

Client Report No. CP/594/07

**REPORT ON A
PHOTOGRAPHIC SURVEY
OF THE
GLENROYAL BUILDINGS,
SHIPLEY,
WEST YORKSHIRE**

**FOR
Mandale Developments**

Grid Ref: SE 151 377

Fiona Wooler BA, MA, AIFA
North Pennines Archaeology Ltd
Nenthead Mines Heritage Centre
Nenthead
Alston
Cumbria CA9 3PD
Tel: (01434) 382045
Fax: (01434) 382294

Email: f.giecco@nparchaeology.co.uk

29 November 2007



CONTENTS

	<i>Page</i>
List of Figures and Plates	iii
Executive Summary and Acknowledgements	ix
1. INTRODUCTION	9
1.1 CIRCUMSTANCES OF THE PROJECT	9
1.2 SITE LOCATION	10
2. METHODOLOGY	13
2.1 THE WRITTEN ACCOUNT	13
2.2 THE PHOTOGRAPHIC RECORD	13
2.3 PROJECT ARCHIVE	13
4. HISTORICAL CONTEXT	14
4.1 A BRIEF HISTORY OF THE CINEMA	14
4.2 THE HISTORY OF THE GLENROYAL CINEMA	15
5. RESULTS	20
5.1 THE GLENROYAL BUILDINGS - EXTERIOR	20
5.2 THE GLENROYAL BUILDINGS - INTERIOR	28
6. CONCLUSION	48
7. BIBLIOGRAPHY	49
8. APPENDIX.....	50

LIST OF FIGURES AND PLATES

Page

FIGURES

FIGURE 1	SITE LOCATION	10
FIGURE 2	SITE LOCATION	11
FIGURE 3	SITE PLAN	12
FIGURE 4	FIRST EDITION ORDNANCE SURVEY MAP C.1847	17
FIGURE 5	1922 MAP OF SHIPLEY	17
FIGURE 6	1934 ORDNANCE SURVEY	18
FIGURE 7	1930S MAP OF SHIPLEY	18
FIGURE 8	GOAD'S MAP OF 1971	19
FIGURE 9	ORGANIST C.1936	50
FIGURE 10	GLENROYAL BUILDINGS 1983	50

PLATES

PLATE 1	SOUTH ELEVATION FACING BRIGGATE	21
PLATE 2	NORTH ELEVATION	21
PLATE 3	SOUTH ELEVATION	22
PLATE 4	SOUTH ELEVATION	22
PLATE 5	DETAIL OF SUN MOTIF	23
PLATE 6	DETAIL OF FIRST FLOOR WINDOW	23
PLATE 7	SOUTH ELEVATION	24
PLATE 8	RAIN WATER HOPPER AND DOWNPIPE, SOUTH ELEVATION	24
PLATE 9	NORTH ELEVATION AND CANAL	25
PLATE 10	WEST ELEVATION	25
PLATE 11	EXTERNAL STAIRCASE, NORTH ELEVATION	26
PLATE 12	NE CORNER	27
PLATE 13	SOUTH ELEVATION	27
PLATE 14	GROUND FLOOR FOYER	29
PLATE 15	GROUND FLOOR FOYER	29
PLATE 16	DOOR TO TICKET OFFICE	30
PLATE 17	BLOCKED-UP HATCH, GROUND FLOOR FOYER	30
PLATE 18	DOOR TO FORMER SWEET/TOBACCO SHOP	31
PLATE 19	VIEW LOOKING EAST OF THE MAIN AUDITORIUM	31
PLATE 20	VIEW LOOKING WEST OF THE MAIN AUDITORIUM	32
PLATE 21	ARCHITECTURAL DETAIL, SOUTH OF STAGE	32
PLATE 22	ARCHITECTURAL DETAIL, NORTH OF STAGE	33
PLATE 23	NORTH WALL OF AUDITORIUM	33
PLATE 24	SOUTH WALL OF AUDITORIUM	34
PLATE 25	DOORWAY AT BACK OF AUDITORIUM	34
PLATE 26	DETAIL OF CISTERN, LADIES TOILET, GROUND FLOOR	35
PLATE 27	VIEW OF UNDERSIDE OF STAGE	35
PLATE 28	DOUBLE DOORS AT TOP OF STAIRS TO BALCONY FOYER	37

LIST OF FIGURES AND PLATES

PLATE 29	LIGHTING FEATURE AT TOP OF STAIRS TO BALCONY FOYER.....	37
PLATE 30	STAIRS TO BALCONY FROM FIRST FLOOR FOYER.....	38
PLATE 31	DOORS AND COLUMN, FIRST FLOOR FOYER	38
PLATE 32	LIGHTING FEATURE BESIDE DOOR TO BALCONY	39
PLATE 33	DOORS TO BALCONY	39
PLATE 34	BALCONY AREA.....	40
PLATE 35	SEATING ON BALCONY	40
PLATE 36	DECORATIVE DETAIL, NORTH WALL	41
PLATE 37	DECORATIVE DETAIL, SOUTH WALL.....	41
PLATE 38	FIRST FLOOR, INTERIOR OF LADIES TOILET	42
PLATE 39	CONFECTIONARY PRICE LIST, FIRST FLOOR	42
PLATE 40	UNDERSIDE OF BALCONY	43
PLATE 41	UNDERSIDE OF BALCONY	43
PLATE 42	UNDERSIDE OF BALCONY	44
PLATE 43	PROJECTOR ROOM	44
PLATE 44	PROJECTOR ROOM	45
PLATE 45	MACHINERY IN ROOM, SECOND FLOOR	46
PLATE 46	MESH BOX, ROOM TO SOUTH OF PROJECTOR ROOM, SECOND FLOOR	46
PLATE 47	MACHINERY IN BASEMENT.....	47

PHOTOGRAPHS ON CD-ROM

1. GLENROYAL BUILDINGS AS SEEN FROM THE SOUTH-WEST
2. GLENROYAL BUILDINGS AS SEEN FROM THE SOUTH-WEST
3. GLENROYAL BUILDINGS AS SEEN FROM THE SOUTH-WEST
4. GLENROYAL BUILDINGS AS SEEN FROM THE SOUTH-WEST
5. GLENROYAL BUILDINGS AS SEEN FROM THE SOUTH-WEST
6. GLENROYAL BUILDINGS AS SEEN FROM THE SOUTH-WEST
7. GLENROYAL BUILDINGS AS SEEN FROM THE SOUTH-WEST
8. SOUTH ELEVATION
9. SOUTH ELEVATION
10. SOUTH ELEVATION
11. VIEW LOOKING EASTWARDS ALONG THE SOUTH ELEVATION
12. VIEW LOOKING WESTWARDS ALONG THE SOUTH ELEVATION
13. DETAIL OF ONE OF THE SHOP UNITS ON THE SOUTH ELEVATION
14. FIRST FLOOR PROJECTION HOUSING THE BALCONY FOYER, SOUTH ELEVATION
15. DETAIL OF WINDOW, FIRST FLOOR, SOUTH ELEVATION
16. DETAIL OF RAIN HOPPER, EASTERN WALL OF FIRST FLOOR PROJECTION
17. VIEW LOOKING EASTWARDS OF SOUTH ELEVATION
18. DETAIL OF SUN MOTIF, ENTRANCE, SOUTH ELEVATION
19. SOUTH ELEVATION AS SEEN FROM THE SOUTH-EAST
20. SOUTH ELEVATION AS SEEN FROM THE SOUTH-EAST
21. SOUTH ELEVATION AS SEEN FROM THE EAST

LIST OF FIGURES AND PLATES

22. SOUTH ELEVATION AS SEEN FROM THE EAST
23. TWO EXIT DOORWAYS IN SOUTH ELEVATION, ONE TO BACK LANE AND THE OTHER TO CINEMA
24. DETAIL OF DOOR SURROUND, SOUTH ELEVATION
25. SOUTH ELEVATION
26. DETAIL OF CREAM TILING, TOP OF SOUTH ELEVATION
27. ONE OF THE TWO MAIN DOORWAYS, SOUTH ELEVATION
28. DOORWAYS AT EASTERN END OF SOUTH ELEVATION
29. DETAIL OF THE BREAK BETWEEN THE OLD CINEMA AND THE BUILDING TO THE EAST
30. DOORWAY, SOUTH ELEVATION
31. VIEW LOOKING WEST OF THE SOUTH ELEVATION
32. SOUTH ELEVATION AS SEEN FROM THE SOUTH-EAST
33. VIEW OF ADJOINING BUILDING, SOUTH ELEVATION
34. SOUTH ELEVATION AS SEEN FROM THE SOUTH-EAST
35. SOUTH ELEVATION AS SEEN FROM THE SOUTH-EAST
36. VIEW OF BUILDING AS SEEN FROM THE SOUTH-EAST
37. VIEW OF BUILDING AS SEEN FROM THE SOUTH-EAST
38. WEST ELEVATION
39. WEST ELEVATION
40. PART OF SOUTH AND WEST ELEVATIONS AS SEEN FROM THE SOUTH-WEST
41. VIEW LOOKING EAST ALONG THE SOUTH ELEVATION
42. WEST ELEVATION
43. WINDOW IN WEST ELEVATION
44. WEST ELEVATION
45. WEST AND NORTH ELEVATIONS AS SEEN FROM THE BRIDGE
46. WEST AND NORTH ELEVATIONS AS SEEN FROM THE BRIDGE
47. NORTH ELEVATION
48. PART OF THE NORTH AND WEST ELEVATIONS AS SEEN FROM THE BRIDGE
49. EXTERNAL STAIRCASE, NORTH ELEVATION
50. WESTERN END OF NORTH ELEVATION
51. NORTH ELEVATION
52. NORTH ELEVATION
53. DETAIL OF MASONRY AND BRICK SECTIONS OF BOUNDARY WALL, NORTH ELEVATION
54. NORTH ELEVATION LOOKING SOUTH-WEST
55. EAST END OF NORTH ELEVATION
56. NORTH ELEVATION AS SEEN FROM THE NORTH-EAST
57. NORTH ELEVATION
58. NORTH ELEVATION AS SEEN FROM THE NORTH-EAST
59. NORTH ELEVATION AS SEEN FROM THE NORTH-EAST
60. NORTH ELEVATION AS SEEN FROM THE NORTH-EAST
61. DETAIL OF HIPPED ROOF, EAST ELEVATION
62. NORTH ELEVATION AS SEEN FROM THE NORTH-EAST
63. NORTH ELEVATION AND NARROW BOAT ON CANAL
64. NORTH ELEVATION AND NARROW BOAT ON CANAL

LIST OF FIGURES AND PLATES

65. EXTERNAL STAIRCASE, NORTH ELEVATION
66. MASONRY WALL, NORTH SIDE OF CINEMA
67. NORTH ELEVATION
68. MASONRY WALL SHOWING BLOCKED WINDOWS OF FORMER BUILDINGS, NORTH SIDE OF CINEMA
69. MASONRY WALL SHOWING BLOCKED WINDOWS OF FORMER BUILDINGS, NORTH SIDE OF CINEMA
70. DETAIL OF CHIMNEY AND METAL FLUE, NORTH SIDE OF BUILDING
71. NORTH ELEVATION
72. PART OF NORTH ELEVATION AND MASONRY WALL
73. VIEW LOOKING WEST OF THE MAIN AUDITORIUM
74. VIEW OF PARTS OF THE DECORATIVE FEATURES ON NORTH WALL OF AUDITORIUM
75. BAR, SOUTH WALL OF AUDITORIUM
76. VIEW FROM THE STAGE OF ONE OF TWO FIRE EXIT
77. VIEW OF NORTH-EAST FIRE EXIT
78. VIEW LOOKING SOUTH SHOWING SLOPING TIMBER FLOOR
79. VENTILATION GRILL, CEILING OF AUDITORIUM
80. VIEW LOOKING SOUTH OF MAIN DOOR FROM FOYER INTO AUDITORIUM
81. DETAIL OF DECORATIVE FEATURE, CEILING OF AUDITORIUM (UNDERSIDE OF BALCONY)
82. SOUTH WALL OF AUDITORIUM
83. INTERNAL VIEW OF ONE OF THE TWO MAIN DOORWAYS FROM STREET INTO FOYER
84. BLOCKED HATCH OF TICKET OFFICE
85. DETAIL OF DOOR TO TICKET OFFICE
86. DOOR TO FORMER SWEET/TOBACCO SHOP AS SEEN FROM THE FOYER
87. STAIRCASE AND DOORWAYS, VIEW LOOKING NORTH FROM MAIN FOYER
88. VIEW OF MAIN DOORWAY AND TICKET OFFICE AS SEEN FROM STAIRCASE
89. UNDERNEATH THE STAGE, SHOWING CONCRETE FLOOR
90. HOT WATER TANK, BEHIND STAGE AREA
91. DETAIL OF DOOR KNOB, STAGE AREA
92. ELECTRIC SWITCHES, STAGE AREA
93. VIEW OF UPPER PART OF THE DECORATIVE FEATURES ON SOUTH WALL, AS SEEN THROUGH THE SUSPENDED CEILING
94. CISTERN, GROUND FLOOR TOILET
95. MACHINERY IN BASEMENT
96. DOORWAY TO BASEMENT
97. STAR BINGO SIGN, ON WALL TO BASEMENT
98. TICKET MACHINE, IN STORE BENEATH MAIN STAIRS
99. DECORATIVE LIGHT FEATURE, STAIRS TO BALCONY
100. DOORS TO FOYER OF BALCONY AREA
101. STAIRS TO BALCONY FROM FIRST FLOOR FOYER
102. STAIRS TO BALCONY FROM FIRST FLOOR FOYER
103. STAIRS TO BALCONY FROM FIRST FLOOR FOYER
104. DOORWAY FROM MAIN STAIRS TO BALCONY FOYER

LIST OF FIGURES AND PLATES

105. DETAIL OF COLUMN TOP, FIRST FLOOR FOYER
106. LIGHT FEATURE, FIRST FLOOR FOYER
107. DOORS TO BALCONY
108. DOORS TO FIRST FLOOR FOYER AS SEEN FROM THE BALCONY AREA
109. DETAIL OF THE WALL DECORATIONS AS SEEN FROM THE BALCONY
110. DETAIL OF THE WALL DECORATIONS AS SEEN FROM THE BALCONY
111. ONE OF THE 'LOVE' SEATS, BALCONY
112. VIEW LOOKING UP TO THE TOP OF THE BALCONY AREA
113. DETAIL OF THE END OF ONE OF THE BALCONY SEATS
114. VIEW LOOKING NORTH OF THE FIRE EXIT ON THE BALCONY
115. VIEW LOOKING NORTH OF THE BALCONY AREA
116. SOUTH WALL OF THE FIRST FLOOR FOYER
117. VIEW LOOKING EAST OF THE SOUTH WALL, AS SEEN FROM THE BALCONY
118. DECORATIVE FEATURES ON THE CEILING, AS SEEN FROM THE BALCONY
119. DECORATIVE VENTILATION GRILL, CEILING OF BALCONY
120. VIEW OF THE DECORATIVE FEATURES ALONG NORTH WALL AS SEEN FROM THE BALCONY
121. SEATING ON BALCONY
122. PRICE LIST, FIRST FLOOR FOYER
123. INTERIOR OF FORMER SHOP OR CLOAKROOM, FIRST FLOOR
124. INTERIOR OF PROJECTION ROOM, SECOND FLOOR
125. INTERIOR OF PROJECTION ROOM, SECOND FLOOR
126. INTERIOR OF PROJECTION ROOM, SECOND FLOOR
127. INTERIOR OF PROJECTION ROOM, SECOND FLOOR
128. METAL MESH BOX, SECOND FLOOR
129. MACHINERY, INTERIOR OF ROOM ON SECOND FLOOR
130. DEER MOTIF, DOOR TO FIRST FLOOR LADIES TOILETS
131. INTERIOR OF LADIES TOILETS
132. VIEW OF THE CONCRETE STRUCTURE SUPPORTING THE BALCONY SEATING
133. VIEW OF THE CONCRETE STRUCTURE SUPPORTING THE BALCONY SEATING
134. VIEW OF THE CONCRETE STRUCTURE SUPPORTING THE BALCONY SEATING
135. VIEW OF THE CONCRETE STRUCTURE SUPPORTING THE BALCONY SEATING
136. POSSIBLE SAFE? OFFICE ON FIRST FLOOR
137. LIGHT SWITCH, FIRST FLOOR
138. CARPET, FIRST FLOOR
139. DETAIL OF CEILING, FIRST FLOOR FOYER
140. EXIT SIGN, FIRST FLOOR
141. DETAIL OF WINDOW IN SOUTH ELEVATION, FIRST FLOOR
142. DECORATIVE DETAIL OVER WINDOW, SOUTH ELEVATION, FIRST FLOOR
143. INTERIOR OF MENS TOILETS, FIRST FLOOR
144. VIEW LOOKING EAST OF MAIN AUDITORIUM

EXECUTIVE SUMMARY AND ACKNOWLEDGEMENTS

North Pennines Archaeology Ltd were commissioned by Mandale Developments to undertake a photographic survey of the Glenroyal Buildings, Briggate, Shipley, West Yorkshire, prior to the submission of a planning application. The buildings were constructed in the 1930s as a purpose-built cinema, with five self-contained shop units at ground floor level facing onto Briggate.

The photographic survey revealed that although the ground floor has more recently been used as a bingo hall, many of the original Art Deco features remained, in particular on the first floor balcony where decorative lighting features, carpets, seating and décor remained *in-situ*.

North Pennines Archaeology Ltd would like to thank Mandale Developments for commissioning the project, Beckwith Design Associates Limited for providing access to the Glenroyal Buildings and staff at Shipley Library for their help accessing historical maps of the area.

1. INTRODUCTION

1.1 CIRCUMSTANCES OF THE PROJECT

- 1.1.1 In November 2007, North Pennines Archaeology Limited were commissioned by Mandale Developments to undertake a photographic survey of the Glenroyal Buildings, Briggate, Shipley, West Yorkshire, in advance of a proposed planning application to develop the site for housing. The proposed development would involve the demolition of the 1930s cinema building.
- 1.1.2 The survey was carried out on Monday 19th November 2007 by Fiona Wooler and Claire Mason.

1.2 SITE LOCATION

- 1.2.1 The town of Shipley is located between Bingley and Leeds in West Yorkshire. To the north of the town is the River Aire, and the Leeds-Settle and the Bradford-Leeds Railways are situated to the east of the town centre (Figure 1).
- 1.2.2 The Glenroyal Buildings are located on the north side of Briggate, a street on the north-west side of the town of Shipley (Figure 2). Immediately to the north of the building is the Leeds-Liverpool Canal, with Otley Road immediately to the west. The buildings are situated in a largely commercial area of the town.

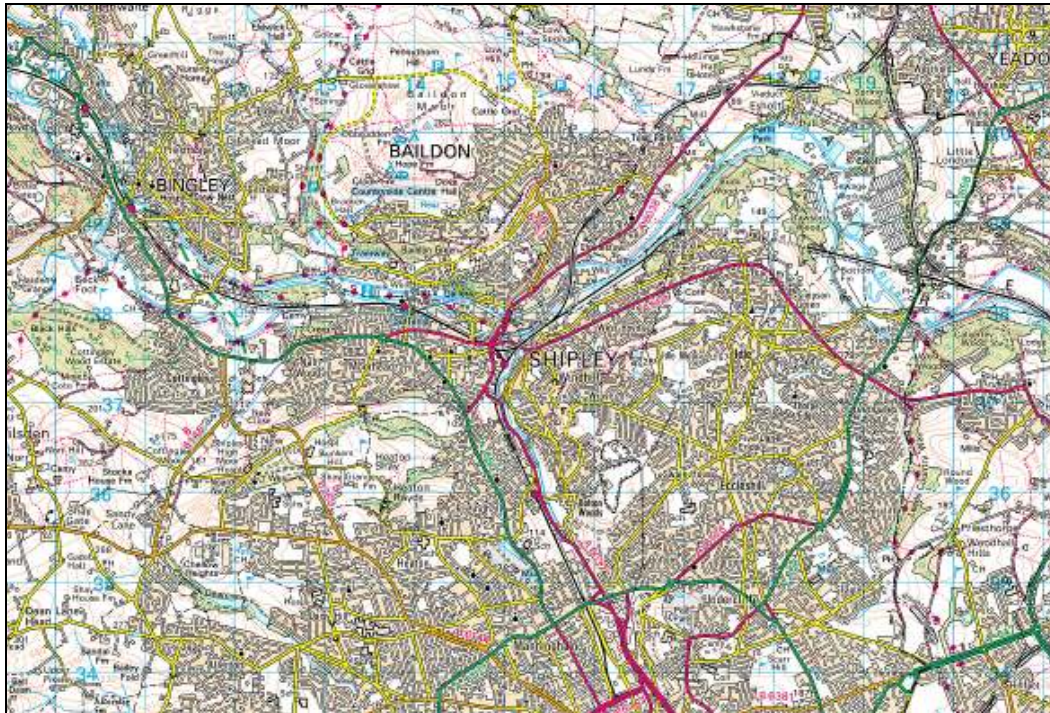


Figure 1 – Site Location

Reproduced from Landranger® 1:50 000 scale by permissions of Ordnance Survey® on behalf of the Controller of Her Majesty's Stationery Office. © Crown Copyright (1997). All rights reserved. Licence Number: 100014732



Figure 2 – Site location (marked with red dot)



Figure 3 – Site plan (Scale = 1:500) (Courtesy of Beckwith Design Associates Ltd)

2. METHODOLOGY

2.1 THE WRITTEN ACCOUNT

- 2.1.1 The written account is included in this document together with a selection of historical maps and photographs.

2.2 THE PHOTOGRAPHIC RECORD

- 2.2.1 The photographic archive consists of the following:
- a series of 35mm colour prints showing general views of the exterior of the building and its setting;
 - a series of 35mm black and white prints showing general views of the exterior of the building and its setting;
 - a series of colour slides showing internal details of the building;
 - a series of digital views of the exterior of the building, the interior of the building and specific internal details (e.g. architectural features) included within this report and supplied on CD-Rom.

2.3 PROJECT ARCHIVE

- 2.3.1 The full archive of the photographic survey has been produced to a professional standard in accordance with the current English Heritage guidelines set out in the *Management of Archaeological Projects* (MAP 2nd Edition 1991). The archive will be deposited within the appropriate county record office.

4. HISTORICAL CONTEXT

4.1 A BRIEF HISTORY OF THE CINEMA

- 4.1.1 The cinema has its origins in travelling fairs and theatre halls of the late 19th century, and is essentially a 20th century building form for popular entertainment¹. Motion pictures arrived in Britain at the end of the 19th century when an exhibition of the Lumière system was held at the Regent Street Polytechnic Institute in 1896². By 1914 there were 3,000 picture houses, as they were called, many of which had been established within older buildings such as theatres, shops, warehouses, or even roller-skating rinks such as the Geisha Pavilion in Scunthorpe which was converted to a cinema in 1911³. As the demand for film entertainment grew, the need for statutory standards for public safety was established through the Cinematographic Act of 1909. This Act defined standards regarding the enclosure of the projection room to separate the risk of the inflammable film material from the audience, and to regulate exits and fire appliances⁴. Consequently, purpose-built cinemas were constructed as those picture houses situated within earlier buildings could not all conform to the new legislation.
- 4.1.2 Although cinema entertainment was affected by the First World War 1914-18, its progress from the 1920s was rapid and was greatly influenced by trends in America and the ‘modern architecture’ movement which had been developing in Europe⁵. The Art Deco style of architecture (approximately 1920 to 1940) in Britain was a completely new form which was quite different from the Classical, Gothic and Arts and Crafts forms which harked back to the past. Art Deco takes its name from the *Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes* held in 1925, which was the first large-scale showcase of the decorative arts and architecture in a ‘moderne’ style⁶. Art Deco is characterised by strong geometric shapes, bold and striking colours and streamlined motifs. The construction of purpose-built cinemas was a blank canvas for this new form of architecture and many examples from the 1920s and 1930s are in the Art Deco style.
- 4.1.3 By 1938 there were nearly 5,000 cinemas in Britain, attended weekly by about 40 per cent of the population, many of which were working class or unemployed as George Orwell noted: *‘In Wigan the favourite refuge is the pictures, which are fantastically cheap there. You can always get a seat for fourpence and at the matinées at some houses you can even get a seat for twopence. Even people on the verge of starvation will readily pay twopence to get out of the ghastly cold of a winter afternoon’*⁷. The cinema appealed to the working-class audience for several reasons; they were cheap to

¹ Wylson, A, 1980, Page 108

² Earl, J, 2005, Page 40

³ Trinder, B and Stratton, M, 2000, Page 185

⁴ Wylson, A, 1980, Page 108

⁵ *Ibid*, Page 108

⁶ Peel, L, Powell, P and Garrett, A, 1996, Page 61

⁷ Trinder, B and Stratton, M, 2000, Page 185

enter, they did not impose a minimum standard of dress, and they provided privacy and refuge from the cold⁸.

- 4.1.4 Cinema going, like seaside holidays and attendance at football matches, reached a peak just after the Second World War; however from the 1950s its popularity declined due to the growth of television⁹. Cinema buildings were, however, suited to another form of entertainment which was bingo, and many former cinemas have functioned as such from the 1970s onwards.

4.2 THE HISTORY OF THE GLENROYAL CINEMA

- 4.2.1 In the middle of the 19th century Shipley was a small industrial town which contained several mills connected with the textile industry such as Ashley Mill (worsted) and Baildon Mill (corn and fulling) to the north of the town, Union Mill (scribbling) to the east, and Well Croft Mill (worsted), Pricking Mill (worsted) and Red Beck Mill (worsted) all to the south of the town. To the north of the town is the Leeds and Liverpool Canal, and to the south-east are the junctions of the Leeds to Carlisle and Leeds to Bradford Railways (Figure 4). Briggate, according to Firth and Davies, has always been the principal street of Shipley and Figure 5 shows the amount of properties on the street in 1922. Much of this 19th century street was swept away in the road widening scheme of 1931¹⁰.
- 4.2.2 Figure 6 shows how Shipley had grown by 1934, with large scale development in all directions from the small town of the mid 19th century, including the creation of the planned town of Saltaire (compare Figures 4 and 6). By this date the Glenroyal Cinema is shown on the north side of Briggate, which had been widened in 1931.
- 4.2.3 The first picture house in Shipley would appear to have been the Queens Palace, which was also located on Briggate. It seems that the picture house had formerly been a coffee house prior to its opening in October 1907¹¹. The picture house had accommodation for 300 people and the auditorium was constructed on the two tier system with a pit, circle and gallery. The Queens Palace closed in early 1914 for expansion, rebuilding and conversion to a cinema which could accommodate 900 people. In 1929 the building was renovated internally once again, and was painted in a colour scheme of cream and gold, with the stage coloured gold and blue, a combination which was also to appear at the Glenroyal. When the picture house closed in 1932, the spotlights and stage fittings were transferred to the new Glenroyal. The building was then used by the Sea Cadets until 1960, after which it was demolished before the Fox Corner improvement¹².
- 4.2.4 The Glenroyal was constructed in 1932 on a site which had previously been occupied by other buildings as shown by the 1922 map of Shipley (Figure 5). The cinema was built both structurally and acoustically to suit the projection of 'talking pictures' and had seating for 1,200 people, 350 of which were accommodated on the balcony. The

⁸ Richardson, S, 2005, Page 148-149

⁹ Trinder, B and Stratton, M, 2000, Page 186

¹⁰ Firth, G and Davies, K, 1982, Page 24

¹¹ Smith, S and Hornsey, B, 2003, Page 1

¹² Burrows, D, 1985

Glenroyal was constructed at a cost of £25,000 on a prime position set back on the new building line for Briggate. The architect was Ernest Dawson of Manchester and Bradford, and the builder was Harry Chippendale of Shipley. The latest type of Western Electric (wide range) sound system was fitted, and the projectors were installed by Kershaw of Leeds¹³. The cinema was the brainchild of Shack Hyde, and it was to become the flagship of his A.S. Hyde Circuit¹⁴.

- 4.2.5 The Glenroyal was officially opened on the 5th September 1932 by Councillor Gordon Waddilove J.P, and the first film to be shown was 'Emma' starring Marie Dressler. The cinema ran on the continuous showing principal nightly from Monday to Friday. Three separate shows were given each Saturday, with matinees on Mondays and Wednesdays¹⁵.
- 4.2.6 The massive frontage, facing onto Briggate, was 130 feet long and originally had a wrought iron and glass canopy which occupied the full length. Along the main façade there were five self contained small shop units, as well as a sweets/tobacco shop to the right of the main entrance which had access from Briggate and from within the cinema foyer¹⁶. Figure 7, which is sadly of poor quality, has annotations which provide some evidence for what these shops were being used for in the 1930s. According to this plan, the shop units were used by an optician, a hat shop, a gown shop and a hairdresser. The building to the east is shown as a Trades Hall, and the buildings on Piccadilly, and fronting Briggate and Otley Road, to the west of the Glenroyal, are clearly shown, although these have now been demolished.
- 4.2.7 The Glenroyal Cinema closed in December 1962, to re-open in January 1963 as the Glen Casino, later Star Bingo (Figure 8). According to Smith and Hornsey, the building had been completely redecorated prior to the opening night, and the former screen area had been boxed in to reduce draughts¹⁷. In 1974 the name on the building changed to EMI Bingo and Social Club, and has more latterly been known as King's Bingo.

¹³ Smith, S and Hornsey, B, 2003, Pages 4 and 5

¹⁴ www.kingsdr.demon.co.uk/cinemas/shipley/glenro.htm

¹⁵ Smith, S and Hornsey, B, 2003, Page 5

¹⁶ www.kingsdr.demon.co.uk/cinemas/shipley/glenro.htm

¹⁷ Smith, S and Hornsey, B, 2003, Page 6

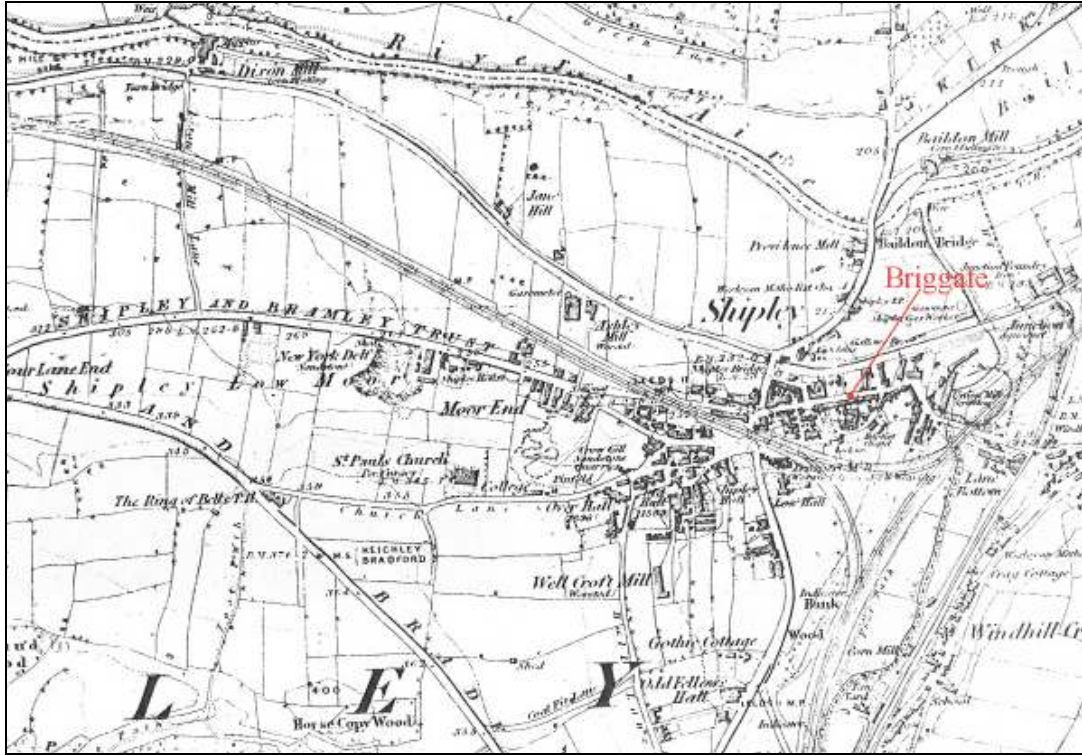


Figure 4 - First Edition Ordnance Survey map c.1847

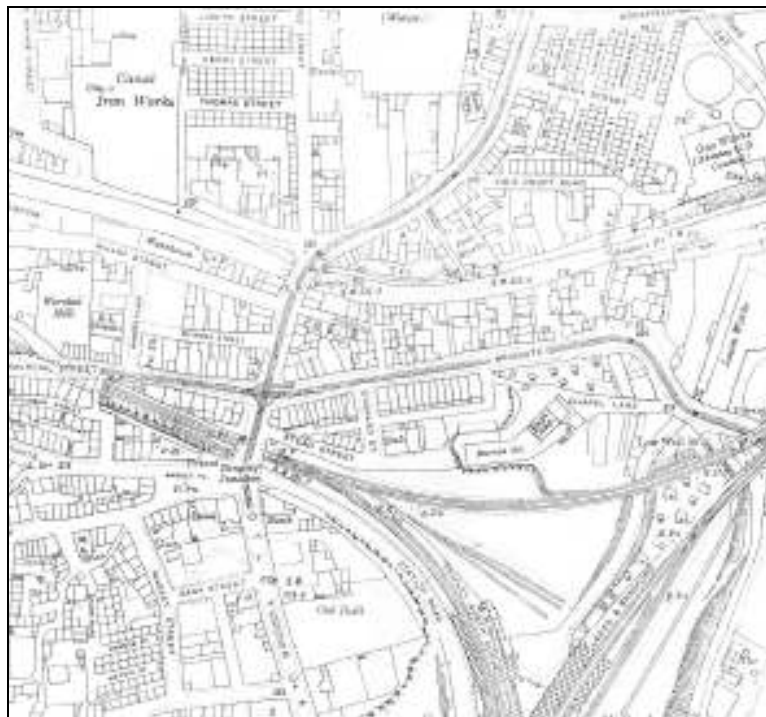


Figure 5 - 1922 map of Shipley



Figure 6 - 1934 Ordnance Survey map

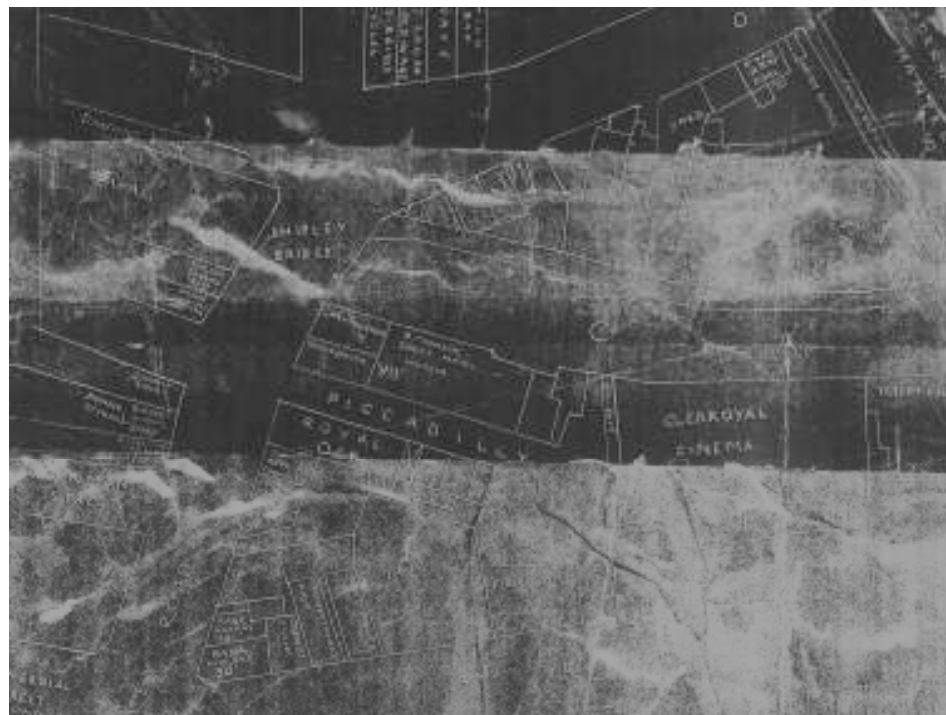


Figure 7 - Map dating to the 1930s showing the Glenroyal Cinema and the buildings to the west which have now gone

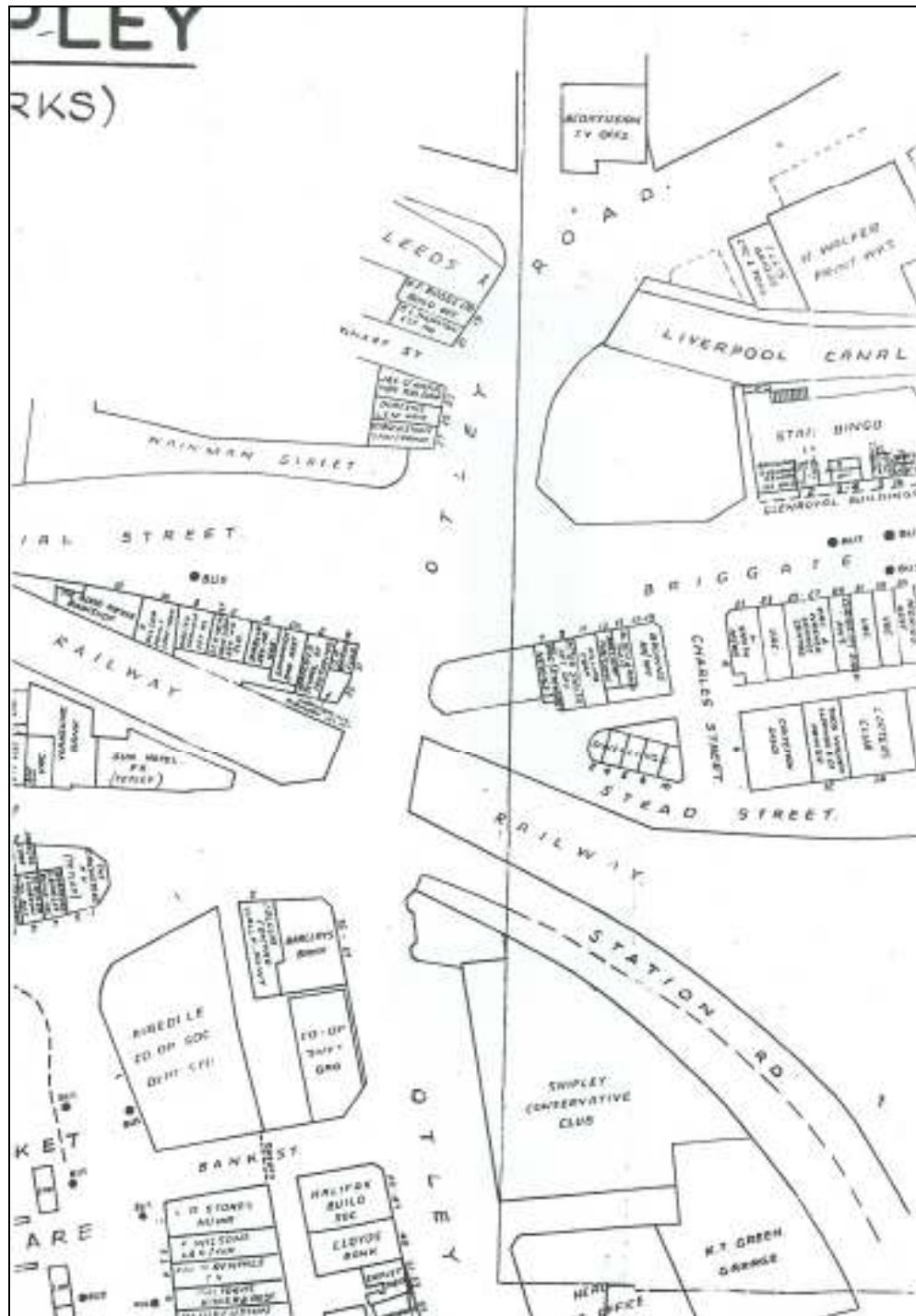


Figure 8 - Goad's map 1971

5. RESULTS

5.1 THE GLENROYAL BUILDINGS - EXTERIOR

- 5.1.1 The Glenroyal Buildings are located on the north side of Briggate with the main façade facing onto the street; the rear of the property faces the Leeds-Liverpool Canal (Plates 1 and 2). The former cinema is of three storeys and is constructed of red brick laid in stretcher bond, i.e. every course consists of stretchers only (long side of the brick); this type of construction is generally used for cavity walls¹⁸. The main façade contains a ground floor projection from the main body of the building in which the entrance for the cinema and the self-contained shops are located; at first floor level, at the western end of this elevation, is another projection which houses the staircase to the balcony (Plate 3). Along the ground floor level of the main elevation, the brickwork is concealed by cream faience tiling, which contains panels of architectural detail, as well as a plinth. Interestingly, there are hints of classical detailing in the panels which contain ‘swags’ (Plate 4). Set in the entrance to the cinema, and beneath the first floor windows, are sun motifs (Plates 5 and 6). Where the windows have not been boarded over, it was possible to note their design and the coloured glass which, when the sun shone through them, would have given an interesting effect within the balcony foyer (Plates 6 and 7). There are five boarded-up windows at first floor level, which would have illuminated the main auditorium (Plate 1). Apparently in its heyday, the cinema had internal geared shutters for these windows which opened to allow ‘the entire building to be flooded with sunlight when the opportunity occurs’¹⁹. Located on the east side of the first floor projection is a rain water hopper and downpipe which is set below the top of the wall; this suggests that the roof of this part of the building is lower than the top of the wall, and is therefore hidden from view (Plate 8). This is also noticeable for the main roof of the building which cannot be easily seen from the main elevation. When viewed from the north, on the opposite side of the Leeds-Liverpool Canal, it was possible to observe the hipped roof which is laid in Welsh slate (Plate 9).
- 5.1.2 The west elevation of the Glenroyal Building faces the junction of Briggate and Otley Road (Plate 10). Compared to the main south elevation, this wall has relatively little in the way of architectural detail apart from at least one decorative window which would have lit the staircase to the balcony. There are areas of brickwork which are obviously quite different in colour to the majority of the elevation, although these areas appear contemporary with the rest of the wall and may simply indicate a change of supplier or type of brick. The windows at the top of the elevation lit the projector room, whilst those on the first floor, to the north side of the wall, lit the ladies toilets on this floor.

¹⁸ Brunskill, R.W, 1990, Page 92

¹⁹ www.kingsdr.demon.co.uk/cinemas/shipley/glenro.htm



Plate 1 – South elevation facing Briggate



Plate 2 – North elevation facing the Leeds-Liverpool Canal



Plate 3 – South elevation, first floor projection which houses the stairs to the balcony



Plate 4 – South elevation, view of the cream, faience tiling and architectural detail such as the 'swags' over the windows and doors



Plate 5 – Detail of sun motif in main entrance to cinema



Plate 6 – Detail of first floor window, south elevation, which lights the foyer for the balcony



Plate 7 – South elevation showing coloured glass within the first floor windows



Plate 8 – Rainwater hopper and downpipe, east wall of first floor projection which houses the foyer for the balcony area of the cinema



Plate 9 – The Glenroyal Buildings as viewed from the north-east showing the just visible hipped roof



Plate 10 – West elevation of the Glenroyal Buildings showing the lack of architectural detail and areas of different coloured brick

- 5.1.3 Like the west elevation, the north side of the building contains little in the way of architectural detail (Plate 2). There are four large boarded-up windows which also presumably lit the auditorium like those on the south elevation. A chimney stack is located approximately mid-way along the elevation, this would appear to have served the boiler which was located in the basement. The external staircase, which is also constructed of brick, is held up by concrete supports and is roofed in Welsh slate (Plate 11). This staircase presumably served as an emergency exit for those on the first floor balcony, and is evidence for the features incorporated within new builds to conform to legislation laid out in the Cinematographic Act of 1909. Located on the north side of the roof, and visible in Plate 2 is a projecting metal flue which presumably related to the heating and ventilation system.
- 5.1.4 The east elevation of the Glenroyal Buildings was largely obscured by the building next door; however, it was possible to note from the opposite side of the Leeds-Liverpool Canal that the corners of this elevation were not square and instead where at a 45° to the main walls (Plate 12). Located at the base of these angled corners are fire exits which provided access to a back lane between the cinema and the building next door. There is a two-storey projection from the main body of the cinema on this elevation, which houses the stage area (Plate 13).



Plate 11 – External staircase, north elevation



Plate 12 – View from the opposite side of the Leeds-Liverpool Canal, showing the north-east corner of the building, also note the brickwork making up the boundary wall constructed on earlier masonry walls



Plate 13 – View looking north-east showing the east end of the south elevation and the two-storey projection from the east elevation

5.2 THE GLENROYAL BUILDINGS - INTERIOR

- 5.2.1 The interior of the former cinema, at the time of survey, was accessed via one of the two main entrance doors at the western end of the south elevation (Plate 7). These doorways provided access to the ground floor foyer where the ticket office, and the sweets/tobacco shop were located, as well as the ground floor entrance to the main auditorium and the staircase to the first floor balcony (Plates 14 and 15). The décor within the foyer area appeared rather subdued for an Art Deco colour scheme; therefore it seems likely that there has been a more recent phase of redecorating. Apparently, the dome in the foyer, which currently contains the lighting, was originally of Mother-of Pearl and the walls of the foyer were gold plastic²⁰. Plates 16 and 17 shows the Art Deco door to the ticket office and the blocked-up hatch for the ticket office located beside one of the two main entrances.
- 5.2.2 The main auditorium was accessed from the foyer, and it was evident that there has been some vandalism within the building. Many of the seats relating to the buildings last use as a bingo hall remain, as does the bingo board over the stage area (Plates 19 and 20). A suspended ceiling has been inserted to house the lighting for the bingo hall; this has effectively cut the auditorium into two halves with the upper half only visible from the first floor balcony. At the eastern end is the stage area with a 30ft wide proscenium²¹ which could not be fully appreciated due to the suspended ceiling (Plate 21). Along the north and south walls of the auditorium the base of some of the Art Deco features were observed, although as with the proscenium, these could not be fully appreciated because of the suspended ceiling (Plates 23 and 24). Radiators were located along the length of both of these walls and on the south wall a bar area has been inserted presumably relating to the buildings use as a bingo hall (Plate 19).
- 5.2.3 At the eastern end of the auditorium, to the south of the stage area, were ladies toilets and a small office. It is not known if these toilets were an original feature of the cinema, as there were toilets at the back of the auditorium, unfortunately there did not appear to be any contemporary plans of the cinema at Shipley Library to provide some evidence for the use of each of the rooms.
- 5.2.4 At the back of the auditorium (the western end) is a doorway which provided access to a door to the basement, and a fire escape. There also appeared to be some toilets situated beside the fire door however it was not possible to confirm this at the time of survey due to stacks of chairs preventing access. To the right of the doorway shown in Plate 25 were some ladies toilets which may be original, although it was noticeable that the cisterns prevented the windows behind being opened (Plate 26). This was also observed in the ladies toilets on the first floor.
- 5.2.5 It was possible to view the underneath of the stage via some steps down from the main auditorium. The stage itself appeared to be constructed of concrete supported by grey brick walls. In the centre of the concrete was what appeared to be, a square metal duct, the purpose of which was unclear (Plate 27).

²⁰ www.kingsdr.demon.co.uk/cinemas/shipley/glenro.htm

²¹ Proscenium = the part of the stage in front of the curtain



Plate 14 – View from the ground floor foyer of the staircase to the balcony, the doorway to the right provided access to the main auditorium and the door to the left provided access to an office and storage space beneath the stairs



Plate 15 – View from the staircase of main entrances and ticket office, note the dome in the ceiling which contains more modern light shades



Plate 16 – Door to the ticket office as seen from the foyer (Scale = 2m)



Plate 17 – Blocked-up hatch for the ticket office (scale is in 20cm graduations)



Plate 18 – Door to former sweet/tobacco shop from foyer



Plate 19 – View looking east towards the stage of the main auditorium showing the remaining seating for the bingo hall and the suspended ceiling



Plate 20 – View looking west of the main auditorium as seen from the stage



Plate 21 – View looking south from the stage showing the base of the *proscenium* consisting of vertical lines, over one of two fire exits which flank the stage



Plate 22 – View looking east of the Art Deco detail and base of the *proscenium*, north-east fire escape



Plate 23 – North wall of the auditorium showing the base of the architectural detail, the rest of which is hidden by the suspended ceiling



Plate 24 – View looking south of main auditorium showing the location of some of the radiators, and the scarring in the floor boards where the former seating were located



Plate 25 – Doorway at back of auditorium providing access to a fire escape, toilets and a door to the basement



Plate 26 – Detail of cistern, ladies toilets, ground floor



Plate 27 – View of the underside of the stage showing the concrete supported on brick walls and a metal duct?

- 5.2.6 The first floor of the cinema was accessed via the stairs from the foyer. At the top of these stairs were double doors which provided access to a foyer for those sitting in the balcony area (Plate 28). Adjacent to these doors was an interesting feature which consisted of a recess with a glass door, with a coloured glass panel above. Plate 29 shows this feature but unfortunately the photograph does not do it justice as when a torch was shone behind the glass, the colours of red, green and gold, were illuminated. This would have provided an attractive form of lighting for those heading towards the balcony seats.
- 5.2.7 The foyer for the balcony area of the cinema appeared to retain what may have been its original décor of blue and gold, colours which the earlier Queens Palace Picture House also had prior to the cinema being moved to the Glenroyal (See 4.2.3 above), although this could be a later colour scheme (Plates 30 and 31). At the top of the stairs shown in Plate 30 is a further lighting feature, similar to that noted in 5.2.5 above (Plate 32). As with the one at the top of the main stairs to the foyer, when a torch was shone behind the gold glass it revealed a stunning display of different colours which sadly could not be captured in the photograph. The double doors to the balcony contained a circular motif of a deer surrounded by foliage (Plate 33). This motif was also observed on other doors on the first floor.
- 5.2.8 Upon entering the balcony it was clear that this part of the cinema has remained relatively untouched since the cinema closed (Plate 34). The rows of seats remain *in-situ*, and several double-seats, or what could be referred to as ‘love’ seats were present, these would have allowed courting couples to sit close together, although their presence on the end of the rows would have provided little privacy (Plate 35).
- 5.2.9 From the balcony it was possible to observe the decorative panels along the north and south walls of the cinema, which were largely hidden from the auditorium below. The original colours appear to have remained, with vivid red, gold and green making up the colour scheme, complimenting the red seats and the red and gold carpet (Plates 34 – 37).
- 5.2.10 Also on the first floor, and accessed from the foyer of the balcony area, were a men’s toilet, with two smashed urinals (this room may have originally been larger a partition wall separated these urinals from a room which now houses servers for a mobile phone company, who have masts on the roof of the building). Also on this floor is a ladies toilets (Plate 38) and a room which has either been used as a cloakroom or as a shop, as a price list remains *in-situ* beside the door (Plate 39). At the end of the corridor from the first-floor foyer was an office which also provided access to the underneath of the balcony seating area. It was therefore possible to note that the balcony was constructed of concrete (Plates 40 and 41). A large pipe was observed beneath the balcony which presumably formed part of the heating and ventilation system (Plate 42).
- 5.2.11 To the right of the main doors into the balcony foyer, and at the end of the corridor at the northern end of the foyer, were doorways which led to stairs to the second floor, which housed the projectors and some of the machinery for the ventilation system. Within the projector room, two projectors remain *in-situ* (Plates 43) and in the brick wall which separates this room from the top of the balcony are holes through which

the films could be projected and observation holes, which presumably allowed the projectionist to keep an eye on the audience (Plate 44).



Plate 28 – Double doors at top of stairs to balcony foyer (Scale = 2m)



Plate 29 – Lighting feature at top stairs to balcony foyer



Plate 30 – Stairs to balcony from the first floor foyer, showing blue and gold décor, decorative ceiling and black and white iron balustrades



Plate 31 – View looking back towards the doors to the balcony foyer showing the stylised Ionic column



Plate 32 – Lighting feature beside door to balcony area



Plate 33 – Doors to balcony with circular motifs containing a deer



Plate 34 – View of the balcony area showing the original seating still *in-situ*, the doorway provides access to the emergency fire exit down the external staircase



Plate 35 – One of several 'love' seats which allowed couples to sit close together, note the decorative wooden end and the red velvety fabric of the seats



Plate 36 – View of the decorative panels on the north wall showing the vivid colour scheme



Plate 37 – Detail of one of the decorative panels as seen from the balcony



Plate 38 – View of the interior of one of the ladies toilets on the first floor



Plate 39 – Confectionary price list remains *in-situ*, first floor balcony foyer



Plate 40 – View of the underneath of the balcony area showing the concrete construction. Note the sign for the bingo



Plate 41 – View of the underneath of the balcony showing the curved concrete



Plate 42 – View of the underneath of the balcony with large pipe visible in background



Plate 43 – Two of the projectors which remain *in-situ*



Plate 44 – Holes with shutters within the brick wall for projecting the films and observing the audience

- 5.2.11 In a room to the south of where the projectors were located is some machinery. The function of this machinery is unclear, though it may be related to the ventilation system (Plate 45). On one of the walls of this room were two mesh ‘boxes’ with the metal tags showing the name ‘Kalee’ and the supplier as ‘A Kershaw & Son, Leeds’ (Plate 46).
- 5.2.12 Beneath the building was a basement which could be accessed via a doorway and staircase at the rear of the main auditorium. The basement would presumably have housed the boiler, and some machinery remains *in-situ* (Plate 47).



Plate 45 – Machinery in room to south of the projection room

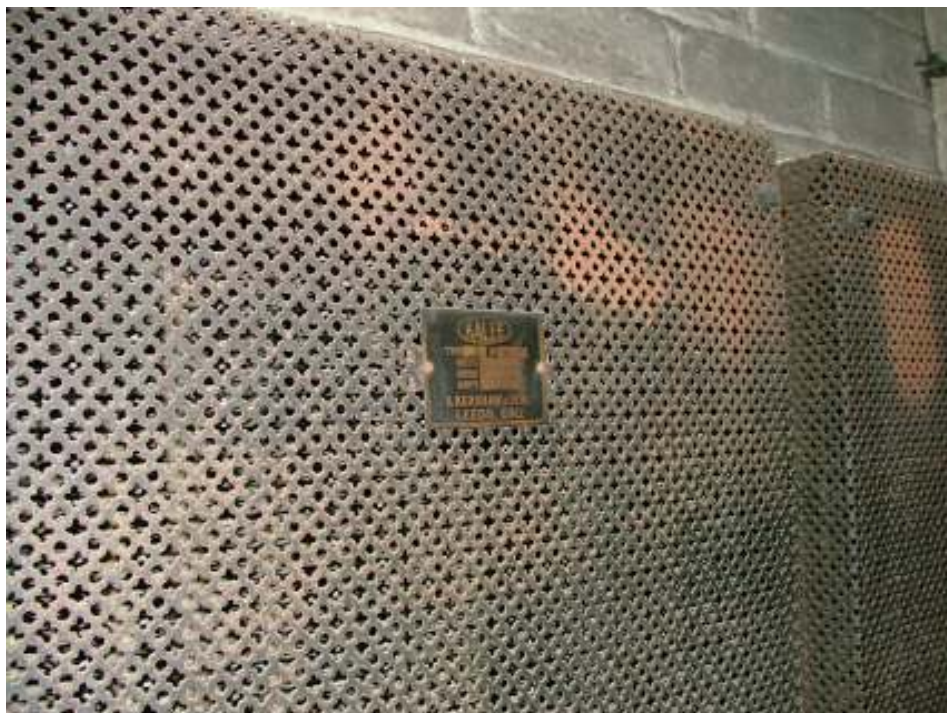


Plate 46 – Mesh boxes fixed to wall of room south of projector room, showing the name 'Kalee' and supplier A Kershaw & Son, Leeds



Plate 47 – Machinery remaining *in-situ* in the basement, note the concrete ceiling

6. CONCLUSION

- 6.1 The Glenroyal Buildings contain a nice example of a 1930s purpose-built cinema, which contained the latest in technology to present the new phenomena of the 'talkies', or films with sound. The building still retains many of its original features such as the architectural details, film projectors and balcony seating. The vivid colour scheme of reds, gold and green, and the hidden lighting would have created an atmosphere a world away from the drudgery of working life. The bare walls of the main auditorium were utilised by adding architectural detail and hidden lighting to enrich the cinema-going experience.
- 6.2 It has been interesting to note that the ancillary rooms for the cinema, such as the foyers, offices, toilets and ticket booth are relatively small spaces compared to the main auditorium. This is presumably to allow the maximum amount of space for seating, consequently providing a better return on investment. This 'squeezing in' of ancillary spaces was also observed at the recently recorded Knottingley Palace Cinema, which was opened in 1913²².
- 6.3 Like so many cinemas and picture houses of the early 20th century, the Glenroyal fell victim to the popularity of television, and was converted into a bingo hall in the 1960s which required little in the way of physical change. The insertion of the suspended ceiling, despite now preventing the cinema to be seen in its former glory, has however allowed the balcony area to remain untouched, providing a fascinating insight into the décor and layout of a 1930s purpose-built cinema.

²² Richardson, S, 2005, Page 146

7. BIBLIOGRAPHY

- Brunskill, R.W, 1990, *Brick Building in Britain*, London: Victor Gollancz Ltd
- Burrows, D, 1985, *Shipley – A Look at the Past*, [copy held in Shipley Library]
- Firth, G, 1996, *The Archive Photographs Series – Shipley and Windhill*, Stroud: Charlford
- Peel, L, Powell, P and Garrett, A, 1996, *An Introduction to 20th Century Architecture*, London: Grange Books
- Richardson, S, 2005, *Welcome to the Cheap Seats: Cinemas, Sex and Landscape*, Industrial Archaeology Review, Volume XXVII: 1
- Smith, S and Hornsey, B, 2003, *Ninety Years of Cinema in Shipley and Baildon*, [copy held in Shipley Library]
- Stratton, M and Trinder, B, 2000, *Twentieth Century Industrial Archaeology*, London: E & FN Spon
- Wylson, A, 1980, *Design for Leisure Entertainment*, London: Newnes-Butterworths

www.kingsdr.demon.co.uk/cinemas/shipley/glenro.htm - Accessed 21/11/2007

8. APPENDIX



Figure 9 – Glenroyal Cinema c.1936, organist Lupton Brook Jr (Source: Firth 1996)



Figure 10 – Glenroyal Buildings 1983 (Source: Firth 1996)

Extracts from ‘Ninety Years of Cinema in Shipley and Baildon’ – Stuart Smith and Brian Hornsey, 2005 [copy at Shipley Library]

‘Queens Palace, Shipley Picture House, Briggate – The Queens Palace Theatre opened on Monday 21st October 1907. Although the enterprising management had been hard put to get it ready on time, they succeeded to such an extent that nothing but praise had been heard of their efforts. ‘The transformation, which had been effected inside what was once the old coffee palace, was quite a revelation to the public who came on the opening night’. The proprietors were B Popplewell and Ralph Illingsworth who had gone about the whole business in such a way that success was assured. They had brought to bear their past experience in the entertainment line. Mr Popplewell had been connected with the management of the Al-Fresco Pavilion at Frizinghall, while Ralph Illingsworth who was to act as general manager was associated with Mr Peter Elland at the Saint George’s Hall, Bradford, pantomimes. The fact that the management of the Queens Palace was in such capable and experienced hands ensured the people of Shipley that the Theatre would be conducted on proper and up to date lines’.

‘The old coffee palace had been reconstructed to the plans and design of Messrs Empsall and Clarkson of Bradford. There was seating accommodation for 300 people. The auditorium was built on the two-tier system, with a pit, circle and gallery, and from all parts of the house an uninterrupted view was obtained of the stage. The decorations were of good taste and the theatre was lit by electricity. Messrs Popplewell and Illingsworth had paid every attention to the comfort of their patrons. Gentlemen were permitted to smoke whilst enjoying the entertainment. The management had paid special attention to the ventilation, and it was noted that on the opening night that although most of the males were indulging in ‘the weed’ the atmosphere was clear and fresh’.

‘The theatre closed on May 30th 1908 for the summer season and reopened on Monday 3rd August. It closed in early 1914 for expansion, rebuilding and conversion to a cinema. The building reopened on 13th December 1915. The proprietors were now Joe Holmes and others, later passing to The Shipley Picture House Company (Messrs Cawthorne and Hyde). There was seating for 900 persons and prices of admission were circle 1/-, upper circle 9d, stalls 6d and 3d. During the previous months the hall had undergone a great change, no expense had been spared, to provide the highest degree of comfort. Those who paid a visit to the delightful place of entertainment admitted it had been turned into a magnificent cinema’.

‘The cinema closed on 31st August 1932, with the film ‘A Honeymoon Adventure’. The spotlights and stage fittings were transferred to the new Glenroyal. The building was then used as a training centre for Sea Cadets until 1960, when it was closed entirely and later demolished under a town redevelopment scheme’.

‘Glenroyal, Briggate – An article in The Shipley Times and Express of Saturday 27th August 193, told us that ‘for some months past the public of Shipley have watched with intense interest the building operations in Briggate of the new Picture House, that will be known as the Glenroyal Cinema. This will take the place of the Shipley Picture house’, that was closed at the end of that same week. ‘By erecting the Glenroyal Cinema, which is a handsome structure, the directors of the Shipley Picture House Ltd are to be complimented upon their enterprise, and deserve all the praise for providing such a large and well appointed cinema for their numerous patrons’.

‘The frontage of the cinema was 130 feet long and included the entrance and six shops. The cinema had seating for 1,200 persons, 350 of whom were in the balcony and the interior of the

hall had been specially adapted both structurally and acoustically to suit the projection of 'talking pictures'. It thus possessed the advantage over the majority of the other cinemas in having been erected with the special purpose of showing sound films. The building was erected at a cost of £25,000 and over 70% of the work was carried out by local labour'.

'The general contractor had been Mr Harry Chippendale of Shipley; the electric light installation had been carried out by Mr Gordon Binns also of Shipley. The carpentry and joinery work had been executed by J Hobson and Sons of Windhill. The screen that was fitted was of the new three by four [ratio] size. The latest type of Western Electric (Wide Range) sound system was installed. The projectors had been installed by Kershaw of Leeds, and the picture area of the film was lit by arc lamps which ensured perfect illumination of the pictures thrown onto the screen'.

'Patrons had the pleasure of seeing the films in comfort as all the seats were tip-up, upholstered in Firth's Moquette. An unusual feature of the building was the approach to the balcony, this was through a beautifully appointed foyer. The internal decoration of the whole building was carried out in green, cream and gold. The proscenium opening was 30 feet in width. The buildings balcony was of reinforced concrete which was tested to carry a load of 1 ton per square yard'.