's Hall, Liverpool (1841-56). Buildings such as Worcester's Guildhall (1721-23) had heralded this development. (For other examples that combine such a hall with administrative functions under the same roof, see the selection guide for **Law and Government**.) A few independent concert halls were erected in the nineteenth century, some by subscription (such as the Albert Hall, South Kensington, 1871); yet others were purpose-built for private companies such as piano manufacturers: Bechstein's London showcase hall became the Wigmore Hall in 1915. But many of the most lavish concert halls and winter gardens are to be found in resort towns.

Classical music was popularised by the Promenade Concerts, inaugurated by Henry Wood in 1895 at the Queen's Hall, London. Although local authorities were permitted to subsidise orchestras from 1925 and build halls for non-commercial uses (as did Liverpool), it was not until 1948 that they were able to raise a rate to fund the performing arts as they already could museums and libraries. Bristol and Manchester used the legislation to rebuild their concert halls. But it was the Royal Festival Hall that set the post-war trend both in terms of accommodating multi-functional uses (developed elsewhere e.g., on the South Bank and the Fairfield Halls, Croydon) and by adopting state-of-the-art acoustics.

Theatres Although there is archaeological evidence for earlier theatres, Britain has no substantially intact theatre dating from before the 1760s. Theatre was often peripatetic

and the business was insecure. Royal patents by Charles II granting monopolies on London theatre production provided some stability and led to the building of the Theatre Royals in Drury Lane and Covent Garden (now the Royal Opera House). Otherwise drama was performed in buildings used for entertainments of all kinds, ranging from the Banqueting House in London, used for masques, to country houses and town halls: Kings Lynn Guildhall had a permanent theatre within it in the eighteenth century. A variety of performances such as opera was used to circumvent the patents.

Three grade I theatres survive from the eighteenth century (Theatre Royal, Bristol, 1766; the Bury St Edmunds Theatre, 1775 and interior from 1812; and the Georgian Theatre at Richmond, Yorkshire, 1788). Some sixty theatres survive substantially from before 1870 and are listed, most of them originally consisting of simple halls with a pedimented front. Research suggests that as many as three hundred halls retain theatre remains and selection is clearly required for listing.

Theatres were particularly vulnerable to fire, and consequently were frequently rebuilt. Legislation was passed to minimise this risk (1878 for London; other major cities shortly after) and good documentation survives.

Late nineteenth-century entrepreneurs invested in large new variety theatres that are for many the epitome of Victorian and Edwardian theatres. Surviving examples are generally of the most decorative sorts, and very plain auditoria for entirely working-class audiences are exceptionally rare. There was a great remodelling of theatres, too, at this time, as the introduction of steel and cantilevers eliminated the need for columns and made gallery sightlines much better.

After 1914 there was little money for theatre building and, outside London, the few that were built have invariably been altered to new uses. The West End revival of the 1920s and 1930s rejected the decorative excesses of the pre-1914 era and sought a style that was more sophisticated and modern –‘expressionistic moderne’ - with concealed lighting and fittings such as beaded curtains and mirrors. This style, with its sense of movement and light, was introduced into theatres long before it became common in cinemas. The Savoy, Westminster (1929) and the Royal Shakespeare Memorial Theatre, Stratford (1930-2) are among the best.

The theatre enjoyed a great revival in the post-war era, as local authorities built repertory theatres under the 1948 Act, often creating a more intimate space for small ensemble playing, with theatre in the round its ultimate expression. The theatre designer became as important as the architects, and many auditoria are entirely their work (e.g., Macintosh’s Cottesloe within the National Theatre complex). From the late 1960s many theatre directors reacted against bold architectural statements and chose to work in old buildings: the notion of ‘found space’ or simple studio boxes was profound in the early 1970s.

Cinemas Although film was first exhibited in Britain in 1895, it remained the preserve of fairground booths, converted shops, or theatre ‘turns’. Things changed following the 1909 Cinematograph Act, which was passed in response to a number of fires (film being highly flammable), and to control shows for children and on Sundays. Almost overnight a new and numerous building type emerged. Design was quickly standardised, and some 4,000 cinemas were built before 1914. Early cinemas are distinguished by a narrow, high frontage, often quite decorative and with an arched entrance way, which

would lead via a small foyer to a long, narrow hall with a barrel-vaulted roof and decorated with pilasters, perhaps with a balcony. More elaborate versions might be combined with another entertainment such as live shows or roller-skating.

Another 4,000 were built in 1920-40, many replacing earlier cinemas that passed into other uses as shops and garages. Major change came in 1927 with the emergence of the large cinema chains, enhanced by the arrival of sound a year later: household names included Gaumont, ABC, and Odeon, the first Odeon being built by Oscar Deutsch in 1930. This was an age of mass entertainment and avid film-viewing, and the new cinemas displayed an architecture of glamour and escapism that was entirely appropriate. Margate's Dreamland (1935, by Leathart & Granger) fronted an entertainment complex with a modernist, continental-influenced cinema in brick, with an eye-catching fin tower. Internal decoration too could be very special, as in the Gothic fantasy of the Granada, Tooting, South London (1931, by Theodore Komisarjevsky). The most important cinemas, however, which looked to the entirely new form of cinema architecture in the United States with big balconies and bigger foyers, simply do not survive intact. Post-1945 cinemas are rarely of interest and few survive in any case. Most were built as part of office developments as non-flammable film made it possible to combine cinema with other uses, usually by building a cinema in the basement. Older cinemas underwent frequent sub-division as well.

Dance Halls, Village Halls and Institutes These tend to be modest buildings and are often disappointing internally. Dance halls sometimes form part of a larger venue such as a seaside pavilion and village halls and institutes also frequently served various functions. Occasionally, however, these building types can be impressive as, for example, the Ritz in Manchester (1927-28 by Cruickshank & Seaward) with its elaborate façade, large auditorium with Tuscan columns supporting a balcony. Village halls and institutes acquired architectural pretension when endowed by benefactors (such as Passmore Edwards in Cornwall or the Duke of Westminster in Cheshire), reflected confident working communities (e.g., the miners' halls in the north-east) or when they celebrated major events or anniversaries, such as coronations (which often resulted in the addition of clock towers). Some institutes form the centrepiece of a planned development, e.g., the Gladstone Hall at Port Sunlight (1891). Sometimes they were built as war memorials, which can add to their special interest (for more information on war memorials see the selection guide for **Commemorative Structures**).

C Outdoor and Seaside Entertainment

Zoological Gardens London Zoo is the architectural *tour de force* of zoo architecture, with a handful of survivors from its first development in the 1830s. Menageries and aviaries, usually in cast and wrought iron, are associated with parks and might be combined with a bandstand as at Nottingham Arboretum (1852-63). They are quite rare and often have garden charm. Buildings for keeping exotic creatures as entertainment may also be found in country houses. But the most sophisticated buildings for larger animals are best seen in zoo buildings, particularly those from either side of the Second World War. The most distinctive of these reflect the character of the animals within them. The best-known work is that of Berthold Lubetkin and his firm, Tecton, at London (1931), Whipsnade (1934-6) and Dudley (1935-7) zoos. Tecton influenced the 1960s additions to London zoo, which included Lord Snowdon's Aviary (1961-5) and Casson and Conder's Elephant and Rhino House (1962-5). Since

the late 1960s architectural effects have been rejected in favour of more natural, open environments in the hope of giving animals greater freedom and space.

Seaside Buildings and Piers Seaside resorts first emerged in the eighteenth century as rivals to inland spas: Margate, Brighton, Weymouth, Scarborough and others attracted select visitors but it was with the coming of the railways, catering for day trips and later for longer stays, that the age of mass seaside entertainment took off.

The seaside's most characteristic buildings were *piers*. These appeared at the beginning of the nineteenth century to provide landings for steam ferries: the Brighton chain pier of 1823 was a particularly fine structure. They were soon used for strolling as well as embarking, and were built solely for pleasure from the 1860s. Some, like Clevedon's, were for promenading but others, generally later in date, were larger altogether, with remarkable entertainment buildings on top. Many were built in the heyday of the British seaside, from the late 1870s to 1910. Attrition rates are, unsurprisingly, high.

Beginning with sedate assembly rooms and winter gardens, more lavish complexes rapidly followed. Many types of '*kursaal*' or *multi-purpose entertainment buildings* come together at the seaside that combine amusement park, menagerie, concert hall, shops, reading room, restaurant, conservatory and more besides, e.g., the Kursaal, Southend (1902), the aquarium at Brighton (1869-72) and, pre-eminently, the Blackpool *winter gardens* (1875-8). This was the centrepiece of an elaborate entertainments complex. Its great rival came in 1891 with the foundation of the Blackpool Tower Company, one of the few attempts to emulate the Eiffel Tower in Britain to be successful. This facility offered not just a tower but also an aquarium, menageries, restaurant, pavilion, a rooftop winter garden and a purpose-built circus between the legs of the tower.

Amusement arcades first appeared on piers in the 1890s but the first land-based examples were in Great Yarmouth (1902) and London. They form lively episodes along sea fronts, which were becoming less and less naturalistic, and increasingly formal and planned in their appearance. Promenades and esplanades were graced with fine **street furniture** (see selection guide), which can exhibit an elaboration seldom found elsewhere, especially when associated with landscaping, electric lighting, embankments, lamp-posts and ornamental railings.

The seaside is the best place for *permanent fairground sites* or *pleasure-beaches*, the best-known being the Pleasure Beach at Blackpool (1907). Simple rides like helter-skelters (which may date from the 1920s) and roller coasters (the earliest at Margate's Dreamland, 1920) grew out of ice slides and water chutes. Such rides, influenced by American developments, had reached levels of considerable sophistication and scariness by the 1930s, and are seen to good effect at Blackpool Pleasure Beach.

4 SPECIAL INTEREST OF CULTURE AND ENTERTAINMENT BUILDINGS

Historical Association

Some buildings will derive additional interest from their historical association with famous individuals (such as the workshop and gallery of Bernard Leach at St Ives), but

scenes of first performances, or associations with particular artists, will be lesser considerations. Social history claims may well be valid: some buildings embody particular social phenomena, such as the mid twentieth-century dance band culture reflected in the Ritz, Manchester. In cases such as these the building should survive in a form that directly illustrates and confirms the historical claim, and be very good examples of the phenomenon.

Libraries *A nineteenth-century library* needs to be externally little altered and have a strong architectural composition if it is to be listed. Intended to be improving, many libraries incorporate sculptural decoration, including war memorials: such embellishments will strengthen the case. The survival of a distinctive plan, of balconies and fixtures, should be sought out, as alteration can be a consideration. For *inter-war libraries*, careful assessment should be made of the quality of design. The planning can be of interest, as can the survival of contemporary book cases and issue desks; the presence of murals will also strengthen the case. *The post-war period* favoured a more informal style and image for libraries. Detailing is often subtle, and the survival of fixtures of high quality will boost the case. Group value with other civic buildings may be a factor too.

Museums, Galleries and Studios The selection criteria for *museums and art galleries* centre around architectural quality; decorative enrichment; degree of alteration; artistic interest and group value. Like libraries, they often form part of a civic group – not necessarily all of it coeval- and their contribution to this may strengthen the case for designation. Smaller galleries associated with colleges, civic societies or local artists' societies should be assessed for their historical as well as architectural interest. The *studios* of Ben Nicholson and other St Ives artists in the 1930s, and Bernard Leach's house and studio, built by the potter in 1921 at the same town, are good examples of the latter. Much will depend on the stature of the artist and the closeness of their association with these places as to whether such places identified with them warrant designation.

Assembly Rooms, Music Halls and Concert Halls *Assembly rooms*: the simplest are those halls built on to the back or side of a public house. Such buildings may be modest, but are important in social history terms. Purpose-built assembly rooms with large first-floor windows are reminiscent of the *piano nobile* in country houses and occupy striking positions, especially in county towns (e.g., Leicester, 1792) and spas. The main criteria will be architectural quality, decoration, functional planning, intactness and date. *Music halls* of the mid nineteenth century are very rare and where they survive they may comprise simple rectangular rooms with narrow balconies on three sides supported on cast-iron columns. There are very few purpose-built *concert halls* but, because their development follows a similar trajectory to libraries and galleries in terms of embellishment and the adoption of styles, similar selection criteria apply. The quality of foyers and boxes, and the survival of an organ or original acoustic features, are the primary considerations: the latter may once have been innovatory and important but are highly vulnerable to change.

Theatres Completeness of design enhances the case for listing – the survival of a proscenium arch where there was one is generally essential - and it is worth checking the degree of alteration carefully, especially of foyers, as theatres of this era may have been opened up to achieve movement between levels that was not originally possible.

The architectural quality of the exterior is often elaborate; even so, English theatres are distinctive for being tucked away, with often only a small façade on an expensive street frontage. Internally, a theatre should ideally retain a palpable overall sense of space. Theatres from the 1860s and 1870s were relatively modest in scale. The rich and fruity interiors of the years 1890-1914 survive disproportionately and the best, such as those by Frank Matcham, W. G. R. Sprague and Bertie Crewe, the three leading theatre architects of the period, will most likely be listed in a high grade. Plain working-class fleapits, on the other hand, are now quite rare: with poky foyers, bars and other front-of-house spaces, their importance may lie in their very modesty. Credit should be given to minor decorative elements within the auditoria and foyers. Survival of stage equipment is always significant.

Much greater selectivity is needed after 1914. Inter-war theatres deliberately limited their decoration and their subtlety repays close attention. Post-war theatres were reconsidered from first principles and are often experimental: significant influential layouts will warrant careful consideration. They generally dispensed with the conventional proscenium arch and, from the 1970s, reacted against grand architectural statements. Elevations were often highly glazed, so that the public in the foyers made their own theatrical statement, but decoration was deliberately kept low-key.

Cinemas Many of the same considerations for listing theatres apply to cinemas (see Select Bibliography, English Heritage 1999, below), but instead of stage equipment it is worth noting the survival of a cinema organ in situ. Completeness is important, although earlier fabric may survive hidden behind later alterations, such as screens. Exceptionally, once-common features such as an external pay box may survive. Given the numbers built, selection is required, but a surviving exterior with particularly good decoration and a fine canopy may well be enough to make a pre-1914 cinema listable on its own.

Architectural quality and extent of alteration will be key considerations for later cinemas. Reorganisation (precipitated by government to bolster the home film-making industry) in 1927-8 lead to standardisation and a new generation of cinemas for sound films: large, sometimes with tearooms and organs, usually classical in style, but occasionally moderne. They need to be assessed in the context of their chain: each had distinctive styles and in-house architects and designers, to which the gazetteers by Allen Eyles are useful aids (see 'Select Bibliography'). Post-war cinemas are usually part of larger office developments and their inclusion depends on the architectural quality of the whole.

Outdoor Entertainment Given the structures and types, detailed criteria are particularly hard to set down. One-off or very rare recreational buildings, as found in parks and the seaside, particularly for twentieth century structures, will have to be judged on their individual merits. Fire and storm have made pre-1914 piers and their fixtures quite rare and they will normally be listable: sometimes in a high grade. Structural engineering interest may well be a determinant, as well as architectural and decorative quality. Other predominantly seaside features include the cliff lift or inclined plane railway, designed to carry visitors to the beach at the steepest resorts, popular in the 1890s and early twentieth century: these are generally listed. Beach huts, chalets and holiday camps are rarely designated but, if early and complete, may deserve consideration for their social history value. Architectural or design interest will greatly assist the case. Other structures in this category will be judged by their rarity, date,

design or structural interest, the degree of alteration, group value with related items, and the light they shed on the development of a particular structure. Some structures in this category were not intended to last: rarity is thus important, as are issues of replacement of fabric. While a degree of replacement is sometimes to be expected, complete renewal may render a structure unsuitable for listing.

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